

interior muscles. The eyes have one short straight line beneath, an angled longer straight line above. A small vertical oval attached to the upper lid forms the pupil.

This neck-amphora fragment has been attributed by A. D. Trendall to the Amykos Painter, the most important of the early Lucanian painters.³⁵⁵ This artist frequently covers women's hair with a sakkos, as on a bell krater in Naples, and he uses a simple reserved line to set off youth's heads, as on a bell krater in London, features also seen on the Ackland vase.³⁵⁶

A complete Panathenaic vase by the Amykos Painter from the late fifth century, in Munich, suggests the original appearance of the Ackland vase.³⁵⁷ The Munich amphora similarly has a tongue pattern at the base of the neck and handles. The composition also echoes the presumed disposition of four standing figures on each side, in "talking groups" of two.³⁵⁸ In conversational scenes like those on the Ackland amphora, the Amykos Painter's figures have a weightiness that conveys the quiet mood of the Classical period. The form of the heads and loose drawing style allow this vase to be placed around 400 BCE. MCS

355. On the Amykos Painter and his group, see A. D. Trendall, *The Red-Figured Vases of Lucania, Campania, and Sicily* (Oxford: Clarendon Press, 1967), 29–50, pls. 9–21; A. D. Trendall, *Red-Figure Vases of South Italy and Sicily* (London: Thames and Hudson, 1989), 20–21, figs. 13–19.

356. Trendall, *Lucania*, 42, no. 193, Naples 2119; 43, no. 204, London, BM F 41.

357. Munich 3275, Trendall, *Lucania*, 47, 49, no. 250, pl. 20.2, Amykos Painter's late period, late fifth century.

358. Palermo 955, Trendall, *Lucania*, 52 no. 266, pl. 22: 2; his companion, the Policoro Painter, also adopts this format, as in 58 no. 287, pl. 27:6, and no. 289, pl. 28:1.

145 APULIAN NECK-AMPHORA, WITH FUNERARY SCENE

Greek, South Italy (Apulia), red-figure, c. 350–340 BCE

Provenance: Acquired by Patricia Owens from a dealer in

London. Donated to the Ackland by Patricia Owens on September 23, 1987.

48.0 × 65.3 cm (18⁷/₈ × 25³/₄ in.)

Gift of Patricia Owens in honor of James Walker, 87.32

Exhibition: "Journey into the Past: Ancient Mediterranean Art in Context" (January 26–March 23, 2003)

Publication: AAM 1987

Reassembled from forty-two fragments by Danae Thimme, Indiana University Art Museum. Missing some glaze from handles and lip; some decoration worn, chipped. Deep, orange-red fabric. Added white for woman's jewelry, mirror, flowers, fillet, stele, staff, kylix, and phiale; orange for mirror, fillet, kylix, phiale, and some floral ornament.

Pseudo-Panathenaic amphora, with tall flaring lip and neck, high handles, and inverted echinus foot. On lip, laurel wreath. On the neck foliate (olive?) wreath above zone of elongated tongues with dots in between. Palmette compositions under handles.

At lower attachment of handle, vertical glaze lines, "stem" between body and foot reserved. This type of vase, modeled after Attic Panathenaic prize neck-amphorae, is rarely found outside Apulia and Lucania.

Funerary scenes predominate on Apulian vases. On one side, a woman and a youth flank a grave stele. The woman, at left, wears a peplos with mantle draped over her left arm and held by her right hand. She wears earrings shaped like grapes, a bead necklace, and two bracelets. The woman is frontal, her head in profile to right. Her hair is worn in a *kekryphalos* (a cloth that binds the hair leaving a ponytail). Her face is irregular, the features not following the reserved outline. The profile eye is well drawn but set too far back. In her left hand the woman holds a mirror. Her feet are in white and imprecisely drawn. At upper left is a window and to left is a rosette in orange.

In the center a tall, narrow grave stele stands on a high base and broad step, decorated with a scroll in added white. The stele is also white with an orange fillet, its ends hanging in front. A reserved kylix with a tall stem that is decorated with a row of orange dots sits on top.

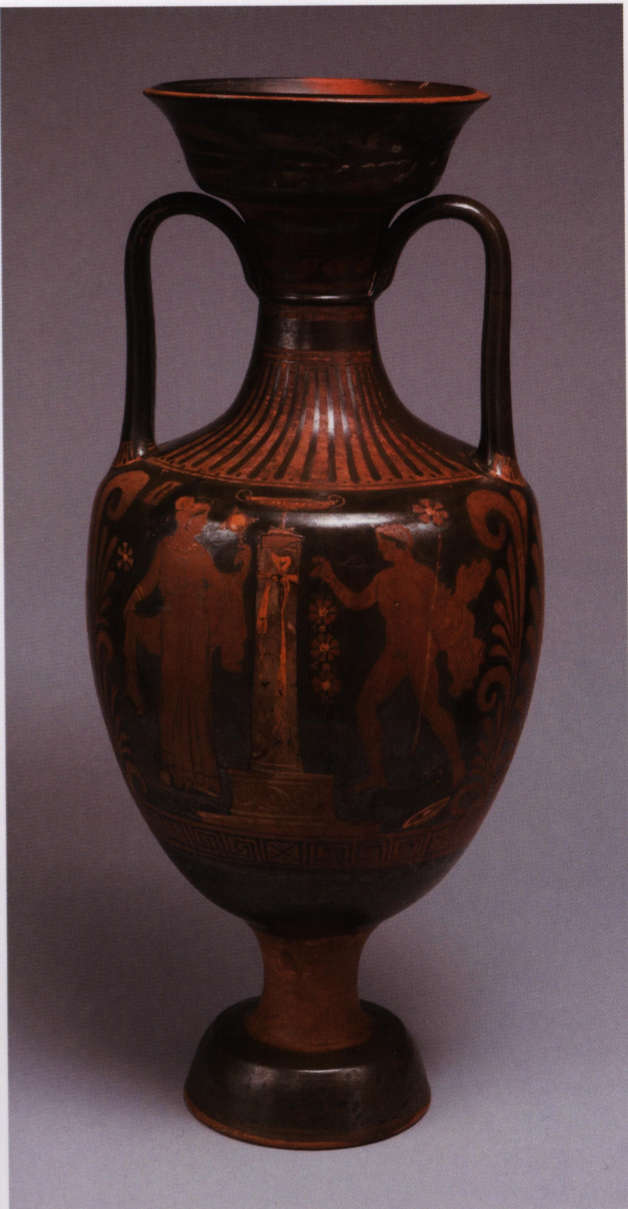
At right stands a nude youth, the mantle over his left arm blowing behind him, facing three-quarters left. He wears boots, shown with faint lines; a few sketchy lines articulate his torso. In his right hand he holds a fillet with three large rosettes containing tiny buds, in his left hand, a staff. A fillet binds his hair, with the ribbon's ends falling to his shoulders (?). Behind his head is a flower and between his feet a large phiale in added orange. Two rows of orange dots suggest uneven terrain. The ground line consists of a leftward-stopped maeander interrupted by dotted St. Andrew's crosses.

On the reverse two draped youths holding staves face each other. Their heads have reserved outlines and white fillets around the forehead. The heads are small for the bodies. Between the figures hang *diptychs* (writing tablets), a stylus, and, behind each, *halteres* (a set of jumping weights).

The figures on the Ackland amphora are similar to those circa 350–340 BCE. Thomas Carpenter has argued that many vases termed Apulian were made for the local, Italic market.³⁵⁹

RLM

359. T. H. Carpenter, "Prolegomenon to the Study of Apulian Red-Figure Pottery," *AJA* 113 (2009), 27–38.



145 (8732)