

# NEWS ABOUT ATTIC BLACK FIGURE FOOTED DISHES ATTRIBUTED TO CAYLUS AND CAMPANA PAINTERS

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## ABSTRACT

In this paper we propose to add some examples of footed dishes that we believe can be attributed to the Caylus and the Campana painters by correctly identifying misidentified pieces through closer study. Compared to other shapes, these footed dishes are much less typical. In the Beazley Archive we have been able to find only seven complete footed dishes and one fragmentary example.

The examples presented herein demonstrate that these painters were responsible for the decoration of some footed dishes in a period in which the black-figure technique was gradually being replaced by the red-figure technique.

**Keywords:** Greek Vases; Footed dishes; Leafless Group; Caylus and Campana painters.

## RESUMO

Neste estudo propomos apresentar alguns exemplos de pratos de pé alto que acreditamos podem ser atribuídos aos pintores de Caylus e Campana. Comparados com outros tipos de vasos, esses pratos de pé alto são menos comuns. No arquivo Beazley apenas encontramos sete pratos de pé alto completos e um exemplar fragmentado.

Os exemplos aqui apresentados demonstram-nos que estes pintores foram responsáveis pela decoração de alguns pratos de pé alto num período em que a técnica de figuras negras ia sendo gradualmente substituída pela técnica de figuras vermelhas.

**Palavras chave:** Vasos Gregos; Pratos de pé alto; “Grupo sem folhas”; Pintores de Caylus e Campana.

## INTRODUCTION

In this brief study we will identify several new examples of footed dishes that we believe can be attributed to the Caylus and the Campana painters (Beazley, *ABV*: pp. 629; pp. 632-53; pp. 711-13; pp. 716; *Paralipomena*: pp. 310-313)<sup>1</sup>. Compared to other shapes these footed dishes are less typical. In the Beazley Archive we have only been able to find seven complete footed dishes and one fragmentary example.

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The Caylus Painter belongs to a group of painters characterised by Beazley as the Leafless Group (1878: pp.649-653), “a very large group of late black-figure cups, so named because the branches in the pictures are often without leaves, which is not common outside the group. The early members of the group are not bad, but the level of the rest is low, and many of them are no better than the worst Haimonian cups. Besides cups there are a few vases of other shapes” (1956; reprint. 1978: pp. 632). Normally the cups of the Caylus Painter were less amply decorated than the Haimonian cups but, by contrast, the quality of the drawings is slightly better.

Later, John Boardman referred briefly to this group of painters, echoing Beazley’s identification by stating that they were: “(...) named for the stripped branches which appear in the fields of many examples. They have gorgoneion or single figure tondos, and below their handles lurk dolphins, birds or leaves. Most, however, dispense with eyes and present a weary repetition of Dionysiac scenes, generally of the slightest merit, but on the whole better than the similar but mainly later Haimonian cups. The Leafless style is traced on kyathoi and mastoid cups, which also had a more distinguished record in the late sixth century, and on skyphoi” (1974, reprint. 1988: pp. 150-151).

According to the data presented by Beazley (*ABV*: pp. 649-654; *Paralipomena*: pp. 310-315), this group of painters is represented in cups, *kyathoi*, mastoids, *skyphoi*, and *pyxides*. These shapes are largely associated with the consumption of wine in symposia, and hence with Dionysian motifs. Vases with scenes of *komastai* and with the myth of Hercules are less frequent. According to Lucrezia Campus (1981: p. 62), “the figures painted by this group often appear as tangled with each other, but lively”. This group was active at the turn of the 6th century B.C., but especially at the beginning of the 5th century B.C. (*id. ibidem*), and seems to operate in the potters’ quarter in the district of Kolonos Hippios (Volioti 2017: p. 9). For Katerina Volioti (*id.*: p. 18, 23), the visual consistency and the craft specialization that sustained and informed it represented a conceptualised strategy for maximising profit. This is perhaps one of the reasons why, according to this author, the vases from this group of potters are widely distributed in distant markets, from Iran to Spain and from Egypt to Ukraine, but mainly in eastern markets (*id.* 2017: Table and Chart 1; p. 42) (Fig. 1).

### FOOTED DISHES ATTRIBUTED TO THE CAYLUS PAINTER

As mentioned above, among the numerous examples belonging to the Leafless Group it is possible to isolate several by the Caylus Painter thanks to a new examination. This painter was named after two cups belonging to the Caylus Collection of the *Cabinet des Medailles*, in Paris (No. 328 and 333). Among the shapes attributable to the painter, mainly cups, but also *kyathoi*, we can add a small group of footed dishes, here illustrated by seven vases. All have the same formal characteristics, in particular the broad sloping lip with concentric rings and decorative affinities attributable to that group of painters. This painter’s entire production can be dated to the first decade of the 5<sup>th</sup> century B.C. (Campus 1981: p. 63). Perhaps these particular footed dishes were all made by the same hand, who adhered to standardized sizes and volumes<sup>2</sup>.

Two of these vases came from an Etruscan necropolis found in the well-known park opened in 1879 by the name of “Passeggio Regina Margherita” (in tribute to the wife of King Umberto I), today known as *Giardini Margherita*. Both vases were found in the context of and grave featuring a supine female (tomb no. 10), oriented North-West / South-East, dated to about 500 B.C. (Pellicioni 1987: p. 47; Malnati, Steffè and Von They 1987: pp. 57-58). The footed dish Fig. 2, 1, 2, 2 features a

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<sup>2</sup> We can find a similar phenomenon in the production of Haimonian *lekythos* (Volioti 2014: pp. 149-168).

representation of a siren in the tondo (on the right), and Fig. 3, 1, 3, 2 features one winged female figure, probably a goddess (below) (Nike perhaps)<sup>3</sup>.

Four other footed dishes are of unknown provenance. Figures 4 and 5 were on the market previously, but are currently preserved in Museums. Fig. 4, 1, 4, 2, 4, 3 sold by the Günter Puhze Gallery (1989, no. 194), and now at the Friedrich-Alexander Universität (no. I1260) (CVA, Erlangen 2, 59-60, Beilage 12.1, PL 22.4-5; BAPD no. 9033126), features a rooster facing to the right in the tondo. Fig. 5, 1, 5, 2 donated by Julius C. Funcke to the Ruhr Universität Bochum (CVA, Kunstsammlungen der Ruhr-Universität i, Taf. 47, n.º 1-2; Kunisch 1972, 82-83, no. 75), also features an animal in the tondo, this time a lion, likewise facing to the right.

The other two dishes are at present in private collections. Fig. 6, 1, 6, 2 features the god Dionysus in profile sitting to the right on a two-legged stool in the tondo, donning a long robe with incised drapery folds, and holding his drinking *rhython*. Fig. 7 features an ithyphallic satyr in the tondo, running to the right.

The same motif is present on footed dish Fig. 8, 1, 8, 2 which comes from the *Certosa* burial ground (Bologna), without a tomb context unfortunately.

As an example of the diacritical affinities among the painters of this group, and in particular with the Caylus Painter, at present we would like to point out the similarities that these last two vases share with several cups featuring the same decorative motif, viz. an ithyphallic satyr running to the right and looking back. This may be seen in particular with Cup type A, Fig. 9, which was formerly part of the Toledo Museum of Art collection (BAPD n.º 331800)<sup>4</sup>.

To substantiate our new identification, we can point to another example, Cup type A, Figs. 10, 1, 10, 2, 10, 3, at present in the Naples Archaeological Museum (no. 959, BAPD no. 331822, CVA, III.H.E.13, Pls. 29.2 and 33.7) and attributed to the Leafless Group by Beazley. This cup is externally decorated with a symposium scene, and features Dionysus reclining between dancing satyrs and a panther running to the right in the tondo.

All these motifs, especially the satyrs and the panther, bear close resemblance to the decorative motif of footed dishes number four and six.

To these seven footed dishes we can likely add another one from the Athenian Agora (Sparkes-Talcott, XII, 139 f., no. 965, Abb. 9, Taf. 35), Fig. 11, with only the tondo decorated with two circles and a dot.

### FOOTED DISH ATTRIBUTED TO THE CAMPANA PAINTER

In *ABV*, Beazley presents two other painters, the Campana Painter and the Painter of North Slope R. 159, who have strong affinities with the Leafless Group (1956: pp. 653-654). We believe that footed dish Fig. 12, 1, 12, 2, from the Campana Collection, currently in the Louvre (F85) (CVA, Paris, Musée du Louvre 8, III.H.E.62, PL. 79.5.10; BAPD no. 11276), should be ascribed to the Campana Painter and not to the Caylus Painter as it is currently classified in the Beazley Archive.

We encounter the same motifs, particularly the double dots surrounding the figures on the tondo on two cups: the first, Fig. 13, in the Museo Archeologico Nazionale in Adria (BAPD no. 46045), and

<sup>3</sup> For a similar motif attributed to the same painter see: CVA, Leiden, Rijksmuseum Van Oudheden 2: pp. 16-17, Fig.20, PLS. 66.1-4, 71.2; BAPD no. 764.

<sup>4</sup> The same decoration can be seen in many other cups, such as in Cups type A from Orvieto, Museo Civico, Coll. Faina of Art, 2608 (BAPD No. 10330) and Tübingen, Eberhard-Karls-Univ., Arch. Inst., S101486 (BAPD No. 6057), in Cups type B, from Paris (CVA, Bibl. Nat. 2, 41; Pl. 55, 8-10), and Boston Museum Fine Arts, 14.27 (BAPD No. 331991), and in many others in CVA (see, for example, Museo Nazionale di Napoli, 1, III. HE13, Pls. 33.3 and 33.5).

the second, Fig. 14, 1, 14, 2, 14, 3, sold by Sotheby's in the London Market (May 1982, lot 432) and nowadays in the San Antonio Museum of Art, Texas (BAPD no. 7159). The motif of the helmeted warrior carrying a spear and a Boeotian shield represented in the tondo and in the outer walls of this last cup has a clear parallel to another from the Louvre (BAPD no. 332029; CVA, Louvre 10, III.H.E.103, Pls. 118.8-9, 119.4), Fig. 15, attributed by Villard to the Campana Painter.

## FINAL REMARKS

All the footed dishes presented in the current paper can be generically attributed to the Caylus and Campana painters. These examples show us that these painters were responsible for the decoration of some footed dishes in a period in which black-figure technique was gradually being replaced by red-figure. As Martin Robertson pointed out (1992: p. 130), “the main interest, however, of the works in this technique at this time, is rather in the fact that it survived so long beside red-figure, and in the interrelations between practitioners of the two techniques”.

This study reinforces the opinion of Katerina Volioti (forthcoming) that “the style and technique of Leafless scenes are unrefined, and their content is generic, popular and repetitive”.

The affinities of some motifs, especially the representation of satyrs and the panther within the work of the Caylus Painter, suggest that these vases were most probably painted by the same hand. The high level of standardization could also suggest that he may have also been responsible for their manufacture as a potter. If we accept this idea, perhaps we should classify the vases attributed to this painter as belonging to Caylus Potter (instead of Caylus Painter), thus adopting a broader classification that includes the artist performing both tasks.

Of the eight footed dishes presented here attributed to the Caylus Painter, only half come from archaeological sites. With the exception of footed dish number 11 found in the Agora of Athens, the rest, numbers 2, 3 and 8, come from Etruscan necropolis in Bologna. The rest either belong to private collections or are in museums without knowing the archaeological context where they were once found. The small number of specimens gathered precludes us from saying that we are dealing with a targeted trade in this type of vase for Etruria, but the possibilities in this regard are strong. Even if we are not dealing with an “exclusive trade”, we can at present say that such objects were part of local material culture as manifested in funerary assemblages. The prevalence of Dionysian imagery on these footed dishes may reflect local veneration of the god and could have Etruscan eschatological associations. As pointed out by Sheramy D. Bundrick in the study *Athenian Eye Cups in Context* (2015: p. 119), “for the Etruscan viewer Dionysos became Fufluns and his evocative ship of the sea voyage to the afterworld”.

Some painters of this Group, especially the Caylus Painter and others within the group, such as the Campana Painter, may have specialized in this type of vessel in response to special demand no longer discernible through other means. It is, therefore, likely that most of these products may have been made for the Etruscan markets, more receptive to such kind of vases.

It is unclear whether this shape was intended for actual use. Measuring between 15,2 to 15,9 centimetres in diameter and with a short stem the cup can easily be held in one's hands. The fact that they have a high foot and are marked by an absence of handles limits their use beyond special presentation dishes, rather than durable drinking shapes. It is possible that, at least in Etruria, these footed dishes could attain a new meaning through new functions, and it could easily serve various roles, namely for libations, as a kind of *phialion* (Milette 2018a; 2018b), and function as a gift and offering to the dead, or *choai*.

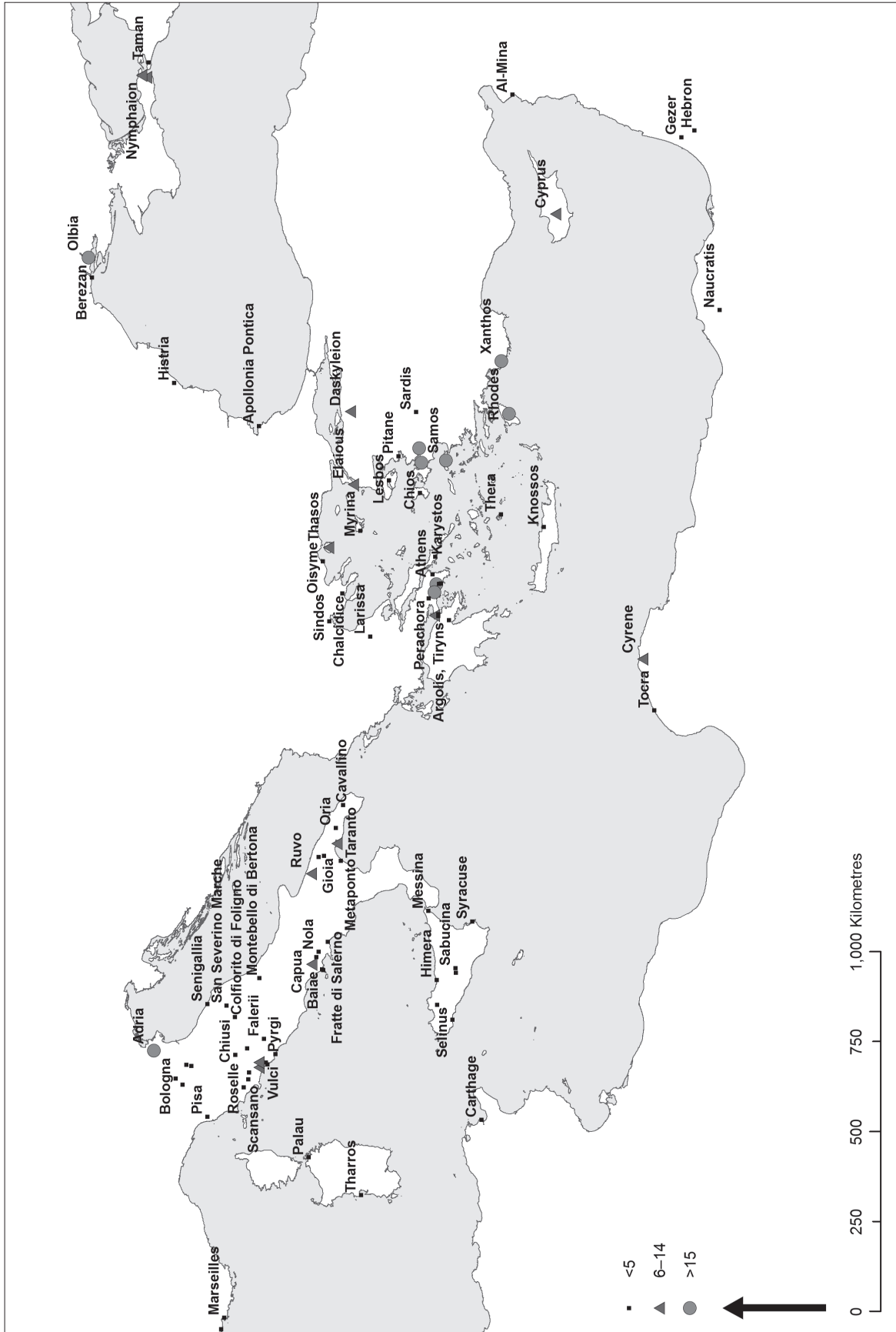
## LIST OF ABBREVIATIONS

- ABFV – Boardman, John. *Athenian Black-Figure Vases*. London, 1974 (Reimpr. 1988).
- ABV – Beazley, John. *Attic Black-Figure Vase-Painters*. Oxford 1955.
- AGORA XII – Sparkes, Brian and Tallcott, Lucy. *The Athenian Agora XII, Black and Plain Pottery*. Princeton, 1970, 139 f., no. 965, Abb. 9, Taf. 35 [“Agora:Object:P 7889”].
- BAPD – Accessed: <http://www.beazley.ox.ac.uk>
- CVA – *Corpus Vasorum Antiquorum*. Union Académique Internationale.
- PARALIPOMENA – Beazley, John. *Paralipomena: Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters*. Oxford 1971.

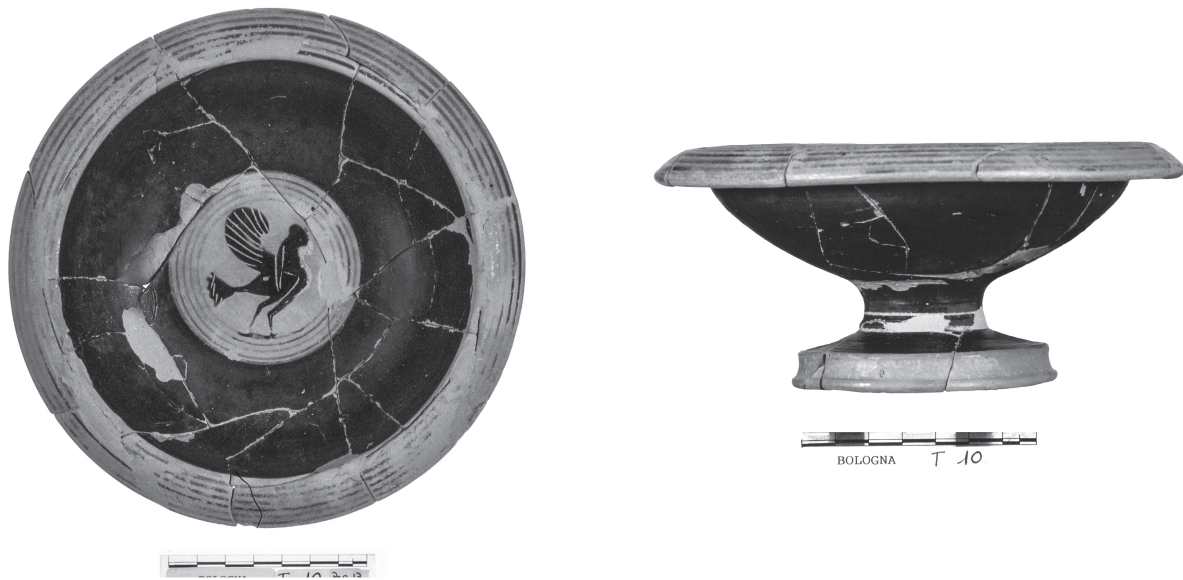
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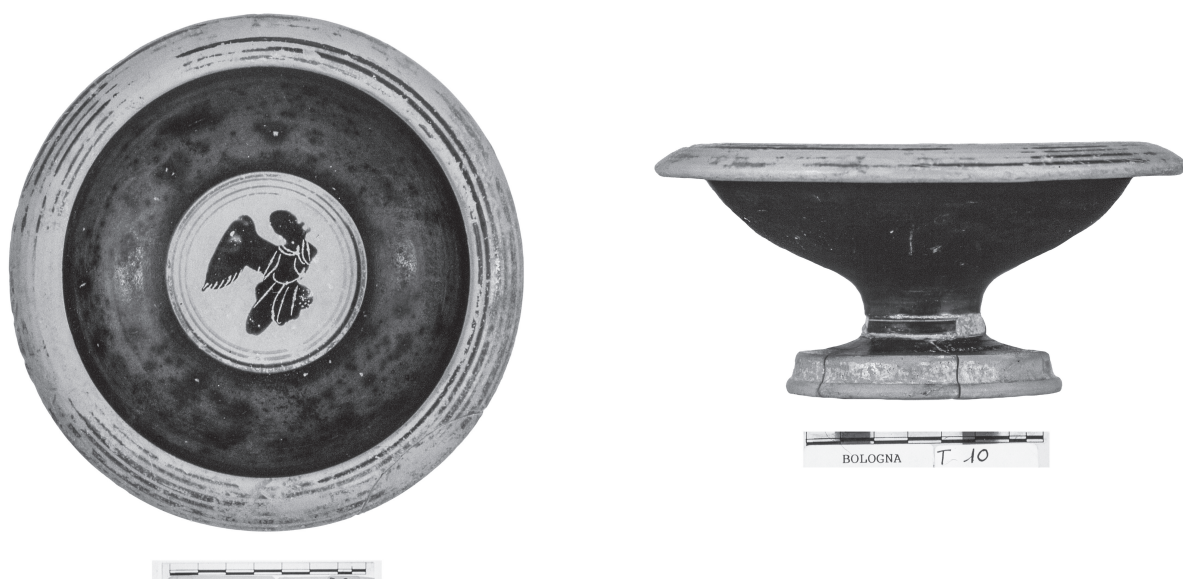




**Fig. 1:** Distribution of pottery attributed to the Leafless Group. Map: Michael Loy, first published in *Thersites, Journal for Transcultural Presences & Diachronic Identities from Antiquity to Date*, volume 6 (2017) 'Advertising Antiquity'. Re-published here with kind permission of Dr. Michael Loy.



**Fig. 2.1, 2.2:** Footed Dish. Courtesy of Museo della Storia di Bologna, Palazzo Pepoli Vecchio, Bologna. Height 7,5 cm; Diameter unknown.

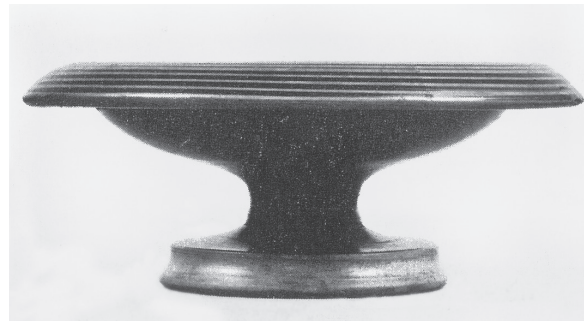


**Fig. 3.1, 3.2:** Footed Dish. Courtesy of Museo della Storia di Bologna, Palazzo Pepoli Vecchio, Bologna. Height 7,5 cm; Diameter unknown.





**Fig. 4.1, 4.2, 4.3:** Footed Dish. Courtesy of Friedrich-Alexander Universität, I1260. Height 6,7 cm; Diameter 15,7 cm.



**Fig. 5.1, 5.2:** Footed Dish. Courtesy of Ruhr University at Bochum. Height 6,2 cm; Diameter 15,3 cm.



**Fig. 6.1, 6.2:** Footed Dish. Private collection, Portugal (Ex-Manhattan collection prior 1982). Height 7,9; Diameter 15,9 cm.



**Fig. 7:** Footed Dish. Private Collection (Ex-private collection, Geneva; Ex Royal-Athena Galleries). Height unknown; Diameter 15,2 cm.



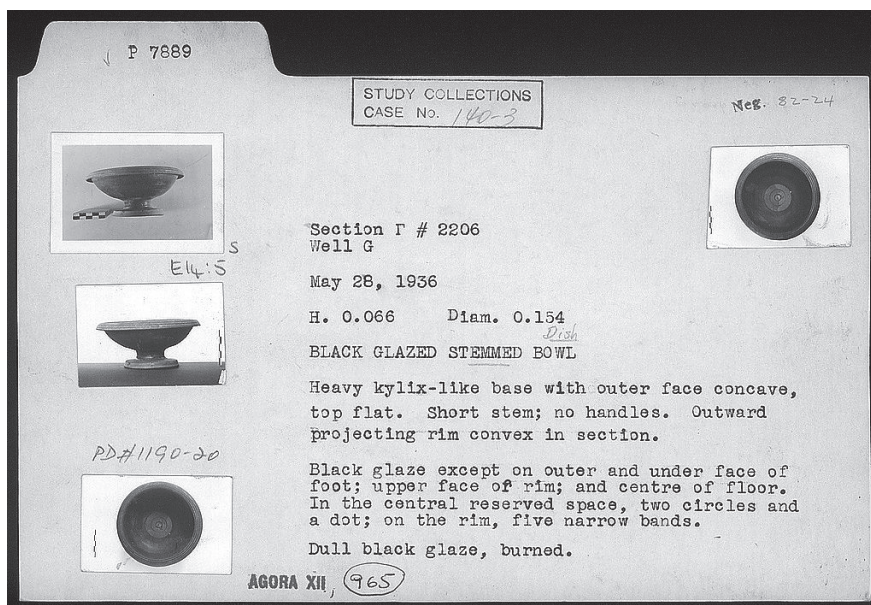
**Fig. 8.1, 8.2:** Footed Dish. Courtesy of Museo Civico Archeologico, Bologna (inv MCABo 29295). Height unknown; Diameter unknown.



**Fig. 9:** Cup type A. Courtesy of Toledo Museum of Art (no. 28.167). Height 8,3 cm; Diameter 20,5 cm.



**Fig. 10.1, 10.2, 10.3:** Cup type A. Courtesy of Museo Archeologico Nazionale, Naples (M950). Height 8,3 cm; Diameter 20,5 cm.



**Fig. 11:** References: "Agora:Object:P 7889". Height 6,6 cm; Diameter 15,4 cm.



**Fig. 12.1, 12.2:** Footed Dis. Courtesy of Musée du Louvre, Paris. Height 8,5 cm; Diameter 14 cm.



**Fig. 13:** Cup. Courtesy of Museo Archeologico Nazionale, Adria (A8). Height 5 cm.



**Fig. 14.1, 14.2, 14.3:** Cup type B. Courtesy of San Antonio Museum of Art, Texas. Height 11, 7 cm; Diameter of lip 29,3 cm; Diameter with handles 37, 2 cm.



**Fig. 15:** Cup type B. Courtesy of Musée du Louvre, Paris (F412). Height 12,5 cm; Diameter of lip 29 cm; Diameter with handles 38 cm.