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A Claudio Barocas, per molti di noi
compagno nell'impegno civile
e nel modo di intendere la ricerca

LA PAROLA, L'IMMAGINE, LA TOMBA

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MISTRESS AND MAID

Donna C. Kurtz

I have chosen one theme from 5th c. Athenian vase-painting. It is best known from one type of vase, and this type of vase is best known from one artist. He is the Achilles Painter and the theme is mistress and maid (fig. 22)[1]. On white lekythoi the scene is generally thought to be funerary, but I shall show you the red-figure tradition from which it is derived and hope to persuade you that the iconography is not funerary.

The image is familiar to anyone who has been introduced to Greek art. Just as the Parthenon's decoration epitomizes the classical ideal in Greek sculpture, the picture brigs to mind the best in Greek vase-painting. The neutral ground and subtle polychromy may reflect the techniques of lost free painting but the clear outlines of the patterns and figures belong to the ceramic tradition of Athens where the vase was made around 440.

The tall, slender oil flask, which stands just under 35 cm. high, is a handsome example of a common lekythos[2]. The cylindrical body, gently sloping shoulder, and elongated neck are characteristic of finer 5th c. examples, and from about 470 these are most often covered with a white slip and decorated

Supplementary abreviations:

Arias, Hirmer, Shefton	= P. E. Arias, M. Hirmer and B. Shefton, *A History of Greek Vase Painting*, London 1963.
Boardman 1985	= J. Boardman, *Greek Sculpture, the Classical Period*, London 1985.
Grab[2]	= E. Buschor, *Grab enines attischen Madchens*, Munich 1941.
BAdd[2]	= T. H. Carpenter, *Beazley Addenda*, Oxford 1989.
GBC	= D. C. Kurtz and J. Boardman, *Greek Burial Customs*, London 1971.
AWL	= D. C. Kurtz, *Athenian White Lekythoi*, Oxford 1975.

[1] Achilles Painter *ARV*[2], 986-1001, 1676-7, and 1708. *Paralipomena*, 437-9. *BAdd*[2], 311-3. Boston, Museum of Fine Arts, 13.187. *ARV*[2], 995.157, fig. 00.

[2] See *AWL*.

with figures drawn in outline. The function of this type of oil flask can be determined from scenes on the lekythoi themselves and on vases of other shapes. The lekythos is most often seen in the company of women. Like women the footed oil flask stayed at home, whereas the round bottomed aryballos, the man's oil flask, travelled about freely.

Before the early 5th c. Athenian vase-painters do not commonly depict mortal women outside the company of men, except at the prothesis, or at other funerary ceremonies in which the role of women was established by tradition. The tradition is confirmed by scenes on vases from as early as the 9th c. The earliest known depiction of women at home, with children, mourning the loss of a family member, is on a mid-6th c. clay funerary plaque painted by Exekias [3].

Early in the 5th c scenes of women become popular on vases. Women are shown inside the home just as men as shown outside it. They usually appear on shapes used by women just as men usually appear on shapes used by men. But there are no firm rules, and the so called mistress and maid can even invade the tondo of the male-dominated red-figure cup. This cup was decorated by the Sabouroff Painter, to whom we shall return [4].

Some of the shapes used by women have narrow decorative fields, such as the alabastron and lekythos. Others have broader fields, such as the hydria, pyxis, epinetron and lebes gamikos. On slender vases there is barely room for two figures but on the broader the group can be extended. On this mid-5th c. lebes gamikos [5] by the Sabouroff Painter three women gather at home. One sits on a klismos, beside a wool basket and a chest supporting a lekythos. One of the standing women holds an alabastron and the other gestures meaningfully. The three appear to be contemporaries and, judging from their dress, social equals. Beazley called them mistress and maids.

These terms need to be clarified. In English the primary meaning of maid is young, unmarried female, a maiden. This picture is on a wedding vase and the seated woman may be married, or about to be married, and the standing as yet unmarried, or matrons, but this is far from clear and probably incorrect. The secondary meaning of maid implies service to another, and can be qualified by house-maid, lady's-maid, nurse-maid, etc. Mistress, in turn, implies authority over the household. In this picture only the pose of the seated female is distinctive; she is not demonstrably older or socially superior to those who accompany her.

Many cylindrical 5th c. lekythoi have only one figure and this is usually a female, often seated or standing beside a chair, stool or wool basket. This tradition of feminine iconography continues through the century. The Pan Painter gives us a grand example in the first quarter of the century [6], the Painter of Athens 1826 a modest example from early in the second quarter [7]. The Bowdoin Painter's vase was made around 450 [8], and the Klugmann Painter's in the second half of the century [9]. These lekythoi are rarely illustrated because their iconography is repetitive. The Achilles Painter's debt to the tradition is confirmed by this vase (fig. 24.1) on which he draws a single female [10].

In these scenes the woman is mature and presumably the lady of the house, dutifully occupied in domesticity. Rather like Penelope, she stays at home, waiting for the man to return. Is is little wonder that Athenian women, who were largely confined to their homes, found the companionship of animals and other females vitally important [11].

When there are two females we often assume they are mistress and maid. This fine, but poorly preserved red-figure lekythos was found not long ago in Athens and assigned to the Achilles Painter [12]. The incompletely preserved woman wore a himation over her chiton. She sits on a klismos; the lower part of the leg of the chair can be seen beside her left foot. Her companion wears a peplos and holds a chest. Her gesture might suggest attendance but her posture is worthy of a Parthenonian goddess and two of the three inscriptions on the vase confirm that the two women are social equals. One is called Chrysothemis, the other Eurydice or Eurynome — the name is incompletely preserved.

Mistress and maid are, therefore, terms which we should use with care because they can have social implications which details of iconography cannot substantiate. In his early publications Beazley avoided them. Instead he described women and girls. In the second edition of *ARV*, where the terms are used, they are often qualified, and the so called maid can be a large or small figure who is dressed and coiffed like her mistress or very differently. In some contexts she appears to be a companion, in others an attendant.

If she consistently wore her hair in one style or adopted one costume we could be more certain of her identity, but so far as we can determine there was little more than a general trend for mature women to have long hair and wear a himation over their chiton and for younger females to have short hair and to be clad less heavily.

[3] Berlin (W.), Antikenmuseum, 1811. *ABV*, 146.22. *BAdd²*, 41.

[4] Rome, Museo Nazionale di Villa Giulia, 15708. *ARV²*, 839.35, *Paralipomena* 423. *EAA* vi, 1060. Sabouroff Painter: *ARV²*, 837-51, 1672, 1703, and 1708. *Paralipomena*, 423-4. *BAdd²*, 295-7.

[5] Brussels, Musées Royaux d'Art et d'Histoire, A 1380. *ARV²*, 841.74. *CVA*, 1, pls. 12.9 and 14.2.

[6] Hamburg, Museum für Kunst und Gewerbe (ex New York, Schimmel).

[7] Painter of Athens 1826: *ARV²*, 745-7, and 1688. *Paralipomena*, 413. *BAdd²*, 284. Cf. *ARV²*, 745-6, nos. 5-6, and p. 747, no. 27.

[8] Bowdoin Painter: *ARV²*, 677-89, 1625-8, and 1706. *Paralipomena*, 405-7. *BAdd²*, 279-80. Cf. *ARV²*, 687 nos. 210-12.

[9] Basle Market. *ARV²*, 1200.41. *Auktion* 16, 1956, pl. 36.149. Klugmann Painter: *ARV²*, 1198-1200, and 1686. *Paralipomena*, 462. *BAdd²*, 343.

[10] St. Louis, Washington University, WU 3275. *ARV²*, 997.145, and p. 1677.

[11] G. Arrigoni, *Le Donne in Grecia*, Milan 1985.

[12] Athens, Kerameikos Museum, KAM 36. *AK* 16, 1973, pp. 71-75 and pl. 12 (Dontas).

This fashion is well illustrated by the mid-5th c. relief from Eleusis on which the long haired Demeter wears a himation over her chiton and the short haired Kore wears only a chiton [13]. But it is often contradicted in contemporary vase-painting. This little girl must be a maid, scurrying along with her mistress' chest [14]. Her hair is short and she does not wear a himation. But who is this little girl? [15]. Her hair style and dress are exactly like those of the woman she accompanies.

The colour of the garments on these vases is not a criterion because the painters of both lekythoi like to contrast light and dark. Both come from a tradition in which heavy coloration was prized. We are left with the impression that art governed the choice of details more often than social convention. There are some unquestionable representations of servants on white lekythoi [16], but they are rare, and the artists have gone to considerable trouble to distinguish physical traits.

Let us now return to the vase with which we began (fig. 22). On the central axis of the composition, between the two women, there is a three line inscription in praise of Axiopeithes son of Alkimachos. A mirror and jug hang over the seated woman's head and a sakkos behind the standing woman's back.

In 1939 Ernst Buschor published a lovely little book entitled *Grab eines attisches Mädchens*. He illustrated this vase, which was found in Italy, and others of similar type by the painter, some of which were actually found in the maiden's grave. In these pictures he saw Herrin and Dienerin, together in death as they had been in life. The beauty of the quiet scene recalls the best of the classical grave-reliefs, such as that of Hegeso which was erected in the Kerameikos around 400 [17]. Hegeso rests her sandaled feet on a stool. She is larger and more matronly than the other female who is dressed differently, with long tight sleeves which reach her wrists. The Achilles Painter's lekythos was made 30 or 40 years earlier and although the compositions are broadly similar details of iconography do not correspond.

In a recent doctoral thesis submitted to the University of Oxford Constantine Dallas [18] keyed into a computer the age, sex, pose, gestures and costume of figures on classical Athenian grave-reliefs. Although his statistical analysis was thoroughly modern his inconclusive results were reassuringly traditional. He found that there were no hard and fast rules governing the selection of details, only

[13] Athens, National Archaeological Museum, 126. Boardman, 1985, fig. 144.

[14] Brussels, Musées Royaux d'Art et d'Histoire, A 1019. *ARV*², 652.3, and p. 1663. Arias, Hirmer, Shefton, pl. xxxvii.

[15] Basle Market. *ARV*², 744. *Münzh. Basel ï Okt. 1935*, pl. 41,119.

[16] Berlin (West), Antikenmuseum, inv. 3291. *ARV*², 1227.9. *BAdd*², 350. *AM* 97, 1982, pl. 24.2.

[17] Athens, National Archaeological Museum, 3624, Boardman 1985, fig. 151.

[18] *A Statistical Analysis of Figures on Classical Athenian Grave Reliefs*, Oxford 1987.

general trends which sculptors, like vase-painters, observed when it suited their purpose.

The temptation to compare scenes on some classical white lekythoi with those on some gravestones is, however, almost irrestible. It arises from compositional similarities and is feulled by the known use of many white lekythoi in Athenian funerary practices from at least as early as the 470's. At that time, for reasons beyond the scope of this paper [19], the production of the shape in white-ground increases hugely and its decoration becomes predominantly funereal. This does not, however, mean that all lekythoi were made for the dead. The production in red-figure continues and the iconography remains largely unchanged.

The technique and shape of the Boston lekythos, of which we now see a detail, suggest that its iconography could be funerary, but in his 1938 lecture *Attic White Lekythoi* Beazley said that he could find nothing sepulchral in it, and we have now seen that there is a tradition of feminine iconography, well established in red-figure and known in white-ground from early in the 5th c.

Beazley considered the Achilles Painter to be the master of the white lekythos. Since the artist is best known for this type of scene we need to know more about him and his contemporaries so that we can evaluate the significance of the scene more accurately [20]. More than 200 of his vases have been preserved; half are red-figure and half white-ground. The shapes of the former are varied but the white-ground are all cylindrical lekythoi. The earliest were made around 460, the latest not long after 440. All but a few of the very latest use lustrous golden paint for the outlines of the patterns and figures. 76% of them have feminine scenes such as this. On 7% a male is substituted for one of the females, in the same environment, and on the remaining 17% a tombstone is introduced, usually between two persons of the same sex, who are often female and look as if they have been lifted from the domestic scene without change. The lekythoi with tombstones are mature to late works by the painter and their iconography has been influenced by the fashion, already well established among other lekythos painters, for iconography appropriate to the funerary function of the vase.

The conservatism of the Achilles Painter's iconography generally is apparent when we compare the statistics for his vases with those for his contemporary, and occasional collaborator, the Sabouroff Painter [21], whose red-figure cup and lebes gamikos we have already seen. More than 300 of the Sabouroff Painter's vases have been preserved. Half of them are white lekythoi but only a few of the very earliest retain lustrous paint for the outlines; the rest have matte black or red outlines, as do almost all later white lekythoi. Virtually all of the Sa-

[19] See *GBC*, 100-5, *AWL*, xix-xxi.

[20] The following numbers and percentages are based on Beazley's lists in *ARV*² which are taken to be representative of the work of the Achilles and Sabouroff Painters.

[21] See above note 4.

bouroff Painter's white lekythoi have unquestionably funerary subjects. When his women come to the grave they often mourn openly with the same expansive gestures which the painter used in the prothesis.

Today the Achilles Painter's elegant draughtsmanship is highly regarded, as it no doubt was in antiquity. The beauty of his quiet compositions, devoid of emotion, bring to our mind the classical ideal. We tend to assume that he created the mistress-maid scene and that it was common on white lekythoi, but we have now established that it was, in fact, common to red-figure shapes used by women and had been applied to a selection of white-ground shapes for some time The Achilles Painter took it up during the years when the function and iconography of the white lekythos were becoming highly specialized While he was perfecting this picture his colleagues in the Kerameikos, following the lead of the Sabouroff Painter, were painting scenes of death, entirely appropriate to a vase for the dead.

The Achilles Painter is, then, among the last, not the first, to paint the so called mistress and maid on white lekythoi. Like his master, the Berlin Painter [22], he tends to be a conservative perfectionist who cares more deeply about design than content. His desire for beauty in ordered forms was so strong that he equalized the stature and costume of the figures; he froze them into a still, symmetrical composition which he framed with objects of household use, carefully positioned in the background. He then ordered the letters of the inscriptions. The lines are horizontal; the letters are uniform; and the inscription is prominent [23]. There is something formal, official, and old-fashioned about them, and by now so is the scene they accompany.

These kalos inscriptions are not peculiar to the painter's white lekythoi. The best example of his passion for ordered letters is, in fact, red-figure. On this chous in Basle [24], Euaion, son of Aischylos, is called kalos, Aischylos' name interferred with the Achilles Painter's design because it was too long so he moved the final sigma upwards to equalize the length of the three lines [25].

The squared off inscription takes up space and for this reason the Achilles Painter places it above small or seated figures. On this lekythos (fig. 24.2) [26] it fills the area around the girl's head. The lower portion of the chest which she carries was originally picked out in a colour which has now faded without a trace. Many details on these white vases — like the wreaths which the women

[22] *ARV*², 196-214, 1633-5, and 1700-1. *Paralipomena*, 341-6. *BAdd*², 190-97.

[23] The kalos inscriptions have recently been studied by Alan Shapiro, " Kalos Inscriptions with Patronymic " *Zeitschrift für Papyrologie und Epigraphik* 68, 1987, pp. 107-118.

[24] Basle, Antikenmuseum, BS 485, *ARV*², 992.77 bis, and p. 1677. *BAdd*², 312, *AK* 26, 1983, pl. 23.3-4.

[25] The squared off form of these inscriptions occurs on an earlier white lekythos, which Beazley associated with the Timokrates Painter but left unassigned: Bonn, University, 64. *ARV*², 1582. *JHS* 16, 1896, pl. iv.

[26] Boston, Museum of Fine Arts, 13.201. *ARV*², 997.156. *BAdd*², 313.

on the Boston lekythos (fig. 22) once held — have vanished and this can make it even more difficult for us to interpret their iconography.

The girl's hairstyle is the same as the woman's; her bearing is as aristocratic but she does not wear a himitation. Here (fig. 23) [27] an enlarged version of the same figure accompanies a woman. Notice that the hairstyles and dress of the two women are exactly the same. They hold objects known to have been used at the grave but they are still at home where a sakkos hangs on the wall.

Although inconsistencies in details make it difficult for us to identify the figures or to distinguish mistress from maid, the feminine iconography of 5th c. lekythoi generally, regardless of the size of the vase or the technique of its decoration, confirms that the vase was used largely by women. The overwhelming predominance of women on classical white lekythoi with funerary iconography confirms their critical role in the tendance of the dead and the family grave [28]. Together these scenes depict women doing what society required — looking after the living at home and the dead at the grave.

The Achilles Painter stands between the two traditions. His very earliest white lekythoi perpetuate the domestic scene. Here (fig. 24.3) [29] the patterns are still black, not golden brown, the letters of the inscription are unven and untidy, the exposed flesh of the figures is painted white and they engage in meaningful action, The nurse-maid hands over the wriggling baby to its mother who extends her hands to receive him.

The direct inspiration for this early lekythos by the Achilles Painter can be found in the work of older artists such as the Timokrates Painter [30]. He still uses red-figure for the florals on the shoulder of this vase, black for the patterns and some details in the picture, and white for the exposed flesh of the figures — mother, nursemaid and little baby riding piggy-back on her shoulders. A jug and mirror hang on the wall in disarray and the uneven letters of a kalos inscription, which cannot be seen in the slide, float freely through the field. The Achilles Painter will simplify the composition. He will dispense with the column and soon also with the pet bird; he will set the household items in neat rows and order the letters of the inscription. For sometime he will retain the second white and red paint for details on black. When he comes to rely on pure outline with only the subtlest of polychromy, as on the Boston lekythos, he has brought the medium to technical perfection.

The Timokrates Painter is less well known than the artist with whom Beaz-

[27] New York, Metropolitan Museum of Art 06.1171. *ARV*², 999.179. G.M.A. Richter and L. F. Hall, *Red-figured Athenian Vases in the Metropolitan Museum of Art*, New Haven 1936, pls. 115-116.

[28] *GBC*, 142-61.

[29] Berlin (West), Antikenmuseum, F 2443. *ARV*², 995.118. *BAdd*², 312.

[30] Athens, National Archaeological Museum, 12777. *ARV*², 743. *BAdd*², 284. *EAA* vii, 860. Timokrates Painter: *ARV*², 43-4. *BAdd*², 284.

ley closely associated him. That artist is the Pistoxenos Painter [31], the master of white cup. His draughtsmanship has the clarity of the Achillean but his figures have a vital strength which the Achillean lack. The Pistoxenos Painter probably decorated white lekythoi too, judging from the red-figured examples known from his workshop [32]. These have scenes very like those on white lekythoi by the Timokrates Painter: the woman and child and the woman and girl, or the mistress and maid.

The Timokrates Painter is important because he can help us to understand the iconography of the Achilles Painter's white lekythoi. The two artists painted many of the same subjects. In addition to the so called mistress and maid, they both painted leave-takings and women making music, like the muses on Mount Helikon. In the work of the Timokrates Painter we can observe the transition from women at home to women at the grave. We can even observe them setting off for the grave with baskets full of offerings [33].

At home the Timokrates Painter's women fill the baskets [34]. This one rests on a stool. The taller woman has long hair and wears a himation, the shorter has long unbound hair and does not wear a himation. You might have noticed on the preceeding vase that both women were the same size, wore their hair in the same style but were dressed differently.

Although we cannot be certain of the identity of these figures we can, I think, be certain that they are alive. Women appear with baskets of similar offerings on contemporary red-figure vases of other shapes and I think no one could seriously doubt that these women are mourners. Sometimes they bring offerings to the tomb itself, just as they do on white lekythoi [35].

The earliest known white lekythos with this type of scene is black-figure and dates to the 470's [36]. On this fully outline lekythos, from the same workshop [37], a basket full of offerings has been placed to the right of the tomb, on a stool brought from home. On the left a woman holds another basket. The offerings are the same as those seen on the Achilles Painter's lekythoi — sashes, wreaths and oil flasks. Notice that one of the lekythoi lies on the ground, overturned and broken. This indicates that vases were brought to the grave on more than one occasion [38].

31 *ARV*², 859-65, 1672-3, and 1703. *Paralipomena*, 425-7. *BAdd*², 298-9.

32 Cf. Oxford, Ashmolean Museum, 320. *ARV*³, 864.13. *CVA*, 2, pl. 3810. Reggio, Museo Nazionale, 5235. *ARV*², 864.13 bis. *NSc* 1917, 129, fig. 34.

33 Madison, Elvehjem Art Museum, EAC 70.2. *AWL*, pl. 25.3.

34 Athens, National Archaeological Museum, 1929. *ARV*², 743.5 *BAdd*², 284. *AWL*, pl. 25.2.

35 Cf. Athens, National Archaeological Museum, 17283. *ARV*², 1134.17. *CVA* 1, pl. 28.

36 Athens, National Archaeological Museum, 12801. *ABL*, 266.2. *AWL*, pl. 18.1.

37 Athens, National Archaeological Museum, 1982. *ARV*², 751.1. *BAdd*², 285. *AWL*, pl. 18.2.

38 *GBC*, 148.

The tradition of preparing baskets of offerings for the grave can be documented in vase-painting from about 500, when this black-figure bail-amphora was decorated by the Sappho Painter [39]. A woman leans forward to lift a large flat basket. She, and the small female behind her, wear a himation over a chiton. The Sappho Painter has also left us one of the earliest scenes of women mourning at the grave, on the neck of this loutrophoros [40]. The grave itself is covered by a mound and marked by a vase. The mourning gestures are taken over from the prothesis which the Sappho Painter reproduced on clay plaques [41]. Again there are small females who are dressed exactly like the large females. They are unquestionably children of the family because the relationship between some of the figures is made clear through inscriptions painted on the plaque. Family groups can be found in scenes depicting funerary rites as early as the Geometric period and there is every reason to believe that the loss of a member of the family was shared by all, young and old. When we see this little girl at the grave, on a modest white lekythos in the Getty Museum [42], we are probably not wrong to think that she is related to the dead to whom she brings offerings. She cannot be a maid servant because the figure on the other side of the grave is a boy. They must be brother and sister.

The lekythos is by the little known Painter of Athens 1826 [43], a contemporary of the Timokrates Painter who imitated his scenes in a modest childlike style which remind us of the commoness of the still popular mistress and maid. This little vase [44] is contemporary with the early work of the Achilles Painter.

In 440, when he painted this vase, Athenians had seen many a white lekythos with tombs and offerings for the dead. What did the picture mean to them? Of course we shall never know. They must have admired and prized the large handsomely fashioned and beautifully painted vases but I doubt if they worried very much about iconography. If they had surely they would not have buried numerous lekythoi with totally different and incompatible themes in one grave. If they did give the matter thought they may have found the Achilles Painter's scene old fashioned but the sheer number of his vases with the scene that have been preserved confirms that its image was considered appropriate. I think this is because it idealized women in contemporary society and highlighted the only two roles in which they held superiority over men — the care of the living at home and the dead in the grave.

39 Brunswick (Maine), Bowdoin College (ex Lausanne, Gillet). *Paralipomena*, 247. *GBC*, pls. 37-8.

40 Athens, National Archaeological Museum, 450. *ABL*, 259.59. *GBC*, pl. 36.

41 Cf. Paris, Musée du Louvre, MNB 905. *ABL*, 229.55. *GBC*, pl. 33.

42 Malibu, The J. Paul Getty Museum, S.86.AE.253. *ARV*², 746.5 bis and p. 1668.

43 See above, note 7.

44 London Market (Christie's).

upon it, e.g. altars and columns. Paradoxically, funeral stelai which in real life are the very objects to be inscribed, are most often represented as blank or with mythological names. The case of the Achilles painter, however is unusual for three reasons: 1) his style of writing in its careful lettering seems to imitate, more than others, actual epigraphical models; 2) at the same time, these inscriptions are not written on the stelai themselves but are placed in such a way so as to serve as substitutes for the missing monument; 3) these names apply only to " kalos " people who, it is argued, are the living and not the dead.

I. Baldassarre, Tomba e stele nelle lekythoi a fondo bianco.

The representations of *stelai* shown on the Attic white-ground funerary lekythoi of the 5th cent. B.C. — usually examined separately from their general context and used to fill the gap in the monumental documentation of the period — are here considered in the light of the metaphorical sense connected with the whole representation, in which they constitute a significant element: visits to the tomb.

The theme represents the main innovation in the funerary iconography of this period and, if considered under the aspect of the iteration of a cult and observance to a *nomos*, is to be reconnected to the sphere of the activities of the *polis*.

R. M. Moesch, Le mariage et la mort sur les loutrophores.

According to the traditional interpretations, the LA is reserved to men and LH to women; according to J. Boardman, loutrophoroi have mainly a funerary meaning.

The aim of this paper is to show that such interpretations do not take into account some realities, at least for the 5th cent. B.C.

Here is proposed the following thesis: during the 5th cent. B.C. the wedding meaning of the LH becomes the predominant one (maybe for its strong connection with women and — but this is to be proved — because the wedding-bath became more important for women than for men). In the same time, the funerary meaning of the LA gets stronger, while its relationship with the male sphere results less evident.

D. C. Kurtz, Mistress and maid.

During the first half of the 5th century vase-painters begin to show women engaging in activities from which men are partly or wholly excluded. These scenes are most often found on the types of vases which women used. ' Mistress and maid ' appear on a variety of red-figure shapes but they are best known from white lekythoi made in Athens in the decades around 450.

It has often been assumed that the social status of one of the female figures is lower and that one or both of them is dead. The visual evidence rarely supports the first assumption and never the second. In the work of the Achilles Painter, who made the finest examples of the scene, both tend to be of equal stature and

elegance. They must often be members of the same class, or even of the same family, who seek companionship in a society which did not offer many occasions for well born ladies to venture outside the house. One of these was the visit to the family graves and some of the women are preparing to visit them with offerings.

A. Schnapp, La chasse ed la mort: l'image du chasseur sur les stèles et sur les vases.

Through an examination of the various iconographies related to the hunt, the A. aims at illustrating how the *polis* uses this theme for funerary purposes.

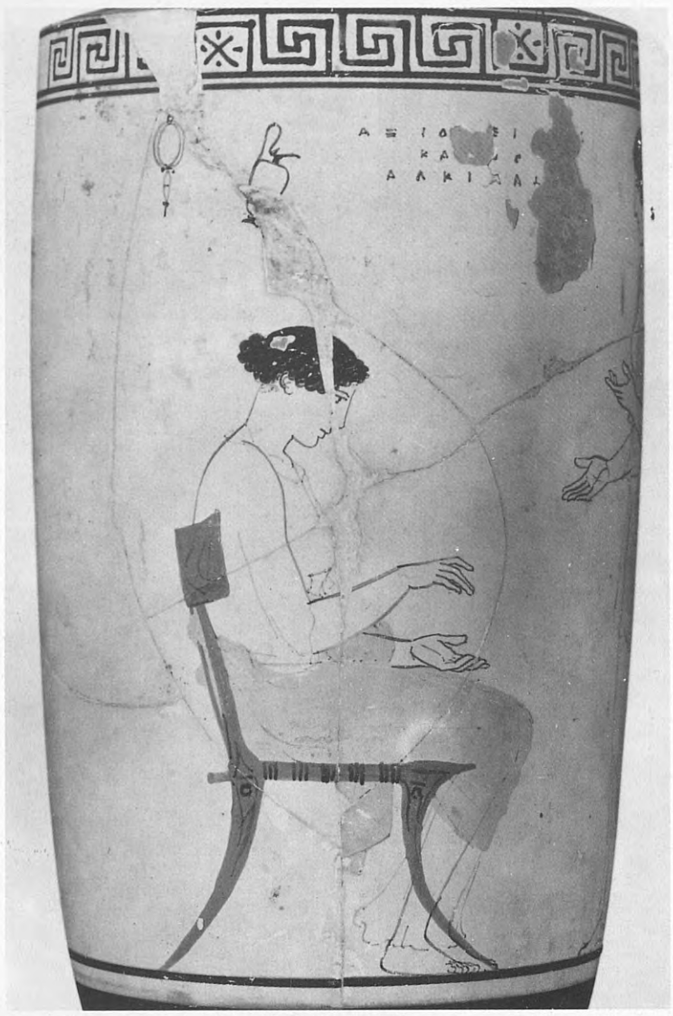
Two different strategies are so identified, according to the destination of the scenes: if they are conceived to be painted on a lekythos or represented on a stele. For the lekythoi, the moment chosen for the representation is usually the pursuit of the hare; nevertheless the real hunt is transferred to a timeless dimension, taking place in front of the tomb. On the attic stelai, every explicit hunting representation is excluded, and the figure is represented immediately afterwards, in a sort of timeless image.

C. Bérard, The impossible corpse.

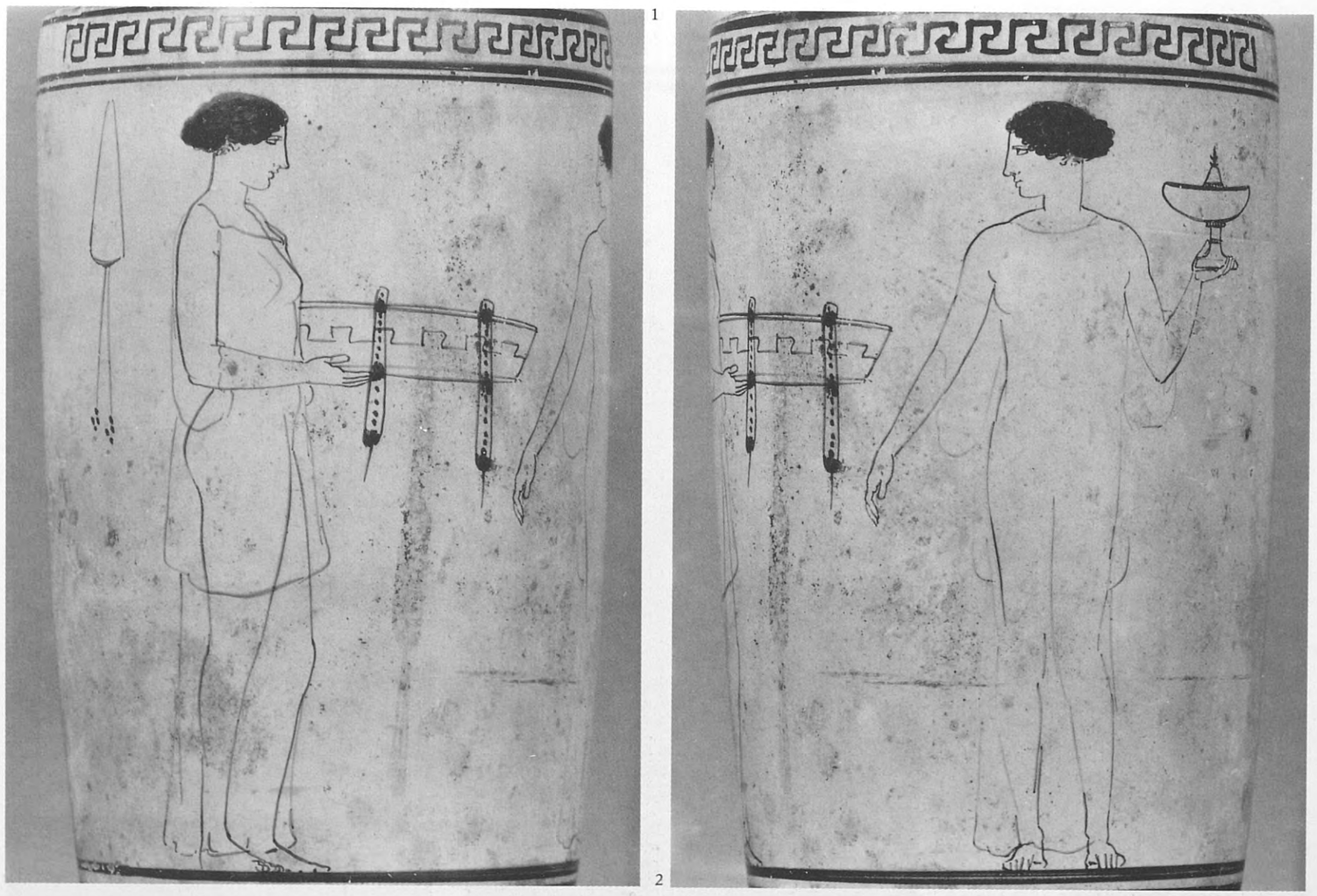
The construction of a sequence (*mise en séquence*) of figurative images observed upon white lekythoi emphasizes the coherence of the greek iconographical programme: its message is designed to be soothing and reassuring. From the *prothesis*, the supernatural is manifested through the presence of the *unpersonalized* and finally liberated *psuchai*. The *sleeping* body is then carried away and laid down into the tomb. The corpse remains invisible whereas the awaken *eidôlon* looses itself and climbs into Charon' bark under Hermes' guidance. The *eidôlon* is still *animated*, coloured and even endowed with the power of speech. A series of comparisons with some neoclassical pictures allows the author to underline the original character of the antique iconographical strategies. Finally a survey of several works inspired by christian belief clarifies the various degrees of materiality that the *eidôla* or the glorious resurrected bodies can attain and keep.

J. Boardman, *Sex differentiation in grave vases.*

The distinction between neck-handled amphorae and belly-handled amphorae (to be explained as water vases) for male and female burials respectively in the Protogeometric period in Attica, is traced through the seventh century, through black figure and red figure of the sixth and fifth century (the so-called *loutrophoroi*), to the marble *loutrophoros* gravemarkers of the later fifth and fourth century. What starts as a differentiation probably based on the social function of the shapes (wine for men, a concept continued in the use of craters for grave-markers in the Geometric period; water for women) develops further connotations in Attic ritual which relate to marriage (though often perhaps in a funerary context) and to the probable restriction of the use of the shape for graves of the unmarried. The sex differentiation is maintained throughout, whatever the function.



1-2. Boston, Museum of Fine Arts, 13.187 (*Photo Museum of Fine Arts*).



1-2. New York, Metropolitan Museum of Art, 06.1171 (Rogers Fund, 1906) (*Photo Metropolitan Museum of Art*).



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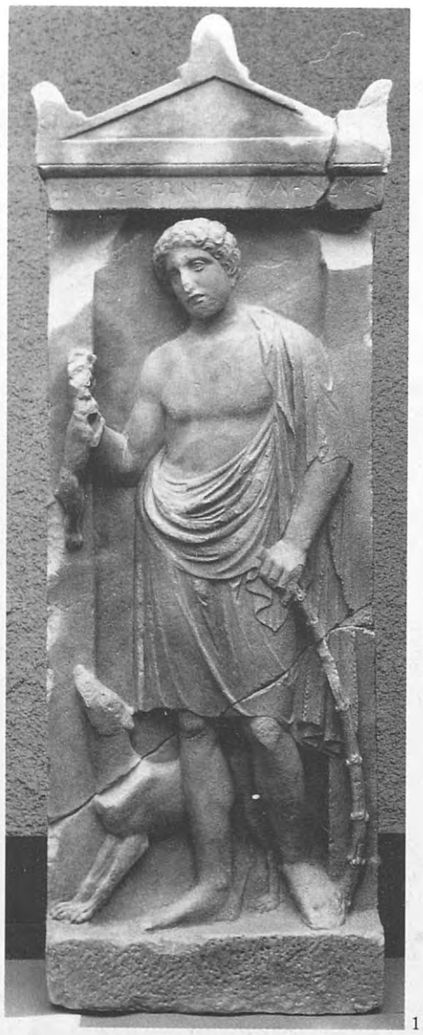


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1. St. Louis, Washington University, W.U. 3275 (*Photo Washington University*). 2. Boston, Museum of Fine Arts, 13.201 (Francis Bartlett Fund) (*Photo Museum of Fine Arts*). 3. Berlin (West), Antikenmuseum, F. 2443 (*Photo Ingrid Geske*).



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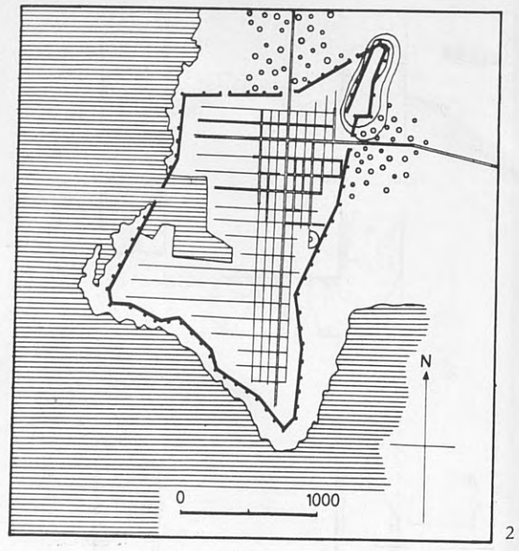


4

1. Relief d'Euthésion à Bâle. 2. Athènes, Mus. Nat.: Lécythe à fond blanc, A. 1973. 3. Athènes, Musée du Céramique: Assiette, 3514692. 4. Athènes, Mus. Nat.: Lécythe, 12570.



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1. Pianta di Antiochia. 2. Pianta di Laodicea. 3. Pianta di Apamea.

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