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Cracow

**SOME UNKNOWN VASES FROM THE
JAGELLONIAN UNIVERSITY MUSEUM***

The Cracow antiquities collections are not confined, as has lately appeared, to such renowned assemblages as the Czartoryski collection, the Department of Mediterranean Archaeology of the Jagellonian University collection or that of the Archaeological Museum, but also include other objects. These are namely the vases coming from various regions of the Mediterranean basin, kept in the Department of Artistic Handicraft of the Museum of the Jagellonian University. The said vessels are completely unknown and hitherto unpublished objects. This fact makes us aware of the urgent need of the scientific description of the entire pottery from the Cracow collections to be undertaken anew, with these very objects being taken into consideration. By the time the new edition of the *Corpus Vasorum Antiquorum* will have been published, the present article is the first and only sign of their existence.

The vases from the Museum of the Jagellonian University, four in number, make no coherent complex regarding both their provenance, since they come from different production centres, and considering chronology, being dated to the period covering the time-span from the 4th to the 2nd centuries B.C. The earliest object is a pitcher exemplifying the 4th-century production of Attic workshops, so a specimen of late red-figured style period. The two subsequent

* Cf. also the note below on their origin, delivered by Andrzej Laska, M. A. (Jagellonian University Museum). The present author is greatly indebted to him for his help and assistance during the preparatory works on that group of objects.



1. Oinochoe. University Museum, Cracow, Inv. No. MUJ 7329, Attic, Fat Boy Group, ca. 375—350 B.C.

vases were manufactured in Italian workshops, whilst the last of the objects in question seems to be the most interesting. It is an amphora of the Attic pottery West Slope type, yet made in an Asia Minor centre, very rare among Polish collections, thus the more precious. The vessels under consideration, indeed not of the highest artistic class, seem however to deserve presentation, since they enrich our knowledge about the pottery manufacturing of the said period.

1. Oinochoe (Figs. 1—3)

An oinochoe of small dimensions with a three-leafed mouth and low ring-like base not separated at the bottom¹. Back part of the vase is without decoration. At the front part of the shoulders, black tongues on reserved rectangles. Below, the representation of three juveniles bordered at the bottom by a reserved band, containing a schematically depicted ornament resembling the ovolo. In the middle there is the image of a nude fat boy facing right with his hands put out; in that right he holds an object resembling strigilla. The boy stands between the juveniles facing him and wrapped in himations. That on the right holds in his right hand, showing from beneath the coat, an oval object with black circle painted in its middle (tympanon?). The decoration of the vase is executed in negligent way, with a summary and hasty modelling of the figures. Also their proportions leave much to be desired, with upper parts too short comparing to the rest, too short hand and too elongated feet. The bottom of the vase is not glazed.

The described vessel represents the red-figured Attic pottery of the 4th century B.C. Its closer analysis enables to place it within a group of vases distinguished by J. D. Beazley and defined as the "Fat Boy Group"². This group includes many vessels similar in their negligent and schematic drawing, but not identical stylistically, so having been decorated by several various artists. This fact has after all been noted by Beazley himself in the first edition of his fundamental work, though it was still spoken there of the "Fat Boy Painter"³.

Regarding both the shape and decoration, an oinochoe makes a good analogy to the Cracow object that comes from the former Wilanów collection and is presently kept in the National Museum in Warsaw⁴. This vase has been classified by the authors of *CVA* with the Apulian pottery, but Beazley

¹ Inv. No. MUJ 7329. H.: 0.17 m, diam.: 0.098 m. Brick-red pure clay, black lustrous glaze, worn off in some places. Missing the great part of mouth, the rest of the vase glued together.

² J. D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford 1963², pp. 1484—1494, chap. 86; idem, *Paralipomena, Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters*, Oxford 1971, p. 497; Th. H. Carpenter, *Beazley Addenda, Additions to ABV, ARV² and Paralipomena*, Oxford 1989², p. 382.

³ J. D. Beazley, *Attic Red-Figure Vase-Painters*, Oxford 1942, pp. 888—891: "Fat Boy Painter, but there are a good many hands".

⁴ E. Bulanda, K. Bulas, *CVA Pologne 3*, Varsovie-Cracovie 1936, Wilanów, Collection de Branicki, Pl. 2/114/1; now at the Warsaw National Museum, Inv. No. 147215.



2. Oinochoe. University Museum, Cracow, Inv. No. MUJ 7329. Attic, Fat Boy Group, ca. 375–350 B.C.

properly recognized it as the Attic one⁵. The Warsaw pitcher is also decorated by the representation of three juveniles, yet the one depicted in the centre holds an oval object identical to that held by the boy on the left side of the Cracow oinochoe. This object was defined by the authors in *CVA* as resembling a shield⁶. Nearing the oinochoai from Cracow and Warsaw is an analogous vase from Apollonia Pontis⁷. This latter is dated to the second quarter of the 4th century B.C. by means of comparison with another oinochoe from the same site, fragmentarily preserved⁸.

⁵ *CVA Pologne 3*, p. 43; J. D. Beazley, review of *CVA Pologne 3*, *JHS* 56, 1936, p. 254; idem, *ARV*², p. 1486, No. 88.

⁶ *CVA*, op. cit.

⁷ T. Ivanov, *Keramikata ot nekropole na Apoloniya*, Sofia 1948, p. 34, Fig. 32; Beazley, *ARV*², p. 1487, No. 98; I. Venedikov *et al.*, *Apoloniya*, Sofia 1963, p. 151 note 1, Pl. 78: Inv. No. 7172 (not 272 as quoted in Beazley, *Paralipomena*, p. 497).

⁸ Venedikov, op. cit., p. 151, No. 277, Pl. 78 and Fig. 277; other vases from Apoloniya had also been placed within the Fat Boy Group, cf. Beazley, *Paralipomena*, p. 497 f.



3. Oinochoe. University Museum, Cracow, Inv. No. MUJ 7329. Attic, Fat Boy Group, ca. 375—350 B.C.

From the same period comes a pelike from the collection of the Department of Mediterranean Archaeology of the Jagellonian University, being a work of an anonymous artist defined as “The Painter of Athens 1472”⁹. On this vessel — as in the case of the discussed oinochoe — we also encounter the images of the juveniles wrapped in himations. This decorative motif became highly popular in the 4th century B.C., having initially been located on the back, thus less important part of the vessel, and then frequently adorning both parts, as in the case of the mentioned pelike.

Summing up, the Cracow oinochoe under consideration is an Attic product, belonging to the Fat Boy Group, and can be dated to the second quarter of the 4th century B.C. rather than closer to the middle of this century.

⁹ K. Bulas, *CVA Pologne 2, Collections de Cracovie*, Varsovie-Cracovie 1935, Pl. 10/83/5 a—b; E. Papuci-Władyka, *An Attic red-figured pelike from the University collection in Cracow (The Painter of Athens 1472)*, *Prace archeologiczne 49, Studia z Archeologii Śródziemnomorskiej 13*, Warszawa—Kraków 1991, p. 31.

2. Pelike

A slender pelike of a pear-shaped body and high profiled base; the preserved handle is strap-like and has a protuberant roll along its axis¹⁰. The whole vessel is glazed except for the lowest part of the body and upper base portion as well as the bottom.



4. Pelike. University Museum, Inv. No. MUJ 7311. Gnathia Style, ca. 300 B.C.

SIDE A. Neck: at top, inflected vertical strokes bordered on both sides by double lines, all in white and red. Below, a purple band with white and yellow fringes at the ends framed with a double row of white dots, forms something like a trapezoidal metope, in which there are two pigeons facing each other and touching with beaks. Between the pigeons there are three vertical strokes (blades of grass?). The birds are painted white, whereas such details as eye and outline of wings on the breast are rendered in yellow. Body: with vertical reeds comprised in two bands, separated by a strip filled with slanting strokes. Base: short, thick, with diagonally situated white strokes.

¹⁰ Inv. No. MUJ 7311. H.: 0.23 m, diam. 0.124 m, diam. mouth 0.10 m. Beige clay, backed reddish; black, semi lustrous glaze with olive shade. Added paint white, yellow and red. One handle missing, small chips on surfaces, the body glued together.

SIDE B. The other side of the pelike is decorated less carefully. In the upper part of the neck there is an ornament as on side A, with a wavy yellow line below hanging like a garland, yet without ribbons aside. Still below, slanting strokes. The "metope" is without decoration. The body and base adorned as on side A, yet a strip parting the ribs comprises a wavy irregular line.

In the lower part of the handles, there is a decorative element resembling a palmette upside down.

The Cracow pelike belongs to the group of vases described as the "Gnathia pottery". This notion, though inadequate (named after the locality of Egnazia, where a lot of suchlike vases were found), is used to denote the vessels manufactured in Apulia, probably in Tarent and other cities, since about 360 B.C. at least down to the conquest of this city by the Romans in 273¹¹. The Gnathia pottery initially developed alongside the red-figured pottery and was characterized by the use of the decoration painted in white, yellow and red against the background of the black glaze. Among the vessels of the Gnathia type such forms enjoyed popularity as bell craters, skyphoi, plates, lekythoi and others, while about 300 B.C. the pelike type similar to the Cracow specimen began to appear¹².

A pelike from the former Wilanów collection, approximating the Cracow vase under consideration with regard to form and decoration, was published in *CVA* and defined there as an amphora¹³. It has a reeded body, whereas on the neck there is the representation of a female head in profile instead of pigeons. Decorative elements appearing on the pelike from the Museum of the Jagellonian University, such as pigeons, reeded body with ornamental band around the vessel in the centre and similar decorative band on the base, are to be encountered on the two Gnathia style skyphoi from the former Gołuchów collection, of which one is kept in the National Museum in Warsaw, while the other returned to its place at Gołuchów¹⁴.

Summing up the above, it can be stated that the Cracow pelike represents the Italian Gnathia pottery and dates to about 300 B.C.

¹¹ L. Forti, *Ceramica di Gnathia*, Naples 1966; A. D. Trendall, *Red-Figured Vases of South Italy and Sicily. A Handbook*, London 1989, pp. 14—15.

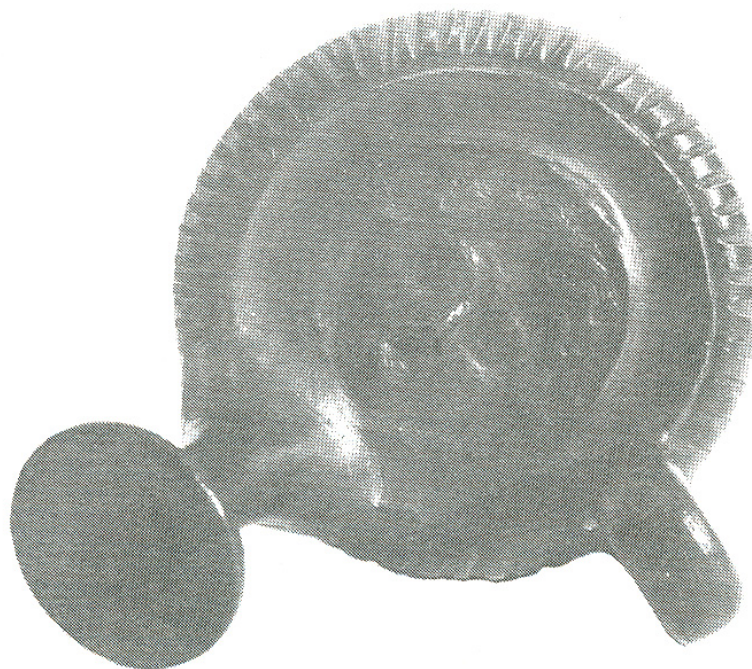
¹² Forti, op. cit., pp. 71—72, Fig. 13; on this vase see also J. P. Morel, *Céramique Campanienne: Les formes*, BEFAR vol. 244, Rome 1981, p. 279, Type 3673 a 1, Pl. 110, see also Type 3672 a 1 — pelike from Gnathia dated ca. 300 B.C. (= N. Bernardini, *Vasi dello stile di Gnathia: vasi a vernice nera*, Bari 1961, Pl. 31,3).

¹³ *CVA Pologne 3*, Pl. 3/115/2, now at the Warsaw National Museum, Inv. No. 147293.

¹⁴ K. Bulas, *CVA Pologne 1, Gołuchów; Musée Czartoryski*, Varsovie 1931, Pl. 50, 4a-b: now at the Warsaw National Museum, Inv. No. MNW 142263 and Pl. 50, 3a-b: after the 2nd World War at Warsaw, National Museum Inv. No. MNW 142262, but now at the Gołuchów Castle, cf. J. Szymkiewicz, *Muzeum Narodowe w Poznaniu, Zbiory starożytności w zamku gołuchowskim, przewodnik*, Poznań 1988, Inv. No. A 757 and Fig.

3. Guttus

A black glazed (except for the bottom)¹⁵ guttus has the body in the shape of a strongly flattened sphere, a high funnel-like spout, a band handle resembling the eye of a needle, and rather low, almost cylindrical base. The side parts of the container are reeded, while on its upper surface there is a Medusa's head rendered in low relief.



5. Guttus. University Museum, Cracow, Inv. No. MUJ 7312. Cales, 3rd cent. B.C.



6. Guttus. University Museum, Cracow, Inv. No. MUJ 7312. Cales, 3rd cent. B.C.

¹⁵ Inv. No. MUJ 7312. H.: 0.051 m, diam.: 0.106 m. Beige-reddish clay, black lustrous glaze. State of preservation: good.

The discussed guttus is the product of the workshops in Cales in southern Italy¹⁶. This centre flourished in the second half of the 3rd and the first decades of the 2nd centuries B.C., and the decadent production lasted until the end of that century. The Medusa's head was one of the most popular decorative motifs on the containers of the Cales gutti which is testified to by numerous examples gathered by R. Pagenstecher in a monograph of the subject at the beginning of this century¹⁷. This head is also to be encountered on a guttus from the former Wilanów collection and on a vessel from Bucharest¹⁸. The Cracow guttus can be dated to the 3rd century B.C.

4. Amphora

A squat amphora with a distinctly separated high cylindrical neck slightly narrowing in the middle, and two strap handles provided with rotelles at lower



7. Amphora. University Museum, Inv. No. 7330. Pergamene version of West Slope, ca. 130 B.C.

attachments¹⁹. A broad, everted mouth, from inside separated from the neck by a protuberant roll painted additionally red, and outside by a groove. The

¹⁶ R. Pagenstecher, *Die calenische Reliefkeramik*, JdI, Ergänzungsheft 8, Berlin 1909; M. O. Jentel, *CVA France 23, Louvre 15*, Paris 1968, p. 21; Morel, op. cit., p. 46 note 86.

¹⁷ Pagenstecher, op. cit., pp. 113—115, No. 266, p. 126, Abb. 51 a.

¹⁸ *CVA Pologne 3*, Pl. 4/116/11, now lost; *CVA Bucarest 1, Roumanie 1*, Bucarest 1965, Pl. 44, 9. 10; see also *CVA Pologne 2*, Pl. 15/88/1—2.

¹⁹ Inv. No. MUJ 7330. H.: 0.183 m, diam.: 0.148 m. Brick red clay with mica, black brown mat glaze. White and red paint, incisions. Small part of foot missing (restored); some chips, glaze worn off in many places.

neck is adorned on both sides by similar ornament denoted as a necklace: white band, incised zigzag with red pendants on it. The transition from the neck to body is underlined by a groove with red colour. On the shoulders, incised tongues containing white spots; outside between the tongues, red dots. Rotelles of the handles white, below two engraved lines filled with red colour, separating the shoulders from the body which is reeded. High, broad flaring base separated from the body by an incised line; the same line also runs through the mid-part of the foot's upper part; the foot is not glazed at the bottom.

At the first glimpse, the described vessel brings to mind the pottery known as "West Slope", characterized by the decoration painted on black glaze, as well as that painted and in relief²⁰. The West Slope pottery was manufactured in Athens since the end of the 4th century all through the Hellenistic period down to about mid-1st century B.C. and satisfied not only local demand, but was also exported to various centres of the Hellenic world. These imports influenced its local imitations as well. A closer analysis of the Cracow amphora proves that this vessel's clay, brick-red but not glaring in colour and containing the crystals of mica, cannot be judged to be Attic, as cannot be the brown and black matt glaze. On the other hand, a vessel analogous to the Cracow amphora regarding both the form, decoration and fabric, is to be found among the pottery from Asia Minor manufactured in Pergamon and being the local imitation of the West Slope style²¹. The most close standing to the Cracow amphora are the vessels from Heidelberg and Corinth illustrated by J. Schäfer and those from Pantikapaion and Histria; this latter coming from a tumulus tomb at the Săpături necropolis, recognized as a product from Asia Minor (Pergamon?) and dated by P. Alexandrescu to the mid-2nd century B.C.²² All the mentioned vessels differ from the Cracow amphora in having on the shoulders a floral runner of a grapevine twig. The vase under consideration also has its counterpart among the Polish collections. This is an unpublished amphora from the National Museum in Warsaw²³, very similar in shape and decoration to the Cracow object, yet having a floral runner on the shoulders and palmettes under the handles.

In the light of the above considerations, it can be stated that the amphora from the collection of the Museum of the Jagellonian University in Cracow

²⁰ H. A. Thompson, *Two Centuries of Hellenistic Pottery*, *Hesperia* 3, 1934, pp. 438—447.

²¹ J. Schäfer, *Hellenistische Keramik aus Pergamon*, *Pergamenische Forschungen* 2, Berlin 1968, pp. 45—63.

²² Schäfer, *op. cit.*, Abb. 3, 2. 4; T. N. Knipovič, *K voprosu o targovykh snosieniach anticznykh kolonij severnogo priczernomorja v epochu ellenizma*, *Sovietskaja Archeologia* 11, 1949, p. 273, Figs. 1, 2 (from Pantikapaion); P. Alexandrescu, *Necropola tumulara, Săpături 1955—1961*, [in:] *Histria II*, ed. E. Condurachi, Bucarest 1966, p. 194, grave XXXVII, No. 7, Pls. 95, 96 (=Morel, *op. cit.*, p. 275, Type 3632 a 1, Pl. 107).

²³ Inv. No. MNW 148489, bought from J. Chmielowski collection in 1955, to be published by the author of the present article.

came into existence in the workshop in Pergamon in Asia Minor about 130 B.C., basing on Schäfer's dating of all the West Slope amphorae manufactured in that centre²⁴.

²⁴ Schäfer, *op. cit.*, p. 58.