

Gift of South Italian Vases from the Marilyn and Herbert Scher Collection

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Red-figure vases produced by local workshops began to appear in South Italy and Sicily during the second half of the fifth century B.C. Previously, the Greek colonies in *Magna Graecia* had imported pottery products from Athens. But now, workshops in Apulia, Campania, Lucania, Paestum, and Sicily began to establish independent vase production with the support of immigrant potters from Athens. These workshops flourished during the fourth century and developed local styles that introduced numerous new shapes, motifs, and decoration. Two predominant styles were established in Apulian vase painting: the Plain style, with one dominant motif or scene on the vases, and the Ornate style, in which the vases were decorated with multiple colorful scenes and ornaments.

Around 1900, when Henry Walters was acquiring ancient art for his collection, vases from South Italy were not much in favor. Although a vast quantity of objects from nineteenth-century excavations was available, collectors preferred the Archaic and Classical vases from Athens. Consequently, the Walters Art Museum does not have an extensive or comprehensive collection of South Italian vases. An outstanding exception is the Apulian volute *krater* by the artist known as the Baltimore painter. At the end of the twentieth century, new excavations in South Italy yielded extensive finds and have led to a heightened interest in art from this region.

The Walters Art Museum, therefore, is pleased to announce a recently received gift of nine remarkable fourth-century-B.C. South Italian vases through the generosity of Marilyn and Herbert Scher. While collecting the vases, the Schers communicated extensively with the renowned specialist for South Italian vases Arthur D. Trendall, who attributed some of the pieces to well-known painters from the Apulian and Campanian regions of Italy. The vases are a significant addition to the collection of the Walters as they illustrate perfectly the range of South Italian vase shapes, decoration, and motifs.

The vases were exhibited in winter 2002 in the focus show *Tradition and Innovation: Red-Figure Vases from South Italy* and will now be installed in the permanent galleries. The following account of these pieces is not meant to replace a later scholarly discussion, but is intended to provide an overview of several key pieces. The most impressive piece, a large volute *krater*, has been attributed by Trendall to the Painter of Copenhagen 4223, a well-known painter who worked around 340–330 B.C. The vase complements one of the masterpieces in the Walters' collection, the famous volute *krater* by the slightly later Baltimore Painter (acc. no. 48.86), whose works date from 330–310 B.C. Both *kraters* were made by artists with a taste for large vases and colorful multi-figural funerary scenes typical of the Apulian Ornate style.

RED-FIGURE VOLUTE KRATER (FIG. 1)
South Italian (Apulia), ca. 340–330 B.C.,
by the Painter of Copenhagen 4223
ceramic
height 30 ³/₄ in. (78.1 cm.)
acc. no. 48.2759

SIDE A:

The center of the scene is dominated by a *naiskos* with Ionic capitals on a high pedestal decorated with an acanthus scroll. In the *naiskos*, a deceased warrior is standing on the right with a young servant by his side. The warrior wears a red *chiton* with yellow embroidery, which is belted at the waist. He holds a spear and a shield with his left hand and a *phiale* in his right. His nude servant is about to pour a libation into the *phiale* with an *oinochoe*, while he holds a fillet with his left hand.

The figures on both sides of the *naiskos* carry offerings in honor of the deceased. They all are shown sitting or standing on uneven ground indicated by a dotted line. Various ornaments like fillets and rosettes were used to fill empty spaces between figures.



Fig. 1. Red-figure volute krater by the Painter of Copenhagen 4223, South Italian (Apulia), ca. 340–330 B.C. Baltimore, Walters Art Museum, acc. no. 48.2759 (Side A).



Fig. 2. Red-figure bell krater by the Circle of the Tarpeley Painter, South Italian (Apulia), around 380 B.C. Baltimore, Walters Art Museum, acc. no. 48.2760 (Side A).

On the upper left sits a female figure facing the naiskos. She wears a chiton, a *saccos*, a necklace, jewelry, and shoes. In her raised left hand, she holds a patterned *cista*, and in her lowered right hand, a filleted wreath.

Below her stands a naked youth with a large mirror in his raised right hand. He offers a large phiale with a branch with his left hand. His long mantle is loosely draped over his right arm.

On the opposite side, a naked male wears a laurel wreath and sits on his mantle. His head is turned towards the naiskos, and he has a spear and shield. With his raised left arm he offers a dish of cakes.

A woman below is walking or, rather, running towards the naiskos, slightly bent forward to offer a large bell krater with both hands. In front of her head, on higher ground, indicated by dotted line, rests a phiale; at her feet is a large *alabastron*.

The neck of the vase is decorated with a winged male bust wearing a hat (*petasos*). The figure is embedded in elaborate acanthus scrolls. Multiple decorative bands like large wave patterns, berried laurel wreaths, and meanders with crossed squares separate the different parts of the vase from each other.

The large volute handles are accompanied by small swan heads on either side and are decorated with molded white-faced female masks with yellow (Side A) or black hair (Side B) and net-patterned diadems.

SIDE B:

The other side is far less detailed and carefully executed. Here, the central motif is a large grave stele with a fillet wrapped around it and horizontal decoration at its top and bottom. A large *kylix* with a triangular lid is set on top of the stele. Again, the center scene is surrounded by four figures presenting offerings, one male and one female on each side.

On the upper left side, a seated female in a chiton turns her head towards the stele. Her raised right hand supports a patterned *cista*, while her lowered hand holds a filleted wreath. The woman wears a *kekryphalos* and various pieces of jewelry.

A young naked male with a wreath stands below her holding a staff (*thyrsus*) with his right hand and a phiale with a short branch with his left. His mantle is draped over both arms.

On the upper right side, a naked male is sitting on his loosely draped mantle with his head turned towards the stele. He wears a wreath in his dark curly hair and holds a dish with branches and other offerings. His lowered right hand grasps a bunch of grapes.

Parallel to Side A, the woman on the lower left side is shown walking or running towards the stele. She is slightly bent forward while raising a wreath with her right and a mirror with her left hand.

RED-FIGURE BELL KRATER (FIG. 2)

South Italian (Apulia), around 380 B.C.,
by the Circle of the Tarpoley Painter
ceramic
height 19 in. (48.3 cm.)
acc. no. 48.2760

SIDE A:

At left, an old satyr with a short tail, who is bearded but partially bald, stands leaning on a staff. He is naked except for his boots and has his mantle tucked under his left arm. He hands a *skyphos* to a maenad facing him.

The maenad holds a thyrsus with her left hand and stretches out the other hand to receive the *skyphos* from the satyr. She is wearing a short chiton, trousers, boots, and an animal skin on top, which is more common for the goddess Artemis or for an Amazon than for a maenad.

SIDE B:

On the other side, two youths in mantles face each other in conversation. The one on the right is lightly leaning on a staff in his outstretched right arm. All figures are standing on a meander band, and the scenes are framed by a laurel wreath below the rim.

The Tarpoley Painter, named after the previous owner of one of his vases, is the most important painter working in the early Plain style of Apulian vase painting. The bell krater is his favorite vase shape, and Dionysiac themes are very common in his oeuvre. Two or three youths in mantles can be found on the back of most of his vases.

RED-FIGURE BELL KRATER (FIG. 3)

South Italian (Campania), ca. 330–320 B.C.,
by the APZ Painter (Apulianizing Painter)
ceramic
height 15 ⁵/₈ in. (38.7 cm.)
acc. no. 48.2761

SIDE A:

The three women each wear a chiton and a kekryphalos with a fillet. All of them carry offerings destined for a ritual. The seated woman in the middle holds a phiale with offerings in her right hand, as does the woman standing to her right. The standing woman also holds a tambourine in her lowered left hand. The third woman on the left facing them raises a mirror with her left hand.

SIDE B:

This scene with three youths is much less carefully executed than that on Side A. The youths wear wreaths and mantles wrapped completely around their bodies, covering their arms and hands.

Both scenes are framed by a large laurel wreath above and a wave pattern below as well as a large palmette and scroll-work below the handles. Fillets and rosettes serve as filling ornaments.

Groups of youths or women holding various objects can be found on many vases attributed to this painter, who combines Apulian elements with typical Campanian features like the use of white to depict female skin.

RED-FIGURE OINOCHOE

South Italian (Apulia), ca. 330 B.C.
ceramic
height 11 in. (27.9 cm.)
acc. no. 48.2760

The woman wears large earrings, a pearl necklace, and a patterned saccos. The decorative motifs include a wave pattern on the shoulder of the vase and palmettes on the sides.

RED-FIGURE KANTHAROS

South Italian (Apulia), ca. 320–310 B.C.
ceramic
height 8 in. (20.3 cm.)
acc. no. 48.2763

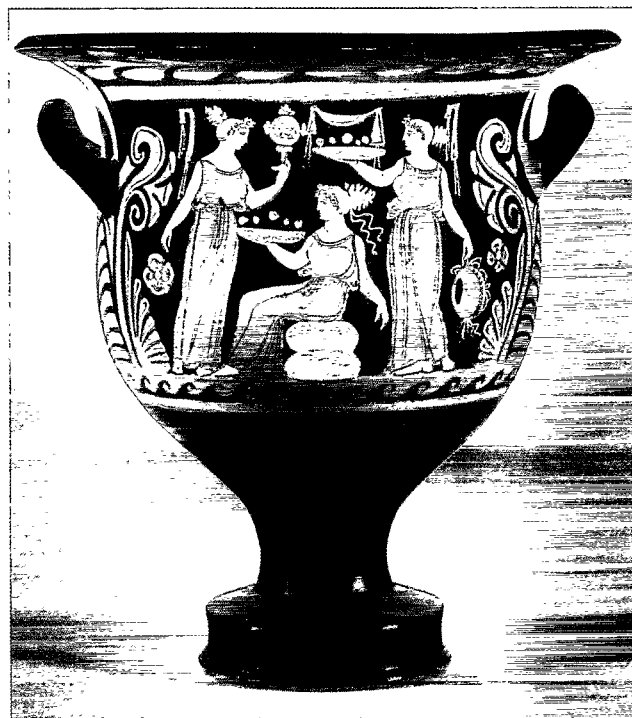


Fig. 3. Red-figure bell krater by the Apulianizing Painter, South Italian (Campania), ca. 330–320 B.C. Baltimore, Walters Art Museum, acc. no. 48.2761 (Side A).

RED-FIGURE KANTHAROS

South Italian (Apulia), ca. 320–310 B.C.
ceramic, painted yellow and white
height 8 1/8 in. (20.6 cm.)
acc. no. 48.2764

The two vases each have a female head facing left on both sides. The depictions of the women are all similar but not identical. They wear large earrings, pearl necklaces, and a richly patterned saccos.

These *kantharoi* and the above-mentioned *oinochoe* are typical examples of vases decorated with female heads, a very common motif, especially in later Apulian painting of smaller vases, cups, and plates.

RED-FIGURE PLATE (FIG. 4)

South Italian (Apulia), ca. 340–320 B.C.,
by the Ascoli Satriano Painter
ceramic
height 2 in. (5.1 cm.); diameter 9 3/8 in. (24.4 cm.)
acc. no. 48.2765

Eros, who is depicted as a naked, muscular youth, sits on a hollow rock and faces a small altar to his left. He has large, detailed wings and wears a fillet, earrings, and sandals. With his right hand, he holds a simple wreath above the altar, while his left arm is stretched out to the back holding a small round object, probably an egg. The scene is framed below with a wave pattern and surrounded by a wreath of detailed ivy leaves.

Many of the vases attributed to this painter came from Ascoli Satriano in North Apulia, which gave him his name. Female heads and depictions of Eros are common in his work.

Fig. 4. Red-figure plate by the Ascoli Satriano Painter, South Italian (Apulia), ca. 340–320 B.C. Baltimore, Walters Art Museum, acc. no. 48.2765.



RED-FIGURE FISH PLATE

South Italian (Apulia), late 4th century B.C.
ceramic
height 2 7/8 in. (7.3 cm.); diameter 8 1/2 in. (21.6 cm.)
acc. no. 48.2766

This type of plate, which was first introduced in Athens in the fifth century B.C., is common in South Italian vase production and was used for serving fish. Three fish, which can probably be identified as a mullet, a flatfish, and a wrasse, are depicted swimming to the left on the inside of the plate. The two mussels between the fish indicate the environment, as does the wave pattern in the center. The depression in the center of the plate is decorated with a rosette, and the outer rim, with scroll-work.

RED-FIGURE KYLIX

South Italian (Apulia), late 4th century B.C.
ceramic, painted red and white
height 2 1/8 in. (5.4 cm.);
width (from handle to handle) 8 1/4 in. (21 cm.)
acc. no. 48.2767

The head facing left on the inside of the cup is an unusual representation of an Amazon wearing a dotted Phrygian cap and a laurel wreath. The scene is surrounded by a wreath of ivy.

Two small figures can be found on the outside of the cup opposite from each other with large palmettes in between: A naked youth with raised arms sitting on his mantle, and a seated woman with a raised left and a lowered right arm. She wears a chiton, a saccos, and bracelets.

*The Walters
Art Museum
Baltimore,
Maryland*

PHOTOGRAPHS:
figs. 1–4, Baltimore,
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