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MOSCOW МОСКВА

CORINTHIAN AND ETRUSCO-CORINTHIAN VASES

by

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## PREFACE

This volume of the *CVA Russia 7, Pushkin State Museum of Fine Arts 7* covers Corinthian and Etrusco-Corinthian pottery. The catalogue prepared by Dr. Natalia A. Sidorova in the 1970s-1980s provided the basis for it. Corinthian painted pottery was a focus of Dr. Sidorova's keen interest throughout her life, together with pottery from East Greek centres and Attic black-figure vases. She devoted a whole number of papers and specialist articles to the finest and most interesting examples of Corinthian painted pottery, which were published mainly in academic literature appearing in Russian. While working on her catalogue of Corinthian and Etrusco-Corinthian pottery, Dr. Sidorova carried on a correspondence with colleagues both in Russia and abroad, including S.P. Boriskovskaya, P. Alexandrescu, J.L. Benson, D. von Bothmer, P. Lawrence and J.G. Szilagyi.

At the end of the 1990s Dr. Sidorova began to rework the manuscript of the catalogue for the CVA, but this undertaking was interrupted by her untimely death in 2001. While the manuscript was being prepared for this publication, her main text, including later amendments and specifications, was retained. Additions and comments, which emerged as essential during the course of this work, are given at the end of Dr. Sidorova's descriptions of the individual vessels or fragments in square brackets.

For my part, I should like to thank all those who contributed to the work on this volume: Sergei Ryabykin and Alexander Kolganov who took the photographs, Alexandra Pronina, who made the drawings, Katharine Judelson who translated the text into English and Brian Sparkes who gave us extremely helpful consultations on difficult points. My special thanks are due to the Union Académique Internationale, which provided financial support for all aspects of this enterprise.

Olga Tugusheva  
June 2004

## INTRODUCTION

The collection of Corinthian and Etrusco-Corinthian vases in the Pushkin State Museum of Fine Arts, Moscow contains approximately one hundred vessels with some first-class examples among them bearing rich and intricate decoration, which make it possible to number them among the finest examples of Corinthian vase-painting. The collection also includes a series of modestly decorated vessels providing a clear idea of the regular output of the pottery workshops in Corinth and of the work of the Etruscan potters who imitated this pottery.

Not all periods of Corinthian vase-painting are represented in our collection to the same degree. The most interesting examples date from the Early and Middle Corinthian periods, when the Ornamental Style was at its height and then began to decline. Protocorinthian vase-painting is represented mainly by pointed aryballoi in the decoration of which echoes of the Geometric style were to be found throughout the whole of the VII<sup>th</sup> c. B.C. The Transitional style is not represented in the Museum's collection.

There are several small vessels with modest painted decoration illustrating the Early Corinthian period and some vessels, which are larger in size and richly decorated. The decoration of the latter includes depictions of animals and mythical creatures, often confronting, which can either occupy the whole surface of a vessel or be arranged in friezes. The intervening spaces in such decoration are often occupied by solid, carefully incised rosettes of varying sizes. The favourite vessel shapes of that period are the alabastra, often large in size, and also the pointed aryballoi. Typical examples of these are provided by alabastron inv. II 1b 23 and aryballos inv. II 1b 22: on the first example there are two confronting lions and on the second two confronting cocks. An example just as typical for the Early Corinthian vases is the aryballos with the depiction of a goose (inv. II 1b 6). An aryballos with a depiction of Typhon (inv. II 1b 32) is reminiscent of an earlier type. The Moscow vase echoes the large vessels of the so-called Delos Group, but differs from it on account of its careless, primitive style and a complete lack of decoration – even of a very primitive simplified variety on the figure of Typhon.

Vases of the Delos Group, which stand out in the vase-painting of the last decade of the VII c. B.C. are characterized by the plentiful use of added colours – purple and white and a predilection for intricate incised decoration enlivened by rows of small white dots used to embellish articles of clothing and figures of animals or birds. A splendid example of this group is provided by the alabastron with a depiction of Boread (inv. I 1a 5799), which is one of the finest and most interesting items in the collection. The alabastron undeniably has features in common with vases of the Delos Group, although not one of the vases from that group has such carefully devised decoration of garments, such confident bold drawing, such masterly composition.

A good example of the more modest vessels from the Early Corinthian period is provided by a kotyle with a frieze of animals and birds (inv. II 1b 14). As regards the decoration – it consists of clear, fine incising, abundant use of added purple and the execution of individual figures of birds and animals – this vase might be linked with the Group of the Royal Library Painter, one of the leading painters of the Early Corinthian period.

The majority of Corinthian vases from the collection in the Moscow museum relate to the Middle Corinthian period. It is difficult to draw a clear line between the Early and

Middle Corinthian. As early as the beginning of the VI<sup>th</sup> century a certain coarsening of the style is to be observed and untidy painting: the figures of animals are less well proportioned, the incising is clumsier and carelessly executed blotchy rosettes appear as background motifs filling in gaps in the decoration. These new features come particularly clearly to the fore in works by the Vulci Painter responsible for a large alabastron decorated with three friezes containing figures of various animals (inv. II 1b dep. 35). Against a background of dense in-fill decoration consisting of large blotchy rosettes and dots, the figures of the animals do not stand out clearly, they become part of the decoration, as it were.

The Vulci Painter began working as early as the end of the Early Corinthian period and continued to practise his profession until the beginning of the VI<sup>th</sup> century B.C. Other painters began to associate with him – the Scale Painter, the Painter of Pyxides with Round Handles, who are seen as belonging only to the Middle Corinthian period. In the Museum's collection there is a typical example of the work of the latter vase-painter: a pyxis with decoration consisting of two friezes (inv. II 1b 39). What all three of the named painters have in common is a similar approach to painting animals, which are disproportionately elongated and have either excessively short or, on the contrary, exaggeratedly long legs, their work is also characterized by the background in-fill decoration consisting of blotchy rosettes with semi-circles round the edges. It can be assumed with a good deal of probability that these painters worked in one and the same workshop headed by the Vulci painter.

Interesting in this connection is an alabastron (inv. II 1b 2) relating this time to the Late Corinthian period, on which the painted decoration is arranged in three friezes, two of which consist of a depiction of six warriors, while the middle one is made up of incised scale patterns. Arrangements of this kind were typical for the work of the Scale Painter. This alabastron could be attributed without reservation to this Middle-Corinthian painter, if it were not for the different rendering of the in-fill decoration: instead of the usual engraved or dot rosettes there are closely arranged dots, which lend the painting an extremely unusual air. This decoration is found on a group of small round-bottomed aryballoi decorated with one and – on rare occasions – two friezes with a procession of warriors. These aryballoi can be traced back to works by the Warrior Frieze Painter, which constitute the closest parallels to the alabastron in the Museum. It is possible that it should be viewed as a late work of precisely that vase-painter. In this case it could be stated that production at the workshop of the Vulci painter, to which the Warrior Frieze Painter belonged without any doubt, continued in the Late Corinthian period as well, during which it gradually deteriorated.

In the Middle Corinthian period well-loved old vessel-shapes continued to exist and first among these were alabastera and round-bottomed aryballoi, the latter, incidentally, quickly gave way to a new flat-bottomed shape. As well as these a number of new shapes appeared, for example, a pyxis with convex wall. Examples of these are two vases in the Museum – a pyxis decorated with a frieze of animals (panthers, a goat, birds) by the Stobart Painter (inv. II 1b 16) and a pyxis with a depiction of masculine protomes (inv. II 1b 8). The painted decoration on the latter was unique: there is only one parallel for the use of a row of heads one behind the other as background to a whole frieze on the body of a vessel.

In the first quarter of the VI<sup>th</sup> c. B.C. vases appeared in Corinth with painted decoration complete with narrative, more often than not mythological decoration. Another vase from the Museum's collection illustrates the emergence of this type: a flat-bottomed aryballos with a depiction of Heracles between a lion and a panther (inv. II 1b 1).

The vase which is justly regarded as the pride of the Museum's collection is a magnificent large kylix with a depiction of horsemen rising one behind the other (on one side) and dancing *komasts* (on the other) (inv. II 1b 7). Its shape (with a deep bowl and offset rim) is typical for Corinthian kylikes of the early VI c. B.C. Characteristically there is an almost complete absence of background decoration. The drawing stands out on account of its confident clarity, particularly with regard to the figures of the horsemen, and the bold

freedom distinguishing the depiction of the dancing *komasts*. The closest parallels for the painted decoration on this kylix is to be found in works by the Cavalcade Painter and it is particularly important for an understanding of the individual qualities of that painter.

The Late Corinthian period is represented by small vases with modest painted decoration in the form of figures of animals or patterns. A typical example is provided by a flat-bottomed aryballos with a depiction of a syren or goose, which belongs to the Painter of the Munich Siren (inv. II 1b 43). Another example is provided by an alabastron with a depiction of a cock (inv. II 1b 1379). This vase belongs to the range of works by the Laurion Painter, who began work in the Middle Corinthian and continued decorating vases in the old tradition in the Late Corinthian period as well.

Other vessels serving to illustrate the typical range of the Museum's collection are oinochoai with a round body covered all over with black glaze. These oinochoai were decorated on the shoulder with an incised design consisting of vertical strokes between which tongues were drawn in added purple and added white (inv. II 1b 35 and 285) or a modest design made up of thin horizontal stripes of added white on the body, sometimes with a plant pattern on the shoulder worked in added white on a dark background (inv. II 1b 25). The latest period of Corinthian pottery, when it had long since yielded its prominence to Attic vase-painting is represented by two cylindrical pyxides dated to the beginning of the V<sup>th</sup> c. B.C. The first is decorated on its lid with four palmettes arranged in a cross (inv. II. 1b 109); the decoration of the second example (inv. II. 1b 682) is confined to stripes of glaze and added purple.

The Corinthian pottery excavated at Panticapaeum consists mainly of small fragments of ordinary vessels of the VI c. B.C. – kotylai and aryballoi modestly decorated with stripes of glaze or uncomplicated patterns. Only two such items bear figured decoration. The first is an amphoriskos with a depiction of a panther and two geese (inv. M-11) and the second a fragment from a round-bottomed aryballos with a depiction of two hoplites flanked by horsemen (inv. M-1372). Both these vessels date from the Middle Corinthian period.

Apart from actual Corinthian vases this volume also contains a group of Etrusco-Corinthian vessels, which are the work of Etruscan vase-painters imitating Corinthian pottery. They are small vases, most of which were used as perfume-jars, bearing decoration consisting of modest patterns reproducing types, which had emerged in the work of Protocorinthian painters, and vases of various shapes decorated with animal friezes, which can be traced back to Corinthian vases of the Middle and Late periods. Among these there is a sufficient number of individual items, which can with some degree of certainty be attributed to specific groups and painters.

Pointed aryballoi and sack-shaped alabastra constitute imitations of Proto-Corinthian and Early Corinthian vases with linear decoration. Both shapes are to be found in Etrusco-Corinthian vase-painting right up until the beginning of the VI c. B.C. Their decoration consists mostly of horizontal stripes of glaze and added purple on the body and of tongues on the shoulder (aryballoi inv. II 1b 10 and 34; alabstra inv. II 1b 45 and 49) and above the foot (pointed aryballos inv. II 1b 33). Decoration of this kind is also found on aryballoi with a round body, squashed down, as it were, which fall somewhere between ordinary globular aryballoi and the bi-conical aryballoi characteristic of Etrusco-Corinthian vase-painting (inv. II 1b 61 and 62). The only living creature to be found on vases of this kind is a running dog, which also serves to reproduce a favourite motif of Protocorinthian vase-painting. Silhouettes of dogs with no incising and executed in a very schematic way are to be found on the shoulder of a pointed aryballos (inv. II 1b 11) and on the body of an alabastron (inv. II 1b 50). Most frequently of all, however, they are used to decorate conical flat-bottomed alabastra, which constitute a specific shape to be found only in Etrusco-Corinthian vase-painting of the early period (late VII – early VI century). Our collection includes an alabastron of this kind which has a frieze containing three running dogs arranged on its body (inv. II 1b 54).

In addition to the modest Etrusco-Corinthian vases with linear decoration, there existed another considerably more interesting line of production, for which the decoration reproduced models from the Corinthian Orientalizing style and contained figured friezes. Yet, when they adapted such decoration for their own purposes, the Etruscan vase-painters introduced new features of their own into it, depicting lions, panthers, birds or fantastic creatures, which were not characteristic of the Corinthian prototypes. The most perfect example of this type of production in the Museum's collection is a plate by the Pescia Romana Painter with a depiction of birds and panthers in a frieze (inv. II 1b 68).

Apart from the painted decoration on Etrusco-Corinthian vases characterized by wide use of incising and applied colour, there also existed a simpler variant of this decoration confined to depictions in silhouette with no incising. These are represented by two plates from the Museum's collection bearing decoration similar in character (inv. II 1b 57 and 161). They are both decorated with a frieze containing depictions of animals and birds and belong to the so-called Incisionless Group, which would seem to have been made up of a number of different painters; its output was linked with Tarquinia.

A typical example of Etrusco-Corinthian pottery is provided by an olpe with a frieze of Phoenician palmettes on its body (inv. II 1b 55). The shape of the vase with its two rotelles at the upper root of the handle and also the nature of its painted decoration can be traced back without doubt to metal models. The olpe is widely known in Corinthian vase-painting but this kind of decoration is not encountered and it must thus be from what is evidently a local Etruscan centre of pottery production.

The volume concludes with the only black-figure Etruscan vase in the Museum's collection: a splendid column-krater with a depiction of sphinxes (inv. II 1b 1119). The large figures of winged creatures with clearly defined outlines stand out effectively against the pale background, the abundant and delicate incising used in conjunction with moderate use of applied colours is a distinguishing feature of works by the Micali Painter, in whose workshop this decoration must, without doubt, have been executed.

In general the collection of Corinthian and Etrusco-Corinthian pottery in the Pushkin State Museum of Fine Arts stands out on account of the diverse range of vessels in it exemplifying the different periods in the development of vase-painting from these centres and it provides a fairly complete picture of this interesting field in Archaic Greek art.

Dr. Nataliya Sidorova  
1984-1986



## ABBREVIATIONS

ALBIZZATI	C. ALBIZZATI, <i>Vasi antichi dipinti del Vaticano</i> . Rome, 1925-1939.		
AMYX	D.A. AMYX, <i>Corinthian Vase-Painting of the Archaic Period</i> . London, 1988.	FAIRBANKS	A. FAIRBANKS, <i>Catalogue of Greek and Etruscan Vases, Museum of Fine Arts, Boston</i> , vol. I. Boston, 1928.
<i>Antichnaya raspisnaya keramika</i>	N.A. SIDOROVA, O.V. TUGUSHEVA, B.S. ZABELINA, <i>Antichnaya raspisnaya keramika v sobranii GMII imeni A.S. Pushkina</i> . Moskva, 1985.	GMII	<i>Gosudarstvenny muzey izobrazitelnykh iskusstv imeni A.S. Pushkina</i> , Moskva.
<i>Antichnoye iskusstvo</i>	<i>Gosudarstvenny muzey izobrazitelnykh iskusstv imeni A.S. Pushkina. Antichnoye iskusstvo. Katalog</i> . Moskva, 1956.	<i>Kultura i iskusstvo Etrurii</i>	<i>Kultura i iskusstvo Etrurii. Katalog vystavki. Gosudarstvennyy Ermitazh</i> . Leningrad, 1972.
<i>Auktion</i>	<i>Auktion. Kunstwerke der Antike. Auktionseitung</i> . Basel.	LANGLOTZ, Würzburg	E. LANGLOTZ, <i>Griechische Vasen in Würzburg</i> . Munchen, 1932.
BENSON, GkV	J.L. BENSON, <i>Die Geschichte der korinthischen Vasen</i> . Basel, 1953.	LAWRENCE, in AJA 63-4, 1959	P. LAWRENCE, <i>The Corinthian Chimaera Painter</i> , in AJA 63-4, 1959, 348-363.
BENSON, in AJA 60-3, 1956	J.L. BENSON, <i>Some notes on Corinthian Vase-painters</i> , in AJA 60-3, 1956, 219-230.	LAWRENCE, in AJA 66-2, 1962	P. LAWRENCE, <i>Notes on the Chimaera Group</i> , in AJA 66-2, 1962, 185-187.
BENSON, in AJA 73-2, 1969	J.L. BENSON, <i>The Three Maidens Group</i> , in AJA 73-2, 1969, 109 ff.	LOSEVA, SIDOROVA, <i>Iskusstvo Etrurii</i>	N.M. LOSEVA, N.A. SIDOROVA, <i>Iskusstvo Etrurii i drevney Italii</i> . Moskva, 1987.
BENSON, in AJA 75-1, 1971	J.L. BENSON, <i>The Oberdan Workshop</i> , in AJA 75-1, 1971, 83-85.	MIA	<i>Materialy i issledovaniya po arkeologii SSSR</i> . Moskva.
BENSON, in AntK 14, Heft 1, 1971	J.L. BENSON, <i>A Floral Master of the Chimaera Group: the Otterlo Painter</i> , in AntK 14, Heft 1, 1971, 13-24.	OAK	<i>Otchet Imperatorskoi Arkeologicheskoy Komissii</i> . St. Petersburg.
BENSON, in OudbMeded, XLVI, 1965	J.L. BENSON, <i>The Laurion Painter</i> , in OudbMeded XLVI, 1965, 76-86.	PAYNE	H. PAYNE, <i>Necrocorinthia</i> . Oxford, 1931.
BLAVATSKIY, in Zhizn Muzeya Keramika	V.D. BLAVATSKIY, <i>Korinfskaya piksida V v. do n.e.</i> , in Zhizn Muzeya, 4, 1930, 41-43.	PAYNE, PV	H. PAYNE, <i>Protokorinthische Vasenmalerei (Bilder Griechischer Vasen, Heft 7)</i> . Berlin, 1933.
BLAVATSKIY, in AA 1927, 2/3	V.D. BLAVATSKIY, <i>Istoriya antichnoi raspisnoi keramiki</i> . Moskva, 1953.	Rostock	<i>Die Griechischen Vase. Wissenschaftliche Zeitschrift der Universität Rostock. Gesellschafts- und Sprachwissenschaftliche Reihe</i> . Jahrgang XVI, 1967, Heft 7/8 (Text), 9/10 (Tafeln).
BORISKOVS KAYA, in Antichnaya istoriya	V.D. BLAVATSKI, <i>Aus der Vasensammlung des Museums für Bildende Kunst in Moskau</i> , in AA 1927, 2/3, 305-318.	SA	<i>Sovetskaya Arkeologiya</i> . Moskva.
BORISKOVS KAYA, in Kultura i iskusstvo	S.P. BORISKOVS KAYA, <i>O nekotorykh proizvedeniyakh korinfskoy orientaliziruyushchey vazopisi VI v. do n.e.</i> , in Antichnaya istoriya i kultura Sredizemnomorya i Prichernomorya. Leningrad, 1968, 56-61.	SIDOROVA, in MIA 103, 1962	N.A. SIDOROVA, <i>Arkeicheskaya keramika iz Pantikapeya</i> , in MIA 103, 1962, 94-148.
BORISKOVS KAYA, in Khudozhestvennaya kultura	S.P. BORISKOVS KAYA, <i>O nekotorykh stilisticheskikh gruppakh i masterakh orientaliziruyushchikh vas pervoi chetverti VI v. do n.e.</i> , in Kultura i iskusstvo antichnogo mira. Leningrad, 1971, 5-17.	SIDOROVA, in Pamyatniki kultury	N.A. SIDOROVA, <i>Gruppa korinfskikh vaz iz sobraniya Muzeya izobrazitelnykh iskusstv imeni A.S. Pushkina</i> , in Pamyatniki kulturi. Noviy otkrytiya. Ezbegodnik. 1982. Leningrad, 1984, 370-380.
BORISKOVS KAYA, in TGE XIII, 1972	S.P. BORISKOVS KAYA, <i>Gruppa rannekorinfskikh alabastrov orientaliziruyushchego stilya v Ermitage</i> , in Khudozhestvennaya kultura i arkeologiya antichnogo mira. Moskva, 1976, 59-66.	SIDOROVA, in ROSTOCK	N.A. SIDOROVA, <i>Korinthische Vasen in der Sammlung des Museums der Bildenden Künste (Pushkin-Museum) in Moskau</i> , in ROSTOCK, 539-542.
BORISKOVS KAYA, in TGE XXIV, 1984	S.P. BORISKOVS KAYA, <i>Mastera i stilisticheskiye gruppy pozdnekorinfskikh orientaliziruyushchikh vaz</i> , in TGE XIII, 1972, 5-16.	SIDOROVA, in SGMII X, 1992	N.A. SIDOROVA, <i>Keramika arkeicheskogo perioda iz raskopok Pantikapeya 1965-1985 godov</i> , in SGMII X, 1992, 131-172.
Corinth XIII	S.S. WEINBERG, <i>Corinth VII, 1: The Geometric and Orientalizing Pottery</i> . Cambridge, 1943.	SIEVEKING-HACKL	J. SIEVEKING, R. HACKL, <i>Die Königliche Vasensammlung zu München</i> , Bd. 1. München, 1912.
<i>Die Welt der Etrusker</i>	C.W. BLEGEN and others, <i>Corinth XIII: The North Cemetery</i> . Princeton, 1964.	SGMII	<i>Soobscheniya Gosudarstvennogo muzeya izobrazitelnykh iskusstv imeni A.S. Pushkina</i> , Moskva.
	<i>Die Welt der Etrusker. Archäologische Denkmäler aus Museen der sozialistischen Länder. Staatliche Museen zu Berlin, Oktober – Dezember 1988</i> . Berlin, 1988.	SHVARZ, <i>Kratkoye opisaniye</i>	A.N. SHVARZ, <i>Kratkoye opisaniye drevnegrecheskikh glinyanykh sosudov, prinadlezhashchikh Imperatorskomu Moskovskomu universitetu</i> . Moskva, 1890.
		TGE	<i>Trudy Gosudarstvennogo Ermitagha</i> , Leningrad.
		Tocra I	J. BOARDMAN, J. HAYES, <i>Excavations at Tocra 1963-1965: The Archaic Deposits I</i> . London, 1966.
		TSVETAeva, in MIA 56, 1957	G.A. TSVETAeva, <i>K voprosu o torgovykh svyazyakh Pantikapeya</i> , in MIA 56, Moskva, 1957, 182-201.
		URE, <i>Aryballoi</i>	P.N. URE, <i>Aryballoi and Figurines from Rhitsona in Boeotia</i> . Cambridge, 1934.
		URE, in JHS XXX, 1910	P.N. URE, <i>Excavations at Rhitsona in Boeotia</i> , in JHS XXX, 1910, 336-356.

## CORINTHIAN VASES

### ALABASTRA

#### PLATE 1

1-4. Plate 2,1-2. ALABASTRON. Inv. I 1a 5799 (n. 4341). From the V.S. Golenishchev collection, 1911. H. 24,8 cm.; d. lip 6,3 cm.; d. body (max.) 12,1 cm. Re-assembled from numerous fragments; some small fragments in the lower part of the body have been restored to match; there are chips, scratches, serious wear on the surface and the glaze has fired red in places. Pale yellowish-brown clay, black-brown glaze, added purple and white

An alabastron with a wide, flat lip, which inclines slightly towards the mouth, narrow neck and large sack-shaped body with a slightly flattened bottom; the small handle is in the form of a ridge with a hole right through it.

On top of the lip there are two narrow glaze stripes around the mouth and tongues, on its outer edge there is a narrow stripe of glaze; on the lip side there are dots; there are five horizontal stripes on the handle; on the neck there are tongues with two pairs of horizontal lines below, between which there is a stripe of dots arranged in a chequered pattern; on the bottom there are tongues and in the centre there is a large glaze dot, tongues are framed top and bottom by further stripes of glaze.

The whole body of the alabastron has a single wide frieze round it in which the large figure of a winged man is depicted running with bent knees, who should be interpreted as the mythical character Boread. He is wearing a short chiton, covered all over with an incised scale pattern and edged top and bottom by intricate stripes. A ribbon bearing a similar chevron pattern is to be seen round Boread's head. Long tresses of hair fall down on to his shoulders, while at the front he has short curls combed upwards on to the ribbon. His beard is wide and pointed at the end. His very large eye is depicted frontally. All the details of Boread's face and body, just like the feathers on his curled wings stretched out to both sides of him, have been executed with precise incisions supplemented by added paint. Boread's face and neck have been worked in

purple and the feathers on his wings alternately in purple and glaze. There are rows of small white dots decorating Boread's wings and the scales on his apparel.

There is a triangular space under the handle edged at the top by Boread's wings, which almost touch. It is filled by the figure of a bull, which has fallen down on to its front legs, with its head turned back. The details of its face with a large eye facing front and the mane on its neck have been incised; the body is covered with glaze and purple and the mane has been worked in alternate bands of purple and glaze. The whole of the background between the figures is filled with large rosettes, which have been carefully incised, small incised rosettes and dots and also shapeless patches echoing the shape of the gaps they occupy. There are rows of dots along the edges of the figures.

Early Corinthian, c. 600 B.C.

The Delos Group.

For this alabastron with a depiction of Boread, as regards the shape of the vase and the nature of the painted decoration consisting of large figures occupying the whole surface of the body and with wide use of incisions, added purple and white, there are close parallels to be found among the vases from the end of the Early Corinthian period distinguished by the so-called White-Dot Style, the best examples of which are provided by vessels of the Delos Group (PAYNE, 284-285; BENSON, *GkV*, Liste 58). The closest parallel for the Moscow vase is an alabastron from the collection of the University of California, on which there is also a depiction of Boread (inv. 8/351 – CVA *Univ. of California* 1, pl. VIII, 1 a-c). The poses of both the figures are similar (apart from the fact that the figure on the Californian vase is depicted with its head turned backwards) and also the depiction of the heads with the characteristic tress of hair above the forehead and the way in which the space on the reverse side of the vase has been filled with a single figure (on the Californian vase the figure is that of a siren). A further similarity is provided by the nature of the in-fill decoration, which consists of large and small rosettes, shapeless patches and rows of tiny dots. It is perfectly justifiable to presume that both vases were

fashioned by one and the same painter, although the painted decoration on the Californian alabastron is not as rich and delicate as that on the vase in Moscow.

[D.A. Amyx included this Moscow vase and also the Californian one in the list of "Unattributed" Luxus vases (AMYX, 91-92, nos. 9,10) together with a whole number of other related vases. In his turn, P. Lawrence numbered the Moscow alabastron among the works by the Taucheira Painter (P. LAWRENCE, *The Luxus phenomenon. I. The Taucheira Painter and closely related hands*, in *Hesperia* 67, 1998, 303-322].

Bibl.: SIDOROVA, in *Rostock*, 539-540, Taf. 94,1-2; *Antichnaya raspisnaya keramika*, n. 3, pls. 5-6; AMYX, 91-92, n. 9; P. LAWRENCE, *The Luxus phenomenon. I. The Taucheira Painter and closely related hands*, in *Hesperia* 67, 1998, 307, pl. 51a-c.

## PLATE 2

1-2. ALABASTRON. Inv. I 1a 5799 (details).

3-5. Fig. 1. ALABASTRON. Inv. II 1b 23 (n. 4079; n. 3882). Transferred to the Museum from the Stroganov Industrial Art School, 1919, for which it was acquired from E.A. Shumanskiy, 1901; from Olbia. H. 9,7 cm.; d. lip 2,8 cm. Small chips along the lip and on the body, considerable surface wear and the glaze is almost completely worn away on the front of the vase. Yellowish-pink clay, brown glaze ranging from pale to dark.

An alabastron with a broad flat lip, short narrow neck and sack-shaped body with a wide round bottom with a small centre depression; the handle is in the form of a ledge with a round hole right through it.

On top of the lip there are tongues and dots on the lip side; on the neck there are tongues and there is a band of glaze on the handle; on the bottom there are tongues around the depression. On the body two confronting lions with intertwined tails have been depicted, between

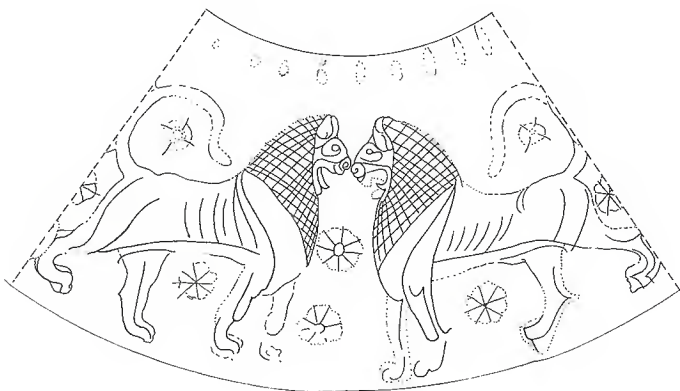


Fig. 1 – II 1b 23.

them there are two rosettes arranged one above the other, accurately incised. The manes of the lions have been worked in cross-hatching and other details of the drawing of these figures have been incised as well. The figures of the lions occupy the whole of the surface of the vessel's body; there is sparse in-fill ornament consisting of small rosettes in the form of round incised blotches.

Early Corinthian, end of the VII c. B.C.

Confronting lions are typical for the decoration of Early Corinthian alabastra attributed to several painters (PAYNE, 281-282; AMYX, 58-62, 82). Usually there is a figure of some animals or bird in the middle (PAYNE, pl. 15,7-8,9; pl. 17,1-2,3,7,9-10,12), but instances are not uncommon, when, instead of this figure, there are 2-3 rosettes one above the other, as in the case of the Moscow alabastron. Such vases are found in Turin (inv. 3955 – CVA *Torino* 2, tav. 3,2), in Hague (inv. 3412 – CVA *Pays Bas* 1, pl. 4,6), in Stockholm (inv. NM ant. 187 – CVA *Stockholm* 1, pl. 3,1-3), Olympia (*AJA*, 49-1, 1945, 67, fig. 3), New York (inv. 30.115.26 – AMYX, pl. 33,4), Gela (inv. G 36 – CVA *Gela* 1, pl. 16,1-4), Paris (inv. 125 – CVA *Bibl. Nat.* 1, pl. 13,4,13); see also AMYX, 61-62. The vases in Paris, Olympia, Turin and Gela are attributed by D.A. Amyx to the Dolphin Painter. The Moscow alabastron was also included among the works by the latter by S.P. Boriskovskaya (BORISKOVSAYA, in *Khudozbestvennaya kultura*, 59, note 9) yet the very poor state of preservation makes it impossible to confirm that conclusively.

Apart from the lions cocks were often depicted one each side of rosettes (CVA *Oxford* 2, pl. 1,61; CVA *Louvre* 13, pl. 77,2-3; CVA *Getty Museum* 5, pl. 246,1-4; CVA *Gela* 2, tav. 15,5-7; 16,2,4; CVA *University of California* 1, pl. V, 2,4; CVA *Bucarest* 2, pl. 10,2; CVA *Bruxelles* 1, pl. 2, 7a-b), and also geese (CVA *Gela* 2, tav. 5), panthers (CVA *Gela* 2, tav. 12,4-6; CVA *University of California* 1, pl. IV, 4a-b; CVA *Bruxelles* 1, pl. 1, 35a-b; *Oxford* 2, pl. 1,59) and sirens (CVA *Gela* 2, tav. 10,1-3).

Bibl.: SIDOROVA, in *Pamyatniki kultury*, 372-373, fig. on p. 374; BORISKOVSAYA, in *Khudozbestvennaya kultura*, 59, note 9.

## PLATE 3

1-4. Fig. 2. ALABASTRON. Inv. II 1b 1442. Acquired by the Museum in 1988 from M.V. Minaeva, according to whose account it had been acquired in Greece in the 1950s. H. 8,8 cm.; d. lip 3,2 cm.; d. body (max.) 4,9 cm. There are small chips on the lip, surface wear and almost all the painted decoration has been lost. Pale yellowish-beige clay, dull black glaze, added purple.



Fig. 2 – II 1b 1442.

An alabastron with a wide flat lip, sloping very slightly in towards the narrow mouth, short neck, sack-shaped body with a rounded bottom with a very small centre depression; a small handle in the form of a ridge with a hole right through it.

On top of the lip tongues have been depicted and dots on the lip side; on the neck there are tongues, on the handle a vertical stroke of glaze and on the bottom tongues around a depression.

On the body a figure of a siren had been depicted facing r. with large wings. At the back under the handle there are three large blotchy rosettes one above the other. There are some small rosettes with carelessly incised petals scattered over the background. All that has really survived of the depiction of the siren is the silhouette of the figure, which is marginally darker than the pale surface of the vessel. The details – face, ear, wing feathers and tail – have been carefully conveyed through incised lines complemented by strokes of purple, which have only survived in a few places.

Early Corinthian, end of the VII c. B.C. (?) (attributed by O.Tugusheva)

The closest parallel is provided by the alabastron from Rhitsona (URE, in *JHS* XXX, 1910, 350-351, fig. 13); there are some more alabastra with similar depiction – in Hague (inv. 601 – CVA *PaysBas* 1, pl. 15,2), Paris (n. 110 – CVA *Bibl. Nat.*, pl. 15,2), Edinburgh (inv. 1928.106 – CVA *Edinburgh*, pl. 6,5-6) and in Corinth (inv. CP-875 – *Corinth* VII,1, pl. 28, n. 195).

Unpublished.

#### PLATE 4

1-3. Plates 5; 6. ALABASTRON. Inv. II 1b dep. 35 (MF 13708). Transferred to the Museum from the State Pottery Museum “Kuskovo”, 1930; previously (until 1929)

in the Museum of Icon Painting and Art (ex-Ostroukhov collection). H. 28,6 cm.; d. lip 6 cm.; d. body (max.) 13,2 cm. Re-assembled from many fragments; small pieces missing along joins restored and re-painted; cracks on the bottom; the glaze is badly worn and in places the painted decoration is missing. Pale beige-yellow clay, blackish-brown glaze, added purple.

An alabastron with a wide lip which inclines slightly towards the mouth, a short neck, sack-shaped body, flattened bottom with two shallow relief circles; a small handle in the shape of a vertical ridge with a hole through it.

Along the mouth inside there is a narrow stripe of glaze and on top of the lip there are tongues with a stripe of glaze above and below; on the lip side there is a band of dots edged by two narrow horizontal stripes; the handle is glazed; on the neck there are tongues and lower down there is a stripe of dots arranged in a chequered pattern edged top and bottom with narrow double glaze stripes; three stripes of glaze below the lower figured frieze; on the bottom there are tongues and three concentric circles in the centre.

The body of the alabastron is decorated with three friezes of approximately equal height divided off from one another by three bands of glaze. In the upper frieze a grazing goat is depicted facing r.; in front of him there is a pacing panther and behind him there is a seated lion with his head turned back (his pose is unnatural and his hind-legs appear to hover in mid-air). In the middle frieze there is a bird with out-stretched wings, a pacing panther to her l. and to the r. a similar lion; behind this group under the handle there is a wild boar moving l. In the lower frieze there are two confronting panthers and a grazing goat in the middle, and at the back under the handle there is a bird with folded wings and its head on a sharply bent neck turned back. The figures of the animals are somewhat out of proportion: in the lower frieze they are too elongated and in the middle slightly deeper frieze the animals have long legs (particularly the wild boar). The details of the figures and the musculature of the animals and feathers of the birds have all been incised; the backs and bellies of the animals and the bird's neck and wing feathers have been marked out in purple. The background is densely filled with blotchy rosettes of varying sizes and dots. Incised decoration on the large rosettes is usually in the form of scales or petals along their edges.

Middle Corinthian, beginning of the VI c. B.C.

The Vulci Painter.

The general arrangement of the decoration on the alabastron, the features of the incised drawing on the

figures of the animals (the wavy line along the lion's mane, the semi-circles framing the panther's muzzle), the small figure of the bird with its head turned back and the unusual rosettes in the background are typical of the work of one of the most productive painters working in the late VIIIth and early VIth c. B.C. – the Vulci Painter (BENSON, *GkV*, 35 ff, Liste 49). It is possible with every confidence to assign the Moscow alabastron to the range of his works; the closest parallels are provided by the Painter's late works, such as the alabastra in Philadelphia (inv. MS 533 – PAYNE, pl. 20, 1-2, n. 457 – the name vase found in Vulci) and in the Capitol Museum in Rome (n. 52 – *CVA Mus. Capitolini* 1, tav. 2, 1-3) and it must date from no earlier than the beginning of the VI c. B.C.

[D.A. Amyx included both Moscow and Philadelphia vases in the list of the Scale Painter – AMYX, 150, nos. 2,3].

Bibl.: SIDOROVA, in *Rostock*, 540, Taf. 95, 1-2; *Antichnaya raspisnaya keramika*, n. 6, pl. 11; AMYX, 150, n. 2.

#### PLATE 5

1-3. ALABASTRON. Inv. II 1b dep. 35 (details).

#### PLATE 6

1-4. ALABASTRON. Inv. II 1b dep. 35 (details).

#### PLATE 7

1-3. ALABASTRON. Inv. II 1b 12 (n. 2109). Donated in 1915 by S.N. Grachev; acquired by him in Greece, 1897. H. 11,1 cm.; d. lip 3,2 cm.; d. body (max.) 6,3 cm. Re-assembled and with small amounts of plaster to match along the joins; small chips, slight surface wear; the glaze in thin layer has fired ginger-brown. Pale beige-grey clay, black-brown glaze, added purple.

An alabastron with a wide lip, short narrow neck and sack-shaped body with a flattened bottom; a small handle in the form of a vertical ridge with a round hole right through it.

Along the edge of the mouth inside and out there is a narrow band of glaze; on top of the lip there are stripes of glaze of varying thickness, on the lip side there are two thin glaze stripes and on the handle a stripe of glaze; on the neck there are tongues with four stripes of ginger glaze below; two narrow glaze stripes below the

figured frieze; on the bottom there are concentric circles of varying width.

On the body a panther has been depicted moving to the l. As usual the panther's head was presented frontally and the face framed with short incised strokes; incisions were also used to convey the ribs and the musculature of the trunk; the forehead, nose and the end of the face were worked in purple, as were the ears, neck, belly and flanks, and there were patches of purple on the ribs and legs; the tail which curled over along the panther's back had incised strokes across it all the way down. Behind the figure of the panther there is a ring, which also had incised strikes across it. In the background there are large and small rosettes and very small circles with incised lines and patches of purple.

Middle Corinthian, first quarter of the VI c. B.C.

The Painter of the Ring Ornament (the Herzegovina Painter).

There are direct parallels for the unusual representation of the figure of the panther and the ring pattern in the decoration of an alabastron with Chimaera in Bonn (inv. 845 – AA 1936, Bd. 51, Abb. 12, n. 9). This alabastron was assigned by J.L. Benson to the circle of the Winged Lion Painter (BENSON, *GkV*, Liste 96, n. 2a), whom he later identified with the Erlenmeyer Painter (BENSON, in *AJA* 60-3, 1956, 225). D.A. Amyx included the Bonn alabastron in the range of works by the Herzegovina Painter (AMYX, 237-238, n. 1). Following in Benson's footsteps, he also assigned the Moscow alabastron to that painter on the basis of its similarity with the Bonn alabastron (AMYX, 237, n. 10). At the same time D.A. Amyx noted its similarity with other works by the same vase-painter, which unfortunately had not been published in detail. In particular he pointed out that the unusual ring pattern – a typical feature of the in-fill decoration of the Bonn and Moscow alabastra – is also to be encountered in other works by the Herzegovina Painter. It is clear that these two vases – the alabastra in Moscow and Bonn – are both the work of an unusual painter, to whom we can refer to as the Painter of the Ring Ornament on the strength of the decoration to be found only in his work.

Bibl.: SIDOROVA, in *Rostock*, 540, Taf. 100, 1-2; BENSON, in *Phoenix* 24, 1970, 110, note 16; *Antichnaya raspisnaya keramika*, n. 10, pls. 19-20; AMYX, 237, n. 10.

#### PLATE 8

1-3. ALABASTRON. Inv. II 1b 41 (n. 3263). From the Fine Arts Cabinet of Moscow University, for which it was acquired from Sobbe, 1875; found in Athens. H. 16

cm.; d. lip 4,8 cm.; d. body (max.) 8,6 cm. Re-assembled from fragments; part of the lip had been mended leaving tiny pieces broken along the joins; small pieces had been missing on the body and these have been restored to match; there was major wear on the surface; the glaze on the painted decoration had been flaking and there were scratches to be seen; the glaze fired orange in places. Pale yellowish beige clay, dark brown glaze, added purple.

An alabastron with a wide flat lip with a slight incline to the mouth, narrow short neck, wide sack-shaped body and a flattened bottom with a small centre depression; a small handle shaped like a ridge with a hole right through it.

On top of the lip there are tongues and a thin stripe along outer edge, dots on the lip side; on the neck there are tongues with two glaze stripes below; on the lower part of the body there are two horizontal stripes of glaze and on the bottom there are tongues around black depression.

The whole body is taken up with a wide frieze containing a depiction of a siren with the head of a panther drawn en face and with out-stretched wings, the ends of which almost touch at the back of the vase. The details have been carefully worked with fine incisions; purple on the forehead, neck and in the middle part of the wings. The background is closely filled in with rosettes of varying size and patches of glaze, which echo the shape of the gaps they occupy. Under the handle between the wings of the siren there are four rosettes one under the other, gradually decreasing in size towards the bottom.

Middle Corinthian, beginning of the VI c. B.C.

The Painter of the Panther-Headed Siren (the Panther-Bird Group).

There are numerous parallels for this careful delicate incising and the arrangement of patches of purple among vases from the Gorgon-Bird Group (PAYNE, nos. 440-456), the Painter-Bird Group (PAYNE, nos. 609-621A) and also among the works of the Panther Painter himself (about the Panther Painter see: BENSON, *GkV*, Liste 79; BENSON, in *AJA* 60-3, 1956, 224). It appears possible to single out a group of vases with a depiction of a panther-headed siren, which were definitely the work of a single vase-painter, who can be called the Painter of the Panther-Headed Siren, for example alabastra in the Louvre (E 473 – CVA *Louvre* 9, pl. 30,10-12) and Tarentum (inv. 4859 – AMYX, 93, n. 1, pl. 43,1), two alabastra in Stockholm (inv. NM ant. 837 and inv. MM 1964:10 – CVA *Stockholm* 1, pls. 4,1-3; 5,1-3), and an aryballos auctioned in Basel (*Auktion* 51,

1978, n. 106). Among the parallels cited for this last vase the Moscow alabastron is mentioned and the vase auctioned in Basel was identified as a late work of the Panther Painter.

[The vases of the Panther-Bird Group are usually dated in general by the Early Corinthian period. Dr. N.A. Sidorova suggested that the works by the Painter of the Panther-Headed Siren may be attributed to the later time of this workshop activity and, wherefore, she has dated the Moscow vase by the beginning of the Middle Corinthian period].

Bibl.: SHVARZ, *Kratkoye opisaniye*, 31, n. 51; SIDOROVA, in *Rostock*, 540, Taf. 98,2; *Antichnaya raspisnaya keramika*, n. 11, pl. 21.

## PLATE 9

1-3. ALABASTRON. Inv. II 1b 1379. Acquired by the Museum in 1974 from T.V. Galich, according to whom it had been purchased abroad in the 19<sup>th</sup> century. H. 20,5 cm.; d. lip 5 cm.; d. body (max.) 9,7 cm. Two fragments of the lip have been re-attached with minor pieces missing along the joins; there are chips and scratches and surface wear which is considerable in places; some of the glaze and purple are missing. Pale greyish-yellow clay, brown-black glaze, added purple.

An alabastron with a wide shallow undercutting lip, short narrow neck and large sack-shaped body with a slightly flattened bottom and small depression in the bottom centre; the small handle is in the form of a vertical ridge with a hole right through it.

The mouth inside has a narrow glaze stripe, on top of the lip there are stripes of glaze of varying thickness, on the lip side there are small glaze dots; on the neck there are tongues with three wide stripes of glaze below and on the body below the figured frieze two narrow and one wide glaze stripes; on the bottom there are concentric glaze circles.

In the wide frieze, which encircles the body, the large figure of a cock facing r. has been drawn; its l. wing is out-stretched and its r. wing lowered. The small head of the bird is not in keeping with its massive body, large wings, long legs and luxuriant tail, above which two high feathers rise up. The details of the head, the plumage on the neck and the feathers of the wings and tail have been incised and a curved double line divides off the legs from the trunk. Incising is used in conjunction with purple, which has been applied carelessly and is poorly preserved. In the background there are large and small incised rosettes and dots, which provide a frame round the figure of the cock.

Late Corinthian, 575-570 B.C.

The Laurion Painter.

The decoration on this alabastron is typical for Late Corinthian vessels and the closest parallels for it are to be found among works by the Laurion Painter, particularly close parallels are provided by alabastra with identical painted decoration in the Hermitage (inv. B. 3009 – BORISKOVSAYA, in *TGE*, XIII, 1972, 8, fig. 4) and in Athens (inv. A 312 – BENSON, in *OudhMeded*, XLVI, 1965, pl. X,1-4). The Laurion Painter began to work earlier, in the Middle Corinthian period. His late works, including the Moscow alabastron, date from 575-570 B.C. (about the Laurion Painter see: BENSON, in *OudhMeded*, XLVI, 1965, 76-86; AMYX, 181).

Bibl.: N.A. SIDOROVA, *Korinskii alabastr iz sobraniya GMII im. A.S. Pusheina*, in *Istoriya i kultura antichnogo mira*. Moskva, 1977, 189-191; *Antichnaya raspisnaya keramika*, n. 12, pl. 22.

#### PLATE 10

1-2. ALABASTRON. Inv. II 1b 2 (n. 5551/1; n. 3922). Transferred from the Stroganov Industrial Art School, 1919, for which was acquired from Zaporozhsky, 1902; from Berezan (?). H. 24,3 cm.; d. lip 5 cm.; d. body (max.) 9,5 cm. The lip and the handle are missing and restored in clay, repainted; there are some gaps along the joins, small chips, scratches, significant surface wear, flaking glaze and purple. Pale greyish-yellow clay, dark brown glaze, added purple and white.

An alabastron with a short neck and an elongated sack-shaped body with a shallow depression on the bottom.

On the neck there are tongues with alternating narrow and wider stripes of glaze below. The lower part of the vase is covered with alternating thick and narrow stripes of glaze. On the bottom there are concentric circles, one wide around the depression.

On the body there are three friezes divided off from each other by triple stripes of glaze. The upper and lower friezes are filled with diagrammatic figures of warriors walking r., one behind the other; their bodies are covered by round shields and above each of these a head in a helmet can be seen and underneath each shield two legs. The heads are round and all that is drawn in on the faces is an eye. The centres of the shields have been decorated with purple and their outlines are incised; the edges are decorated with a row of white dots. The background between the figures is filled with closely spaced small dots. The middle frieze on the body is covered with a scale pattern, worked in double lines with the help of a compass against a black back-

ground. In the centre of the scales there are alternate patches of purple and added white.

Late Corinthian, beginning of the second quarter of the VI c. B.C.

Circle of the Warrior Frieze Painter.

This alabaster belongs to a group of Late Corinthian vases with similar decoration in the form of friezes of warriors walking along against a background of dots. A typical example of these vessels can be provided by an aryballos with two friezes in the Hermitage (inv. B. 2344 – BORISKOVSAYA, in *TGE*, XIII, 1972, 11, fig. 10). Vases of this kind are late echoes of other works by the Warrior Frieze Painter, produced with a higher quality of finish, relating to the Middle Corinthian period (BENSON, *GkV*, Liste 70; AMYX, 154-156). On alabastra by this painter a combination of figured friezes and friezes of scale pattern incised on a black background is encountered just as frequently. The presence of a frieze of this kind gives the Moscow alabastron more in common with works by this Painter and obliges us to date it to the beginning of the Late Corinthian period. Evidently this vase can be included in the group of late vases by the Warrior Frieze Painter identified by D.A. Amyx (AMYX, 156). The Warrior Frieze Painter and vase-painters close to him have been aptly associated by Amyx with the extensive group known as the Scale-Pattern Group (on painters of this group and the links between them see the article by BORISKOVSAYA, in *TGE*, XIII, 1972, 5-16). It is possible that the Warrior Frieze Painter was in charge of the workshop, in which vases were produced by his successors, who simplified the decorative schemes he had used, and that one of these was the creator of the Moscow alabastron. Works by other vase-painters which bear close similarities to this group of vases, in particular those of the Scale Painter, who used decoration of this kind with incised scales in conjunction with friezes of animals (on these vases and the connections between them, see: BORISKOVSAYA, in *Kultura i iskusstvo*, 10-11).

Bibl.: SIDOROVA, in *Pamyatniki kulturey*, 376-378, fig. on p. 376.

3-5. ALABASTRON. Inv. II 1b 52. Acquired by the Museum in 1926 from S.P. Tyunin. H. 9,8 cm.; d. lip 3,6 cm.; d. body (max.) 5,3 cm. Small chips, scratches, flaking glaze and purple, some surface wear; the glaze is patchy and has fired red in thin layer in places. Pale yellowish-beige clay, dark brown glaze, added purple.

An alabastron with a wide shallow undercutting lip, wide, short neck and sack-shaped body with a very small shallow depression on the bottom; a vertical han-

dle in the form of a small ridge with a hole right through it.

Along the edge of the mouth and inside it there is a narrow stripe of glaze; on top of the lip there is a wide stripe of glaze edged by two narrow ones, on the lip side small dots; on the neck there are tongues with two narrow stripes of glaze below; below the frieze are glaze stripes and on the bottom there are three small concentric circles.

In the frieze on the body a siren is depicted facing r. and with one wing raised up high. The details of the drawing – the facial features, the outline of the hair, the feathers on the wing – have been conveyed with minimal incising. The neck and the breast of the siren have been marked out with purple and also the middle of her wing. On each side of the siren there is a group of long vertical strokes of glaze (three in each case), one above the other. In the background there are blotchy rosettes and glaze dots.

Late Corinthian, second quarter of the VI c. B.C.

Vases with decoration of this kind are widespread in the Late Corinthian period. The closest parallel is provided by the aryballos in Bucharest (inv. Gr. 59 – CVA *Bucarest* 1, pl. 20,2); see also aryballoi in Kassel (inv. T.31 – CVA *Kassel* 1, Taf. 9,5) and from Rhitsona (URE, *Aryballoi*, pl. VII,86.43), a flat-bottomed aryballos in Copenhagen (inv. 2254 – CVA *Copenhagen* 2, pl. 87,3). As regards the way the figure of the siren has been drawn with a head-band, a long tress of hair falling over her wing and the horizontal stripe in the front part of her wing, this depiction is similar to that of another siren on an aryballos II 1b 1077 in the Museum's collection (see pl. 21,3-4).

Bibl.: SIDOROVA, in *Pamyatniki kultury*, 378-379, fig. on p. 378.

#### PLATE 11

1-3. ALABASTRON. Inv. II 1b 42 (n. 2108). Donated in 1915 by S.N. Grachev; acquired by him in Greece, 1897. H. 20,6 cm.; d. lip 5,3 cm.; d. body (max.) 10,4 cm. The upper part of the neck, with the lip and the handle, has been re-attached; there are chips, some surface wear, flaking glaze and purple – in some places to a significant degree. Pale beige-grey clay, grey-brown glaze, added purple.

An alabastron with a broad flat lip, short neck and large sack-shaped body with flattened bottom and shallow small depression in the bottom centre; the handle is in the form of a vertical ridge with a hole right through it.

On top of the lip there are stripes of glaze of varying thickness; on the lip side there are vertical strokes; on the neck tongues with four glaze stripes below; under the handle two large rosettes; below the frieze one wide and two narrow glaze stripes and on the bottom five narrow and one wide (around the depression) concentric circles.

In the frieze there is a large decorative composition in the form of a cross of lotuses and palmettes. The lotus flowers are arranged vertically with the smaller one at the top and the larger one at the bottom. There are two large, wide-open palmettes arranged horizontally; they have a large number of petals worked alternately in purple and glaze. The gaps between the lotus flowers and the palmettes are filled with diagonally arranged figures reminiscent of ears of wheat or elongated leaves. The contours and patterns within the lotus flowers and palmettes have also been incised. In the background there are small glaze rosettes and dots.

Late Corinthian, second quarter of the VI c. B.C.

A pattern in the form of a cross of lotus flowers and palmettes like this one is to be found on Late Corinthian alabastro, for example, on an alabastron in Munich (SIEVEKING-HACKL, Taf. 9, n. 291). On vessels with similar decoration see: PAYNE, 319, nos. 1220-1224; CVA *Copenhagen* 2, pl. 87,13-15).

Unpublished.

#### AMPHORISKOI

#### PLATE 12.

1-4. AMPHORISKOS. Inv. M-11. Chance find in Kerch, 1945. H. 8,4 cm.; d. body 7,3 cm.; d. foot 2,6 cm. The mouth, neck and handles are missing and the glaze badly worn; there are small chips and scratches on the surface. Pale greenish-yellow clay, dark-brown glaze with a greenish tint, added purple.

An amphoriskos with a wide flattened shoulder, ovoid body and a small flaring foot with a deep depression on the bottom.

On the shoulder there are small tongues with four thin stripes below, two thin stripes below the figured frieze; in the lower part of the body there are three narrow stripes of glaze and one stripe above the foot; the bottom and depression are reserved.

In the frieze a goose has been depicted with outstretched wings, the l. one is of an ordinary kind and the



r. is volute-shaped. On the r. of this goose there is a panther and on its l. a goose with one raised wing. The plumage of the birds and the details of the panther's mouth have been incised; on the necks of the panther and the birds and on the birds' wings there are patches of added purple. Blotchy incised rosettes and dots in the background.

Middle Corinthian, first quarter of the VI c. B.C. (attribution by O. Tugusheva).

The closest parallel – as regards the proportions of the vessel, which is quite wide in the shoulder and has a comparatively small foot, and also as regards the stripes in the lower part of the vessel – are provided by amphoriskoi in Copenhagen (inv. Chr. VIII 942 – CVA *Copenhagen* 2, pl. 86,8), Madrid (inv. 10810 – CVA *Madrid* 1, pl. 3, 12a,b), Corinth (inv. CP-174 – *Corinth* VII, 1, pl. 42, n. 336) and amphoriskos auctioned in Basel (*Auktion* 40, 1969, n. 36).

Bibl.: TSVETAeva, in *MIA* 56, 1957, 187, fig. 2b, 4.

5. AMPHORISKOS. Inv. II 1b 1079. Transferred to the Museum from the State Central Museum of Ethnography, 1930; previously in the collection of Admiral Posokhov (Archangelsk). H. 10,4 cm.; d. mouth 1,9 cm.; d. body 6,2 cm.; d. foot 2,3 cm. There are chips on the mouth, surface wear and above the foot a dent was made in the wet clay; the glaze in thin layer has fired pale-brown. Pale greyish-yellow clay, brownish-black glaze.

An amphoriskos with a deep mouth, narrow neck, flattened shoulder, rolled vertical handles, ovoid body and a high narrow flaring foot with a small depression at the bottom.

The mouth outside and the foot are glazed, the neck and handles reserved. On the shoulder between the roots of the handles there are short vertical strokes and below them two narrow stripes of glaze and one wide. On the wide part of the body there is a frieze with dots arranged in a chequered pattern and below it three wider and two narrow stripes of glaze.

Middle Corinthian, first quarter of the VI c. B.C. (attribution by O. Tugusheva).

This type of vessel, which had also appeared earlier in the Protocorinthian period, existed up until the Late Corinthian (PAYNE, 314, nos. 1075-1086, fig. 158; 324, nos. 1351-1355a; *Tocra* I, 22). The closest parallels are to be found in the Hague (inv. 1328; 3316 – CVA *Pays Bas* 1, pl. 2,1-2), Reading (inv. 26.XII.6 – CVA *Reading*, pl. 7,4) and in Rhitsona (URE, *Aryballoi*, 26, pl. IV, 86.261, 99.48).

Unpublished.

## POINTED ARYBALLOI

### PLATE 13

1-2. POINTED ARYBALLOS. Inv. II 1b 1324. Acquired to the Museum in 1956 from Polyakova, according to whose account it originated from Italy. H. 6,9 cm.; d. lip 3,3 cm.; d. body 4 cm. Small chips and scratches; the glaze has fired red in places. Pale yellowish-grey clay, black-brown glaze.

An aryballos with a wide flat lip, quite a long narrow neck, rounded shoulder and ovoid body tapering sharply towards the very small ring-foot; the handle is in the shape of a narrow ribbon.

On top of the lip there are two wide stripes of glaze and on the handle four horizontal stripes; on the shoulder there are three spiral hooks facing l. with a horizontal stripe of glaze below. On the body there are eight narrow horizontal stripes of glaze and on the lower part of the body there are five wider ones.

Late Protocorinthian, middle or third quarter of the VII c. B.C.

Among Late Protocorinthian aryballoi of this shape and shapes similar to it, specimens with similar decoration are to be found, for instance, in the Hague (inv. 1329 – CVA *Pays Bas* 1, pl. 1,2-3) and in the Bibliothèque Nationale in Paris (inv. 5030 – CVA *Bibl. Nat.* 1, pl. 7,18-19). Spiral hooks on shoulder are to be found on pointed aryballoi with more intricate decoration on the body (friezes of animals) in Tarentum (CVA *Taranto* 2, tav. 1,4,7) and Stuttgart (inv. KAS 17 – CVA *Stuttgart* 1, Taf. 11,7); see also: BENSON, in *AJA* 75-1, 1971, 83-85, pl.19.

Unpublished.

3. POINTED ARYBALLOS. Inv. II 1b 9 (n. 225). H. 7,3 cm.; d. lip 2,9 cm.; d. body 4,5 cm. Part of the lip is missing, there are chips on the body and the foot and some wear. Pale brownish-grey clay, dull dark-brown glaze.

An aryballos with a wide flat lip, narrow long neck and rounded shoulder; the body tapers sharply towards a very small ring-foot; the handle is in the shape of a narrow ribbon.

On top of the lip there are two stripes of glaze, wide and narrow, and between these a row of dots; on the handle there are three wide horizontal stripes of glaze; on the shoulder there are three dotted rosettes and at the top of the body there are two groups of thin horizontal bands of glaze. Below the

middle of the body there is a frieze consisting of dots arranged in a chequered pattern between two pairs of glaze stripes. In the lower part of the body there are narrow rays with a group of five thin stripes above. The foot is glazed.

Late Protocorinthian, middle or third quarter of the VII c. B.C.

Regarding its shape this aryballos is similar to the previous pointed aryballos (n. II 1b 1324). Dotted rosettes on the shoulder, a frieze of dots arranged in a chequered pattern and narrow rays in the lower part of the body are to be found on aryballoi in Gela (inv. G.56 – CVA *Gela* 1, tav. 4,9-10; s/n – CVA *Gela* 1, tav. 4,7-8). Dotted rosettes are quite often found on the shoulder of pointed aryballoi, starting from the second quarter of the VII c. B.C. and sometimes with a second similar frieze on the body and with the same rays above the foot, as in the case of an aryballos in Tübingen (inv. S/713 – CVA *Tübingen* 1, Taf. 19, 11-12); more often with more complex decoration on the body, for example, aryballoi with friezes of animals as found in Tarentum (inv. 5422 – CVA *Taranto* 2, tav. 2,9) and in Baltimore (CVA *The Robinson Coll.* 1, pl. XIV, 2; see also: BENSON, in *AJA* 75-1, 1971, pl. 19); friezes with dots are also to be found on a number of exhibits – in Cambridge (inv. 29.2 – CVA *Cambridge* 2, pl. XVI,3), Brussels (inv. R 209b – CVA *Bruxelles* 1, pl.1,1) and Reading (inv. 27.iii.6 – CVA *Reading*, pl. 3,2).

Unpublished.

4-5. POINTED ARYBALLOS. Inv. II 1b 1323. Acquired by the Museum in 1956 from Polyakova, according to whose account it originated from Italy. H. 6,9 cm.; d. lip 3,4 cm.; d. body 3,8 cm. There are small chips and scratches on the vessel and considerable signs of wear; some pieces are missing from the handle. Pale yellowish-grey clay, dull black glaze.

An aryballos with a wide flat lip and narrow slightly flaring neck; the ovoid body tapers sharply towards a small ring-foot; the handle is in the shape of a narrow ribbon.

On top of the lip there are traces of two stripes of glaze; on the handle there are traces of wide horizontal stripes and on the shoulder the outlines of a design consisting of three spiral hooks can be discerned. In the frieze on the body, edged top and bottom by groups of thin horizontal stripes of glaze, three dogs in silhouette running r. Above the foot there is stripe of glaze and the foot itself is glazed.

Late Protocorinthian, third quarter of the VII c. B.C.

The shape and the decoration are typical for pointed aryballoi of the Protocorinthian period. Virtual parallels are provided by, for example, aryballoi from Rhitsona (URE, *Aryballoi*, pl. III, nos. 91,2; 88,1; 88,2) and closely related variants, for example, with the addition of a stripe of chequered pattern on the body (aryballoi of this shape and with similar decoration are to be found in Tarentum – CVA *Taranto* 2, tav. 2,4,7) or of three rosettes instead of spiral hooks on the shoulder – in Glasgow (inv. (B) 19.6 – CVA *Glasgow*, pl. 5,1-2), Tarentum (inv. 5422 – CVA *Taranto* 2, tav. 2,9) and Munich (SIEVEKING-HACKL, Taf. 6, n. 263); see also CVA *Gela* 1, tavv. 6-7. Unpublished.

6-7. POINTED ARYBALLOS. Inv. II 1b 31. Acquired by the Museum in 1926 from S.P. Tyunin. H. 7,9 cm.; d. lip 3,1 cm; d. body 3,9 cm. Chips along the edge of the lip and on the body; the glaze is missing in places. Pale yellowish-grey clay, black-brown glaze.

An aryballos with a wide flat lip, narrow long neck and rounded shoulder; the body is elongated and ovoid, tapering sharply towards a small ring foot; the handle is in the shape of a narrow ribbon.

On top of the lip there are wide stripes of glaze, on the handle there are horizontal strokes and a vertical stripe down each edge; there are tongues on the shoulder with two stripes of glaze below. On the body in the central part there is a wide frieze of scale pattern on black glaze, it has been executed with a compass and each scale has a double incised line round it. On the lower part of the body above the foot there are elongated tongues with a stripe of glaze above them; the ring-foot is glazed.

Late Protocorinthian – Transitional, second half of the VII c. B.C.

Pointed aryballoi of this shape appear in the Late Protocorinthian period and existed until the beginning of the VI c. B.C. (PAYNE, 22-23, fig. 8A). Decoration consisting of incised scales is common on such vessels – for example, on pointed aryballoi in the Louvre (inv. CA 68 – CVA *Louvre* 6, pl. 1,5; inv. CA 2896 and S 414 – CVA *Louvre* 8, pl. 15,7,8-9; inv. E 415, AM 1758 and E 310 – *Louvre* 13, pl. 44,3; 45,1; 46,1), Copenhagen (inv. 1675 – CVA *Copenhagen* 2, pl. 83,4), Stockholm (MM 1960:10 – CVA *Stockholm* 1, pl. 1,7), Gela (inv. G.26, G 122 – CVA *Gela* 2, tav. 13,1-2, 5), in the Robinson Collection (CVA *Robinson Coll.* 1, pl. XIV,5) and at the University of California (inv. 8/3384 – CVA *Univ. of Calif.* pl. III,5).

Unpublished.

## ARYBALLOI

## PLATE 13

8. ARYBALLOS. Inv. II 1b 13. H. 6,3 cm.; d. lip 2,3 cm.; d. body 5,7 cm.; d. foot 3 cm. Small chips on the lip and shoulder, badly worn surface, bottom encrusted; the glaze has fired brown in thin layer. Pale whitish-grey clay, black dull glaze.

Aryballos with a wide lip, short narrow neck and sloping shoulder; the body is rounded, narrowing slightly towards a ring-foot; the handle is in the shape of a narrow ribbon.

On top of the lip and inside the mouth there are stripes of glaze; on the lip side there are dots and at the top of the neck a band of sloping strokes with two stripes of glaze below; on the handle there is a vertical glaze stripe; on the shoulder there are tongues and below that a band of dots with glaze stripes above and below; almost the whole of the body is covered with narrow parallel stripes of glaze; the ring-foot is glazed.

Early Protocorinthian, second half of the VIII c. B.C.

Aryballoi of this shape were common in the Early Protocorinthian period. The closest parallel for this vessel is provided by an aryballos in Naples (PAYNE, *PV*, Taf. 5,4), which differs from it only in so far as there are no dots in the frieze on the body but groups of wavy vertical strokes; see also, the aryballos in Reading (inv. 27.iii.9 – *CVA Reading*, pl. 3,1).

Unpublished.

## PLATE 14

1-3. ARYBALLOS. Inv. II 1b 32. Acquired by the Museum in 1926 from S.P. Tyunin. H. 10,8 cm.; d. lip 3,9 cm.; d. body 9,3 cm. Part of the lip is missing; there are scratches on the body, some of the glaze is flaking and the surface is worn. Pale yellowish-grey clay, dark-brown glaze, added purple.

An aryballos with a wide flat lip, a narrow neck divided off from the shoulder by a hardly perceptible ridge; a globular body and flattened bottom; the handle is in the shape of a wide ribbon.

There are tongues on the lip top and on the lip side there are dots; on the handle there is a vertical stripe of simple meander pattern and a vertical stripe on its edges; on the shoulder there are short tongues; two narrow glaze lines below the figure frieze; there are tongues on the bottom and a ring of glaze with central dot.

A frieze containing depictions of figures encircles the shoulder and body of the vessel. On the body opposite the handle a winged snake-like creature is depicted – a so-called Tython. Its bearded head is shown in profile facing l., its torso is triangular with broad shoulders and a narrow waist which then turns into a winding snake's tail; its volute-like wings are arranged symmetrically along the sides of its torso and its r. arm is stretched forward, while its l. arm hangs down by the creature's side. At the back under the handle a goose is depicted which is shown facing r. with folded wings. In the background there are blotchy rosettes incised in a cross pattern. Rather careless incisions have been used to indicate the facial features, the details of the Tython figure and the goose. There are patches of purple on Tython's torso, on both his wings and those of the bird and the snake's body.

Early Corinthian, end of the VI c. B.C.

As regards both the shape of the vase and the character of the in-fill ornament, this vessel is a typical example of Corinthian vase-painting of the late VII c. B.C. (PAYNE, 287; AMYX, 440-443). The depiction of Tython was popular among Corinthian painters of the Transitional and Early Corinthian periods (PAYNE, 275; BENSON, *GkV*, Liste 33; AMYX, 373), particularly in the works by the Tython Painter, which stand out on account of the well-developed nature of their drawing style. In comparison with his vases, the snake-like figure on the Moscow aryballos is more modest and simpler in design although there is no doubt that genetically it should be traced back to those vases, which clearly predated it.

Bibl.: BLAVATSKIY, *Keramika*, fig. on p. 82; SIDOROVA, in *Pamyatniki kul'tury*, 373, fig. on p. 374; *Antichnaya raspisnaya keramika*, n. 2, pl. 3,4.

## PLATE 15

1-3. Fig. 3. ARYBALLOS. Inv. II 1b 22 (n. 2110). Donated to the Museum in 1915 by S.N. Grachev, who had acquired it in Greece, 1897. H. 8,5 cm.; d. lip 5 cm.; d. body 7,3 cm. Small chips, serious surface wear; almost all the glaze has been lost, particularly in the upper part of the body and almost all the purple has been worn away. Pale yellowish-grey clay, black-brown glaze, added purple.

An aryballos with a wide undercut lip, narrow cylindrical neck and globular body; the small handle is in the shape of the ribbon.

On top of the lip there are tongues worked in glaze and purple; on the lip side there are dots; on the handle there are horizontal stripes of glaze; there are tongues on the shoulder and short tongues on the bottom.

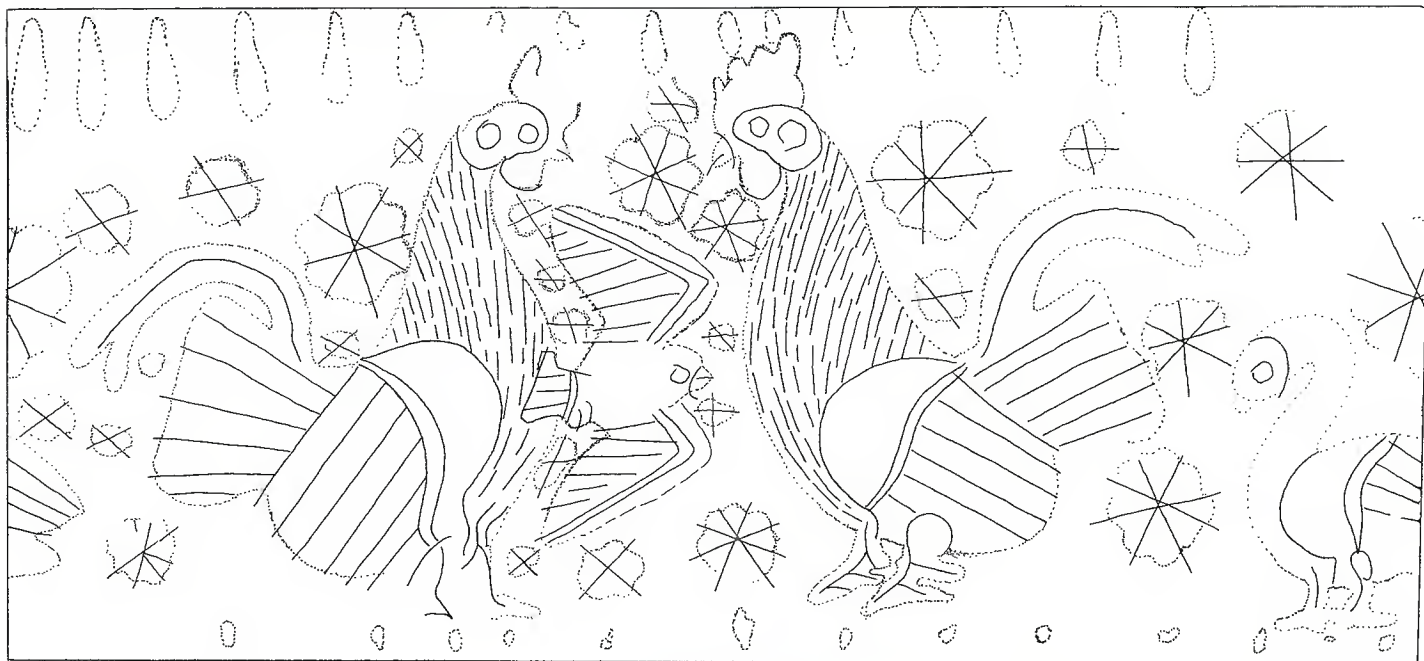


Fig. 3 – II 1b 22.

On the body two confronting cocks have been depicted with a flying bird with outstretched wings in the middle; under the handle is the figure of a goose and above that a large rosette. The background is closely filled with large and small rosettes, which have been quite neatly divided up into 4-8 petals. Incisions have also been used for the details on the figures of the birds: a close arrangement of diagonal strokes for the necks of the cocks, for the wing feathers, the cocks' tails consisting of two tall feathers, for the eye, beak and wings of the goose. It is supplemented by purple applied in large patches (for the body of the flying bird) and isolated strokes (for the combs and necks of the cocks, the outlines of the wings of the flying bird).

Early Corinthian, late VII c. B.C.

This composition is typical for the painted decoration found on Early Corinthian vases. Confronting cocks are found particularly frequently on alabastra (see Moscow alabastron II 1b 23 – pl. 2,3-5), on which, however, it is more usual to find some kind of decorative motif or 2-3 rosettes between the figures of the birds. A group of cocks is found far less frequently on aryballoi, which makes our vase all the more interesting. The closest parallel is provided by an aryballos in Boston (FAIRBANKS, pl. XIV, n. 460), yet the poor state of preservation of the painted decoration on the Moscow aryballos does not allow us to attribute it to any specific painter.

Bibl.: SIDOROVA, in *Pamyatniki kultury*, 372.

## PLATE 16

1-3. ARYBALLOS. Inv. II 1b 6 (n. 2727). Acquired by the Museum prior to 1924. H. 7,7 cm.; d. lip 4,5 cm.; d. body 7,5 cm. Half the lip has been lost, there are some small chips and the glaze and purple are badly worn; the glaze has fired brown in thin layer. Yellowish-grey clay, grey-black glaze, added purple and white.

An aryballos with a wide undercut lip with slight incline to the mouth, short narrow neck, globular body and flattened bottom; the handle is in the shape of a short, wide ribbon.

On top of the lip there are stripes of glaze of varying thickness and on the lip side there are dots; on the handle there is a vertical zigzag stripe; on the shoulder there are tongues with pair of thin stripes of glaze below; on the body under the handle there is a wide circle with two zigzag streaks of glaze inside it; under the frieze on the body there are three fine stripes; on the bottom there are two wide concentric circles.

On the body a swan to r. has been depicted. It has a long curved neck and raised wings. The details of the figure have been incised, the wing and the breast with a double incised stripe; the middle part of the wing has been painted with purple and on the neck and breast there is a row of dots worked in purple; on a stripe, which serves to frame the feathers along the edge of the wing, there is a row of small white dots. In the background there are a few scattered rosettes neatly incised.