

# Basic Detail Report

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**Title**

Lidded Amphora with Chariot Race

**Artist**

Exekias

**Date**

about 550-530 BCE

**Dimensions**

Amphora and Lid: H: 18 1/8 in. (46.2 cm); W (with handles): 11 5/8 in. (29.5 cm). Amphora: Diam. body 10 7/8 in. (27.6 cm); Diam. base 5 7/8 in. (14.9 cm). Lid: Diam. 7 7/16 in. (18.9 cm).

**Medium**

Wheel-thrown, slip-decorated earthenware.

**Classifications**

Ceramics

**Credit Line**

Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey

**Object number**

1980.1022A-B

**Published References**

"La chronique des arts," *Gazette des Beaux-Arts*, vol. 97, no. 1346, Mar. 1981, p. 70.

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Bell, Evelyn E., "An Exekian puzzle in Portland: further light on the relationship between Exekias and Group E," in *Ancient Greek art and iconography*, Madison, 1983, 1983, pp. 83-86, repr. 5.2 a-d, pp. 82-83.

Moon, Warren G., "Some new and little-known vases by the Rycroft and Priam Painters," in *Greek Vases in the J. Paul Getty Museum*, vol. 2, Malibu, 1985, p. 55.

Horowitz, Frederick A., *More than you see: a guide to art*, New York, 1985, repr. p. 62.

Kaylon, Melik, "I'd first save," *Connoisseur*, vol. 218, no. 912, Jan. 1988, p. 78.

Boulter, Cedric G., and Kurt T. Luckner, *Corpus vasorum antiquorum: Toledo Museum of Art*, U.S.A. Fasc. 20, Mainz, 1984, pp. 10, 11, pl. 81, 82, 83.

Turley, Robert, *Humanities: the Western creative heritage, a student handbook*, Dubuque, 1991, repr. title page and cover.

The Toledo Museum of Art, *Toledo treasures*, Toledo, 1995, p. 38, repr. 2 sides, (col.).

Reich, Paula, *Toledo Museum of Art: map and guide*, London, Scala, 2005, p. 8, repr. (col.) and det. (col.) and title page.

Toledo Museum of Art, *Toledo Museum of Art Masterworks*, Toledo, 2009, p. 70, repr. (col.).

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### **Exhibition History**

Toledo, The Toledo Museum of Art, *The Museum Collects: Treasures by Sculptors and Craftsmen*, December 7, 1980-January 25, 1981, pp. 8-9, repr.

### **Comparative References**

See also Pottier, Edmond, *Corpus Vasorum Antiquorum*, Paris, 1922-1933, France, fasc. 4, Louvre, fasc. 3, pls. 19, 20, p. 13 (on Louvre F53).

See also Beazley, John D., *The Development of Attic Black-figure*, Berkeley, 1941, pp. 63-72, (on Exekias) and pp. 63-64 (on Louvre amphora F53).

See also Beazley, John D., *Attic Black-figure Vase-painters*, Oxford, 1956, pp. 133-138 (Group E and Exekias; cf. specifically no. 49).

See also Boardman, John, *Athenian Black Figure Vases*, New York, 1974, pp. 56-58 (on Exekias).

See also Moore, Mary B., "Horses by Exekias," *American Journal of Archaeology*, vol. 72, 1968, pp. 357-368, pls. 119-122.

## **Collections**

Decorative Arts

### **Label Text**

Exekias was the most famous of Greek black-figure vase painters and potters. His name is signed as the potter of this amphora (“Exekias made me”) at the upper left. Because chariots were no longer used in warfare, these are probably racing chariots. Each side of the vase shows one of the competitors in a quadriga (four-horse chariot). On the front, the helmeted warrior is identified by the inscription “Stesias is handsome.” Two of his horses, Kalliphora (“beautiful mane and tail”) and Pyrichos (“fiery, red-brown”) are also named, suggesting they had achieved their own fame. The competing driver is Anchipos. From the more lavish identification of driver and horses, we can guess that handsome Stesias is the winner.

### **On View**

Toledo Museum of Art (2445 Monroe Street), Gallery, 02, Classic