

DEPICTIONS OF WARRIORS ON THE DIOSPPOS PAINTER'S LEKYTHOS FROM THE COLLECTION OF THE NATIONAL MUSEUM IN POZNAŃ. A CONTRIBUTION TO THE ICONOGRAPHIC ANALYSIS OF REPRESENTATIONS OF WARRIORS IN ATHENIAN VASE PAINTING

Summary. The collection of the National Museum in Poznań includes a white-ground lekythos with a black-figure depiction of two Greek warriors surrounded by archers in Scythian attire. The warrior theme was especially popular on Greek vessels in the archaic period. The interpretation of representations according to the historical trend sees in the images of warriors heroes from heroic epics. While the vessels are considered to be highly specialised artisan products that were distributed to Greek colonies, often far away from Athens, the author draws attention to other possibilities for interpreting the representations in question.

Keywords: Greek warriors, war scenes, archers, white-ground lekythos

In Greek art, depictions of warriors are one of the most popular themes used, among other things, for decorating black-figure pottery. This phenomenon is very well recognised for vessels from Athenian pottery workshops. Due to the very rich research material and the researchers' persistent interest in Attic vase painting, scholars quickly formed interpretations of the representations and their meaning together with the evaluation of the purpose and desirability of the warrior themes presented on the vessels in the iconographic research trend, which over time grew to become a canonical approach. In recent decades, however, we have seen a certain departure from the previously established interpretative premises. The black-figure white-ground lekythos from the National

Museum in Poznań (MNP A 750)¹ may serve as a good example illustrating the possibility of applying different interpretations to the depictions on the vessel in the context of changing research trends which, in turn, result in the changes of the criteria according to which scholars 'read' the figural scene placed on the vessel.

Before the above-mentioned artefact was added to the collection of the Gallery of Ancient Art of the National Museum in Poznań, it was a part of the collection of Louis-François-Sébastien Fauvel.² This is the first known mention of this vessel. Unfortunately, the 19th-century catalogues do not provide information about the provenance of the vessel, especially the place of its discovery.³ The vessel was purchased by Izabella Działyńska, née Czartoryska, in Paris at the auction of the collection of the Count Alexandre de Pourtalès-Gorgier (1776–1855) in 1865⁴ and became part of Countess Działyńska's collection displayed at the castle in Gołuchów. John D. Beazley, during his stay in Gołuchów in 1928, identified the vessel as the work of the Diosphos Painter.⁵ After the outbreak of the Second World War, the collection that remained in Gołuchów, including the white-ground lekythos, was seized by the Nazi authorities in the Wartheland. In 1942, the lekythos, as well as other artefacts looted by the Nazis, was transported from occupied Poland to the salt mine in Graslleben or to bunkers in the vicinity of Międzyrzecz and Sulęcín.⁶ In 1945, the vessel was found and

¹ I would like to thank the management and employees of the National Museum in Poznań for supporting my research on the vessel in the Museum's collection.

² O.M. VON STACKELBERG, *Die Gräber der Hellenen*, Berlin 1837, p. 5, pl. XI.1.

³ *Vente de la galerie Pourtalès. Catalogue des tableaux anciens et modernes, dessins qui composent les collections de feu M. le comte de Pourtalès-Gorgier et dont la vente aura lieu en son hôtel, rue Tronchet, no 7, le lundi 27 mars 1865 et jours suivants*, Paris 1865, p. 81, no. 319; J. OVERBECK, *Die Bildwerke zum thebischen und troischen Heldenkreis*, Stuttgart 1858, p. 397, no. 18, pl. XVI.13; J. DE WITTE, *Description des collections d'antiquités conservées à l'Hôtel Lambert*, Paris 1886, p. 31, no. 30; H. BULLE, H. BRUNN, *Heinrich Brunn's Kleine Schriften*, 3, Leipzig-Berlin 1906, p. 94.

⁴ *Vente de la galerie Pourtalès. Catalogue...*, p. 81, no. 319.

⁵ J.D. BEAZLEY, *Greek vases in Poland*, Oxford 1928, pp. 6, 79; K. BULAS, *Les illustrations antiques de l'Iliade*, Lviv 1929, p. 41; *Corpus Vasorum Antiquorum* (hereinafter: CVA) Gołuchów, p. 29, pl. 42.3; J.D. BEAZLEY, *Attic Black-Figure Vase-Painters*, no. 4, Oxford 1956, p. 511; L. BURN, R. GLYNN, *Beazley Addenda: Additional References to ABV, ARV² and Paralipomena*, Oxford 1982, no. 250.

⁶ A. ŁUCZAK, *Utraczone decorum. Grabież dóbr kultury z majątków ziemiaństwa polskiego w Wielkopolsce w czasie okupacji niemieckiej w latach 1939–1945*, Warszawa–Poznań 2011, pp. 257–260.

seized by the Red Army, transported to Leningrad or Moscow,⁷ and in 1956 handed over to the Polish state and sent to the National Museum in Warsaw. The artefact was returned to Greater Poland in 1985 and now forms part of the exhibition in the Hall of Greek Vases in the Gołuchów Castle Museum, a branch of the National Museum in Poznań.⁸

Cylindrical lekythoi produced in Athens, such as the artefact from Gołuchów, are slender vessels fitted with a single, vertical handle. They are characterised by a high cylindrical body, a narrow neck and a cup-shaped mouth. The initial echinus-shaped foot eventually took the form of a disc. The vessels were not coated with gloss on the inside, except for the lip and sometimes part of the neck. They were containers for olive oil and other oils used in temples, during funeral ceremonies, and also in everyday life, for example during hygiene treatments. Due to the shape of the neck and mouth, the different types of lekythoi allowed the liquid to be dispensed drop by drop or in a very thin stream, as well as directly covering the body with oil. Early black-figure lekythoi appeared in the first half of the 6th century BC, while later red-figure and white-ground vessels became widespread in the 5th century BC.⁹

The discussed cylindrical lekythos (height 25 cm; mouth diameter 4.6 cm; maximum diameter 10.8 cm; foot diameter 5.6 cm) is pieced together from 23 fragments and presents the complete form of the vessel. The mouth is cup-shaped and set on a narrow neck. The flat, horizontal shoulder is clearly cut off in profile from the cylindrical body, which tapers strongly towards the disc-shaped foot. A vertical handle with a rectangular cross-section and rounded edges is attached to the edge of the shoulder and in the centre of the neck. The shape of the vessel from the Gołuchów collection can be compared to that of the artefact from the Musée

⁷ A. WOŹNIAK-WIECZOREK, *Problematyka restytucji na przykładzie rozproszenia kolekcji gołuchowskiej*, "Santander Art and Culture Law Review" 2015, vol. 1, pp. 253–254.

⁸ Z. DOLCZEWSKI, T. JAKIMOWICZ, *Zamek w Gołuchowie. Przewodnik*, Poznań 1978, fig. 20; J. SZYMKIEWICZ, *Zbiory starożytności w zamku gołuchowskim. Przewodnik*, Poznań 1988, p. 3; I. GŁUSZEK, *Wazy antyczne w kolekcji Muzeum Zamku w Gołuchowie Oddziału Muzeum Narodowego w Poznaniu* (Ancient Vases in the Collection of the Gołuchów Castle Museum Branch of the National Museum in Poznań), [in:] *Katalog zbiorów Muzeum Narodowego w Poznaniu*, vol. 15, Poznań 2023, pp. 164–169.

⁹ M.L. BERNHARD, *Greckie malarstwo wazowe*, Warszawa 1966, p. 19; J. MERTENS, *Attic White Ground, its Development on Shapes other than Lekythoi*, New York 1977; M.G. KANOWSKI, *Containers of Classical Greece: A Handbook of Shapes*, St. Lucia 1984, pp. 94–99; T. SCHREIBER, *Athenian Vase Construction: A Potter's Analysis*, Los Angeles 1999, p. 17.

d'Art et d'Histoire in Geneva although the shape of the foot is different.¹⁰ The vessel can also be compared to the artefact from the collection of Museo Nazionale in Palermo, but in this case the vases have different mouth shapes.¹¹

The outside and inside of the mouth and its upper surface are covered with gloss. The shoulder is decorated with a double row of rays made with black gloss. The lower part of the body and the foot are covered with gloss, while the underside is reserved.



Fig. 1. Warriors on a white-ground lekythos from the National Museum in Poznań (MNP A 750), (Source: National Museum in Poznań, photo: S. Obst)

¹⁰ CVA Genève, Musée d'Art et d'Histoire 2, Suisse 3, p. 45, pl. 74. 10–12, Beasley Archive Pottery Database (hereinafter: BAPD) 5618.

¹¹ CVA Palermo, Museo Nazionale 1, Italia 14, p. 7, 12, pl. 8.1–4, 14.7–9; C.H.E. HASPELS, *Attic Black-Figured Lekythoi*, Paris 1936, pl. 43.1–2, BAPD 3050, 2973.

On the cylindrical body just below the shoulder is a frieze in the form of a meander, enclosed by one line from the top and two lines from the bottom. The main area of the composition is delimited at the bottom by three separate strips of gloss. Most of the belly part, except for the zone below the handle, is occupied by the composition made of four figures. Two warriors are depicted in the centre; the figure on the left is holding a spear in his right hand and a shield in his left hand (fig. 1). The shield is lowered downwards. The man on the right is holding a shield in his raised left hand and a spear in his right hand. The figure on the left is slightly leaning forward, while the warrior on the right is standing upright. Behind the man on the left, there is an archer turned to the left, but with his head facing the warriors. At the edge of the composition on the right, there is a second archer (fig. 2, 3). The archers wear Scythian-type clothing in the form of trousers and short kaftans. Facial features such as eyes, mouth, and ears are marked by etched lines. Thin incised lines are also used to highlight elements of the archers' clothing, warriors' helmets, armour, and details of shields and weapons. The drawing of the details is badly damaged, but we still can see that the details of the face or other elements of the composition are shown in a very schematic way, marked with rather offhand lines; for example, the eyes and mouth are expressed through single arched, short lines.

J.D. Beazley classified the vessel as the work of the Diosphos Painter¹² based on the study by C.H. Emilie Haspels,¹³ who was the first to distinguish that painter on the basis of individual style characteristics. Although the Diosphos Painter's activity falls within the period of the dynamic development of the red-figure technique, he used the black-figure and Six's technique.¹⁴ He has been credited with the decoration of many black-figure vessels, mainly lekythoi and alabastra.¹⁵ The artefact from Gołuchów shows several similar features to other examples of

¹² J.D. BEAZLEY, *Attic Black-Figure...*, p. 511, no. 4.

¹³ C.H.E. HASPELS, *op. cit.*, pp. 94–130, 232–241.

¹⁴ J. SIX, *A Rare Vase-Technique*, "The Journal of Hellenic Studies" 1910, vol. 30, pp. 323–326; B. COHEN, *Six's Technique: Black*, [in:] *Ground The Colours of Clay: Special Techniques in Athenian Vases*, ed. B. COHEN, Los Angeles 2006, pp. 72–80.

¹⁵ J.D. BEAZLEY, *Attic Black-Figure...*, pp. 508–511; J. BOARDMAN, *Athenian Black-Figure Vases. A Handbook*, London 1974, pp. 148–149; D.C. KURTZ, *Athenian white lekythoi. Patterns and painters*, Oxford 1975, pp. 96–102. Diosphos Workshop and Painter: E. HATZIVASSILIOU, *Athenian Black Figure Iconography Between 510 and 475 B.C.*, Rahden 2010, pp. 76–80.

pottery decorated by this painter.¹⁶ The depiction of archers can be compared to that on a white-ground lekythos from the collection of Ludwig Freiherr von Schacky, made in black-figure technique showing Amazons and archers.¹⁷



Fig. 2. Archer on the lekyth of the Painter Diosphos from the collections of the National Museum in Poznań (left side) (Source: National Museum in Poznań, photo: S. Obst)



Fig. 3. Archer on the lekyth of the Painter Diosphos from the collections of the National Museum in Poznań (right side) (Source: National Museum in Poznań, photo by S. Obst)

¹⁶ Compare facial features and attire with: CVA, Baltimore, The Robinson Collection 1, USA 4, p. 53, pl. 38.7A–C; BAPD 7714, a similar composition: C.H.E. HASPELS, *op. cit.*, p. 234, no. 40; BAPD 390358; painting style: CVA Agrigento, Museo Archeologico Nazionale 1, Italia 61, p. 30, pl. 71.3–4, BAPD 15716.

¹⁷ BAPD 305548.

In Otto Magnus von Stackelberg's publication,¹⁸ the warriors depicted on the vessel were identified as Diomedes and Glaucus.¹⁹ This interpretation of the depiction was also proposed by Johannes Overbeck²⁰ and by Heinrich Bulle and Hermann Brunn.²¹ The story of Diomedes and Glaucus is described by Homer in the *Iliad*. Diomedes was the son of Tydeus, king of Argos, and Glaucus was a captain in the Lycian army. The two warriors met on opposing sides in direct combat during the Trojan War. The story emphasises the nobility of both warriors, since when Diomedes learnt that Glaucus was the grandson of Bellerophon, he decided that because their grandfathers – the aforementioned Bellerophon and Diomedes's grandfather Oeneus – were close friends, he would not fight Glaucus. He considered that they were, in a way, obliged to continue this glorious friendship and, as a sign of its consolidation, the two warriors exchanged armour.²²

The depiction of warriors that adorns the discussed vessel is in keeping with the iconographic trend of the Attic vessels of the Archaic and early Classical periods. Referring to F. Echeverría's studies, the vessel is characteristic of the period (510–480 BC) when we already note a decline in the popularity of this theme, especially compared to the earlier period (540–510 BC) of its particular prevalence.²³ Scenes depicting warriors in the art of the Archaic period were very often read in the 'heroic scenes' research trend and the characters depicted on the vessels were linked to the heroes of the Trojan War described by Homer,²⁴ as the Trojan War was one of the most important events that influenced the historical and social consciousness of the ancient Greeks. The events described in the *Iliad* and the *Odyssey* are not only an account of military events. For the Greeks, the fall of Troy marked the end of the mythical age of heroes – demigods living among men.²⁵ The figures of the heroes, the fearless warriors described

¹⁸ O.M. VON STACKELBERG, *op. cit.*, p. 5, pl. XI.1.

¹⁹ HOMER, *Iliada*, VI, 206.

²⁰ J. OVERBECK, *op. cit.*, p. 397.

²¹ H. BULLE, H. BRUNN, *op. cit.*, p. 94.

²² T. GANTZ, *Early Greek Myth: A Guide to Literary and Artistic Sources*, vol. 1–2, London 1993, pp. 619–621.

²³ F. ECHEVERRÍA, *Heroic fiction, combat scenes, and the scholarly reconstruction of archaic Greek warfare*, "Bulletin of the Institute of Classical Studies" 2015, vol. 58, no. 1, p. 35.

²⁴ J. BOARDMAN, *op. cit.*, pp. 207–209; T. H. CARPENTER, *Art and Myth in Ancient Greece. A handbook*, London 1991, pp. 195–232; A. SNODGRASS, *Homer and the Artists. Text and Picture in Early Greek Art*, Cambridge 1998.

²⁵ HESIOD, *Works and Days*, Polish translation by W. STEFFEN, Wrocław 1952, p. 110.

by Homer, were models of bravery and valour for the inhabitants of the Greek poleis. Due to such special meanings of the stories related to the expedition of Troy and the lack of direct data like the archaeological context of the many painted vases now kept in museums all over the world, the adoption of such interpretation seemed most likely and justified. As representations illustrating war events, they were also the subject of studies on the armament and development of Greek warfare, especially of the Archaic period.²⁶

As noted by the researchers, we can distinguish several compositional premises that suggest that the figures depicted on Attic vessels represent mythical heroes. Five such features can be identified: the figure may be signed with a heroic name; the scene may involve fantastic (mythical) figures/animals; specific objects in the composition such as chariots or shields may suggest a heroic scene; the armour worn by the warrior may have special features indicating a hero; and the depiction of a naked warrior suggests his heroic lineage.²⁷ In the case of the vessel in question, the composition bears none of the above-mentioned characteristics, and none of the details of the depiction provides grounds for linking the decoration to a specific heroic scene. The scene depicted on the vessel presents two warriors dressed in armour holding spears and shields and, apart from the fact that it is customary in literature to see such characters as heroes of mythological stories, none of the elements suggests a heroic (mythological) origin of these figures. Nor is there any indication that the warriors could be identified as Diomedes and Glaucus, the Greek heroes described in the *Iliad* by Homer. This line of interpretation may be based on two factors. Firstly, the composition itself shows the two warriors facing each other with no desire to fight. Secondly, the tendency to interpret scenes with warriors as heroic representations made it possible to link the scene from the lekythos described in this paper to a story that recounts a unique event when two warriors abandoned fighting each other because of the friendship shared by their ancestors. Such an interpretation was further supported by the fact that both warriors wear full armour (and are not naked). However, when we

²⁶ S. MORRIS, *Daidalos and the Origins of Greek Art*, Princeton 1992; G. VIGGIANO, H. VAN WEES, *The arms, armour and iconography of early Greek hoplite warfare*, [in:] *Men of Bronze: Hoplite Warfare in Ancient Greece*, eds. D. KAGAN, G.F. VIGGIANO, New Jersey 2013, pp. 57–73; F. ECHEVERRÍA, *op. cit.*, p. 34.

²⁷ J. BROUWERS, *Painted heroes: Depictions of male warriors on Archaic Greek vases*, “Pharos” 2010, vol. 17, no. 2, p. 108.

analyse the depiction, apart from the compositional arrangement we find no indications that would clearly explain the scene in accordance with the heroic epic trend.

Furthermore, it should be taken into consideration that the interpretation of the representations in the heroic trend represents a contemporary research approach grounded in the assumption that the vessels and their decoration, as a result of a specific production and cultural centre, mainly responded to the needs of local audiences. Consequently, we can (or should) interpret the scene on the vessel through the prism of the socio-cultural conditions of the Athenians in a given historical period. As the researchers point out, to a large extent this approach was dictated by the lack of an archaeological (and thus interpretative) context for most Athenian vessels acquired during a period when the aim of the excavations was to obtain exceptional objects rather than to systematically and meticulously collect information about the finds. The lekythos described in this paper is an excellent example of this phenomenon.

As a result, in the absence of a specific context and an indisputably defined recipient of the vessels – the object of iconographic interpretation – the researchers turned to the only environment that could have, albeit hypothetically, acted as a recipient (point of reference in the interpretation) of the products of the Attic workshops – the society of Athens and, in a slightly broader sense, the symposium celebrated by the Greeks. This approach fostered a desire to interpret the iconography in the spirit of the heroic epics and the honourable deeds of the heroes described in them. Overlooked in this research process was the fact that most of the vessels, especially many of those involved in the iconographic interpretation, were produced in pottery workshops in Athens during the Archaic period not for internal use but for export. This approach gave rise to the assumption that the depictions on Athenian vases conveyed messages so specific to Athenian society that outside Athens the vessels would have been appreciated only for their shape and function and not for their compositional content. However, as indicated by many specialists, the interpretation of scenes on Athenian vessels should be approached with great caution and a fair amount of criticism. In recent years, researchers have started to place more emphasis on the aforementioned 'export' phenomenon, i.e., that the Athenian craftsmen produced pottery in order to sell it outside the polis. This approach outlines a different path

for the interpretation of images recorded on vessels, including scenes depicting warriors,²⁸ in which more attention is paid to the recipient of the vessel rather than its maker as a 'criterion' for identifying the subject of the representation painted on the vessel. In this view, it can be assumed that popular themes, i.e., frequently used (repeated) as a decorative motif, may have had a more universal meaning, leaving the detailed interpretation of the scene to its recipient, the buyer of the vessel. This is particularly justified in the case of compositions lacking special features that unambiguously indicate the subject and identify the figures involved in the scene since the extraordinary potential of vase painting entails a methodological problem: these painted scenes are not detailed representations of reality, but works with their own language and narrative – a language whose recognition is either impossible or partly possible only thanks to indirect, contextual data. Any disruption of this cognitive chain hinders the reading and interpretation of the iconographic source or gives rise to multiple interpretative possibilities. In this view, extracting reliable and accurate information from them is problematic, to say the least.²⁹

Depictions of archers in so-called Scythian attire, partly used as an argument to prove direct contact between Athenians and nomads, pose similar difficulties in interpretation. Special visual features include the attire of the figures dressed in long-sleeved kaftans, trousers, and caps of distinctive shape (the so-called Phrygian cap). These men, usually without facial hair, were depicted with a bow and arrow quiver. In this case, the interpretative pattern was developed through the association of Scythians with archery, and the vast majority of figures that can be identified according to the accepted iconographic pattern as representations of Scythians are archers. It is noteworthy that almost all (93%) of the archers on Athenian vases in this period (c. 575–475 BC) are presented in Scythian dress. The depictions have been used by various scholars as evidence of the relationship between Athens and the people of the north

²⁸ F. LISSARRAGUE, *Greek Vases: Athenians and Their Images*, New York 2001; C. MARCONI, *Images for a Warrior. On a Group of Athenian Vases and their Public*, [in:] *Greek Vases: Images, Contexts and Controversies; Proceedings of the Conference Sponsored by The Center for the Ancient Mediterranean at Columbia University*, 23 – 24 March 2002, ed. C. MARCONI, Boston 2004, pp. 27–28.

²⁹ F. LISSARRAGUE, *The World of the Warrior*, [in:] *A City of Images: iconography and Society in Ancient Greece*, ed. C. BERARD, Princeton 1989, pp. 39–51; IDEM, *L'Autre guerrier: Archers, peltastes, cavaliers dans l'imagerie attique*, Paris, Rome 1990; J. BROUWERS, *op. cit.*, pp. 107–124; F. ECHEVERRÍA, *op. cit.*, pp. 33–60.

Pontic region.³⁰ These depictions have given rise to the consideration of such a hypothesis as a historical fact, documented by indirect evidence taken from both historical and literary texts. Specific features of the archers' appearance have been defined as determinants of the Scythian origin of the figures presented in the composition – not only in the vase paintings, as the same interpretative key has also been applied to sculptural representations.³¹

However, as some scholars point out, the depiction of archers in Scythian-type attire on Attic vessels should primarily be referred to the mythological sphere, the epic stories of heroes and gods, especially in relation to the Trojan War. On the other hand, interpretations indicating links between these images and the socio-political context of Attica should be treated with great caution. This view is developed by Clemente Marconi with regard to depictions of Scythian archers assisting Greek warriors on vessels found in one of the tombs at Akragas (Agrigento).³² This is an interpretation strongly opposed to the view that the appearance and temporary popularity of depictions of so-called Scythian archers is related to the actual contact between the Greeks (Athenians) and the nomads, *inter alia* as a result of the progressing colonisation on the western and northern coasts of the Black Sea.

In the case of such a distinctive (different from the mainstream iconography of painted vessels) image that, according to the theory described above, has a strictly defined appearance and attributes, the question arises as to whom the Attic painters wanted to depict on their vessels, and whether the painters themselves and their clients perceived the figures we describe as 'Scythian archers' as actually Scythians. The second question concerns the nature of the actual prototype of these figures, from where the Athenian painters picked up these specific features in their works.

³⁰ B. BÄBLER, *Bobbies or Boobies? The Scythian Police Force in Classical Athens*, [in:] *Scythians and Greeks. Cultural Interactions in Scythia, Athens and the Early Roman Empire*, ed. D. BRAUND, Exeter 2005, pp. 114–122; А.И. ИВАНЧИК, *Кем были «скифские» лучники на аттических вазах эпохи архаики?*, «Вестник Древней Истории» 2002, no. 4, pp. 23–42; IDEM, "Scythian" Archers on Archaic Attic Vases: Problems of Interpretation, "Ancient Civilizations from Scythia to Siberia" 2006, vol. 12 (3–4), pp. 197–271.

³¹ D. BARUND, *Greater Olbia: Ethnic, Religious, Economic, and Political Interactions in the region of Olbia, c. 600–100 BC*, [in:] *Classical Olbia and the Scythian World From the Sixth Century BC to the Second Century AD*, eds. D. BARUND, S.D. KRYZHITSKIY, Oxford 2006, pp. 37–77.

³² C. MARCONI, *op. cit.*, p. 33.

Given that together with the formation of the hoplites (heavy-armed infantry) in the structure of the Greek army archers became specialists in light weapons, it seems that in the Archaic period (and to a large extent in the Classical period) the representatives of the lower strata of Greek society, rather than slaves or foreigners, were the most predisposed to serve as archers. There is no convincing reason to believe that archers fighting in archaic Athens or elsewhere in Greece were, for example, Scythians. When analysing the details of the attire of archers that are said to depict Scythians, it is difficult to expect ethnographic precision in the details of the dress worn by archers on vases from the Archaic period. These costumes were generalised and included only the most characteristic elements of the actual prototypes, and are often depicted in a very schematic manner. Moreover, identifying a specific ethnic group represented in Attic vase painting on this basis seems impossible. These archers probably belonged to one or more of the peoples who served in the Persian army and were not Scythians from the Pontic region. In this view, the Scythian costume was not used in a specific ethnic sense but was used to represent a wider group of Asians or to indicate the archer's function and/or his mythical character. Nevertheless, the question of the meaning and message conveyed by the image of an archer with non-Greek (supposedly Scythian) attire remains open. That leaves the interpretation of the painting's representation to the viewer. This approach determines a certain generality in the construction of the composition. Starting with this assumption, in certain cases, we cannot rule out that one option of interpretation remains the possibility of associating the image with representatives of peoples neighbouring the Greeks living on the northern coast of the Black Sea.

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**WYOBRAŻENIA WOJOWNIKÓW NA LEKYCIE MALARZA
DIOSFOSA ZE ZBIORÓW MUZEUM NARODOWEGO W POZNANIU
PRZYCZYNEK DO ANALIZY IKONOGRAFICZNEJ PRZEDSTAWIEŃ
WOJOWNIKÓW W ATEŃSKIM MALARSTWIE WAZOWYM**

Streszczenie. W zbiorach Muzeum Narodowego w Poznaniu znajduje się lekyt białogruntowy z przedstawieniem czarnofigurowym ukazującym dwóch wojowników greckich w otoczeniu łuczniczków w stroju scytyjskim. Temat wojowników na naczyniach greckich był szczególnie popularny w okresie archaicznym. Interpretacja przedstawień dokonywana w nurcie historycznym widzi w wizerunkach wojowników bohaterów eposów heroicznych. Rozpatrując naczynia z punktu widzenia wyrobów wysoko wyspecjalizowanego rzemiosła dystrybuowanych do często bardzo oddalonych od Aten kolonii greckich, zwraca się uwagę na inne możliwości interpretacji przedstawień.

Słowa kluczowe: wojownicy greccy, sceny wojny, łucznicy, lekyt białogruntowy