Says Who?
Objects and Attribution in Museum Records

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Introduction

The undocumented object is the scourge of every hundred year-old museum, no matter its size. These objects appear, if you pay them any attention, often from the earlier days of your museum, when the focus was on collecting, rather than detailed historical documentation. Whatever else motivated the growth of these collections, the urge to be remembered and to remember others is often the central goal of the donation of an object to a museum. One such donation was given by the anthropologist, Grover Krantz, who donated himself and the bodies of his Irish Wolfhounds to the Smithsonian’s National Museum of Natural History. He is now on display with his loving dog (Caputo, 2009), presumably remembered for all eternity, or at least as long as the life of the museum. We can see this desire for remembrance threading through human experience from its earliest days, from the graves of Neandertals, to the graffiti on the walls of Pompeii, to the epitaphs on gravestones from the 18th century, which urge us to remember that the person buried there was once like us. There are monumental structures on every continent that demand we remember the person who ordered them built, let alone the people who built them, who often place their own subtle markers on the structure. In Homer’s Odyssey, “The fear of being forgotten drives many of the actions of the characters—it is the only way they exist in the land of the living after their death,” (Dwight, 2009). Truth is also a heavily emphasized theme in Homeric epic, reflecting the Athenian attitudes towards the importance of remembrance. In this regard, let us consider a particular object within the National Museum of Natural History: Accession number 114114, a Greek Vase.

The first time I encountered this vase in storage at the Smithsonian’s Museum Support Center, it was easy to be overwhelmed by its unfathomable antiquity. The vase itself gave away nothing to my under-trained eye; its decoration had long since faded and been rubbed away. Looking closely, attempting to make out its details, I despaired at ever being able to say something concrete about its
origin. It was easy to understand why this particular object had been left with sparse documentation for so long. However, with no ancient Greeks left to tell this object’s story, we, as museum professionals, must become the singers, the poets that are responsible for telling the truth of the objects we hold in trust for the public. Though we can invoke the muses to help us remember, and tell the story well, our ability to do so is predicated on the maintenance of records.

There are many objects within the Smithsonian that have less than perfect documentation. Over its 165 year history, the Smithsonian Institution has split into several different museums, moved to new buildings, and suffered everything from fires, to accidentally lost objects, to incomplete records according to modern-day standards. With over 137 million objects in its collections, it is natural that not every object’s story will have been told. Every object does however, have a story. The tale might lie latent within the artifact itself or within the records maintained about it; this is one of those stories.

A Surprise Donation

According to Smithsonian accession records, on March 31, 1931, a vase was donated to the U.S. National Museum, in person, by a Mrs. George Cabot Lodge. The accession memorandum lists no other documentation about its origins than a brief note: “Ancient Greek Vase dating from about the 4th century B.C.”, signed by the Head Curator Walter Hough, with a note asking that anyone with further information about the item forward that documentation to him (Smithsonian Archives, 114114). The only other item in the accession file is a warm note to Mrs. Lodge, thanking her for her generous donation, and noting that the vase had been listed under her name in the museum’s files. When attempting to ascertain the identity of the donor of this artifact, all inquiries had to start with research on her husband, in the hope that her given name would present itself. After some historical research, we find out that Mrs. George Cabot Lodge was born Matilda Elizabeth Frelinghuysen Davis, and was called Elizabeth. She was born on the eighth of September, 1876 in Washington, the District of Columbia to
Judge John Davis and Sarah Helen Frelinghuysen Davis. On August 18, 1900 she was married to George Cabot Lodge at the Church of the Advent in Boston (Ancestry.com, Historic Newspapers). The two were from closely connected, prominent Boston families; indeed George’s mother was born Anna Cabot Mills Davis. Both families were deeply involved in politics and the arts. George Cabot Lodge died suddenly from heart failure due to ptomaine poisoning in 1909 (Garraty, 1999), leaving Elizabeth a thirty-three year old widow with three young children.

According the 1910 Census, we see Mrs. Lodge residing in the District of Columbia, listed as Elizabeth D. Lodge, a 33 year old widow, with 3 children and two servants. The initial “D.” may have been an abbreviation of her maiden-name, Davis. The facts seem to match other known information about the family, as it lists Henry C. as her 7 year old son, which is known to be the name of George Cabot Lodge’s eldest son, Henry Cabot Lodge, who was born in July of 1902, in Massachusetts. The census records that the father of all three children was born in Massachusetts, as George Cabot Lodge was. The American National Biography also confirms that George C. Lodge and Matilda Frelinghuysen Davis had three children (Garraty, 1999) and that he died in 1909, which would leave Mrs. Lodge widowed in 1910.

According to ship passenger lists and passport records, Elizabeth was often abroad, travelling to Europe sometimes every year (See Appendix I: Timeline) (Ancestry.com, 2010). In 1914, after her husband had died, she is recorded as a passenger accompanied by her three children aboard the ship Olympic, departing from Liverpool, England en route to New York City (Ancestry.com, 2010), presumably returning from a European stay. In her 1922 passport application we are given a description of Mrs. Lodge; at age 45, she is described as five feet nine inches tall, with brown hair and eyes, medium forehead, regular nose, medium mouth, round chin, fair complexion, and oval face.
(Ancestry.com, 2007). Accompanying this description is a passport photo of Mrs. Lodge wearing a fashionable hat.

![Passport photo of Matilda Elizabeth Lodge](image)

*Figure 1: Matilda Elizabeth Lodge, Passport Application Photo 1922.*

The Lodge family was very involved with the Smithsonian Institution. Henry Cabot Lodge was a Regent of the Smithsonian Institution, and made frequent requests both in this role, and in his role as a Senator of Massachusetts for collection loans to various groups, including to schools (Smithsonian Institutional Archives, 67531). Another family member, John E. Lodge was the Curator at the Freer Gallery of Art, and accepted several donations from other members of the Lodge family, notably an Egyptian wooden mask\(^1\), from Mrs. George Cabot Lodge in 1927 and a “court costume worn by the Hon. Henry Cabot Lodge on the occasion of a reception at Buckingham Palace, London, 1908” in 1925\(^2\). Elizabeth’s mother-in-law, Mrs. Henry Cabot Lodge (nee Anna Cabot Mills Davis), donated a “glass

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\(^1\) Smithsonian Institutional Archives. *Lodge, Mrs. George Cabot*, Index to Personal Correspondence, Accession Number 99136, November 18, 1927.

\(^2\) Smithsonian Institutional Archives. *Lodge, Hon. Henry Cabot*, Index to Personal Correspondence, 67531, November 11, 1919.
vase of Phoenician or Cyprian origin, found in Greece” to the Smithsonian in 1920, as a gift in
Elizabeth’s name (listed as Mrs. George Cabot Lodge). A hand-written note in the accession file,
number 34937, gives additional confirmation that according to the donor, this particular vase was found
in Greece. Since it appears to have been donated on behalf of Mrs. George Cabot Lodge, it lends
evidence to the theory that Mrs. Lodge may have found both pieces in Greece either herself, or in an
antiquities market. On the whole, historical records tell us that the Lodge family was very intellectual
and interested in culture. Both Henry Cabot Lodge and his son George attended Harvard, and were
interested in historical research, travel, and languages. Henry Cabot Lodge’s wife, Anna was no less
keen; her 1915 obituary in the Washington Post states that she served as her husband’s dedicated
research assistant and fact-checker for all of his publications, remarking that “and so perfect was his
confidence in her ability to accomplish this difficult task with consummate skill that the proofs went to the
publisher with her imprimatur instead of his.” (Ancestry.com, 2006). Both father and son were
consumate writers, Henry on historical and political topics, while George was a notable poet. Due to the
long history of both sides of this family in the United States, and their high positions held in society, one
can imagine that this was a family with an appreciation for history. In this light, their association with
the Smithsonian Institution at all levels begins to become clear.

Since Mrs. Lodge went abroad so frequently it is difficult to pinpoint a time or a place at which
she might have acquired this object. It is open to speculation whether she bought the vase in Greece,
Italy, or elsewhere from a dealer. Owing to her family’s personal connection with the Smithsonian, Mrs.
Lodge would have likely felt very comfortable deciding to drop off a donation in person without further
fuss about the matter, knowing that it would be accepted into the Smithsonian’s collections.

Says Who? Attribution in Smithsonian Records
The records for this vase were very sparse, and contained conflicting information about its origin in antiquity. While the donor’s name was listed, and correspondence in the accession file stated that she has donated the vase in person to the National Museum, there was no precise provenance information recorded, nor the details of how she obtained it. Over the years several attempts have been made to attribute this vase to a particular place. The original ledger book record says that the object is an ancient Greek vase from circa the 4th century B.C.. Subsequently, hand-written notes on the catalog card strike out “Greek” and write in “Italian”. In a later catalog card, this has been retyped, leaving no trace of the word “Greek”, only to have yet another hand pencil in at the top of the card “white-ground lekythos, Greek.” Still later, in 1977, when the record was entered into the computer database, an employee named “Shirley Schwarz” writes “Genathian Ware” in the remarks field.

After deeper study, the origins of this vase became more clear. As one hand-written note on the catalog card had informed me, the vase is a white-ground Greek lekythos. What is ironic, however, is that for all we do not know about this object’s history if relying strictly on the records within the Museum, there are few other kinds of Greek pottery with such a specific, narrow context in the archaeological and historical record. “For the most part, we know how the lekythoi were made, that they were oil containers, that they were called lekythoi in ancient Athens, that their function was primarily funerary, and that they were mainly produced and used in one region of the ancient world, Athens/Attica, for a limited period of time, ca. 470-400 B.C.” (Oakley, 2004: xxiii). Within this window of roughly 70 years, wherein these objects were produced primarily in a single city, the stories we can tell about this lekythos become charmingly specific. Why then has the record within the museum never reflected this context? Any reasonable Classicist with a background in pottery would have been able to elucidate this connection, but no one seems to have paid this vase very much attention over the years. In 1973, the dated notation attributed to Shirley Schwarz, falsely identifies this vase as belonging to a class
of pottery called Gnathian ware. There is no indication in the catalog record that this vessel has ever been published. However, when researching Shirley Schwarz to determine the extent of her qualifications in the diagnosis of Classical pottery, a publication nevertheless there was, entitled: Greek Vases in the National Museum of Natural History Smithsonian Institution. In this volume, the vessel is correctly identified as an Attic white-ground lekythos (See Figure 2), though there was an error in the recording of its accession number. In this summary of the lekythos, there is no mention of Gnathian ware or Italy.

No. 39. **Attic White-ground Lekythos Standard Type BL, Plate 55.**

Catalogue number 349812. Accession number 11414. Provenance unknown. Gift, Mrs. George Cabot Lodge, 1931. Height 23.65 cm; diameter 6.9 cm; diameter of mouth 4.6 cm; diameter of foot 4.7 cm. Blistered, flaked, scratched, slip and overpaint are badly abraded, worn.

High flaring neck, fillet at junction of body and foot. Disk foot, groove at top of side. Glazed mouth, handle, neck, below figural zone, foot. Two glaze lines above figural zone and a single line below (which encircles the body). White slip on shoulder and body. Modern note on a paper label under the foot reads: “E7”.

Subject. Grave scene. At the left, a youth faces right. He wears a short himation (?) (flaked) with his right shoulder bare. He raises his left hand toward the right, his right hand rests at his side. At the right, a woman in frontal view, turns her head to the youth at the left and raises her left hand (flaked). She wears a sleeveless chiton under a himation (?).

Brown (flaked) lines above figural zone, some figure contours. Yellow (flaked) line below figural zone, some figure contours.

Unpublished.

**Comparanda.** For a discussion of the BL lekythoi, see Kurtz (1975, 79). The stance of the figures, the dwarfish and rubbery anatomy, the limp and flaccid gestures (upraised palms) of the Smithsonian vase are characteristic not only of the lekythos of the Circle of the Bird Painter but also the Painter of Athens 1934 as well. The similarity between the Bird Painter and the Painter of Athens 1934 points to the lack of clarity between the two personalities (Kurtz, 1975, 53, n. 3 and ARV¹, 1236). In the Smithsonian scene, unlike usual grave scenes by the painters, a grave monument is missing. Another lekythos, attributed to the Bird Painter, similarly lacks the monument: Toledo 17.130 (CVA USA 17), Pi. 57, 1-2 and ARV¹, 1232, 7 quater.

The youth’s gesture is commonly illustrated on lekythoi and grave steleae, see Neumann (1965, 45-46, Figs. 21b; 22).

For a discussion of the archaeological context and chronology of a lekythos by the Painter of Athens 1934, see D 2 found in the Lenormant Graves (in Hesperia 32 [1963], 121, Pls. 38, 39, 44).

Third to last quarter 5th century B.C.

**Figure 2: Excerpt from Greek Vases in the National Museum of Natural History Smithsonian Institution.**

With the discovery of this excerpt, which was published in 1996, we are left to wonder how “Genathian Ware” ever entered the record if the above represents Dr. Schwarz’s scholarship on the object. It is apparent from this article, that Schwarz, too, agrees with Dr. Morison’s assessment that the lekythos is an Attic white-ground vessel (Morison, 2011). It is possible that by 1977 when the notation was made she was not yet fully trained in the assessment of Greek pottery. On the other hand, there
could have been an error in transcribing the record, or someone else could have attributed the statement to Schwarz falsely. What is ultimately more important is what this shows us about the accuracy of records. Without source documentation, it is not wise to trust records uncritically, even if the information was attributed to a knowledgeable person. Moreover, one could ask why none of this information, published by Dr. Schwarz about Smithsonian Collection objects, ever made it into their institutional records? If this research is not incorporated into the institutional memory, what is to guarantee that it will survive long enough to be re-associated with the permanently preserved object in the museum at some point in the future? The publication is already out of print, and may be increasingly difficult to come by in the future.

The status of the lekythos in NMAH is emblematic of the lack of meaningful access that exists for scholars and the public to these under-documented objects in museums. In attempting to prepare a comprehensive overview of known lekythoi, Oakley remarks that “far too many lekythoi remain unpublished and in storerooms inaccessible to scholars to make this feasible.” (Oakley, 2004:xxiv). The current electronic catalog record for accession number 114114, is riddled with conflicting information. The field, Locality is listed as Italy, which is likely based on earlier corrections on the old catalog card, where someone had crossed out “Greece” and wrote in “Italy”, even though this information was never indicated in the accession record. The Object Name is recorded as “Vase? (Lekythos)”, the question mark underlining the lack of certainty about anything to do with this object; while in the Measurement Remarks, “‘Genathian[sic] Ware.’ Shirley Schwarz, 1977.” is recorded. People have already been misled by the catalog records associated with this object, due to the very basic assumption that institutional records tell the truth. While the discerning researcher can unravel these misattributions, the fact remains that they should not exist in the Museum record if they are incorrect. On the other hand, some might view these mistakes as providing important historical information about the context of the
lekythos within the museum over the years, and they would be correct. The problem lies not in the desire to preserve these mistakes, as part of the record of the object, but that these mistakes have not been identified. As a definitively Attic lekythos (Morison, 2011), this object should have never have been identified as being Gnathian, nor from Italy. While lekythoi were imitated by other localities who had trading ties with Athens, such as Corinth, during the very late fifth century (Oakley, 2004:10), “the Athenian manufacture of the polychrome lekythoi was never in doubt” (Oakley, 2004:1). It is understandable that Schwarz may have mistakenly attributed the manufacture of this vessel to Southern Italy, but this attribution should have had more source information accompanying its notation in the record.

A Brief History on Lekythoi

Lekythoi are not only beautiful examples of artistry in ancient Athens, but also serve as rich historical documents. They reveal information about status, religious practices, trade, artistic techniques, aesthetics, and attitudes towards death. Their period of production also elucidates information about the effect of wars and disease on changing societal norms, values, and cultural practices. “The polychrome lekythoi started to be produced around 470 B.C., shortly after the Persian Wars, at a time when Athenian funerary customs were undergoing significant changes.” (Oakley, 2004: 215). They may have started to be used more widely because of the newly instituted public burials for fallen soldiers (Oakley, 2004: 215). The public nature of the display of grave goods over a three day period, during the yearly Patrios Nomos festival (where bones of the people who died that year were displayed under a tent with offerings) would have likely inspired other families who saw the new polychrome lekythoi to provide similar vessels for their relative’s graves (Oakley, 2004:216). Archaeological excavations of two graveyards in Athens, Kerameikos and Syntagma, have provided evidence that these vases were found in only 12-18% of graves, and were more likely to be discovered in graves that contained three or more
vases (Oakley, 2004:10). This finding “suggests that white lekythoi were a cut above the average vessel in worth and not something everyone could afford to put into a grave. In fact, only rarely are large groups of white lekythoi attested from a single burial” (Oakley, 2004:10). The fact that these lekythoi were exported and imitated further indicates that they were considered luxury goods. The imitation of these vessels in other areas may also provide an insight into trade and cross-cultural exchange of ideas during the Peloponnesian War (Oakley, 2004:10). Indeed, the end period of the production of these polychrome white-ground lekythoi, was marked by another war, which may have effectively ended the availability of certain colors to the vase painters. The white-kaolinite clay particularly, which formed the white-ground, had to be imported from Melos, which was captured by the Spartans in 405 B.C. (Oakley, 2004:217). Since this corresponds with the end of white-ground lekythoi production in Athens, it is a reasonable assumption that trade restrictions and war had a large effect on pottery production. It is also possible that the combined loss of men during the Peloponnesian Wars and other citizens during the epidemic of typhoid between 430 and 427 B.C. may have affected funerary practices (Oakley, 2004:222). It is clear that a variety of causes were responsible for the shift away from white-ground lekythoi production.

The religious and cultural practices surrounding death are also made clearer through the study of white-ground lekythoi. “Figural decoration, on... white lekythoi... show them being brought to the tomb in baskets or by hand…, standing or lying broken on the steps of the tomb…, or hanging either in the background or on the stele… [and] on occasion they are also represented underneath the bier at the prothesis” (Oakley, 2004:11). These figural decorations illuminate practices described in historical texts of the time period, while also elaborating on aspects that were not mentioned in the texts, such as the practice of bringing fillets or ribbons to decorate the grave (Oakley, 2004) (Beazley, 1989). Visits to the grave, which are one of the major themes depicted on lekythoi, were also a vital part of Athenian
culture. “Indeed, tomb cult was of paramount importance in Athens, so much so that the proper or improper completion of these duties could affect a court case, and a childless man might adopt a son in order to ensure that he would receive proper attention once he had died. Tragedy and the orators make clear that, besides the obligatory visits to the tomb, other trips were made to it during the year,” (Oakley, 2004:13). The annual festival of the dead, *Genesia*, and anniversaries of the death of a family member were also celebrated throughout Athens as an important aspect of life (Oakley, 2003:13).

Studying the condition of the white-ground lekythoi has also revealed how they were used during funerary rites, “for sometimes there is clear evidence that they were burned on the funeral pyre or broken at the grave…” (Oakley, 2004:10); (Walton, 2010).

Since Athens was the primary place of production for Lekythoi, we can also tell a lot about the people who produced the vessels, which would have been potters in the present day Kerameikos archaeological site, which was a “small part of the ancient Attic Deme of Kerameon, one of the largest demes of ancient Athens, located on the northwest edge of the city. As suggested by its name, the Kerameikos (from the Greek word for pottery) was a settlement of potters and vase painters, and the main production centre of the famous Attic vases.” (Iliopoulos, 2007). The settlement of potters in this area was no accident; the “Potters were drawn to the Kerameikos by the clay deposits of the Iridanos, the small river that runs through the Kerameikos archaeological site.” (Iliopoulos, 2007). This illustrates the idea that artistry and cultural practices are heavily dependent on the resources of the land that the group inhabits. Without these clay deposits, Athens might have never been known for its fabulous pottery.

While only in production for a short time, these vessels truly embody a large number of cultural events, including changes in beliefs and practices surrounding death, and wider implications about the Athenian economy. While one vessel, such as accession number 114114, cannot tell us all of these
stories alone, if shared and correlated with the larger corpus of known lekythoi, it can contribute to a rich historical context about Athenian life and death. If its archaeological context had been recorded by the donor and shared with the museum, if indeed the donor knew where this vase had come from, the context would have been even richer.

Analysis of Figural Decoration on Accession Number 114114

Because of the small number of potters and vase painters overall and the occasional presence of inscriptions or signatures, it is possible for archaeologists to categorize some extant vases by artist, workshop, or group of painters. In attempting to read this object for clues as to its origin, it was important to take the time to examine the vase in person without pre-conceptions. While I was frustrated at first by the faded decoration, by looking closer I was able to discern that the vessel featured what appeared to be a man and a woman, drawn in outline. I photographed the object from all sides for reference during my continuing research, which proved valuable as I learned more about this type of pottery.

To better understand the original context and design of this vessel, I consulted many sources, including photos and descriptions of similar objects in other museums, as well as scholarly publications on Lekythoi in general. Lekythoi were not always exclusively funerary objects, indeed the white-ground lekythos developed from earlier lekythoi that were used in the home for holding both scented oil (perfumes) and cooking oil (Clark, 2002); the word was also applied to a variety of other oil-flasks and oil-bottles of various shapes at that time (Beazley, 1989). The association with funerary contexts is especially apparent when Lekythoi began to change from black- and red-figure to the white-ground technique. “The white slip that covered the cylindrical body of the vase was less stable than the black glaze of black- and red-figure vases, and the tendency of this slip to wear off made white-ground lekythoi more suitable for one-time funerary offerings than for everyday use.” (Matheson, 1988).
White-ground lekythoi can be dated roughly by style and which glazes were used to draw the outlines of the figures and other decorative elements. Burke (1975) notes that “in early examples (ca. 475-450 B.C.) this outline drawing was executed in a brown dilute glaze like that used for some details in red-figure painting… [while] mature and late lekythoi used a matte black or red for their drawing, a more fluid medium than the dilute glaze” which resulted in a looser drawing style (Burke, 1975). Color (See Figures 3-4) was also introduced in the mid-fifth century by the Achilles Painter and his followers, which “included yellow, purple, blue, and green, a range of colors denied to red-figure painters” (Burke, 1975) which was the style that the Achilles Painter was famous for (Clark, 2002). “These solid colors were not fired and were thus especially fugitive; often no trace of their presence is preserved and garments appear only in outline.” (Burke, 1975). Red-figure painters brought with them their own techniques which carried over to their white-ground work, among these, the use of brown dilute glaze, often used to highlight features in red-figure vessels, “especially… anatomical features of figures, hair, or fine garments” (Clark, 2002).

Figure 3: White-ground Lekythos with color

Figure 4: Attributed to Achilles Painter

3 http://www.theoi.com/Gallery/K20.4.html
The scenes and figures depicted on these vessels tell us much about Classical Athenian funerary practices, as well as attitudes towards death. “The quiet poignancy of these figures reflects the Classical Greek ideal of dignity and restraint in the face of death or sorrow.” (Matheson, 1988). Scenes often depict both the departed person and the mourner, sometimes interacting within the picture. In order to analyze the content and message, it is necessary to examine both objects depicted in the painting, and the body language of the figures. “Grief is not rendered by a distorted face, but by the bended head, by the gesture of hand or arm, by the attitude of the whole body.” (Beazley, 1989).

![Figure 5: Object 349812, Accession Number 114114. National Museum of Natural History, Smithsonian Institution. Photograph by Meghan Mulkerin, February 4, 2011.](image)

The scene on object 349812, (accession number 114114) is sadly faded (see Figure 5), matching the description from Burke, in which figures on these vessels are often preserved only in outline. Looking closely at the vase, one can see that the male figure's arm is held extended towards the female

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figure, palm up, and that he appears to have a piece of cloth draped over his wrist (See Figure 6). This could be interpreted as a fillet, which was an offering brought to decorate the grave or tomb of the deceased, and is a common motif in these vessels. The woman's hand appears to be reaching slightly out towards the man, but pointing down, as if taking her leave. To me this indicated that the female was likely the person being mourned. The Lekythos overall seems to match Beazley's description of the Achilles Painter style. Considering the figure’s outlines in brown dilute glaze (see Figures 6-7), which are left on this vessel, and the lack of any other paint or glaze visible, beyond the white slip, this would match the Achilles Painter's technique that carried over to white-ground work, and would indicate that the lekythos would have featured color when it was first made. Beazley’s description of the style of the Achilles Painter and his companions also concur with the classical, “subdued and collected” depiction of the figures on this vase. While the Achilles Painter himself is not likely to have made this particular vessel, it may have been done by one of his followers.

Figure 6: Male Figure Detail View of Draped Fillet, up-turned palm, and dilute gloss hair.
According to Schwarz’s publication on this object, the vase may also be attributable to the Circle of the Bird Painter or the Painter of Athens. While it is very difficult to attribute this vase to any one painter, we can definitively say that it was made sometime during the fifth century B.C. in Athens, and was likely used as a funerary offering to a deceased woman. We can also say with some certainty that the vase would have originally featured colors, which have since worn off. This would have to be proven by scientific testing, such as mass spectrometry or chromatography⁵.

Figure 7: Detail View of Female Figure, with downward palm, lowered head and dilute gloss hair detail.

⁵ The vase has been studied since this paper was written by Jeff Speakman, Physical Scientist for the Smithsonian Institution, and Meghan Mulkerin at the Museum Support Center. We found areas of red, teal-green, hunter-green, and yellow (likely dilute slip) on the body of the vessel. The presence of colors outside red, black, and white indicates that the vase is likely from the mid-late ⁵th century B.C., ca. 450-410. See Appended Report in Appendix II for detail on XRF results.
Conclusion

Truth in telling and recording have been sacred concepts for a long time. In ancient Athens, Homer spoke of truth as something that was “neither fouled up (nēmertes) nor forgotten (alēthes),” (Steele, 2002). This concept is further reinforced in the litotes in *Homeric Hymn 7*, which indicates that “Forgetfulness is the opposite of memory, the nemesis of the Muse” (Steele, 2002), saying “ou pēi esti / seio ge lēthomenon glukēren kosmēsai aoidēn, [which is translated as,] it is in no way possible for the one who forgets you to formulate a sweet song.” (Steele, 2002). This quote is particularly apt for museum professionals; if we allow our institutions to “forget” objects, our songs will be discordant or fragmented, and unable to convey the beauty and history of our objects to our audience. To truly honor the place that this lekythos has in history, and to pay it the diligence that it is our due as public stewards to provide, its story needs to be accurately reflected in the Museum’s catalog file. This will not only allow scholars to study it more efficiently, but also enable curators in the future to be better able to include this object in an exhibit for the benefit of the public.

Researching museum objects to fulfill this duty is a multi-faceted endeavor that often requires consulting a variety of sources, such as institutional records, genealogical records, newspaper articles, scholars, scholarly publications, and similar objects from other institutions or private collectors. This kind of research is invaluable to a collection’s intellectual records, and should be conducted whenever possible to better document collection items. Institutions must begin to focus on strategies to ensure that research done on collections, comes back to the institution to be recorded in the object’s permanent record for future reference. Allowing scholars to come and do research on objects is a hugely important part of the educational mission of museums; however it is a dereliction of duty in the care of the collection if this information is not noted in the record and preserved to enable it to be shared with a wider audience, and enhance the intellectual assets of the institution. Nowhere in the record of this
Lekythos was there a mention that the object had been published anywhere. This is vital information, and policies need to be made for incorporating scholarly research into catalog records within the Smithsonian Institution.
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Appendix I: Timeline

Frelinghuysen Davis Family Tree

Matilda Elizabeth Frelinghuysen Davis
Birth 8 Sep 1876 in Washington District of Columbia
Death 1 July 1960 in Massachusetts, United States

Timeline

- **1876**
  - 8 Sep
  - Birth
  - Washington District of Columbia

- **1880**
  - Age: 4
  - Residence
  - Weehawken, Hudson, New Jersey, United States

- **1900**
  - 18 Aug
  - Age: 23
  - Marriage to George Cabot Lodge

- **1910**
  - Age: 34
  - Residence
  - Precinct 10, Washington, District of Columbia

- **1913**
  - abt
  - Age: 37
  - Residence

- **1914**
  - 29 Aug
  - Age: 37
  - Departure
  - Liverpool, England
  - With her three children.

- **1914**
  - 30 Aug
  - Age: 37
  - Arrival
  - New York, New York
• 1920
  Residence
  Nahant, Essex, Massachusetts
  Age: 44

• 1921
  24 Sep
  Age: 45
  Departure
  Le Havre

• 1921
  24 Sep
  Age: 45
  Arrival
  New York, New York

• 1921
  Age: 45
  Residence
  Nahant, Massachusetts

• 1921
  abt
  Age: 45
  Residence

• 1922
  abt
  Age: 46
  Residence

• 1922
  Age: 46
  Height
  5'9"


• 1923
  16 May
  Age: 46
  Departure
  Boulogne-Sur-Mer

• 1923
  26 May
  Age: 46
  Arrival
  New York, New York

• 1926
  abt
  Age: 50
  Residence

• 1927
  16 Oct
Departure
Cherbourg, France
With her daughter Helena on the ship Belgenland.

- **1927**
  - 16 Oct
  - Age: 51
  - Arrival
  - New York, New York

- **1929**
  - 18 Dec
  - Age: 53
  - Departure
  - Le Havre, France

- **1929**
  - 28 Dec
  - Age: 53
  - Arrival
  - New York, New York

- **1929**
  - abt
  - Age: 53
  - Residence

- **1931**
  - 25 Mar
  - Age: 54

  Donation to the Smithsonian Inst.: United States National Museum
  Washington City, District Of Columbia, District of Columbia, United States
  Donates object: Greek Vase ca. 4th Century B.C. Accession number 114114, Catalog Number 349812 in person to the institution.
  Photos (1)

- **1931**
  - 2 Oct
  - Age: 55
  - Departure
  - Antwerp, Belgium

- **1931**
  - 11 Oct
  - Age: 55
  - Arrival
  - New York, New York

- **1931**
  - abt
  - Age: 55
  - Residence
1931
Residence
Age: 55

1932
Departure
Cherbourg, France
Age: 55

1932
Arrival
New York, New York
Age: 55

1936
Departure
Le Havre, France
Age: 59

1936
Arrival
New York, New York
Age: 59

1937
Departure
Cherbourg, France
Age: 60

1937
Arrival
New York, New York
Age: 60

1938
Departure
Boulogne Sur Mer, France
Age: 62

1938
Arrival
New York, New York
Age: 62

1940
Departure
Age: 63
Genoa, Italy

- **1940**
  
  **Arrival**
  New York, New York

  Age: 63

- **1960**
  
  **Death**
  Massachusetts, United States

  Age: 83

**Family Members**

**PARENTS**

- John Davis 1852 – UNK
- Sarah Helen Frelinghuysen 1856 – UNK

**SPOUSE & CHILDREN**

- George Cabot Lodge 1873 – 1909
- Henry Cabot Lodge 1902 – 1985
- John Davis Lodge 1903 – 1985
- Helena Lodge 1905 – 1970

**Source Information**

- **1880 United States Federal Census**
  1 citation provides evidence for Name, Birth, Residence
- **1910 United States Federal Census**
  1 citation provides evidence for Name, Birth, Residence
- **1920 United States Federal Census**
  1 citation provides evidence for Name, Birth, Residence
- **Ancestry Family Trees**
  This citation provides evidence for Matilda Elizabeth Frelinghuysen Davis
- **Historical Newspapers, Birth, Marriage, & Death Announcements, 1851-2003**
  3 citations provide evidence for Name, Marriage
- **Historical Newspapers, Birth, Marriage, & Death Announcements, 1851-2003**
  1 citation provides evidence for Death
- **New York Passenger Lists, 1820-1957**
  11 citations provide evidence for Departure, Arrival, Birth, Name, Residence
- **Passenger Ships and Images**
  1 citation provides evidence for Name
- **U.S. Passport Applications, 1795-1925**
  1 citation provides evidence for Name, Birth, Residence
  1 citation provides evidence for Name
Appendix II

Scientific Testing on Lekythos #349812

Purpose:

The Greek vase (lekythos), accession number 349812, was suspected to have been produced during the period of time when a wider range of colors were applied to white-ground vessels. In order to find out whether this vase had ever had colors beyond the standard clay slips in browns, blacks, reds, and whites, the lekythos was examined under magnification, and any colors found were analyzed with XRF to determine the minerals used in the pigments.

Testing sites:

1. Located above the middle of the head of the male figure, in the border band. Found a red pigment, found to have high levels of sulfur and iron through XRF testing. Iron sulfide red.
2. Located to the proper left of the male figure’s knee or shin. Found a vivid light green to teal color in several pin point areas. This pigment XRF tested as containing high levels of iron and copper, and some presence of calcium and zinc. Copper green.
3. Located in the border band above the male figure’s head, near the first test site, where red was found. Found black pigment, which was found to contain iron. Likely from firing process, standard black.
4. Located in border band area. Found a white color, which was found to contain aluminum, silica, calcium and iron. This is likely a clay slip.
5. Located on area where slip has worn through to the clay body, on the male figure’s clothing to the proper right of the proper left arm. Standard clay minerals found.
6. Located in between the proper left upper arm and the body on the white slip. Standard clay minerals found.
7. Located on the side of the vessel with the female figure, to her proper left, at the level of her calf, about an inch over. Found darker green remnants of pigment. The pigment tested as a copper chloride.
8. Located in the yellowish slip band at the feet of the female figure. Yellow color proved to be similar to standard clay minerals, and is likely a dilute slip.
9. Located in the black area that lies beneath the yellowish slip band at the base of the feet of the female figure. Tested black color, which was found to be mostly iron. Iron black.
Black paint at base of vessel
Green paint (female side)
Green paint (spot 2)
Reddish area at top (spot 3)
Black area at top (spot 5)
White slip in head area
Yellowish stripe at base on female side
White slip in head area
Green paint (female side)
Green paint (spot 2)
Black paint at base of vessel
Black paint (spot 1)
Black Paint at top (spot 5)
Red paint (spot 4)
Appendix 3: Colors Found on Vessel as Seen Under Magnification

Test Site 2: Teal-green pigment. Copper.

Test Site 1: Red Pigment. Iron sulfide red.
Appendix 3: Colors Found on Vessel as Seen Under Magnification

Test Site 7: Hunter-green pigment. Copper Chloride.