COLNAGHI

ATTRIBUTED TO THE TYSKIEWICZ PAINTER

A Red-figure Amphora (Type C)

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Greek
Attic, ca. 480-470 B.C.

Red-figure Amphora (Type C)

Terracotta
h: 41.6 cm
16 3/8 in.

Provenance

Private Collection (France), 1950s;
Sotheby's New York, Antiquities, 6 June 2002, lot no. 80;
Private Collection (USA), acquired from the above.
Beazley Archive no. 24909

The present amphora features two friezes, one on either side of the vase. The first is an arming scene, with a young warrior—indicated as such by his lack of beard—being dressed for battle, with right arm raised and left arm holding a sheathed sword. At left, a draped man holds a staff and looks on, while at right a woman holds out a spear in her right hand and carries a shield bearing the emblem of a male dog in her left. On the opposite side, an armed warrior, also young, carries a spear and shield in his left hand and extends his right hand forward holding a phiale. At left, a draped woman holds out her left hand in a gesture of farewell and in her right hand holds an oinochoe—from which she will presumably fill the warrior's phiale so that he might make an offering and prayer before departure.

Armament and departure scenes are both common motifs of Athenian vase painting, in both black- and red-figure techniques, testifying to the importance of military service as well as the frequency of military engagement in the Archaic and Classical Periods. That these scenes were meant to honor the hoplite class is evinced by the numerous examples of mythological heroes being armed on vases in addition to mortal subjects.

This vase belongs to a rare subset of amphorae called 'Type C,' which are characterized by a rounded lip, torus or echinus foot, and variable handle shapes. These vases were potted from the second quarter of the 6th century B.C. in the black-figure technique, and in the red-figure from ca. 520-470 B.C., i.e. the earliest period of red-figure vase production. Between both painting styles, there are less than fifty such vases in the Corpus Vasorum Antiquorum.

The present vase is attributed to the Tyskiewicz Painter on the basis of its style. The Tyskiewicz Painter's name is unknown, but their hand is named after a vase now in the Museum of Fine Arts, Boston, formerly in the Tyskiewicz collection. Active ca. 480-470 B.C., this painter decorated a variety of large vessels with schematic, but well-drawn figures in well-composed scenes. Over one-hundred vases have been attributed to this hand. A very similar example in composition and style can be found on a stamnos presently on loan to the Fitzwilliam Museum, Trinity College, Cambridge (Figure 1).

Figure 1: Stamnos attributed to the Tyskiewicz Painter by Beazley, Cambridge, Trinity College, Fitzwilliam Museum, on loan, Beazley archive no. 202996

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