

A NEGRO ALABASTRON FROM ANTANDROS

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ÖZ

Antandros'tan Bir Negro Alabastron

Antandros Nekropolisi 2008 yılı kazılarında, Klasik döneme ait 271 no.lu taş lahit mezarda sekiz lekythos, dört amphoriskos, iki pişmiş toprak alabastron, ve alabaster taşından yapılmış bir alabastron ağız ve gövde parçası ile bronz bir iğneye ait parçalar ele geçmiştir. Buluntular arasında yer alan pişmiş toprak alabastronlardan biri bezeme anlayışıyla dikkat çekmektedir. Söz konusu bu alabastron beyaz zeminli olup, üzerinde kontur tekniğiyle yapılmış bir figür, bir palmiye ağacı ve bir tabure yer almaktadır. Sahne üstten yatay bir kuşak alttan ise ince bir zemin çizgisiyle sınırlanmıştır. Sahneyi üstten sınırlayan yatay kuşakta, kare bölmeler içinde kolları arasında nokta bulunan bir çarpı (X) ile bir kırık meander motifi alternatif olarak kullanılmıştır. Kabın boyun ve omuz bölümüyle birlikte dip kısmı tamamen siyah firnislidir.

Alabastron üzerinde tasvir edilen başı korunmamış figür, çıplak ayaklı olup gövdesi cepheden, ayakları profilden verilmiştir. Kollarını iki yana açmış olan figür, sağ elinde bir savaş baltası, sol elinde ise bir yay tutmaktadır. Ayrıca sol kol üzerinde bir de pelerin asılı dururken, figürün bel bölgesinde büyük bir gorytos bulunmaktadır. Oluşan tahribat nedeniyle figürün baş bölümü korunmamış, gövdesinde de eksiklikler oluşmuştur. Figür, siyah firnisli bir anaksyrides ve uzun kollu bir tunik giymiştir. Ayrıca bel bölümünde, sadece kalçayı örten beyaz önlük şeklinde bir kumaş yer almaktadır. Siyah firnisli elbise üzerinde, yatay beyaz nokta dizilerinden oluşan bir bezeme dikkat çekmektedir. Bu beyaz noktalar büyük oranda aşınmış olmasına karşın anaksyrides ve uzun kollu tunik üzerinde kısmen korunmuştur. Figür çıplak ayaklı olup, el, ayak, pelerin ve belde yer alan önlük şeklindeki bezde, zemin rengi olan beyazdan farklı ikinci bir beyaz boya kullanılmıştır. Bu bölümlerde kullanılan ikinci beyaz boya sarımsı bir renk almıştır. Sahnede figürün önünde bir palmiye ağacı ve palmiye ağacının da önünde bir tabure bulunmaktadır.

Literatürde “Negro Alabastra” olarak geçen bu seramik grubu içinde yer alan vazolarda kıvrıkcık saçlı, basık burunlu, dolgun dudaklı ve siyah tenli zenci figürü ile uzun dalgalı saçlı ve beyaz tenli bir figür yer almaktadır. Bu figürlerden genellikle biri bazen de ikisi aynı vazo üzerinde yer alabilmektedir. 19. yüzyılın ortalarından itibaren araştırmacılar bu iki figürün kimliği ve cinsiyeti üzerinde tartışmışlardır. Oluşan genel

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kanı zenci figürün, Troia Savaşı'na katılan Etiyopyalıların lideri Memnon veya onun takipçileri, beyaz tenli figürün ise yine Troia Savaşı'na katılan Amazon Kraliçesi Penthesileia veya onun yanında yer alan Amazonlardan biri olduğu şeklindedir. Cinsiyet açısından ise araştırmacılardan bazıları her iki figürü erkek, bazıları ise kadın olarak tanımlamışlardır. Hatta her iki figürü Amazon olarak tanımlayan araştırmacılar da bulunmaktadır. Antandros örneğindeki figürün çıplak ayakları ve ellerindeki beyaz boyadan figürün beyaz tenli olduğu anlaşılmaktadır. Bu nedenle Amazon olarak değerlendirilmiştir. Yine araştırmacılardan bazıları alabastronun daha çok kadınlar tarafından kullanıldığını ve Amazon figürü ile kadının kahramansı yönünün vurgulanmak istendiğini belirtmektedirler. Antandros örneğinin ele geçtiği lahitte çok az miktarda kemik korunmuş olup, mezar sahibinin cinsiyeti belirlenememiştir.

Antandros örneği ile benzer vazolar karşılaştırıldığında figürün duruşu, anatomik özellikleri, elbiseleri ve elbiseler üzerindeki bezeme anlayışı, sahneyi üstten sınırlayan yatay kuşak içindeki çarpı ve meanderden oluşan motif anlayışı, bu vazonun Syriskos Ressamı veya onun atölyesinden bir ressamın eseri olduğunu düşündürmektedir. Ayrıca söz konusu alabastron ile birlikte ele geçen lekythosların benzer örnekleri bu alabastronun MÖ 480-460 yıllarına tarihlenmesi gerektiğini ortaya koymuştur.

Anahtar Kelimeler: Antandros, Lahit, Alabastron, Negro, Amazon, Syriskos.

ABSTRACT

The 2008 excavations at the Necropolis of Antandros yielded eight lekythoi, four amphoriskoi, two terracotta alabastra, mouth and body fragments of an alabastron made of alabaster and fragments of a bronze pin, all discovered inside the stone sarcophagus no. 271 dated to the Classical period.

One of the terracotta alabastra stands out with its decoration scheme. It is a white-ground alabastron, depicting a human figure made in the outline technique, a palm tree and a stool. The scene is framed by a horizontal band above, and a thin ground line below. The upper vertical band consists of alternating broken meanders and saltire squares with a dot between the arms. The neck, shoulder and bottom are completely black glazed.

The figure depicted on the alabastron has a frontal pose with legs in profile, standing barefoot; the head is not preserved. The arms are extended to the sides, holding a battle axe in the right hand and a bow in the left. A cloak hangs over the left arm and a large gorytos is at the waist. The head of the figure is not preserved due to damage; some fragments of the body are also missing. The figure is garbed in black glazed anaksyrides and a long-sleeved tunic. A white cloth covering the thighs is placed at the waist like an apron. The black-glazed garment is decorated with horizontal rows of white dots. Though worn at the most part, the dots are partly preserved on the anaksyrides and the long-sleeved tunic. The figure is barefoot; a second white color, different from the ground color, is used on the hands, feet, cloak and apron-like cloth at the waist. The white paint used on these parts has a yellowish hue. A palm tree with a stool before it is depicted in front of the figure.

The vases included in the pottery group known in the literature as "Negro Alabastra" depict a negro with woolly hair, snub nose, thick lips and black skin and a second figure with long wavy hair and white skin. Generally, just one or sometimes both figures are

depicted on the same vase. Debates among scholars on the identity and gender of these two figures have been ongoing since the middle of the 19th century. The general opinion is that the negro identifies with Memnon, leader of the Ethiopians who took part at the Trojan war or one of his followers, while the white skinned figure is regarded as Penthesilea, the Queen of the Amazons, or one of her attendants who also participated in the Trojan War. Regarding the genders, some scholars define both figures as male and others as female; some scholars go on to identify them both as Amazons. The figure on the example from Antandros appears to be white-skinned on account of the white paint preserved on the bare feet and hands, hence identified as an Amazon. Some scholars indicate that alabastra were mostly used by women and that the Amazon figure highlights the heroism of women. Very few bones were preserved in the sarcophagus where the example from Antandros was discovered, preventing the identification of a gender.

Comparing the example from Antandros to similar vases, the pose of the figure, its anatomical features, clothing and the decorations on the outfit, the decorative patterns of saltire squares and meanders on the upper bordering band suggest that this vase must be the work of the Syriskos painter or a painter from his workshop. Additionally, similar examples of the lekythoi unearthed with the alabastron give a date between 480 and 460 BC.

Keywords: Antandros, Sarcophagus, Alabastron, Negro, Amazon, Syriskos.

Antandros is situated in Altinoluk town of Edremit district in Balıkesir province. The settlement area of the city is located on the summit and western slopes of Kaletasi hill, 2.5 kms east of Altinoluk town¹. The necropolis area is around 800 m west of Kaletasi hill. The Necropolis of Antandros, where numerous graves of various types were unearthed, was used continuously from the late 8th century BC until the end of the Hellenistic period.

The subject to this study, a white-ground alabastron was found inside the stone sarcophagus no. 271, one of the stone sarcophagi which constitute the largest grave group of the Classical Period². The sarcophagus was used for an inhumation burial. However, the skeleton is in a rather bad condition. A few teeth on the eastern part and two fragments of long bones in the middle are the only remnants of the skeleton. Contrary to the skeleton, the finds of the grave are quite impressive. The grave yielded eight Attic lekythoi, seven in black figure and one in red figure technique³, two terracotta Attic alabastra, mouth and body fragments of an alabastron made of alabaster, four amphoriskoi of local production and fragments of a bronze pin. The finds are badly damaged because the lid of the sarcophagus was broken and collapsed. However, a large part of the finds could be restored.

The Antandros example is of special importance considering that it was unearthed

1 Polat 2003, 21.

2 Polat et al. 2010, 9, Picture 11.

3 Polat et al. 2010, 13, Picture 11.

within a context of finds. Information about the context of the Negro alabastra in earlier studies are rather inadequate. But as Neils pinpoints⁴ recent excavations have yielded examples found in contexts making valuable contributions to the studies regarding the function and date of this pottery group. In this regard the seven Attic lekythoi and the net alabastron within the context of the Antandros example as well as the data they provide leave no doubt about the dating of the Negro Alabastron under study. Most of these lekythoi are the work of the Haimon Painter and are generally dated to 480-470 BC⁵. However, besides these dates a later date between 470-460 BC is also suggested by some researchers for three of these lekythoi (fig. 1). A similar example to the FBC 2 lekythos with the depiction of a symposium is dated by Moignard to the second quarter of the 5th century BC⁶. The FBC 10 lekythos with a palmette decoration is dated by Freydank to 470-460 BC⁷. The FBC 13 lekythos with the depictions of a quadriga, women and Dionysos (?) is dated to 470-460 BC by Büsing-Kolbe whereas Genière suggests the second quarter of the 5th century BC⁸. There is an analogous situation for the net alabastron. A similar example to the alabastron, which is possibly a work of the Emporion Painter, is dated to the first half of the 5th century BC by Kurtz, 490-460 BC by Dominguez – Sánchez and around 480 BC by Tuna-Nörling (fig. 2)⁹. The data provided by the context of the Antandros alabastron suggests a date between 480-460 BC for our example. This situation demonstrates the importance of contextual finds in dating. The Antandros example and its context will be an important source for the dating of Negro Alabastra.

The second alabastron, subject of this study, has a disc shaped mouth, narrow and short neck, elongated cylindrical body and rounded bottom. The diameter of the

4 Neils 2001,68.

5 The black-figured lekythoi are coded as FBC 2, 5, 6, 9, 10, 12 and 13. FBC 3 is a net patterned terracotta alabastron. For similar of FBC 2 lekythoi see Büsing-Kolbe 1977, 73, Tafel 34, no:15-16 (first quarter of the 5th century BC); Knigge 1976, Tafel 26, 61 (SW112) 1 (480/470 BC) ; Tafel 40. 2, 217 (HW 166) 1; Tafel 57.7-8 199 (SW 91) 2; Bažant v.d. 1990, 70-71, Pl. 44, No. 4-6 (around 470 BC); Isler 1973, 26-27, Tafel 19, 16-18 (480/70 BC); For FBC 5 see Marstrander – Seeberg 1964, 30, Pl. 31,3 (1st/2nd quarter of the 5th century BC); For FBC 6 see Vos 1978, 61, Pl. 101, 1-2 (around 470 BC) Vos, attributes this lekythos to the Emporion Painter; For FBC 9 see 1976, Tafel 28, 2-3, 98 (HW 138) no.2, Tafel 32, 7, 122,1, Tafel 38, 4, 68,7, Tafel 77, 122,1; Bažant v.d. 1990, 71, Pl. 44, no.10-12 (2175) (after 490 BC); For FBC 10 see Knigge 1976, Tafel 14, 3, 84 (HW 76) No.5 (around 480 BC), Tafel 16, 4, 117 (HW 63) No15, (around 480 BC), Tafel 17,1, 103 (SW 41a) N0.2 (around 480 BC), Tafel 26, 4, 79 (HW 95) No.2 (around 480 BC); Tafel 91, 2, E42 (around 480/70 BC); For FBC 12 see Vos 1978, 61, Pl. 100, 1-3 (480/70 BC); Genière 1971, 10, Tav. 12, 11 (1st quarter of the 5th century BC); Calderone 1985, 32-33, Tav. 81, 1-2 (480/470 BC); For FBC 13 see Knigge 1976, Tafel 31.7, 126 (HW 121) 1 (480/70 BC); Tafel 33.1 143 (SW 122) (around 470 BC); Kunze-Götte 1965, 30, Tafel 24, 3-4 (around 480 BC), Tafel 37, 6, 238 No.2-4 (late 2nd quarter of 5th century BC); Isler 1973, 27, Tafel 19, 19-21 (480/70 BC).

6 Moignard 2007, 13, Pl. 19, no.6-7.

7 Freydank 2006, 79, Tafel 15, No.1.

8 Büsing-Kolbe 1977,72-73 Tafel 34, 10-12; Genière 1971, 13, Tavola 16, 5-6, 11-12.

9 Kurtz 1975, 77, Pl. 72. 6; Dominguez – Sánchez 2001, 65,152, fig. 62; Tuna-Nörling 1999, Tafel 20, no. 374.

mouth is 3.2 cm and the height of the alabastron is 15.3 cm. The exterior of the disc-shaped mouth, the neck and the shoulder of the vase are black glazed (2.5 Y 2.5/1). The body is white-ground and the rounded bottom is painted with black glaze. The decorative scheme of the vase consists of a thin reserved band at the transition from shoulder to body, followed below by a thin horizontal black stripe and a band that borders the main scene on the upper part. The band is framed above and below by two thin black stripes and is filled with saltire squares with dots between the arms and broken meanders alternately placed in squares. The main scene on the body is rendered in the outline technique and is bordered below by a thin black stripe which is also used as the ground line for the scene. The scene is followed by a thin reserved band and the rest of the bottom is black glazed.

The main figural zone on the body of the vase depicts a human figure painted in the outline technique and a palm tree and stool made in silhouette. Although the upper body of the figure is damaged it is clear that the body is frontal, and the legs are depicted in profile. The figure strides to the right but it is not clear which way the head is turned to. The arms are extended to the sides; the right hand extending to the back holds a battle axe; a cloak hangs over the outstretched left arm holding with a bow held in the left hand. Behind the figure a big gorytos (quiver) hangs at the waist. At the front of the waist a white apron-like cloth covers only the buttocks. The scene is completed with a palm tree in front of the figure¹⁰ and a stool before the tree¹¹ (fig. 3).

The figure on the scene is white skinned. The white skin color can be deduced from the bare feet and hands which are painted with a slightly yellowish second white slip, differing from the white ground color of the vase. Apart from the feet and hands the second white paint is also visible on the apron at the waist and the cloak hanging over the left arm. The figure is garbed in black glazed anaksyrides and a long-sleeved tunic. Although neither is well preserved, a decoration of horizontal rows of white dots stands out (fig. 4). These white dots are partly visible on the legs, arms and body.

A well-known pottery group, known as the Group of the Negro Alabastra on account of its distinctive decoration has attracted the attention of scholars since the middle of the 19th century. However not all of the figures are negroid. A second similar figure but with long wavy hair and white skin is also depicted. Scholars are divided as to the identity of the two different figures depicted on these white-ground alabastra and a

10 There are various interpretations regarding the palm tree in the scene. The most prevalent suggestion is that the palm tree represents a foreign country. See Bothmer 1957, 158; Neils 2001, 67, 72. Thimme says that the tree refers to a foreign country and it stresses the African origin of Ethiopian negroes and the Amazons. See Thimme 1970, 11. A different interpretation is that the palm tree is a cult object. See Fröhner 1871, 15. Fröhner also suggests that it may be one of the famous palm trees of Ancient Asia such as the palms in the inner court of the palace of Priamos. See Fröhner 1871, 15. According to another suggestion it represents a tree from the body of which a very precious resin is acquired. This suggestion is based upon ancient writer Theophrastos. See Benson 1995, 379-380.

11 Fröhner believes that the stool is a sacrifice table where offerings are placed. See Fröhner 1871, 15. Thimme interprets it as a furniture for placing fragrance bottles and clothes and refers to the plentitude of scenes with clothes on stools. See Thimme 1970, 12. Neils interprets the stool as part of the daily life of women and associates it with the Gynaikion or spaces related to women. See Neils 2001, 70.

few other shapes. Two main suggestions have been proposed. The first identifies the figure as Memnon, leader of the Ethiopians who took part at the Trojan War or one of his followers; the second with Penthesilea, the Queen of the Amazons who stood on the side of the Trojans during the war or one of her attendants. Heydemann, Buschor and Boardman interpret the Negro as Memnon¹². Fröhner and von Bothmer describe the female figure as an Amazon based on the white skin and long wavy hair¹³. In her first publication in 1980 Neils, who has published important studies on this group of vases, assumed that all Negroes were males but in a reevaluation of the subject in a paper published in 2001 she suggests that all negroes previously assumed to be male should be females¹⁴. Webster defines the figure depicted on a Negro alabastron at Manchester University Museum as an negro dressed in Amazonian garb¹⁵. Snowden, Haspels and Fraser suggest that the negroes in Xerxes' army were the inspiration behind the figure¹⁶.

Another interpretation regarding the negroes on the alabastra suggests they are indicators of a trademark for the origins of a content. This claims that the negro, or sometimes the Amazon, is a kind of a trademark indicating that the perfume or ointment contained in the alabastron is of Egyptian origin¹⁷. According to another interpretation the negro pinpoints the place of production of the alabastron. Smith states that this group was of Naukratian production on the basis of the negro and the decoration style¹⁸. Haspels mentions that the outline technique was used to attain the same impression as the drawings on Egyptian vases¹⁹. Neils proves that these potteries could not be of Egyptian production based on a similar negro depiction and the *kalos* inscription around the figure depicted on a plate²⁰. Fraser argues that the group was manufactured by peasant potters of Attica²¹. Webster bases the origins of this vase form to Egypt but at the same time states that there are two different terracotta copies of it made by Greeks²².

Although the head of the figure on the example from Antandros is not preserved, it appears from the bare feet and hands that it is white-skinned. Similar figures on other examples are also considered to be Amazons. Therefore, the figure on our example was also interpreted as an Amazon.

12 Heydemann 1869, 36; Buschor 1919, 37-38; Boardman 1982, 152.

13 Fröhner 1871, 15-16; Bothmer 1957, 157-159.

14 Neils 1980, 13-23; Neils 2001, 67-74.

15 Webster 1949, 12-14.

16 Fraser 1935, 44; Haspels 1936, 103, footnote 2; Snowden 1970, 124.

17 For arguments on this subject see Winnefeld 1889, 49; Bethe 1890, 244; Perrot – Chipiez 1914, 693; Pfuhl 1923, 306; Haspels 1936, 103; Boardman 1982, 153.

18 Smith 1886, 52.

19 Haspels 1936, 104.

20 For the plate see Bethe 1890, 243; Neils 1980, 14.

21 Fraser 1935, 41, 44.

22 Webster 1949, 10.

On the example from Antandros the figure is dressed in anaksyrides and long-sleeved tunic. Both the anaksyrides and the tunic are painted in black glaze contrasting with the white skin and are decorated with horizontal rows of white dots. A cloth at the waist in the shape of an apron covers only the thighs. The black glazed anaksyrides and long-sleeved tunic and the decoration of horizontal rows of white dots appearing on them, the white apron at the waist and the cloak over the left arm as well as the second white paint used on the skin and the apron are similar features which appear on the Negro alabastron, Cracow 1292²³. Other similarities are the saltire squares and meanders appearing on the horizontal band on the shoulder of the vase. However, the saltires of this band don't contain dots as in the example from Antandros. In the same way the figures are standing barefoot on both examples. The figure on the Cracow alabastron is walking to the left turning the head to the right and a volute altar appears on the scene, details that differentiate the vase from the example from Antandros.

The outfit of an Amazon and its decoration on two pieces of the Louvre C 10712 alabastron are similar to the Cracow 1292 alabastron and the example from Antandros²⁴. As far as the Amazon is preserved on the fragments from Louvre, she strides to the right turning her head around to the left. She wears tightly fitting black glazed anaksyrides and a long-sleeved tunic on top. The outfit is ornamented with horizontal white dots and she wears a white apron at her waist. Unlike the example from Antandros a white chlamys is placed on the shoulders of the figure. On the other hand, the horizontal ornamental band on the shoulder is only decorated with meanders. Beazley studies the Cracow and Louvre C 10712 examples under the rubric "Group of the Cracow Alabastron". He also states that they can be hardly separated from the Painter of New York 21.131 and that the main difference is the use of second white paint²⁵. However, an alabastron from the National Archaeological Museum of Athens which is also studied by Beazley under the "Syriskos Group" uses second white on the garment which covers the body and hangs over the shoulder of a female figure²⁶. Neils states that this alabastron at the National Archeological Museum of Athens is firmly attributed to the Syriskos Painter. She also argues that both the Cracow and Louvre C 10712 examples are early works of the Syriskos Painter²⁷. The decoration of the horizontal band bordering the main scene of the example from the National Archaeological Museum of Athens contains a decoration of saltire squares and meanders as in the example from Antandros.

An Amazon on an alabastron from New York moves to the right looking back with her head turned to the left, as in the case of Antandros²⁸. The Amazon is depicted with anaksyrides, a long-sleeved tunic and a white apron at her waist. Both the anaksyrides

23 For the Cracow no 1292 alabastron see Bulas 1935, 16, Pl.7a-b; Beazley 1963, 270, 1.

24 For the Louvre C 10712 example see Neils 1980, 19, Pl. 7,1-2; Beazley 1963, 270, 2.

25 Beazley 1963, 270.

26 Beazley 1963, 264,61.

27 Neils 1980, 19.

28 Beazley 1963, 269, 3; Bothmer 1957, 158, Pl. 73.5.

and the sleeve have rows of horizontal white dots. Also, the front of the vest is open till the waist. The Amazon has a white apron at waist and a gorytos behind. A fringed flap hangs from the end of the gorytos. The scene continues with a Corinthian helmet on a stool, a palm tree and a snake. The figurative main scene is bordered above and below with one band consisting of horizontal rows of chevrons. The outfit and its decoration scheme as well as the movement of the body of the Amazon in this example resembles the one from Antandros; on the other hand, it differs with the absence of an axe in the right hand, the existence of a Corinthian helmet and a snake in the scene and the bordering bands above and below decorated with horizontal chevrons. A thin stripe below determines the ground line and limits the scene from below. The figure on the example from New York is barefoot but the feet are longer and more profiled than the figure from Antandros. Neils and Beazley attribute this vase to the Painter of New York 21.131²⁹.

Another alabastron similar to the Antandros example can be found at the Princeton University Art Museum³⁰. The main figurative scene is bordered above by a thick black band between two thin black stripes. A thin black stripe below it is used both as a ground line and a lower border. The vase depicts a barefoot Amazon with her arms extended to the sides and head turned to the left. A palm tree, a stool and a helmet placed on it are the other motifs on the scene. The figure holds a battle axe in her right hand and a pelta in the left. Behind the figure a gorytos hangs from the waist. The figure is garbed in anaksyrides and a long-sleeved tunic similar to other examples but also wears a short, pleated chiton above the tunic and a cuirass on top. Moreover, a fringed chlamys decorated with a row of oblique “S” patterns hangs over both shoulders of the Amazon. The anaksyrides and the blacked glazed tunic is again ornamented with horizontal rows of white dots. The abdomen and chest of the cuirass have a pattern with rows of oblique S. The feet of the Amazon are rendered in a $\frac{3}{4}$ twist in this vase which dates to 480-470 BC and is attributed to the Syriskos Painter³¹. This pose creates the illusion that she is shorter. She also differentiates from the rest with her cuirass and the pelta on her left hand. Nevertheless, the horizontal white dots on the black clothes are similar.

There are two more known examples where the Amazon depicted wearing a cuirass. One of them is in London³². The figure is depicted frontally and is barefoot. The head is turned to the left and the arms are extended to the sides. A palm tree and a stool are on the reverse of the vase. The Amazon is garbed in anaksyrides and a long-sleeved tunic over which she wears a short chiton and a cuirass. She holds an axe in the right hand. The left hand is damaged hence it is uncertain whether she

29 Neils 1980, 18-19; Beazley 1963, 269, 3.

30 Benson 1995, 380, 122A-B; Mayor 2014, 192, Fig. 12.1.

31 Benson 1995, 380, 122A-B; Mayor 2014, 192, Fig. 12.1; see also. <http://www.beazley.ox.ac.uk>, vase no. 11679.

32 Fröhner 1871, 14-18; Bothmer 1957, 158, Pl. 73.3; Beazley 1963, 268.33; Thimme 1970, 11, Fig. 8; Neils 1980, 20, Pl. 7.4.

holds something. A cloak hangs over the left arm. The anaksyrides and long-sleeved tunic are black glazed and are similarly ornamented with horizontal rows of white dots. The dots are mostly worn and very few of them can be distinguished. Unlike the example from Princeton the cuirass has a crosshatching net pattern. The cloak hanging over the left arm has a pattern with a row of oblique S as in the Princeton example; however, there is no helmet on the stool and the scene is bordered above with pendant rays. Beazley includes the London B673 example in the 'Group of Negro Alabastra' but he stresses his hesitations in doing so and pinpoints that this example is closely similar to the Painter of New York 21.131 and especially to the Group of the Cracow Alabastra³³. Neils studies the same vase under her Group F which she attributes to the Syriskos Painter together with the example from Princeton³⁴. Thimmes dates the vase to 490-480 BC without referring to the painter³⁵.

The other alabastron with a depiction of a cuirassed Amazon is at the Virginia Museum in Richmond³⁶. The Amazon has a frontal pose, as in the other examples, the head turned to the left and the arms extended to the sides. The scene continues with a stool and a palm tree. The Amazon is armed with a battle axe in her right hand and a pelta on the left. She carries a gorytos at her waist. She is garbed in anaksyrides and a long-sleeved tunic over which she wears a short chiton and a cuirass. She also has a chlamys covering both shoulders and hanging over the arms. Unlike other barefoot examples, she wears pointed slippers. The cuirass is more vividly decorated than other examples. Besides the oblique S pattern on the abdomen and chest, a dotted star pattern is used on the shoulder flaps.

Compared to other cuirassed examples, the example from Virginia is slightly different. The main scene of other vases is arranged in the order of Amazon, palm tree and stool; in this example the stool and palm tree have changed places and are arranged in the order of Amazon, stool and palm tree. Unlike other examples in which the hair of the Amazon falls on her shoulders, here the hair is tied on the nape. All the other examples, including the one from Antandros, are barefoot whereas this one wears pointed slippers. Moreover, the white dotted ornamentation of the black glazed anaksyrides and tunic is replaced with red dots in the Virginia example. Neils considers this vase under her Group F which she attributes to the Syriskos Painter. She remarks that Chan dates the example from Virginia to 460-450 BC and that he attributes the vase to the Syriskos Painter together with London B673 and the Karlsruhe vase³⁷.

The last depiction of a cuirassed Amazon is found on the Karlsruhe alabastron³⁸. The barefoot figure has a frontal pose with legs in profile. The right arm is outstretched and holds a battle axe in the hand; the left holds a pelta. On other examples with

33 Beazley 1963, 268. 33, 270.

34 Neils 1980, 20, no. 59.

35 Thimme 1970, 11.

36 Neils 1980, 20, Pl. 7. 5-7.

37 Neils 1980, 20, footnotes 31 and 35.

38 Thimme 1970, 10, Fig. 5-6; Neils 1980, 20, no. 61;

depictions of pelta the left arm is outstretched and the interior of the pelta is visible; here the exterior of the pelta is depicted and displays an eye pattern. A fringed cloak is also hanging over the left arm. The figure has a gorytos at waist level as in the other examples. The Amazon is dressed in anaksyrides, long-sleeved tunic, a pleated short chiton over the tunic and a cuirass over the chiton. The cuirass has a plainer decoration; there is only a cross pattern on the chest. As we mentioned above, Neils considers this vase under the group she attributes to the Syriskos Painter and mentions in the footnote that Khan attributes it to the Syriskos Painter³⁹. Thimme, once again making no mention of the painter, dates the vase around 490 BC⁴⁰.

Evaluation and Conclusion

As mentioned above the identity and gender of the figure depicted in this group have been the subject of debate. One of the very first evaluations of the subject was made by Heydemann who identifies all figures, both white and black-skinned, as males⁴¹. Fröhner on the other hand, adopts a different point of view and interprets them all as females and Amazons⁴². Neils also interprets both white and negro figures as females and Amazons in her 2001 study, where she refers to the evaluation of Fröhner made in 1871⁴³. However, the general view is that the negro figure with wooly hair, snub nose, thick lips and black skin is male and the figure with long wavy hair and white skin is a female and an Amazon⁴⁴. Moreover, the figure in all the examples which have been compared to the example from Antandros is interpreted as an Amazon. Hence, the figure on the example from Antandros is also evaluated as an Amazon.

There is speculations about the use of the apron-like cloth with second white paint at the waist of the Amazon; it is not clear whether it was simply an apron covering the thighs or gear related to the gorytos. On a vase of the Berlin Painter⁴⁵ with the depiction of a Scythian it is seen that this gear or cloth was used to fasten the gorytos to the waist. Moreover, the lower part of the cuirass in cuirassed Amazon depictions is long enough to cover the waist. Therefore, this gear which was used for the gorytos is not visible. The visibility of the device only in Amazon or Scythian archer figures without a cuirass enhances this interpretation.

On the example from Antandros a second white paint, different from the white

39 Neils 1980, 20, footnote 31.

40 Thimme 1970, 10, Fig. 5-6.

41 Heydemann 1869, 36.

42 Fröhner 1871, 15-16; Neils 2001, 67-74.

43 Heydemann 1869, 36.

44 Buschor and Boardman consider the negro figure as Memnon. Buschor 1919, 37-38; Boardman 1982, 152. Fraser, Haspel and Snowden interpret the negro as a warrior from the army of Xerxes. Fraser 1935, 44; Haspels 1936, 103, footnote 2; Snowden 1970, 124. Von Bothmer acknowledges the white skinned and long wavy-haired figure as an Amazon. Bothmer 1957, 157-159.

45 Cohen 2011, 474-475, Fig. 7-8.

color on the body of the vase, was used on the hands, feet, cloak and the possible fastening gear of the gorytos of the Amazon. Beazley says that he can hardly separate the two examples that he includes in "The Group of the Cracow Alabastron" from the Painter of New York 21.131 and states that the main difference between the two painters is the use of second white⁴⁶. However, the application of second white on the skin and cloak on the Antandros example and the alabastron at the National Archaeological Museum of Athens attributed to the Syriskos Painter show that second white can be well used by other painters, meaning that it cannot be a criterion for determining the painter.

Bothmer and Neils particularly emphasize that the alabastra are mostly used by women⁴⁷. Bothmer also mentions that the Amazon might be emphasizing heroism based on gender⁴⁸. Unfortunately, only a few bones were preserved in the sarcophagus where the Antandros example was unearthed, preventing the identification of the occupant's gender, therefore it can not contribute to the comments on this matter.

The example from Antandros has some common features with the abovementioned white ground alabastra such as the extended arms of the Amazon, the frontal depiction of the body and the bare feet and the black glazed outfit contrasting with the white skin. These vases have much in common with the example from Antandros. Even though some examples wear an additional cuirass, the tight anaksyrides, the long-sleeved tunic and the decoration pattern of horizontal white dots on the outfit are all in common. The battle axe held in the right hand and the gorytos hanging at the waist can be added. The second white sometimes used for the skin of the Amazon, the cloth at the waist, the chlamys hanging on the shoulder and the cloak on the arm is another similarity. Moreover, although there is no standardized ornamentation of the horizontal band bordering the figurative zone from above, the saltire square and meander used in Antandros are also used in other works of the Syriskos Painter. Despite all the similarities, some vases also have some differences such as the replacement of the bow on the left hand with a pelta, the khlamys worn over both shoulders, the pointed slippers, the helmet on the stool, and the change in the order of the palm tree and stool. These show that some differences may occur in the arrangement of the scene. All the examples bearing these characteristics mentioned above are attributed to the Syriskos Painter, except for one example from the Painter of New York 21.131.

Considering all these details namely the stance of the figure, the outfit and its decoration, the weapons and accessories, the decorative bands on the vases and foremost, the similarities with other vases suggest that the example from Antandros should be a work of the Syriskos Painter or a painter from his workshop. Moreover, the lekythoi found together with the alabastron from Antandros are generally dated around 480-470 BC based on similar examples⁴⁹. The date 480-470 BC is generally proposed for

46 Beazley 1963, 270.

47 Bothmer 1957, 157; Neils 2001, 69.

48 Bothmer 1957, 157.

49 For the researchers who suggest this date see *supra* note 5.

some examples, but 470-460 BC is also proposed for the same vase⁵⁰. This suggests that the alabastron from Antandros should also be dated between 480-460 BC.

50 For the researchers who suggest this date see *supra* notes 6-9.

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Fig. 1 FBC 2, FBC 10 and FBC 13 Lekythoi (Antandros Excavation Archive)



Fig. 2 FBC 3 Net Alabastron (Antandros Excavation Archive)



Fig. 3 Negro Alabastron (Antandros Excavation Archive)



Fig. 4 Restitution of the scene