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The Banquet Relief from Thasos

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Archaeological Notes

A SELECT EXHIBITION


Those in or near Oxford this summer will have an opportunity to see, through September 9th, a special exhibition of antiquities presented by the classical scholar and his wife. About a third of the collection had already been given, starting in 1912, when the remainder was presented in 1966. The exhibition is the occasion for the catalogue which describes about half of the 1200 or so items and illustrates many. In making the selection, Egyptian terracottas and Gaulish and Romano-British pottery have been omitted; the objects range from Egyptian through the various periods of Greek art into Etruscan and Roman, but quite understandably dwell on Attic red-figured ware. The examples of the latter are sometimes fragmentary, but interesting for the variety of artists and the diversity of scenes, some of them unusual. The emphasis of the collection is on pottery, but sculpture, gems, terracotta and bronze figurines, and clay lamps enliven the repertory.

Several hands have taken part in the preparation of the catalogue, as well as in the installation of the exhibition. The presentation is chronological and there is usually a brief paragraph to sketch in the background of each category as it is taken up. From time to time an object is noted as the gift to Sir John from some fellow-archaeologist or friend, a diverting touch which, one imagines, will always give a personal air to the publication.

There are indices for provenance of objects and, as might be expected, of painters and potters. At the end are a dozen pages recording the published writings of Sir John Beazley, using the 1951 list which was issued at the time of his sixty-fifth birthday and bringing it up to 1966—an impressive list, especially when one considers that half a line, for example, represents Etruscan Vase-Painting.

Minutiae. The interrogation mark for the shape of No. 451 stimulates the thought that the fragment may be from the nozzle of a Hellenistic lamp, although one glance at the piece rather than at its photograph may well quash the idea. Similar punctuation after the date suggested for No. 456 seems justified. Little lamps of this type are far from easy to date when out of context, but the large hole in the nozzle, the gouge in the floor and the generally casual manufacture suggest that it is one of the humble and homely offerings of the Hellenistic period rather than a product of the sixth century. No. 454 is sufficiently reminiscent of an unillustrated piece in the Princeton collection (Attic Black-figure Vase-painters, p. 659) to make one wonder whether there is a relationship. The monogram on No. 445 adds another to three recorded by Courby (Les Vases grecs à reliefs, 1922, pp. 393-394, fig. 83); it is surely not to be read quite so simply as PAl; Courby suggested ΠΑΙΟΥ. No. 575 will be of interest to somebody working on the marble disks with Dionysiac scenes, such as the one in Detroit. The appalling No. 632 is an addition to the pathological type discussed by D. B. Thompson, Hesperia 23 (1954) 90-91; the example in the Agora at Athens was found in late fourth century context.

One has one’s own fields. The above comments are really in the nature of notes of interest to the reviewer and jotted on cards and reprints where they will be handy for future reference. They show that the many facets of a catalogue such as this will reflect helpful light for others in their areas of work. Through the catalogue the generosity of Sir John and Lady Beazley will serve not only those within the range of the Ashmolean, but students and scholars scattered across the 360 degrees of longitude from Greenwich.

FRANCES FOLLIN JONES

THE ART MUSEUM

PRINCETON UNIVERSITY

CORINTH VIII, 3, 121

Through the kindness of Daniel J. Geagan, who on request supplied both a squeeze and a new reading of lines 2 and 3, the writer presents a more fully restored version of Corinth VIII, 3, 121 as follows:

L * A[jio]
L * f * [Paus]aniqaj
com[iti] m[i]lit * n *
[im]perator*[s Titi Caesaris]
5 [di]yi Vespas[iani f. Augusti]

The restorations com[iti and im]perator*[s and di]yi Vespas[iani f. are by J. H. Kent, the rest by Oliver. In line 3 resolve as n(osiri) the N read by Geagan.

The nomen is Aemilius, Aurelius, Arellius or Avillius, but the man is otherwise unknown. Line 3 suggests Titi for line 4. For Titus at Corinth see Tacitus, Hist. 2.1. The name of Domitian would not fit.

JAMES H. OLIVER

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THE BANQUET RELIEF FROM THASOS

The traveling exhibit of Art Treasures from Turkey currently in the United States provides a marvelous opportunity to see familiar monuments in a new setting and under different lighting conditions. One often derives a deeper understanding of a specific piece or notices a detail previously undetected. For
me personally this was the case with the so-called *Totenkählrelief* from Thasos.

This exquisite work has been one of the prized possessions of the Istanbul Museum since 1908. Often illustrated and described in scholarly publications, the scene presents no difficulties or ambiguities. Human figures and objects alike stand out with extreme clarity of outline against the uniform background. The deceased dominates the scene with the central position of his bed; the young attendant near the dinos subtly emphasizes the authority of the master, which is also implied by the military equipment, shield and helmet, hanging on the wall. By contrast, the woman behind the couch is in a feminine corner of her own, with the family bird under the chair, the towel in her hands, and a mirror hanging on the wall. The only detail still in need of clarification is the woman's gesture.

Mendel had thought at first that she was spinning, taking the large object in the woman's left hand for a distaff, but he was convinced otherwise by Lechat and de Ridder, and described her in his catalogue as holding an alabastron and a powder- or perfume-puff. Schede suggested that perhaps the woman was removing the stopper from the vase, a suggestion followed by Hausmann. But I fail to see any object in the woman's right hand, though her fingers seem to be close together as if holding something quite small. I am also uneasy about the explanation that the woman "in Begriff ist, den Verschluss abzuhüben." This would be the portrayal of an act about to be performed, rather than of the actual performance, and the idea of an empty hand hovering over an object prior to touching it seems somewhat un-Greek, although the action about to take place might be perfectly clear.

I believe that the woman's pose is susceptible of a different interpretation: she is dipping into the alabastron a long metal pin (surely once indicated in paint) with which she will apply perfume to her hair. These pins or spattles (*spathai*) are amply attested for the Etruscans and the Latins. They have recently been the subject of an article by D. K. Hill, who illustrates several applicators together with representations of them on vases and mirrors. They usually consist of a metal rod, ca. 15 cm. in average length, and a sculp-

tured top in the shape of a human figure or even a portrait head. The specimens illustrated in the minor arts appear plainer, the handle is rendered as a mere thickening of the blade, but this simplification might have been introduced by the artisans so as not to clutter their picture with unnecessary and minute details.

Miss Hill points out that "these objects and representations of them are common during a rather limited period, the fourth and third centuries b.c.," but large alabastra are known from Greek graves of the fifth century and presumably were also available to the Etruscans at approximately the same time. She concludes that the "elaborate applicators to be used with alabastra were invented in Italy."

It stands to reason that if the Etruscans and the Romans felt the need for some mechanical aid in the application of an often sticky and thick perfume, the Greeks, who used the same containers, must also have used some form of applicator. Unfortunately none has been found, or recognized, in Greek graves. From this point of view the Thasian relief might supply some welcome evidence: if the woman is actually shown dipping a long and thin pin into her alabastron, applicators must have existed as early as ca. 460 b.c. That large alabastra were used at that time is proved by the scale of the vase itself, by a similar representation on a mid-fifth century grave stele from Thessaly, and by actual finds. As for the applicators, I venture a suggestion which I am unfortunately unable to support with actual evidence, since, to my knowledge, no Greek alabastron has as yet been found in conjunction with an applicator. It is not impossible that women used as applicators the long pins that helped fasten their peploï and that figure so prominently in Protogeometric and Geometric graves. Pins seem to die out in the Classical period, but they still appear on vases and as dedications in some sanctuaries. Herodotos, *Hist.* 5.88, tells how the enraged Athenian women once transfixed the only survivor from the battle of Aegina with their long pins, and how consequently Argive and Aeginetan women were made to wear longer pins "from that time to the present day"—hence in the fifth century b.c. Jacobs- tahl, the expect on Greek pins, finds no reason to distrust Herodotos' statement. The Greek pins were

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3 The Catalogue of the Traveling Exhibit circulated by the Smithsonian Institution 1966-1968, p. 90, no. 125, describes it as a drinking cup. But under certain lighting conditions the single break in the contour of the dish is visible at the top: it is intended for attachment of the handle, which was certainly added in paint.
4 Mendel, *op.cit.* (supra n. 1) "un tampon à fard ou à parfums."
5 Hausmann, *op.cit.* (supra n. 2) 27. For Schede's opinion

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[AJA 71]
usually ornamented with simple heads, or at times with a handle in the shape of a pomegranate; but in Asia Minor there was a tradition for more elaborate pins with sculptured tops, which occasionally appeared elsewhere also. The Boston Museum, for instance, has two extremely ornate gold specimens from the Peloponnesse, one dated to the second quarter and the other to the end of the fifth century. It is just conceivable that these jewels had practical functions other than that of fastening garments.

If my interpretation of the Thasian relief is correct, we would have sculptural evidence for the existence of applicators in fifth-century Greece. I hope that my supposition will alert excavators to look for classical graves where pins and alabastra might appear together, thus providing factual confirmation.

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PAN IN PAIANIA

A NOTE ON LINES 407-409 OF MENANDER'S DYSKOLOS

One of the memorable characters in Menander's Dyskola is the mother of Sostratos. Although she does not have a speaking part her personality comes out clearly through what others say of her, and we see that she is an independent sort who does pretty much as she pleases; her pleasure is making religious pilgrimages in the neighborhood of Phyle. Her son Sostratos introduces her. He has just been home looking for one of the servants but has failed to find him. His mother, he tells us, has sent the servant off to hire a cook. "She is getting ready to sacrifice to some god or other, I know not which. She spends her whole time going around the entire deme making sacrifices." She does this in style as we learn later when we find her at the cave of Pan near Phyle accompanied by a whole train of servants, a flute girl and female companions. They are going to sacrifice a sheep and have sent the cook and the servants ahead, equipped with pots and pans, utensils of all sorts, and mattresses, to get things ready. Poor Getas the servant complains that "these wretched women have given me a load big enough for four donkeys." When the cook asks why they make all this fuss, Getas implies that this is the sort of thing that happens all the time.

"If the mistress has a dream about Pan in Paiania, you can be sure that we will head straight for him to make a sacrifice."

Is Pan in Paiania real, or is he an invention of the poet? There is a twofold joke involved in his mention. First there is the play on words, the jingling pun "Pan in Paiania." Then, as everyone in the Athenian audience will have known, Paiania is on the far side of Mt. Hymetos, half way across Attica from Phyle where the action is taking place. These two points would be enough to justify the poet in creating a "Pan in Paiania" even if such did not actually exist.

We have no other mention in the authors or in inscriptions of a sanctuary of Pan in Paiania, but we cannot conclude from this that one did not exist. There were many sanctuaries of Pan in Attica, and in the last few years four new ones have been discovered, two of them by John Travlos, on the sacred way to Eleusis, and near Eleusis itself, the third and fourth by the late John Papadimitriou on Mt. Pentelikon and near Marathon. We may ask, then, if there is any likely spot for a sanctuary of Pan near Paiania.

A candidate suggests itself at once in a cave high on the eastern flank of Hymetos near its northern end (ill. 1), only four kilometers from the village of Liopesi, the modern successor of Paiania, and less than three from the ruins north of Liopesi sometimes taken to be those of Paiania. This cave is well enough known though not as frequently visited as some of the other caves in Attica. Kambouroglou refers to it in connection with a local legend about the marble lion near the church of St. Nicholas at Kanza in the plain below, which is said to have lived in the cave and have terrorized the neighborhood until it was turned to stone by the benevolent Saint. The cave is known as the Lion Cave from this legend. Strangely enough, however, the cave has not been noticed by archaeologists. It is not shown on the Karten von Attika and there is no mention of it in the accompanying text, nor have I been able to find any reference to it in A. Philippson's Die Griechischen Landschaften, which has a careful description of this part of Hymetos, or in the commentaries on Pausanias, 3.2-3.2, where Hymetos is described, or in recent archaeo-

12 Cf., e.g., those from Ephesos, Jacobsthal, op. cit. (supra n. 11) 63-65 and figs. 266-267.
13 See, most recently, H. Hoffmann and P. F. Davidson, Greek Gold (Mainz 1968) 181-187, nos. 69 and 70.
14 Cf. Severin Solders, Die autersten Kalte und die Einigung Attika 59-61, and F. Brommer's article "Pan" in RE, Suppl. 8, 93-94.
16 Although I had known of the cave for years, it was not until 1958 that I first visited it in the company of Vincent Scully: see his book The Earth, the Temple, and the Gods, p. 27. We visited the cave again together in 1965, and I have made several visits since.
17 D. P. Kaimpropoulos, 'O 'Anaguroups tηs 'Attikis (Athens 1920) 51-52. In the spring of 1966 the Archaeological Service took even more effective measures and removed the lion bodily, taking it to Athens to a new park which is being developed behind the Byzantine Museum. For the lion, see E. Curtius and J. A. Kaupert, Karten von Attika. Text v. A. Milchoff, II, 31; E. Dodwell, Tour through Greece I (London 1819) 523-524; RA 30 (1897) 136. Christopher Wordsworth was told by a countryman "The monster has a den on the mountains" but seems not to have realized that the den was a real cave; Athens and Attica (London 1837) 228-229.
18 See previous note.
19 I, 3, 805f, 809, 817.