

Inga Gluszek

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A BLACK-FIGURE AMPHORA FROM THE GOŁUCHÓW COLLECTION OF THE NATIONAL MUSEUM IN POZNAŃ

ABSTRACT The collection of the National Museum in Poznań includes a black figured amphora, which was once a part of the collection of Countess Izabela Działyńska née Czartoryska located in the castle in Gołuchów. The vessel shows the farewell scene of the warrior surrounded by family members on both sides. The vessel, mentioned by John D. Beazley in his book *Greek Vases in Poland* and described in the Polish series of *Corpus Vasorum Antiquorum*, is here re-analysed in order to clarify the chronology, and to define the workshop of the painter who decorated the vessel.¹

Key words: Athenian black-figure amphora, warrior farewell scene, Gołuchów collection, National Museum in Poznań

ABSTRAKT W zbiorach Muzeum Narodowego w Poznaniu znajduje się amfora czarnofigurowa, należąca do kolekcji hrabiny Izabeli z Czartoryskich Działyńskiej, umieszczona niegdyś na zamku w Gołuchowie. Naczynie przedstawia scenę pożegnania wojownika w otoczeniu członków rodziny. Naczynie zostało wspomniane przez Johna D. Beazleya w jego książce *Wazy greckie w Polsce* i opisane w polskiej serii *Corpus Vasorum Antiquorum*. W niniejszym artykule dokonano ponownej analizy w celu uscislenia chronologii, dokonano również próby wskazania warsztatu i malarza, który wykonał dekorację malarską naczynia.

The collection of the National Museum in Poznań includes a black-figure amphora (MNP A 731, Fig. 1, 2), one of the vessels belonging to the collection of Izabela and Jan Działyński, which together with other objects of art were placed in the private museum in Gołuchów.² The circumstances in which the vessel were acquired are unknown. Unfortunately, no information has survived that

would indicate the place and time of purchase of the vessel. It is also not clear whether the vessel was bought by Jan Działyński, who collected antique artefacts, mainly ancient pottery, during his stay in Italy in 1865-1868; or whether it was his wife, who started to be an active collector of ancient art from around 1865.³ The vase was first mentioned in 1928 by John Davidson Beazley in his book *Greek Vases in Poland*. J. D. Beazley stayed at Gołuchów Castle at the invitation of the Ordynat Prince Adam Ludwik Czartoryski. In his book Beazley described the most interesting artifacts from the collection.⁴ The fact that the amphora was not mentioned earlier by either Jean de Witte (1886)⁵ or Wilhelme Froehner (1899)⁶ may suggest that the vase was purchased relatively late, probably by Countess Działyńska. The amphora was once again described in detail in the Polish series of *Corpus Vasorum*

¹ I want to express my gratitude to the management and employees of the National Museum in Poznań, and the head of the Castle Museum in Gołuchów, a branch of the MNP for the opportunity to study ancient ceramics currently exhibited in Gołuchów and for the chance to explore the history of the collection of ancient artefacts once gathered in the castle. My studies on Greek and related pottery would not have been possible without the support and suggestions of professor E. Papuci-Władyka, to whom I am very grateful for the help and guidelines that were given to me.

² A detailed study of issues related to the process of creating a collection and its description can be found in: Jakimowicz 1982; Skuratowicz 1981: 82-84; Kašinowska 2011; Kłudkiewicz 2014: 177-192, Kłudkiewicz 2016: 65-90.

³ Mężyński 1987: 149-155; Jakimowicz 1982.

⁴ Beazley 1928, the author has mentioned the black-figure amphora at note 3, page 5.

⁵ de Witte 1886.

⁶ Froehner 1899.

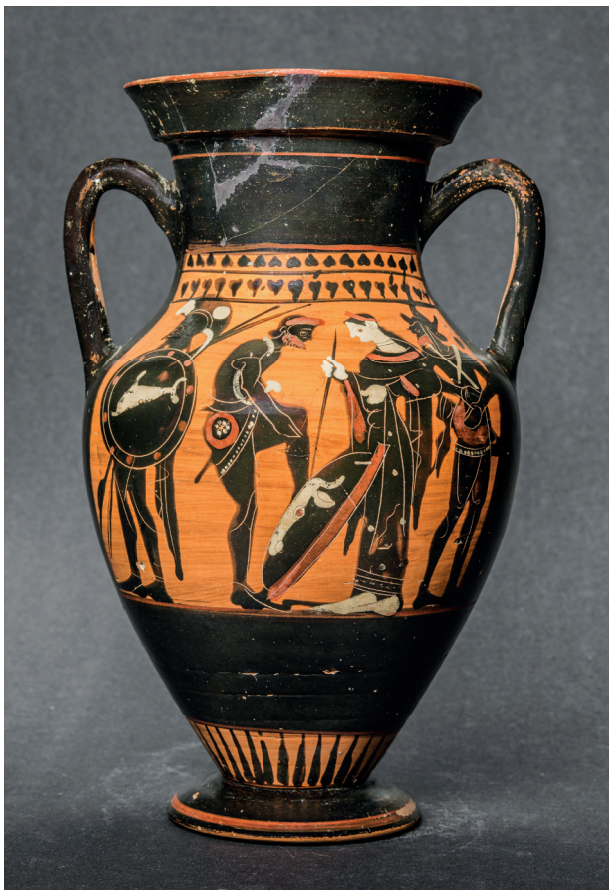


Fig. 1. The side A of the black figure amphora from the collection of the Museum of Gołuchów Castle, branch of National Museum in Poznan, Poland, MNP A 731, phot. S. Obst

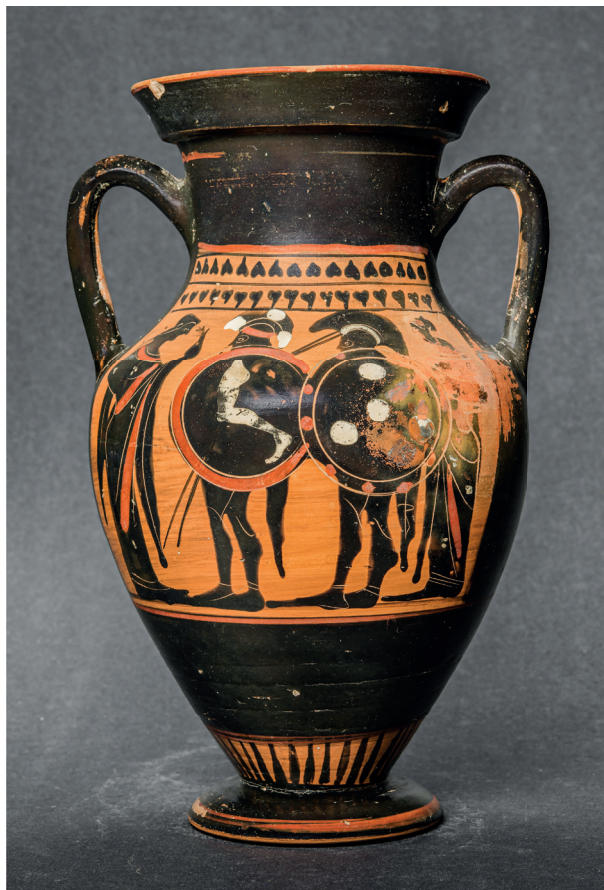


Fig. 2. The side B of the black figure amphora from the collection of the Museum of Gołuchów Castle, branch of National Museum in Poznan, Poland, MNP A 731, phot. S. Obst

Antiquorum in the first volume published in 1931.⁷ None of the publications proposed an attribution or a detailed dating for the vessel.

The amphora was part of the collection until the outbreak of the Second World War, when the Gołuchów collection was dispersed. Before the outbreak of the war, the Princess Maria Ludwika Czartoryska took some of the objects, including ancient artifacts to Warsaw, but apart from the rhyton of the Brygos Painter, all the vessels most probably remained at the castle in Gołuchów.⁸ In 1939 the collection left by Duchess in Gołuchów was taken over by the Nazi authorities of the Land of Warta [Reichsgau Wartheland].⁹

In 1940 the artefacts left in the castle were deposited in the hall of the Poznań Trade Fair in the American-Polish hall, then in 1941 they were

transported to the Poznań Cathedral in Ostrów Tumski.¹⁰ It is believed that the collections of antiquities from Poznań Cathedral were transported into the Reich, to the salt mine in Grassleben.¹¹ However, according to another account, over the years 1942-1944 the most valuable works were transported to bunkers located in the border area near Kalau (now Kaława), Zielenzig (now Sulęcín) and Meseritz (now Międzyrzecz) and further into the Reich.¹² The objects carried away by the Germans were found by the Soviet army in 1945 and sent to Leningrad (St. Petersburg).¹³ In 1956, the vases from the Gołuchów collection were handed over to the Polish state and transported to the National Museum in Warsaw.¹⁴ In the years 1956-1983, the surviving part of the collection, the

⁷ Bulas 1931: 15, pl. 10. 3.

⁸ Marek 1994: 23-24, 27; Mizera 2000: 9.

⁹ Łuczak 2011: 263; MNPA-2025, k. 55, 59; AIPN, GKBZNwP, Dokument Center, 887, k. 1; MNPA-2025, p. 51, 52.

¹⁰ Łuczak 2011: 259, based on the archives cf. note 76; MNPA-2025, p. 23, 26-27.

¹¹ Mizera 2000: 9.

¹² Kuhnke 2018: 50.

¹³ Kuhnke 2018: 50.

¹⁴ Mizera 2000: 9.

black-figure amphora in question included, formed part of the collection of the National Museum in Warsaw.¹⁵ The amphora, like 51 other vessels, was returned to the National Museum in Poznań in 1983. Since 1984, the amphora has been part of the collection of the Castle Museum in Gołuchów, which is a branch of the National Museum in Poznań¹⁶ (inv. no. MNP A 731). The vessel, despite its rather dramatic fate, is almost intact and, apart from small damages on the edges and cracked surfaces in places, is essentially undamaged.

The description of the vessel

The amphora is 27.5 cm high, the diameter of the rim is 12.5 cm, the width of the vessel including the handles is 18 cm and the maximum width of the belly amounts to 16 cm, the diameter of the foot is 9.2 cm. The vessel is made of clay of a light red colour (2.5YR 6/6), the gloss covering the vessel and forming the main elements of the decoration is black with a dark brown hue (10R 2.5/1). The details of the composition, such as the specifics of the dresses, the men's clothes, the armour and weapons were highlighted in purple (7.5R 3/4). Creamy-white retouching (10YR 8/1) was used to emphasize the exposed parts of women's bodies, details of the women's dresses, shields, helmets and crests of the warriors' helmets.

The amphora (fig. 3) has a lip that flares upwards and a rather high, cylindrical neck. The rim of the vessel has a rectangular cross-section and is flattened at the top. The body is oval in shape, its largest diameter being in the upper part. The foot is of an echinus shape with a flat and wide surface on which the body rests. The vertical handles are attached at the centre of the neck and at the edge of the shoulders. The handles have a round cross-section. On the reserved surface of the underside there is a graffiti: EY4 (fig. 4 a, b), a label with the number 23 and two painted signs: 142322 MN, MNP A 731.

The rim is covered with gloss, the flat upper part of the rim is reserved in the colour of clay and both the inner and outer edges of the rim are marked by red paint. The neck, outside and inside,

is covered with gloss. The whole external body is covered by gloss except for the decoration panel left in the colour of clay. The panel is marked at the top and bottom by a single line of red paint. Except that the decoration panel at the top has a floral ornament of double ivy chain separated by single lines of gloss. The main theme of the decoration is placed on the belly, it begins with the arm of the vessel, where the heads and arms of the figures creating the compositions are depicted. The bottom of the vessel is left in the colour of clay covered by the frieze of flaring rays running around the body. The outer surface of the foot is glossed with a single red stripe at the edge of the foot. The resting surface and underside is reserved. There is a graffiti placed on the part of underside and resting surface.

On side A the belly of the vessel shows four figures (Fig. 1). In the centre of the composition there is a man in armour and a woman accompanying him. On the left side, behind the main male figure, there is another hoplite facing to the left, while on the right side there is an archer turned away from the main group, but with his head facing the woman standing in front of him. The bearded man in the centre of the composition is turned to the right, leaning forward and raising his right leg to put on the greave (*cnemides*). The woman standing in front of the warrior is wearing a chiton and himation, holding a spear belonging to the warrior in her right hand, her left hand is slightly raised forward. Between the figures there is a shield supported by the woman's legs, the shield is decorated with the image of a bull's head. The warrior on the left side of the composition has his back to the main characters, is wearing a helmet, holding a round shield that covers 2/3 of his body, and holding two spears in his left hand. There is an image of a dolphin on the shield. The archer on the right has a Phrygian cap on his head and is dressed in a short chiton. His hands are crossed over his chest.

The scene on side B consists of four characters (Fig. 2). In the middle there are two warriors facing left, on both sides the composition is closed by female figures. The woman on the left is facing right towards the hoplites, she is wearing a chiton and himation, her right hand is raised and her left hand is hidden under a long coat. The woman on the right is facing left and holding her arms slightly raised in front of her. In the centre of the composition, the first warrior from the left is wearing a helmet, holding a round shield in his left hand and two spears in his right hand. There is an image of a greave (?) on the warrior's shield. The warrior behind him is wearing a helmet and also holding

¹⁵ The inventory number of the amphoras in the National Museum in Warsaw was: MNW 142322. For more information about the Gołuchów collection after Second World War see: Kuhnke 2002 and 2003; Łuczak 2011: 265-268; Urbanowicz 1970: 334-384.

¹⁶ The object is a part of a the Gallery of Ancient Art collection of National Museum in Poznań, the inventory number: MNP A 731.

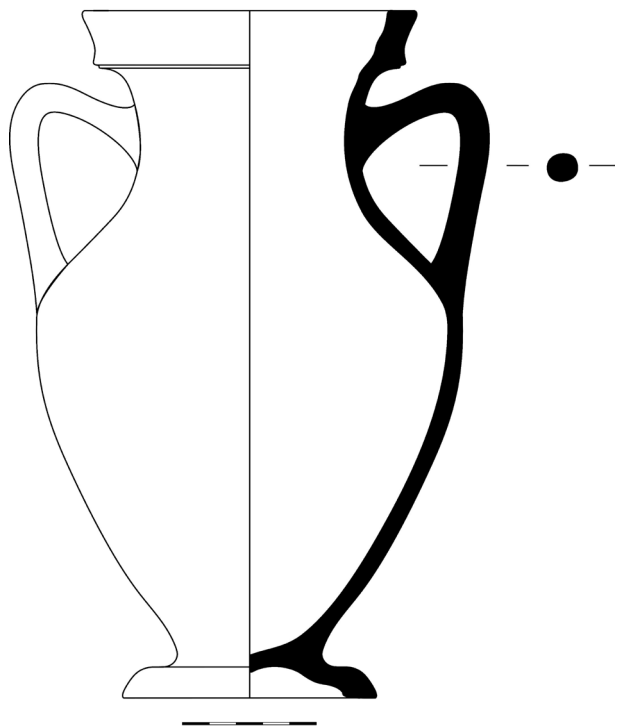


Fig. 3. The drawing of cross-section of the black figure amphora MNP A 731, draw. I. Głuszek

a shield. The second warrior's shield has four dots – one in the centre of the hoplon, and three spaced around it. The helmets worn by warriors are of the Corinthian type.

The shield on side A and one on side B are highlighted with a single red stripe running around the edge, the second hoplon on side B is surrounded on the edge by a ring of red dots. In addition, ribbons in women's hair, elements of male and archer's clothing, the men's headbands, beards and parts of warriors' helmets are highlighted in purple-red. The exposed parts of the female body, the devices on the shields and the patterns on the clothing of the characters are marked in creamy-white. The incised lines mark facial features such as the figures' eyes, mouth and ears. The engraved lines also emphasize the elements of the archer's clothing, as well as helmets, armour, shield details and weapons.

The departure of warrior – the vase decoration

The decoration on the vase from Gołuchów showing a warrior putting on armour and getting ready to leave is one of the more popular themes in Attic vase painting from the last quarter of the 6th century B.C. Compositions of this type, showing a warrior surrounded by his family and assisted by archers, have been described by Francois

Lissarrague.¹⁷ In the opinion of scholars,¹⁸ the image of the scene of a warrior preparing to depart and his family bidding him farewell achieves symbolic status in Greek vase painting, expressing Athenian civic virtues. In all these cycles, the composition was created by juxtaposing characters, in accordance with a fairly simple iconographic code. In addition to the hoplite, who can be recognised by the armour he is wearing or is putting on, accompanying family members and an archer are also depicted. Among those who do not take part in the war and who remain in the polis, the painters depicted in the composition the figure of a woman, often placed centrally in front of the warrior. Such compositions also often depicted an elderly man, a citizen and former hoplite who manifested the city's political power through his presence.¹⁹ Such representations on Athenian vases were quite often uncritically interpreted as unquestionably related to Athenian social ideology, and thus it was assumed that the decoration on these vessels, as well as the pot itself, was intended solely (or at least primarily) for Athenian recipients. However, as contemporary researchers point out, in this kind of compositions, where the warrior is depicted in the company of his family, the painters expressed the presentation of the *oikos*. The relationship with the closest relatives were emphasized in the first place. According to this interpretation, the power of the polis and the duties of the citizen towards the state are rather not manifested in this sort of composition.²⁰ Moreover, it is emphasized that no element of the scene indicates that it takes place in Athens. Warriors are depicted in the spirit of Homeric epos, where the place in which the scene takes place is not specified in detail, none of the attributes or persons making up the narrative can be read as a manifestation of the Athenian origin of its participants. One such indication would be the presence of Athena, which, however, appears in such compositions quite rarely.²¹ According to this argument, it is pointed out that the group of vessels under discussion clearly express the heroic metaphor and connect the warrior with his family and companions, but are rather general when it comes to further (individual) interpretation. The assertion that the warrior depicted on the vessel is

¹⁷ Lissarrague 1990: 35-47; Lissarrague 1989, Lissarrague 2001: 84-90.

¹⁸ Steiner 2009: 178-180, 271, 294; Hatzivassilou 2010: 40.

¹⁹ Lissarrague 1989: 44-45.

²⁰ Marconi 2004: 37.

²¹ Marconi 2004: 38.

a hoplite, that he is an Athenian citizen and that he dies for the polis is a rather contemporary, subjective contribution to the chain of interpretation, mainly caused by the fact that the vessels were produced in Athens, where it was assumed that the place of production determines the receiver – i.e. a citizen of Athens.

Despite such detailed and long-term analyses, the issue of interpreting the theme of bidding farewell to a warrior on Athenian vessels is still under discussion. Researchers, who stand in opposition to the idea of general treatment of the scene, emphasise the need to set its interpretation in the context of the time and place of production. It is pointed out that certain elements of these such compositions, such as the likewise very widely discussed depictions of Scythian archers,²² could not exist on pottery detached from the local, Athenian context of political and social events that the citizens of this polis were subjected to and witnessed in the last decades of the 6th century B.C.²³

Analysis of the shape and decoration

Although the subject of the composition can be treated as a part of discussion which raises questions about of the meaning of Athenian vase paintings, its place in polis society, the organization of trade and the influence of this trade on some subjects, popular in certain periods, the questions about the Gołuchów vase itself are quite interesting too. As it was said the vessel has not been analysed because of the shape of the amphora and the style of its decoration. That doesn't mean it hasn't been noticed by scholars, especially J.D. Beazley²⁴ or Alan Johnston.²⁵ The detailed study of the style of decoration may in this case yield several new results.

The shape of the amphora represents type B, which was introduced into the repertoire of Greek workshops around 610 B.C. and is the earliest example of a series of belly amphorae that exhibit a continuous curvature from rim to foot (Fig. 3). The decoration was usually limited to two panels, one on the front and one on the back of the vessel. Above these panels was a floral ornament. A reserved frieze decorated with a band of rays

extending upwards was usually placed above the foot. The development of vessels of this type lasted until the third quarter of the 5th century B.C.²⁶ The form of the amphora from the Gołuchów collection, especially the shape of the rim, is comparable to that of two amphorae dated to the second half of the 6th century B.C. currently in the collection Museum of Fine Arts in Boston,²⁷ while the shape of the foot is comparable to another vessel in this same museum.²⁸ Analogous proportions to the amphora can be found in a further object in the Boston collection.²⁹ This amphora is dated to the late 6th century B.C. A type B amphora from Berlin dated to 530 B.C. displays a similar line of the rim and foot, but with different body proportions.³⁰ The shape and proportions of the handle and belly can be compared with the amphora from the National Museum in Agrigento, which is dated 525-500 B.C.³¹

The example from Boston, mentioned above, shows a scene with a similar theme of composition.³² On one side of the amphora, five figures are shown, with a warrior holding a shield in the centre, flanked by the images of two archers on either side. The composition is closed on the left with the image of the woman, and on the right by the figure of an older man leaning on a walking stick. On the other side of the vessel there are two warriors standing one behind the other, both facing left and holding round shields, facing the warriors is an archer with his back turned but with his head facing them. A man holding a walking stick is portrayed behind the warriors on the right side of the scene. The compositions from Boston and Gołuchów are comparable to each other not only in terms of the theme but also the way it was shown. A similar drawing of anatomical lines and the folds of the dress as well as the ornaments of the robes and the shield are also noticeable. Especially when compares the back sides of the vessels. However, these details are shown with greater precision and care on the Boston amphora.

There are a number of other amphorae with a similar theme and composition among the

²² Vos 1963; Lissarrague 1990: 247-293; Ivanchik 2002: 23-42; Ivanchik 2005: 100-113; Ivanchik 2006: 197-271 with further bibliography.

²³ Osborn 2004: 41-54.

²⁴ Beazley 1928: 5, note 3.

²⁵ Johnston 1979: 95, nos. 21, 22.

²⁶ Kanowski 1984: 21.

²⁷ Hoffmann 1973: pl. 11. 1-2, Beazley Archive Pottery Database = BAPD 754, BAPD 756.

²⁸ Hoffmann 1973: pl. 3. 1-2, BAPD 301482.

²⁹ Hoffmann 1973: pl. 11. 3-4, BAPD 2198.

³⁰ Mommsen 2013: pl. 9. 1, 12. 1-2, 55. 6, BAPD 301505.

³¹ Calderone 1985: pl. 10. 1-2, BAPD 15732.

³² Hoffmann 1973: pl. 11. 3-4, BAPD 2198.

repertoire of Attic vase painting.³³ A comparable approach to the theme, in which the main depiction shows a warrior wearing armour accompanied by a woman standing in front of him, can also be observed on a neck amphora dated to the last quarter of the 6th century B.C., which is attributed to the Leagros Group.³⁴ The Leagros Group included painters who decorated pottery in black-figure technique in Athens from around 525 to 500 B.C. The painters who made up this group were among the last of their contemporaries who continued paint in the black-figure technique. Most of the vessels belonging to this group are larger vessels, such as hydria, amphorae and craters. Beazley called them the Leagros Group after a *kalos* name used on five examples. They decorated large vessels in a vigorous and complex style, often with many overlapping figures. Their work is contemporary with the invention and early development of red-figure. Within the large assemblage of the Leagros Group (some 400 vases decorated in related style), Beazley distinguished several groups and individual painters, for instance the Acheloos Painter.³⁵

A detailed analysis allows us to conclude that certain anatomical features of the figures depicted on an amphora from the Leagros Group are reflected but in the more schematic fashion in the vessel from Gołuchów. Particular attention should be given to the shape of the elbow and hand of the warrior in the centre of the scene, which are depicted in a similar manner. Other similarities also attract attention, especially in the depiction of the feet and the drapery of the female figures' dress, with their clearly crossing vertical lines of the fabric folds and its wavy edges. The similarity in the details of the drawing are even more visible when comparing the representations from the Gołuchów vessel with the side B of the amphora from the Leagros Group.³⁶ The analogies in the shape of elbow and hand of the male figure can be also pointed out with the works of painter related with Leagros Group.³⁷ Apart from the already compared details, it is also necessary to indicate the analogous way the female face is presented, with a characteristic large, rounded nose and an engraved s-shaped line for the ear, or in some cases the image of a man

with a beard.³⁸ For example, in the depiction of a warrior in a helmet, the drawing of the eye can be compared to an image on a lekythos assigned to this Group.³⁹

The figures of warriors on side A of a neck amphora in the Rijksmuseum van Oudheden are comparable with the warriors on side B of the Gołuchów amphora. But it must be stressed that the style of amphora from Rijksmuseum is more precise, with neat drawing.⁴⁰ On a fragmentally preserved crater attributed to the Leagros Group the warrior is drawn in compositional style related to the amphora under discussion.⁴¹

Compositional analogies can also be identified in the case of painters recognized as individual artists within the Leagros Group. On an amphora assigned to the Red-line Painter, dated to the early 5th century B.C. the details, such as the representation of the female face, the profile, the eye, the way of presenting the hands, and the hand of Dionysus is shown in a close, comparable way, as is the case of the same gestures made by the figures from the vessel from Gołuchów.⁴² In the case of the Acheloos Painter amphora on side B the profile of the woman and the edges of the fabric in her dress are comparable to the representations of the woman's dress on side A of the vessel from Gołuchów.⁴³

The decoration also shows stylistic connections with examples of vase paintings related to the circle of the Antimenes Painter, and especially the Toronto Group 305.⁴⁴ The composition on side A has the same arrangements of figures. Apart from the warrior on the left, who is facing the warrior in the centre of the composition. The composition on side B differs, although the theme: the departure of the warrior, remains the same. In the case of the amphora from Gołuchów, in the centre there are two warriors walking one behind the other, flanked by two women facing them; in the Toronto Group 305 vessel a warrior with a dog behind him and two archers one behind and one in front of him are shown in the centre. What draws the attention of the observer on side A is the way the woman's

³³ Moignard 1997: pl. 15. 4-6, 16. 3-4, BAPD 9464; Kunze-Götte 1973: pl. 370. 2.

³⁴ BAPD 7326.

³⁵ Beazley 1956: 354-391; Boardman 1974: 110-111.

³⁶ BAPD 5881; Paribeni 1980: 15, pls. 27.1.3, 28.1-2, BAPD 6805; BAPD 302065

³⁷ Depert 1964: 30, pl. 31.1-2, BAPD 5005.

³⁸ Beck 1973: 49, fig. 41, pl. 37.5, BAPD 6040; Mommsem 1980: pl. 34.2, 36.1-2, 39.4, 55.8, BAPD 6094.

³⁹ Recke 2002, p. 292, pl. 54a; ABV 378.258.

⁴⁰ Jongkees-Vos 1972: 23, pl. 28.1-2, 51.6, 52.11, BAPD 619.

⁴¹ Bonomi 1991: 6, pl. 11.2-3, BAPD 45159.

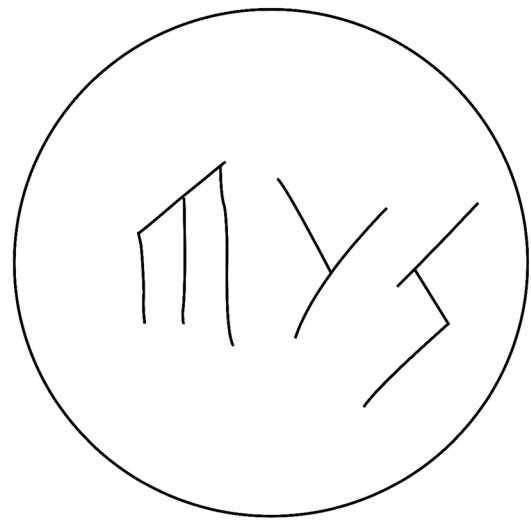
⁴² Moore, von Bothmer 1976: 59-60, pl. 47.5-8, BAPD 306030; BAPD 12986.

⁴³ LIMC V, pl. 61, BAPD 351253.

⁴⁴ Moignard 1997: 15.4-6, 16.3-4, BAPD 9464.



a



b

Fig. 4. a, b. The graffito from the underside of the black figure amphora MNP A 731, phot. S. Obst, draw. I. Głuszek

face is presented, the ear and eye, as well as the characteristic horizontal lines on her neck. Also the warrior's hand in the centre of the composition is comparable to the decoration of the Gołuchów amphora. Comparable elements in the depiction of the warriors can be observed in the other examples of works of Toronto Group 305.⁴⁵ However, one must keep in mind that this is a reasonably general comparison as the figures on the amphorae are warriors on horses. In general, the style of the vessels of Toronto Group 305 is more elaborate and detailed. The vessels of Toronto Group 305 are dated to the last quarter of the 6th century BC. The name of the group was inspired by a vessel at the Royal Ontario Museum in Toronto.⁴⁶

Examples of compositional elements expressed in a style analogous to that on the amphora from Gołuchów, such as the shape of clenched hands, women's hands, also the eyes and faces of bearded men and satyrs, and the bare feet of the figures can also be indicated in the group of vessels assigned to the Painter of Oxford 216.⁴⁷ Despite the fact that the robes, dresses and coats are depicted in a different way than on the Gołuchów

amphora, the sequences of repeating lines forming draperies and wavy edges of the fabric, and the form of depicting the edges of the robes are comparable to the manner of decoration found on the Gołuchów vessel. The composition on the krater of the Group of Oxford 216 Painter repeats on side B the arrangement of the decoration from side B of the Gołuchów amphora. In the case of the cited vessel,⁴⁸ a comparable concept of treating the robe and male anatomy can be noticed. The muscles and elements of protective armament are shown by analogous lines, although in the case of the vessels from the Group of Oxford 216 Painter there are characteristic double lines marking the shape of the thighs, which are not shown on the vessel from Gołuchów. A comparison with the Painter of Oxford 216 Group vessels emphasizes the related style of expressing the face, arms and hands of the figures.⁴⁹ However, it should be noted that the proportions of the figures of the compositions from the Group are often different than on the amphora.

The theme, composition and style of the Gołuchów vessel are very similar to the amphora decoration of the Provincial Campano Museum of Capua.⁵⁰ The shape and features of the face are

⁴⁵ BAPD 320245, Moore, von Bothmer 1976: 24-25, pl. 26.1-4; BAPD 12966.

⁴⁶ Beazley ABV 266-276; Boardman 1974: 109.

⁴⁷ Jongkees-Vos 1972: 30, pl. 36.1-4, 53.5, BAPD 616; Kunze-Götte 1982: pl. 32.3-6, 35.3, BPAD 7603; Deppert 1964: 30, pl. 32.1-2, BAPD 352191; de La Geniere 1960: 8-9, pl. 7.1-3, BAPD 352190; Beazley 1971: 297, no 5, 11, BAPD 352192, 352193.

⁴⁸ Beazley 1971: 297; BAPD 331293.

⁴⁹ Bulanda, Bulas 1936: 29, pl. 1.2, BAPD 331294; 9030882.

⁵⁰ Museo Campano, inv. no. 786; for the detailed description see: Mingazzini 1954: 4, pl. 4. 3-4, BAPD 14235.

very close for both vessels. The general features of the composition, the proportions of the figures and the characteristic gestures are noticeable. The comparison of side B of the vessel from Capua with the representations on both sides of the vessel from Gołuchów brings the most similarities. This is mainly due to the fact that the scenes mentioned share the same decorative themes. On side A of the Capua amphora is a scene depicting Dionysus riding a donkey accompanied by two satyrs. In spite of the different themes of the representations on both vessels, what draws attention is the similar way of depicting hands, beards and hair of the satyrs, with similar anatomical details in the case of the image of the warrior wearing armour and the archer on the side A of the vessel from Gołuchów. The exposed thighs of the archer are also depicted in a manner similar to the anatomy of the satyr on the right side of the Capua amphora composition.

Particularly noteworthy is the painter's treatment of the anatomy of the warriors' exposed legs, the falling edges of the male coats and the edges of the wavy female robes. These similarities can be noticed in the case of the image of men in helmets holding shields at the level of their chests presented on side B of the Capua vessel and their counterparts on sides A and B of the Gołuchów vessel. Moreover, the arrangement of the himation drapery of the female figure on side B of the amphora from Capua and side A of the amphora from Gołuchów are presented in a similar way. All the characters are struck by the analogies of showing the fabric, especially the rounded edges of coats rendered with dilute gloss. Engraved lines are used on both compositions, forming the draperies of the clothes, arranged in a similar way. The same pattern of lines shows the male ankle, the long lines in the lower part of the female costumes are also comparable to each other and attract attention, suggesting that they were made by the same hand.

However, it should be noted that in the case of the vessel from the Leagros Group the drawing of the composition is more detailed and accurate. This is particularly evident on side A of the vessel, where the neatly presented circular eyes with added corners are eye-catching. Also, the carefully expressed elements of armour and tunic in the depiction of the armoured warrior highlight the more elaborate composition shown on the Leagros Group vessel. The way the eye, hair and other details are shown, particularly on side A of the Leagros Group amphora are also definitely different. The general conclusion from the comparison of both vessels, is that although there are a separate comparable elements in the decoration of the

vases, the style of composition and drawing of the amphora from Gołuchów is much more free, even schematic, than on the example belonged to the Leagros Group.

The warrior on side A of the Capua vase and the warrior on the side B of the Gołuchów amphora have the same shield device. The same inscription is on the underside of both amphorae. The graffiti EY ζ was recognized and classified by Alan W. Johnston as type 9B.⁵¹

It is also worth mentioning that on side B of the Capua amphora and the amphora from the Leagros Group mentioned earlier,⁵² there is not only the same theme, but also the type of composition showing a centrally placed woman facing left, surrounded on two sides by single representations of warriors in helmets holding shields.

However, the fundamental difference between the representations of amphorae from Gołuchów and Capua and the vessel from the Leagros Group should be emphasized. Important details like the eyes, hair, the visible details of the anatomy don't follow the same pattern. The style of both amphorae from Gołuchów and Capua is related but carries also significant dissimilarities. In relation to the Leagros Group, the style of the group is distinguished by more precise and detailed composition, made in a style that puts more attention to details than in the case of the amphorae from Gołuchów and Capua.

Comprehensive analysis and evaluation of the style and decoration on the vessels from Campano Museum and Gołuchów Castle Museum MNP allows us to conclude that both vessels date to 510-500 B.C. They were probably decorated by different painters but related to each other. These painters were influenced by the artists from the Leagros Group.

Conclusion

The black figure amphora from the National Museum in Poznań presents features characteristic of the declining phase of the black figure style. The similarities in the style of the composition, the manner of presenting the figures, the proportions of the figures, the details of armour, clothing and anatomy, are related to those shown on the amphora from the Campano Museum collection. These painters, who share some features of style, were influenced to some extent by the Leagros Group.

⁵¹ Johnston 2006: 76.

⁵² BAPD 7326.

Abbreviations

LIMC V Lexicon iconographicum mythologiae classicae (LIMC). Vol. 5, Herakles-Kenchrias; et Addenda Epona, Galateia, Helios, Helios (in periphēria orientali), Helios/Usil, Zürich-München, 1990.

CVA Corpus Vasorum Antiquorum

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dr hab. Inga Głuszek, prof. UMK
ORCID: 0000-0003-0013-9785

Institute of Archaeology
Faculty of History

Nicolaus Copernicus University in Torun
e-mail: ingag@umk.pl