

STAMPED PITHOS FRAGMENTS IN THE COLLECTION OF THE BRITISH SCHOOL.

(PLATES XI, XII.)

IN Volume XII of the *Annual of the British School* were published two fragments of stamped pithoi (Nos. I. and II.) from Kameiros, part of a series of such fragments in the collection of the School. The remaining examples, mainly from Melos, are described below, the drawings having been made at the same time as those published in 1906.¹

No. III. (Pl. XI. A) $\cdot 105 \times \cdot 12 \times \cdot 02 - \cdot 03$ m. From Melos.

Coarse reddish clay.

Decoration: border of arches; border of double plait with three strands in each twist and bosses between; frieze projecting $\cdot 004$ m. with lion and Centaur. The lion's mouth is open, shewing the tongue, his left forepaw is raised. The motive of the paw is a common one: cf. the lion on the Ionic B.F. bowl, Pfuhl, *Malerei und Zeichnung der Griechen*, iii. Pl. XXVIII. No. 128, and the kylix, Louvre, A. 478.² The Centaur, likewise, is a common type. He is the vanquished Centaur begging for mercy, made popular through illustrations like those of Herakles and Nessos,³ and used here because he was a familiar figure which fitted the space. An excellent parallel is on a steatite lentoid intaglio from Melos.⁴ The Centaur has equine, not human fore-legs, as on other pithos fragments from Melos: contrast the type with human fore-legs from Kameiros and Asia Minor, where it seems never to have been superseded.⁵

For the arches with rounded end uppermost cf. the pithos fragments from a tomb near Halikarnassos,⁶ and Kekulé, *Terracotten*, ii. Pl. LVI. 2; reversed, they are a common motive.

¹ The white background on some of the fragments is not original but was put on at the time these drawings were made, to shew up the design.

² *Vases du Louvre*, i. Pl. XVII.

³ See Baur, *Centaur in Ancient Art*, p. 13 ff.

⁴ Baur, *op. cit.*, p. 7, and Furtwängler, *Antike Gemmen*, i. Pl. V. 28.

⁵ Salzmann, *Nécropole de Camirus*, Pl. XXVII. 4 and 5, and Pl. XXVI.; *Ath. Mitt.* xxi. p. 230, Fig. 1 (from Datscha), p. 234, and Pl. VI. For the relation of the two types see Baur, *op. cit.*

⁶ *J.H.S.* viii. p. 71, Fig. 10.

For the plait on pottery and bronzes see Furtwängler, *Olympia*, iv. p. 109. On pithoi there is a parallel of coarser type in the fragment in the Ashmolean Museum from Kastri Siteias,¹ and, of more elaborate type, on the amphora from Rhodes, A. 585, in the British Museum.

No. IV. (Pl. XII. A) $\cdot 205 \times \cdot 14$ m. Thickness, $\cdot 02$ m. without decorated band, $\cdot 03$ including band. Height of band, $\cdot 065$ m.; above it is a smooth rim, apparently the upper rim of the vase. From Melos.

The clay is coarse, and less red than that of No. III. Low relief.

Decoration: scroll ornament; bearded man in a chariot driving a pair of horses. That there are two horses is shewn by the double contour of the hind-legs.

Chariots are, of all subjects, the most common on pithoi. In the earlier period there are many variations; later, the racing chariot became the dominant type, especially in the West.

Compare the following:—

- (i) Athens, Nat. Mus. *Ath. Mitt.*, xxi. Pl. VI. Two men in a chariot, one with a spear. The eight-spoked wheel shews that this fragment came from the eastern side of the Mediterranean.
- (ii) British Museum, A. 585. Rhodian style. One man in the chariot, another walking behind. Eight-spoked wheel.
- (iii) From Sparta. *B.S.A.* xii. Pl. IX. Warrior in chariot and warrior mounting.
- (iv) From the Acropolis. *B.C.H.*, 1888, pp. 492–3. Acropolis Museum. Charioteer and warrior mounting.
- (v) Candia. Inv. 7651. For design, see *A.J.A.*, 1901, Pl. XIV. 10, 11. Racing chariot, dog and hare below.
- (vi) Candia. Inv. 7653. Racing chariot, dog and hare below.
- (vii) Examples from Sicily, e.g. Kekulé, *Terracotten*, ii. Pl. LV. 2.

No. V. (Pl. XI. B) $\cdot 13 \times \cdot 105$ m. Thickness, $\cdot 017$ m.; including decorated band $\cdot 02$ m. The decorated band is $\cdot 05$ m. high. From Trypiti, Melos.

The clay is better than that of No. IV. and the mould appears somewhat finer.

Decoration: on the left, part of scrolls as in No. IV. Chariot, driver, and horses as in No. IV., except for slight differences on front of

¹ Inv. G. 4, 0. 7.

chariot. The upper part of the driver and lower part of the horse have been rubbed off.

No. VI. $\cdot 11 \times 08 \times \cdot 035$ m. From Melos.¹

From the rim of a pithos. On the upper surface, plait as in No. III. On the side, a border of Lapiths and Centaurs, projecting $\cdot 005$ m. beyond the plain surface below. The Centaur has equine legs cf. (No. III) and carries a branch. Herakles carries a club: contrast the double axe which is the weapon of the Lapiths on the pithoi from Rhodes and Asia Minor,² the sword and double axe in *Ath. Mitt.*, xxi. Pl. VI., and Herakles' bow on No. VII. below.

The design appears identical with that on the fragment published in *Ath. Mitt.*, xxi. Pl. V., and found in Plaka, Melos.³ This also comes from the lip of a pithos, the upper surface of which is decorated with a plait. The border with the centauiromachy is described as $\cdot 045$ m. high, and the border of No. VI. is $\cdot 045$ – $\cdot 05$ m. high. It is tempting to think that those two fragments came from the same stamp and the same vase. On the other hand, the outstretched arm of the Lapith appears less angular on the Melian example. There are also traces of a flaw on the body of the Centaur which the fragment at the British School does not shew, but this may be independent of the stamp.

Baur, *Centaurs in Ancient Art*, p. 9, No. 14, describes a fragment which he thinks is probably from the same pithos as the fragment in *Ath. Mitt.*, 1896, Pl. V. 1, and certainly from the same cylinder. It is in the collection of Dr. D. M. Robinson of the Johns Hopkins University.

There is a comparison made by Baur⁴ between the Melian pithos fragments and certain early archaic Melian intaglios.⁵ It is interesting to note in this connection that a gem of this class (Furtwängler, *Antike Gemmen*, Pl. V. 34), with a bird of prey pecking a fallen man, is paralleled by a design in relief from a large vase from Tenos⁶; just as Furtwängler, *loc. cit.*, Pl. V. 30, with Herakles and the Old Man of the Sea, is paralleled by the scene on the Praesos plate.⁷

¹ Baur, *op. cit.*, p. 9, No. 15. He had not seen the fragment and imagined that there were others similar.

² For references, see p. 75, Nos. i–v.

³ I have not seen the fragment, as it could not be traced at Athens.

⁴ *Op. cit.*, pp. 7, 8.

⁵ Furtwängler, *Antike Gemmen*, Pl. V. 28, 29, 33.

⁶ Courby, *Vases Grecs à Reliefs*, p. 81, Fig. 17.

⁷ *B.S.A.* x. p. 148, Pl. III.

With the exception of chariots and chariot-racing, fights between Lapiths and Centaurs are the most popular subject on pithoi, especially in the Eastern Mediterranean and Rhodes. A list of examples follows :—

- (i) From Kameiros. Salzmann, *Nécropole de Camirus*, Pl. XXVI.
- (ii) „ „ Salzmann, *op. cit.*, Pl. XXVII. = B.M. $\frac{64}{10-7}$
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- (iii) „ „ Salzmann, *op. cit.*, Pl. XXVII. (another fragment).
- (iv) From Datscha. *Ath. Mitt.* xxi. p. 230, Fig. 1 = *Ath. Nat. Mus.* 5606.

The above four examples are all of the same type with Centaurs and Lapiths standing side by side, not actually fighting, but with their hands touching. The Centaurs hold branches, the Lapiths double axes. The Centaurs have human fore-legs and very thick and bushy tails. The type has obviously been copied and misunderstood.

- (v) Probably from the same region comes a fragment less primitive in conception and quite careful in execution : Athens, Nat. Mus. 5604 = *Ath. Mitt.* xxi. Pl. VI.

The purely decorative patterns on it are similar to the Rhodian, and one of the friezes shews the chariot with the eight-spoked wheel referred to above. The Centaurs and Lapiths are fighting : the former hold a sword in the right hand and a double axe in the left.

- (vi). (No. VII (below).) Of a more advanced style, without any of the barbarian element.
- (vii) From Melos. *Ath. Mitt.*, 1896, Pl. V.
- (viii) Ashmolean Museum (Inv. g. $\theta-7$). From Kastri Siteias; though fragmentary, is probably the same subject.
- (ix) *B.C.H.*, 1888, p. 496, No. 9 (description only).
- (x) At Athens. Waldstein, *Argive Heraeum*, ii. Pl. LXIII. 1-3.
- (xi) *Kekulé, op. cit.*, ii. Pl. LVI. 2 and 3. From Sicily.

No. VII. (Pl. XII. B) $\cdot 105 \times \cdot 17$ m. Thickness, $\cdot 015$ m.; including decorated band, $\cdot 023$ m. From Provata, Melos.

Moderately fine clay. The relief is rounded and the style, on the whole, advanced.

Decoration : between a narrow moulding above and below, Herakles and Centaurs : galloping Centaur with branch; Herakles with bow; fallen Centaur with arrow in his back; galloping Centaur. Both Herakles

and Centaurs are drawn with bristly hair, which in one case gives the illusion of horns, and the tail of the Centaur is treated in the same way. For the hair there is a good parallel on a kylix from the Forman Collection.¹ Behind the head of the Centaur on the right, part of a branch can be seen.

No. VIII. $\cdot 15 \times \cdot 135 \times \cdot 025$ m. (including border). Border $\cdot 045$ high. From Kastriani, Melos.

Design, similar to No. VII. Only a small part of Herakles is shewn, but the running and fallen Centaurs are almost complete, and have been used to complete No. VII. where they are indicated by the dotted lines. The relief is lower than in No. VII. there is less detail, no moulding, and the figures are a little more widely spaced. Nos. VIII. and VII. are probably from the same stamp, for a ridge across the back legs of the fallen Centaur is common to both: the lower relief and loss of detail in No. VIII. may be due to the stamp having been filled up or worn; probably the former, as one of the Centaur's arms is in fuller relief. The moulding which appears on No. VII. is probably not part of the stamp, and the wider spacing may shew that the figures were stamped separately.

No. IX. $\cdot 105 \times 135 \times \cdot 025$ m. Height of border, $\cdot 045$ m.

Coarse clay, design much rubbed.

The hind-quarters of a Centaur or horse can be distinguished in the same position as the middle Centaur of No. VII. Probably from the same pithos as No. VIII.

No. X. (Pl. XI. C) $\cdot 20 \times \cdot 095 \times \cdot 027$ m. Bought at Phylakopi, Melos. Moderately coarse red clay.

Decoration: on a band $\cdot 045$ high, lion (or dog) and Sphinx alternately. The stamp has slipped at one place; also the two animals on the right have been stamped a little higher up than those on the left.

The heavy style is distinctive.² Particularly notable is the *stephané* worn by the Sphinx, which has some resemblance to that worn by the goddess on an ivory relief from Sparta.³ Compare also a Sphinx wearing a *stephané*, which is, however, of a more usual form, on an unpublished fragment in the Sparta Museum.⁴

No. XI. $\cdot 11 \times \cdot 107 \times \cdot 025$ m.

Coarse clay, whitish in parts.

¹ Forman Collection, Sale Catalogue, No. 319. Baur, *op. cit.*, p. 25, Fig. 6.

² The lions and Sphinxes on the reliefs from the Heraeum (Waldstein, *Argive Heraeum*, i. Pl. LXIII. 5) are unlike ours.

³ B.S.A. xiii. p. 78, Fig. 17, b.

No. 46 from the Heroön.

Decoration : two strands of rope pattern above, and traces of a triangular arrangement of ropework below.

No. XII. $\cdot 08 \times \cdot 11 \times \cdot 027$ m. From Kameiros.

Coarse clay with traces of white slip.

Above, concentric circles joined by inverted Vs; below, inverted triangles with horizontal hatching. The hatched triangles are particularly associated with Rhodes : cf. Salzmann, *Necropolé de Camirus*, Pl. XXVII. For the circles cf. *op. cit.*, Pl. XXVI.

The dating of pithos fragments is often uncertain, for loss of detail makes comparison difficult. We should also take into account the fact that when a stamp was worn out, the design might be copied on to a new stamp with only very slight alterations; the first of the series might have been made by a superior craftsman, influenced by nice work in bronze or vase-painting, and the copies by less skilful hands. Hence the temptation for critics to date a fragment too early.

Of the Melian designs described above, the earliest is No. X., which may belong to the first half of the sixth century B.C.; the next, No. III., to the second half of the sixth century; the latest, No. V., is well into the fifth century.

The charm of the stamped pithoi is that they are a local craft and a comparatively humble one, therefore the styles of each district are usually very distinct. This is particularly the case in the Cretan and Rhodian classes, to the latter of which the collection at the British School adds three examples (two in *B.S.A.* xii. *loc. cit.*).

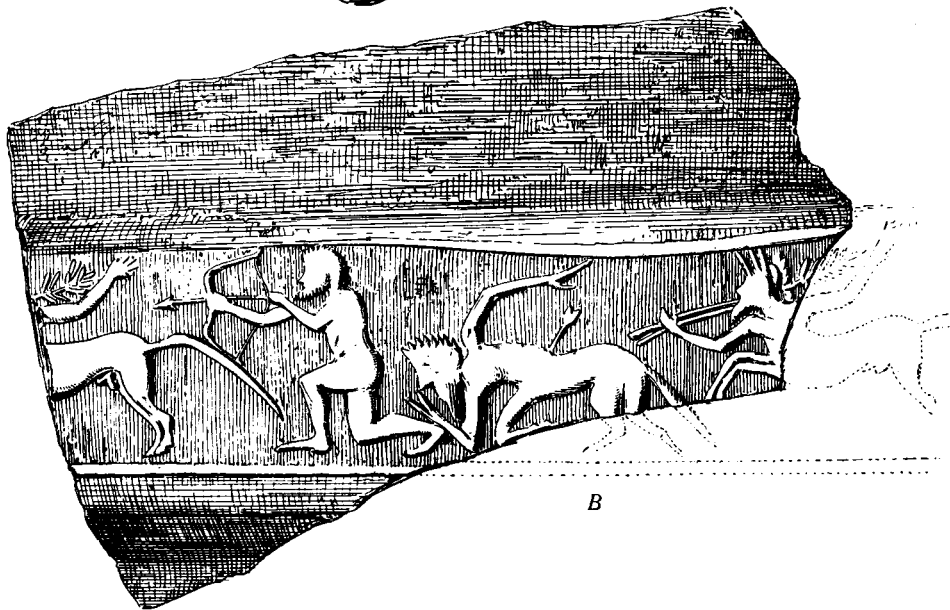
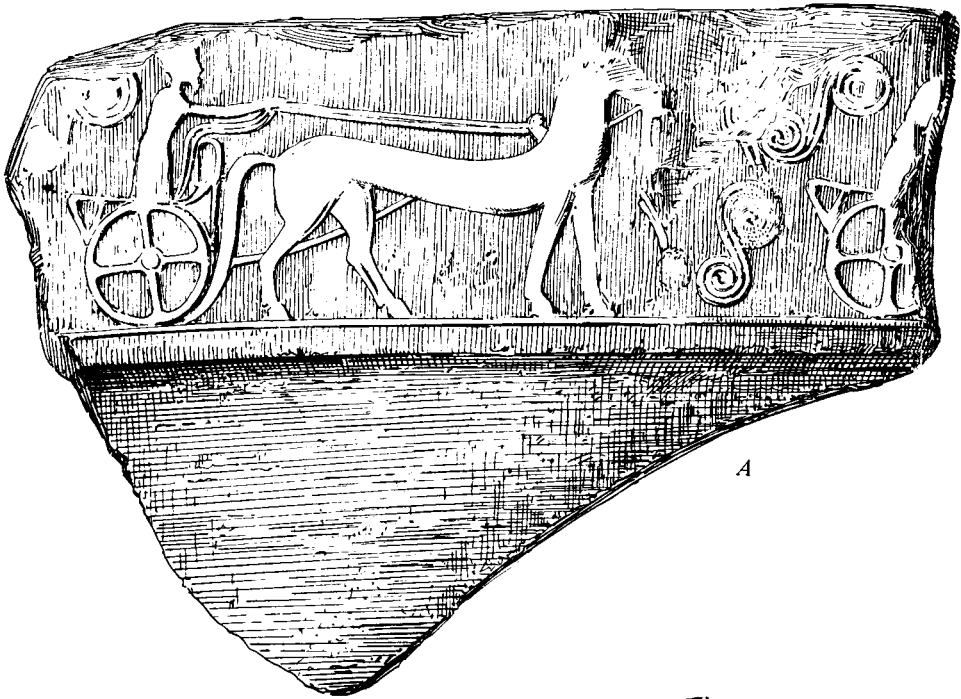
The Melian class has, however, been badly represented till now. Only two pieces have been published,¹ the two mentioned on p. 74, with a design similar to our No. VI. It is now amplified by the eight examples from Melos described above, which illustrate both its development over a period of about a century, and the remarkable variety of its types.

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¹ See Courby, *Vases Grecs à Reliefs*, p. 82.



STAMPED PITHOS FRAGMENTS FROM MELOS. (Scale 1 : 2.)
(COLLECTION OF BRITISH SCHOOL.)



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