

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM  
ANTIQRVORVM

THE J. PAUL GETTY MUSEUM · MALIBU

*Molly and Walter Bareiss Collection*

*Attic black-figured oinochoai, lekythoi, pyxides, exaleiptron,  
epinetron, kyathoi, mastoid cup, skyphoi, cup-skyphos, cups,  
a fragment of an undetermined closed shape, and lids from  
neck-amphorae*

ANDREW J. CLARK

THE J. PAUL GETTY MUSEUM

FASCICULE 2 · [U.S.A. FASCICULE 25]

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CORPVS VASORVM ANTIQVORVM

UNITED STATES OF AMERICA · FASCICULE 25

The J. Paul Getty Museum, Malibu, Fascicule 2

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## PREFACE

*With the publication of this second fascicule of the Corpus Vasorum Antiquorum for the J. Paul Getty Museum, the catalogue of the Attic black-figured vases in the Bareiss Collection is complete. The volume focuses primarily on the smaller closed vessels and drinking cups. It demonstrates very clearly, however, that size is no factor in the determination of quality. The consistent, confident taste that distinguished the selection of shapes and representations in the larger black-figured vases in the Bareiss Collection is equally apparent among these smaller vessels.*

*As the experiences of the past year have proven, a catalogue text can be complete at only a certain moment in time, for an important vase collection is a dynamic entity that never ceases to grow and change. During the months that this manuscript was in preparation, seven new fragments of the Nikosthenic pyxis 86.AE.143 (pl. 72, 1–2) were identified. These have now been joined with the original large fragment and their descriptions are included in the entry. And by means of fragment exchanges with the Musée du Louvre, the black-figured fragment of a Nikosthenic neck-amphora rim (86.AE.186) published in fascicule 1, plate 38, 4, has been rejoined with the majority of the vase in the Louvre. In return for this and several other red-figure fragments, the Getty Museum has received joining fragments of three kylikes that will be included in later fascicules devoted to the Bareiss Collection of red-figure material. Since these joins were made by scholars before the appearance of the Corpus fascicules, we are hopeful that there will be more discoveries and exchanges forthcoming as the Bareiss Collection becomes available to a wider audience.*

*The Department of Antiquities is grateful to Andrew J. Clark for his dedicated work on the black-figured vases in the Bareiss Collection and to Dietrich von Bothmer and Mary B. Moore for their indispensable guidance and support during the preparation of these first volumes.*

Marion Truec



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## INTRODUCTION

This fascicule, the second of two devoted to Attic black-figured vases from the collection of Molly and Walter Bareiss, includes the following shapes: oinochoai, lekythoi, pyxides, an exaleiptron, an epinetron, kyathoi, a mastoid cup, skyphoi, a cup-skyphos, cups, a fragment from a closed vase of undetermined shape, and lids from neck-amphorae. The first fascicule published amphorae, neck-amphorae, kraters, a stamnos, hydriai, and other fragments of undetermined closed shapes from the Bareiss Collection. The neck-amphorae lids should have been included in the previous fascicule, but space limitations required that they be reserved for this volume.

For comments on the format of the entries, measurements given for the vases, profile drawings, attributions to painters, and the exhibition and publication history of the collection, the reader is advised to consult the introduction to the first fascicule. Attributions not otherwise credited are my own. Wherever possible, the approximate capacity of each vase has been measured, and the results given in liters and in the estimated ancient equivalent, expressed in choes, kotylai, or kyathoi: 1 metretes (39.39 l) = 12 choes; 1 chous (3.283 l) = 12 kotylai (1 kotyle, 0.2736 l) = 72 kyathoi (1 kyathos, 0.0456 l). The equivalents used are based on those calculated by Friedrich Hultsch (*Griechische und römische Metrologie*, 2nd edn. [Berlin, 1882], pp. 101–104, 107–108, 703. *RE*, ser. 1, vol. 3, pt. 2, cols. 2526–2527 [“Chous”]), even though it cannot be proved that these were the standards current in Archaic Athens. Views of the undersides of the complete Siana cups and cups of type A are given to illustrate their overall composition.

I am grateful to Marion True, Curator, Department of Antiquities, for the opportunity to continue the publication of the Attic black-figured vases from the Bareiss Collection, for reviewing the text, and for her guidance in bringing this fascicule to completion. I am also indebted to David Ebitz, Head, Department of Education and Academic Affairs, who released me from other responsibilities so that I could finish the manuscript.

In the writing of this fascicule, Mary B. Moore, Professor of Art History, Department of Art, Hunter College, City University of New York, was particularly instrumental. As chairman of the U.S.A. Committee on the *Corpus Vasorum Antiquorum*, she accepted the manuscript for publication and vetted the text, read the galley proofs, and made valuable suggestions for revisions.

In the introduction to the first fascicule, I spoke of the long-standing interest of Dietrich von Bothmer, Chairman, Department of Greek and Roman Art, The Metropolitan Museum of Art, New York, in the collection of Molly and Walter

Bareiss. Bothmer's scholarship and unequalled knowledge of the Bareiss vases have substantially improved every aspect of this book. He read the manuscript and the galley proofs, patiently enlightened me on numerous facts and other matters, and made many corrections to the text. He also graciously allowed me to consult his photographic archive as well as his extensive correspondence with Mr. Bareiss, without which this fascicule could not have been written.

Bothmer attributed the majority of the vases, and though many had not been previously published, the attributions were recorded in his notes or in letters to Mr. Bareiss. In addition, some attributions were made independently by both J. D. Beazley and Bothmer, as the latter informed me.

It was Bothmer who organized the first comprehensive exhibition of the Bareiss Collection, *Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss*, held at The Metropolitan Museum of Art from June 13 to October 5, 1969. With Jacob Bean, Curator of the Department of Drawings, Bothmer wrote a checklist of the exhibition, which included one hundred twenty vases and thirty-five European drawings. In connection with the exhibition, Bothmer published the first article to survey the Bareiss vases, "Aspects of a Collection," in the *Bulletin of the Metropolitan Museum of Art*, vol. 27 (June 1969), pp. 424-436. In 1983, Bothmer's essay was revised and published, by permission, as "Walter Bareiss as a Collector" in *Greek Vases: Molly and Walter Bareiss Collection* (text by Jiří Frel and Marion True; exh. cat., The J. Paul Getty Museum, Malibu, 1983), pp. 1-4.

In addition to acknowledging my debt to Marion True, I wish to express my gratitude to the entire staff of the Department of Antiquities for their help in the preparation of this fascicule. I am especially thankful for the efforts of Karol B. Wight, Curatorial Assistant, who arranged for supplemental photography, painstakingly assembled the photographs for publication, and solved many problems.

As in the previous fascicule, the accomplished photographs are principally by Penelope B. Potter, former Associate Photographer, Department of Photographic Services, with additional photography undertaken by Louis Meluso and Ellen M. Rosenbery, Assistant Photographers. The profiles and drawings are the meticulous work of Martha Breen. In the Department of Publications, Andrea P. A. Belloli, former Editor-in-Chief, and Mary Holtman, Editorial Assistant, directed the editorial process, and Patrick Dooley, Designer, Karen Schmidt, Production Manager, and Elizabeth Burke Kahn, Production Coordinator, supervised the production of the fascicule. Victoria R. M. Scott edited the manuscript with great care and compiled the list of abbreviations.

For their special contributions to this book, I am grateful to Donna C. Kurtz, Archivist, The Beazley Archive, Oxford; Susan Lansing, Conservation Assistant,

Department of Antiquities Conservation, The J. Paul Getty Museum; and Claire L. Lyons, Photo Archivist, Photo Archive, The Getty Center for the History of Art and the Humanities. For her support, I am grateful to Joan R. Mertens, Curator, Department of Greek and Roman Art, The Metropolitan Museum of Art. I am especially obliged to the collector, Walter Bareiss, for his interest and assistance.

The staff of the Library and Photo Archive at The Getty Center for the History of Art and the Humanities facilitated my research in every way. Their expertise, unfailing cooperation, and goodwill have placed me deeply in their debt. Finally, I thank my wife Joan, to whom I owe much for her encouragement and criticism.

Andrew J. Clark

*Malibu, March 1989*

## ABBREVIATIONS

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>ActaAArtHist</i>	<i>Acta ad archaeologiam et artium historiam pertinentia</i>
<i>ABV</i>	J. D. Beazley, <i>Attic Black-figure Vase-painters</i> , Oxford, 1956
<i>Addenda</i> , 2nd edn.	<i>Beazley Addenda: Additional References to ABV, ARV<sup>2</sup>, and Paralipomena</i> , 2nd edn., comps. T. H. Carpenter with T. Mannack and M. Mendonça, Oxford, 1989
<i>AJA</i>	<i>The American Journal of Archaeology</i>
<i>AK</i>	<i>Antike Kunst</i>
<i>AK Beiheft 1</i>	<i>Antike Kunst. Erstes Beiheft 1963. Neue Ausgrabungen in Griechenland</i>
<i>AK Beiheft 7</i>	<i>Antike Kunst. Siebtes Beiheft 1970. Studien zur griechischen Vasenmalerei</i>
<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
<i>Ancient Greek and Related Pottery</i>	<i>Ancient Greek and Related Pottery: Proceedings of the International Vase Symposium in Amsterdam, 12–15 April, 1984</i> , ed. H. A. G. Brijder, Amsterdam, 1984
<i>ARV<sup>2</sup></i>	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> , 2nd edn., Oxford, 1963
<i>Aukt.</i>	<i>Auktion</i>
<i>BABesch</i>	<i>Bulletin van de Vereeniging tot Bevordering der Kennis van de Antieke Beschaving</i>
<i>BCH</i>	<i>Bulletin de correspondance hellénique</i>
<i>Beazley, Dev.</i>	J. D. Beazley, <i>The Development of Attic Black-figure</i> , Berkeley, 1951
<i>Beazley, Dev.</i> , rev. edn.	J. D. Beazley, <i>The Development of Attic Black-figure</i> , eds. D. von Bothmer and M. B. Moore, Berkeley, 1986
<i>BICS</i>	<i>Bulletin of the Institute of Classical Studies of the University of London</i>
<i>Bloesch, FAS</i>	H. Bloesch, <i>Formen attischer Schalen</i> , Berne, 1940
<i>BMMA</i>	<i>Bulletin of the Metropolitan Museum of Art</i>
<i>Boardman, ABFV</i>	J. Boardman, <i>Athenian Black Figure Vases</i> , New York, 1974
<i>Böhr, Schaukelmaler</i>	E. Böhr, <i>Der Schaukelmaler</i> , Mainz, 1982
<i>Bothmer, Amasis Painter</i>	D. von Bothmer, with an introduction by A. L. Boegehold, <i>The Amasis Painter and His World: Vase-painting in Sixth-Century B.C. Athens</i> , exh. cat., The J. Paul Getty Museum, Malibu, and The Metropolitan Museum of Art, New York, 1985
<i>Bothmer, Amazons</i>	D. von Bothmer, <i>Amazons in Greek Art</i> , Oxford, 1957
<i>Brijder, Siana Cups I</i>	H. A. G. Brijder, <i>Siana Cups I and Komast Cups</i> , Amsterdam, 1983

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- cat. catalogue, sale catalogue
- Cité des images* *La cité des images: Religion et société en Grèce antique*, eds. Institut d'archéologie et d'histoire ancienne, Lausanne, and Centre de recherches comparées sur les sociétés anciennes, Paris; Paris, 1984
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- CVA *Corpus Vasorum Antiquorum*
- Eisman, *Kyathos* M. Eisman, *Attic Kyathos Painters*, Ph.D. diss., University of Pennsylvania, 1971 (University Microfilms, Ann Arbor, no. 72-17, 345)
- Enthousiasmos* *Enthousiasmos: Essays on Greek and Related Pottery Presented to J. M. Hemelrijk*, eds. H. A. G. Brijder, A. A. Drukker, and C. W. Neeft, Amsterdam, 1986
- Festschrift Brommer* *Festschrift für Frank Brommer*, eds. U. Höckman and A. Krug, Mainz, 1977
- Festschrift Hausmann* *Praestant Interna: Festschrift für Ulrich Hausmann*, eds. B. von Freytag gen. Löringhoff, D. Mannsperger, and F. Prayon, Tübingen, 1982
- Festschrift von Lücken* *Festschrift Gottfried von Lücken (Wissenschaftliche Zeitschrift der Universität Rostock 17 [1968])*, Rostock, 1968
- Festschrift Schauenburg* *Studien zur Mythologie und Vasenmalerei: Festschrift für Konrad Schauenburg*, eds. E. Böhr and W. Martini, Mainz, 1986
- fr., fr. fragment, fragments
- GettyMusJ* *The J. Paul Getty Museum Journal*
- Greek Art and Iconography* *Ancient Greek Art and Iconography*, ed. W. G. Moon, Madison, 1983
- Greek Vases* (text by Frel and True) *Greek Vases: Molly and Walter Bareiss Collection*, text by J. Frel and M. True, exh. cat., The J. Paul Getty Museum, Malibu, 1983
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- Haspels, *ABL*  
*Hesp.*  
 inv.  
 Jackson, *East Greek Influence*  
 Jahn, *Beschreibung*
- JdI*  
*JHS*  
 Johnston, *Trademarks*  
 Jordan, *Eye-cups*
- Kanowski, *Containers*
- Kurtz, *AWL*  
*LIMC*  
 Mertens, *AWG*
- Mingazzini, *Collezione Castellani*  
*MMJ*  
 Mommsen, *Affecter*  
 Moon and Berge,  
*Midwestern Collections*  
 Moore, *Horses*
- Moore and Philippides,  
*Agora xxiii*
- Para*
- RA*  
*REA*  
 Richter and Milne,  
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*RM*
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*Hesperia*  
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 Tiverios, *Lydos*  
 Vacano, *Kopfbilder*  
  
*Weltkunst*  
 Wescoat, *Poets and Heroes*
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# Oinochoai

Plates 61, 1; and 64, 1-2

Accession number 86.AE.122

Bareiss Collection number 97 (purchased 1958)

**SHAPE AND ORNAMENT** Trefoil mouth, glazed on the inside of the neck to a depth of approximately 6.3 cm. Round handle, completely glazed, rising a little above the level of the lip. The panel is framed above by a band of unenclosed tongues, at the sides by a key pattern between two glaze lines on the inside and one on the outside, and below by a ground line in dilute glaze. Below the panel, one red line encircles the vase. One red line on the fillet between body and foot. Torus foot, glazed on the top and side, with a red line on the side; lower edge and underside of foot reserved. In the center of the underside, a large, deep circular depression (diameter 3.1 cm).

**SUBJECT** Peleus wrestling with Thetis. On the left, Peleus (most of his buttocks and right hip missing) is shown to right, his arms in a wrestling hold grasping Thetis' body and left arm. He wears a fillet and is clothed in a short chiton tied below his waist. Thetis, moving to right and looking over her right shoulder, shows little resistance: her right hand hangs limply and her left is raised as if in greeting. Thetis has a fillet in her hair and is clothed in a himation worn over a long chiton. In the field: vines and clusters of grapes.

Assigned to the Keyside Class by Bothmer, and attributed to an artist near the Leagros Group. About 520-510 B.C.

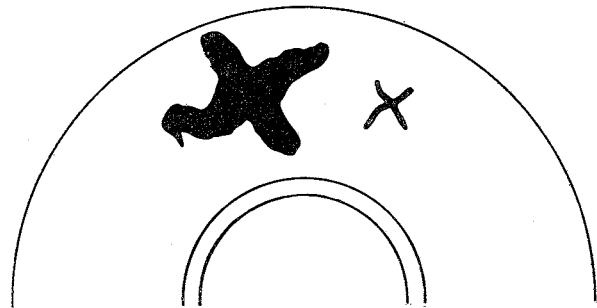
**DIMENSIONS AND CONDITION** Height to top of handle 23.6 cm; height to mouth 22.4 cm; dimensions of mouth 10.99 × 8.9 cm; smallest diameter of neck 6.51 cm; diameter of body 13.9-13.91 cm; diameter of foot 8.05-8.25 cm; height of edge of foot 0.81 cm; thickness of handle 1.46 cm. Height of figures 11.7 cm. Approximate capacity 1.35 l (4.92 kotylai or 0.41 chous) filled to glaze ring inside neck, 1.52 l (5.57 kotylai or 0.46 chous) filled to rim.

Broken and repaired, with few significant losses: a portion of Peleus' waist and buttocks, part of the left side-frame of the panel, and small areas of Thetis' chiton. The glaze has misfired to green and orange on the handle and the handle side. Some chips and abraded areas on the mouth and foot.

Figure 1

**ACCESSORY COLORS** *Red*: lines below the panel, and on the base-fillet and foot; fillets; dots on Peleus' short chiton, and circles of tiny dots enhancing the incised rosettes on Thetis' garments. *White*: female flesh; clusters of dots on Thetis' garments.

Dipinto (*chi*), red, and graffito (*chi*) on the underside of the foot at side A:



**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 73, no. 67; Wescoat, *Poets and Heroes*, pp. 18-19, cat. no. 1.

**COMPARANDA** This vase is one of six oinochoai assigned to the Keyside Class (*ABV*, pp. 425-427; *Para*, pp. 167, 182-183, 264) that have the unusual key pattern side-frames for which the class is named. The other five are: Würzburg 347 (*ABV*, p. 425, no. 1; *Para*, p. 183); Vienna 1105 (Haspels, *ABL*, p. 9; *ABV*, p. 426, no. 4; *Götter, Heroen, Menschen*, eds. K. Gschwantler and W. Oberleitner, exh. cat., Kunsthistorisches Museum, Vienna, 1974, cat. no. 212, pl. 35); Würzburg 345 (*ABV*, p. 426, no. 5); London B 515 (*ABV*, p. 426, no. 17); and a vase once in the London market, assigned to the class by Ede (*Cat. Charles Ede, Pottery from Athens 720-200 B.C.* [May 1977], no. 20). For its shape and drawing, as well as for the key ornament, 86.AE.122 may be put together with London B 515 and the oinochoe once in the London market. In particular, 86.AE.122 and London B 515 are so close in style that they might be by the same painter. Key pattern side-frames also occur on three fragmentary oinochoai that should be compared to the Keyside Class: Munich (damaged in the Second World War, its number lost and only parts of the panel preserved: maenad holding a kithara, mounted on a bull to right); Orvieto, Faina 169 (*JdI* 52 [1937], p. 80, n. 3; *RM* 53 [1938], p. 134, n. 10; Photo: Rome, Deutsches Archäologisches Institut, no. 35.848, right); and Louvre (no number: Dionysos with two women standing side by side, and preceded by Hermes).

The following oinochoai may be added to the Keyside Class: Barcelona 409, fr. (A. Garcia y Bellido, *Hispania Graeca* [Barcelona, 1948], p. 256, no. 70, pl. 83; G. Trias de Arribas, *Ceramicas griegas de la peninsula iberica* [Valencia, 1967–1968], p. 90, cat. no. 215, pl. 44, 3; *CVA*, pl. 14, 6); Munich 1786 (Jahn, *Beschreibung*, p. 356, no. 1277: Dionysos seated between two maenads); New York 09.221.45 (G. Richter, *Handbook of the Classical Collection* [New York, 1917], p. 75, fig. 45); and the oinochoe once in the London market (cited above). For further remarks on both the Keyside Class and the Class of Louvre F 348, see 86.AE.124 (pls. 61, 2; 64, 3–4) and 86.AE.130 (pls. 63, 1; 66, 1–2), below.

Apart from the Keyside Class, key pattern side-frames are only rarely encountered. Nine examples are known to me: olpe, 86.AE.130, attributed to the Leagros Group (see below, pls. 63, 1; 66, 1–2); fragment of a red-figured olpe, Milan A 8042, attributed to the Goluchow Painter by Bothmer (the archer Teucer shooting; his name inscribed); olpe, Louvre F 324 (Dubois-Maisonneuve, *Introduction à l'étude des vases antiques* [Paris, 1817], pl. 20; E. Visconti, *Opere varie italiane e francesi*, vol. 3 [Milan, 1830], p. 261, pl. 4; F. Inghirami, *Pitture di vasi etruschi*, 2nd edn. [Fiesole, 1852], pl. 44; *Objects d'art grec du Louvre*, exh. cat., text by J. Des Gagniers, Musée du Québec, 1967, p. 101, no. 29); oinochoe of shape 1, Leningrad 1452, attributed to the Taleides Painter (*ABV*, p. 176, 1; *Para*, pp. 73; 179, no. 2; 181; 317; K. Gorbunova, *Chernofigurnye atticheskie vazy v'Ermitazhe* [Leningrad, 1983], pp. 38–39, cat. no. 20, and color pl.); oinochoe of shape 2, Louvre F 341, linked to the Taleides Painter for its shape and drawing (*ABV*, p. 176; Bothmer, in *Festschrift Brommer*, p. 59, no. 140); oinochoe of shape 1, Warsaw 142452, recalls the Princeton Group (*ABV*, p. 301); amphora of type A, once Berlin inv. 3210, attributed to the Amasis Painter (*ibid.*, pp. 151, no. 21, and 687; *Para*, p. 63; Boardman, *ABFV*, fig. 87; Bothmer, *Amasis Painter*, pp. 49, fig. 45, and 123, fig. 74); amphora of type B, once in the Lucerne market (*Ars Antiqua*, 1968; A–B: Dionysos between satyrs); and amphora of type B, once in the Swiss market, attributed to the Group of Toronto 305 by Bothmer (A: Dionysos and Ariadne between columns surmounted by cocks. B: youth, warrior arming, and dog; between columns surmounted by cocks).

Although the subject of 86.AE.122 is not known elsewhere in the Keyside Class, our vase should be compared for both its theme and drawing to Louvre F 348 (*ABV*, p. 428, no. 1; Johnston, *Trademarks*, p. 89, no. 21 [type 1B]), one of a pair of oinochoai that comprise the Class of Louvre F 348, which so closely approaches the Keyside Class that both classes might well stem from the same workshop. On representations of Peleus wrestling with

Thetis, see: K. Schneider, *Thetis im Verwandlungskampf mit Peleus in der griechischen Vasenmalerei* (Breslau, 1941), passim; A. Leskey, *Studi italiani di filologia classica* 27–28 (1956), pp. 216–226; Brommer, *Vasenlisten*<sup>3</sup>, pp. 321–329; X. Krieger, *Der Kampf zwischen Peleus und Thetis in der griechischen Vasenmalerei* (Münster, 1973), esp. pp. 38–43, 55–60; Schefold, *GH*, pp. 189–191; C. Sourvinou-Inwood, *JHS* 107 (1987), esp. pp. 134–135, 138–139.

For the dipinto and graffito on 86.AE.122, compare Johnston, *Trademarks*, pp. 120–121 (type 8D, i and ii).

Plates 61, 2; and 64, 3–4

Figure 2

Accession number 86.AE.124

Bareiss Collection number 96 (purchased 1958)

**SHAPE AND ORNAMENT** Trefoil mouth, somewhat flattened on the topside, with a red line on the edge. Round handle, fully glazed, rising above the level of the lip. Slight ridge at the join of neck and shoulder, accentuated by a red line. The panel is framed above by a band of unenclosed tongues, and at the sides by a net pattern bordered by two glaze lines on the inside and one on the outside. The lower frame of the panel is formed by a pair of red lines that encircle the entire vase. Torus foot, glazed on the topside, with a red line on the edge; outer edge and underside of the foot reserved. In the center of the underside, a large, moderately deep (0.5 cm) circular depression (diameter 2.2 cm).

**SUBJECT** Woman (presumably a maenad) riding a bull to right, looking around. She has a red fillet in her hair and wears a himation over her long chiton. Her right arm is held chest-high, and her left hand is raised. Two incisions on the woman's neck may represent a necklace. The bull has a red collar around his neck. In the field: vines with grape clusters (in silhouette), perhaps intended by the artist to be thought of as held in the clenched fist of the maenad.

Attributed to the Painter of Oxford 225 by J. D. Beazley; related in shape to the Keyside Class. About 510–500 B.C.

**DIMENSIONS AND CONDITION** Height to top of handle 21.92 cm; height to mouth 20.7–20.94 cm; dimensions of mouth 10.22 × 7.13 cm; minimum diameter of neck 5.83 cm; diameter of body 13.08–13.15 cm; diameter of foot 7.53–7.6 cm; width of resting surface 2.65 cm; width of handle 1.51 cm. Maximum height of panel 11.7–11.9 cm; maximum height of figures 11.2 cm. Approximate capacity 1.05 l (3.83 kotylai or 0.31 chous) filled to join of neck and shoulder, 1.2 l (4.37 kotylai or 0.36 chous) filled to rim.

Some chips on the edge of the mouth. Surface of the glaze cracked and pitted in most areas, with a deep spall to the right of the panel. Glaze misfired, turned orange, in many places, especially on the neck and the handle side. Accessory colors well preserved.

**ACCESSORY COLORS** *Red*: lines on the edge of the mouth, join of neck and shoulder, below the panel, and on the foot; woman's fillet, and dots on her himation; bull's collar. *White*: female flesh; dots around the neckpiece of the woman's chiton, and clusters of three and four dots on her himation.

**BIBLIOGRAPHY** *Para*, p. 189; *Greek Vases* (text by Frel and True), p. 73, no. 69.

**COMPARANDA** The proportions of 86.AE.124 link it to the Keyside Class (*ABV*, pp. 425–427; *Para*, pp. 167, 182–183, 264). Our vase should be compared, for example, to another oinochoe, 86.AE.122 (see pls. 61, 1; 64, 1–2, above), assigned to the class itself, though 86.AE.124 not only lacks one of the distinctive elements of the Keyside Class, namely, a fillet between body and foot, but is also slightly shorter and slenderer than usual for oinochoai of this class. Even more characteristic of the class is a deep circular depression on the underside of the torus foot, and although 86.AE.124 has a similar depression, it is not so pronounced as on 86.AE.122, for example, or on the oinochoai at the core of the Keyside Class. (Compare: Würzburg 347; Leyden PC 62; Vienna 1105; Würzburg 345; New York, Cooper-Hewitt Museum 1915.11.28; London B 507 and B 508; New York, private [ex-coll. Throne-Holst, formerly lent to Stockholm, Medelhavsmuseet]; and Brussels R 295: *ABV*, pp. 425–426, nos. 1, 3–6, 9–10; *Para*, p. 184, nos. 22 *bis*, 27 *bis*. Add to the citations given by J. D. Beazley: Leyden PC 62: *CVA*, pls. 78, 1 and 3, and 79, 3; Vienna 1105: Haspels, *ABL*, p. 9; *Götter, Heroen, Menschen*, eds. K. Gschwantler and W. Oberleitner, exh. cat., Kunsthistorisches Museum, Vienna, 1974, cat. no. 212, pl. 35; New York, private: *Cat. Christie, June 8, 1988*, no. 34.) Our oinochoe may be best put together with three oinochoai whose proportions are similar to the Keyside Class: Boulogne 42, attributed to an artist near the Painter of Oxford 225, perhaps by the painter himself (J. Dubois, *Catalogue des vases grecs formant la collection de Mr. C. L. F. Panckoucke* [Paris, about 1840], no. 42 [not illustrated]: two maenads dancing); Erlangen M. 456, on loan from Munich, attributed to an artist near the Leagros Group (Jahn, *Beschreibung*, p. 191, no. 580: Dionysos reclining); and Leyden PC 41 (*CVA*, pls. 72, 5–6, and 73, 1–2; K. Schauenburg, *JdI* 94 [1979], p. 56, fig. 8).

The following oinochoai, though not directly linked to

86.AE.124, may also be compared to the Keyside Class in shape, and should be added to the lists given by J. D. Beazley in *ABV*, pp. 425–427: Brescia MR 488 (Dionysos reclining, attended by maenads), attributed by Bothmer to the Leagros Group (or to an artist near the group); Leyden PC 41 (*CVA*, pls. 72, nos. 5–6, and 73, nos. 1–2; K. Schauenburg, *JdI* 94 [1979], p. 56, fig. 8); Munich 1785 (Jahn, *Beschreibung*, p. 111, no. 353: Athena mounting quadriga, with Dionysos alongside); Munich 1790 (K. Schefold, *JdI* 52 [1937], p. 70); Paris, Louvre F 350 (maenad mounted on a goat); and Philadelphia 5692 (man reclining between two women), which in drawing recalls the Class of Athens 581.

On the Painter of Oxford 225, see: *ABV*, pp. 429, nos. 5–7; 437, no. 104; 442, A, no. 5; *Para*, p. 189. As J. D. Beazley pointed out (*Para*, p. 189), 86.AE.124 is a replica of Vatican G. 47 (*ABV*, pp. 429, no. 5; 437, no. 1), except that the head of the maenad on our vase is turned to left. The oinochoe in the Vatican is the name-vase of the Class of Vatican G. 47 (*ibid.*, pp. 429–431, 697; *Para*, pp. 184–186, 191–192, 296, 318), a principal class of oinochoai of shape 2. To this class Oxford 1879.149 (227) may be added, an unpublished vase whose subject (maenad mounted on bull, to right; the maenad's head turned to left) closely resembles both 86.AE.124 and Vatican G. 47, though it does not seem to be by the same hand. To the vases attributed to the Painter of Oxford 225, two oinochoai of shape 1 should be added: Basel Z 361, assigned to the Altenburg Class (*Para*, p. 182, no. 4 *bis*; *CVA*, pl. 53, 2, 5, and 8), and Boulogne 42 (cited above), near the painter in drawing. In addition, an oinochoe once in the Luzarche Collection in Tours (*ABV*, pp. 431, no. 11; 437), whose subject recalls 86.AE.124 (maenad with kithara mounted on a goat), was compared by J. D. Beazley with oinochoai attributed to the Painter of Oxford 225. He also likened an unpublished fragment of an oinochoe in Oxford (1953.19: *ibid.*, p. 697) to the vase once in Tours. Furthermore, 86.AE.124 should also be compared for its subject to London 1911.–12.1 (*ibid.*, p. 428, no. 2; Johnston, *Trademarks*, p. 89, no. 20 [type 1B]), an oinochoe of shape 1 assigned to the Class of Louvre F 348.

On the Dionysiac theme of 86.AE.124, as well as the representations of bulls in sacral scenes, see: W. Technau, *JdI* 52 (1937), pp. 76–103; K. Schauenburg, *Gymnasium* 65 (1958), p. 465; *idem*, *Antike und Abendland* 10 (1961), pp. 88–90; G. Bakalakis, *AK* 12 (1969), pp. 56–60; J. Hemelrijk, *BABesch* 49 (1974), pp. 140–150; M. Villanueva-Puig, *RA* 1983, pp. 247–252. On both the Keyside Class and the Class of Louvre F 348, see also 86.AE.122 (pls. 61, 1; 64, 1–2, above) and 86.AE.130 (pls. 63, 1; 66, 1–2, below).

Plates 62, 1; and 65, 1-3

Figure 3

Accession number 86.AE.121

Bareiss Collection number 98 (purchased 1960)

**SHAPE AND ORNAMENT** Trefoil mouth, flattened on the topside, with a red line on the edge of the front spout. Ridged handle, partially glazed on the inside, rising above the level of the lip. The lateral extensions of the upper handle attachment terminate in rotellae decorated with added red. On the neck, above the panel, a collar bordered above and below by ridges is ornamented with hanging rays. The upper edge of the panel is accentuated by a red line on the ridge at the join of neck and shoulder. At the top of the panel is a band of unenclosed tongues, and at the sides are one glaze line on the left and two on the right side. A pair of red lines encircles the vase at the level of the lower edge of the panel. Torus foot, glazed on the top and side; lower edge and underside of foot reserved. In the center of the underside, a broad, shallow circular depression (diameter 2.5 cm).

**SUBJECT** Ajax and Cassandra. On the left, Ajax attacks, running to right. He is equipped with a low-crested Corinthian helmet, round shield shown in three-quarter view (blazon: two half-circles with concentric arcs, and between them, a horizontal red line), cuirass worn over a short chiton, scabbard, and greaves. Ajax threatens Cassandra with a spear held in his raised right hand. Cassandra, who is depicted as a very small figure wearing a peplos, flees toward a statue of Athena, the Palladion, which faces left. Athena is clad in her aegis worn over a long chiton, and she is armed with a high-crested Attic helmet with rounded cheekpieces and a fillet, a spear carried in her raised right hand, and a round shield (no blazon) whose lower edge overlaps Cassandra's head. What is novel in this picture, as Bothmer has observed, is the almost lifelike movement of the statue, with her right heel raised. Behind Athena, a warrior advances to left. He is equipped with a high-crested Corinthian helmet, spear, round shield (blazon: ivy wreath), scabbard suspended from a baldric, cuirass worn over a short chiton, and greaves.

Assigned to the Guide-line Class; first compared to the Guide-line Class, for the rays on the collar, by J. D. Beazley (*Para*, p. 186). About 520-510 B.C.

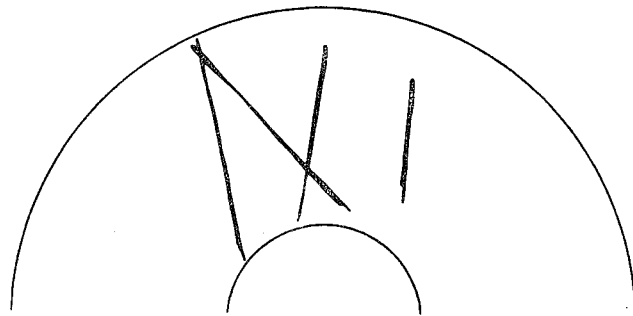
**DIMENSIONS AND CONDITION** Height to top of handle 21.4 cm; height to mouth 17.24 cm; dimensions of mouth 8.33 × 8.91 cm; smallest diameter of neck 6.26 cm; diameter of body 12.45-12.48 cm; diameter of foot 8.09-8.14 cm; height of edge of foot 0.64 cm; width of handle 2.59 cm. Maximum height of figures 8.7 cm (Athena). Radius of Athena's shield 2.05 cm. Approximate capacity 0.97 l (3.5 kotylai or 0.29 chous) filled to

join of neck and shoulder, 1.05 l (3.8 kotylai or 0.32 chous) filled to rim.

Intact. On the handle side the glaze is gray, and it is also abraded in many places on this side as well as on the handle, mouth, and foot. The added red is well preserved, but the added white is now gone except for dull traces.

**ACCESSORY COLORS** *Red*: lines on the mouth, ridge at join of neck and shoulder, and line encircling the vase at the level of the lower edge of the panel; ends of rotellae; spot at the apex of Ajax's helmet crest (the rest of the helmet crest is white), horizontal line on his shield, stripes on his short chiton, and his greaves; tiny dots on Cassandra's peplos; Athena's helmet crest, stripe and lower border of her chiton, and rim of her shield; helmet crest of the warrior on the right, dots on his short chiton, rim of his shield, and one greave. *White*: female flesh; shield blazons of the warriors; Ajax's helmet crest; rosettes and dots on Athena's chiton; baldric of the warrior on the right.

Graffito on the underside of the foot at side A/B:



**BIBLIOGRAPHY** *Para*, p. 186; Brommer, *Vasenlisten*<sup>3</sup>, p. 383, no. 22; *Greek Vases* (text by Frel and True), p. 73, no. 66; Wescoat, *Poets and Heroes*, pp. 62-63, cat. no. 16; *Addenda*, 2nd edn., p. 110.

**COMPARANDA** The nucleus of the Guide-line Class (*ABV*, p. 432; *Para*, pp. 184-186) consists of 86.AE.121 and three other oinochoai: London B 523; once London market, Sotheby; and London, N. Hamilton-Smith Collection (*ABV*, p. 432, no. 4; *Para*, p. 185, nos. 23 *quater* and 23<sup>5</sup>). Our vase and the vase in the Hamilton-Smith Collection are by the same painter, and the vase once in the London market is near them in drawing. Munich 1772 (*Para*, pp. 182, 185) may be compared to these four, though the present fragmentary condition of this vase (much damaged in the Second World War; only the mouth, neck, and a bit of the shoulder preserved) makes it impossible to decide whether it ought to belong to the Class of Vatican G. 47 (*ABV*, pp. 429-431, 697; *Para*, pp. 184-186, 296, 318) rather than the Guide-line Class. When it was still intact, the underside of the foot of

Munich 1772 bore the same graffito, N1, found on both 86.AE.121 and London B 523 (see Johnston, *Trademarks*, p. 101, nos. 10 and 18 [type 15B]).

Also, 86.AE.121 is linked to Munich 1722 and the Hamilton-Smith oinochoe by the unusual bands of hanging rays on the collars of the three vases. Only two other oinochoai with this collar pattern are known to this author; both have been assigned to classes near to the Guide-line Class: Athens 571 (*Para*, pp. 182, 186), an oinochoe of shape 2 attributed by this author to an artist near the Painter of Faina 75, and assigned to the Class of Vatican G. 47; and an oinochoe now in the collection of Leon Levy in New York, approaching the Altenburg Class in shape (*ibid.*, p. 182; *Cat. Sotheby Parke-Bernet, February 17, 1978*, no. 80). Hanging rays are rare, yet the pattern occasionally occurs on other shapes, such as amphorae, psykters, lebetes gamikoi, and stands (compare Malibu 71.AE.197, an unattributed amphora of type B with hanging rays surmounting both panels [*Treasures of the Ancients: A Selection of Greek Vases from The J. Paul Getty Museum*, exh. cat., University of California, Riverside, 1978, cover and p. 9, no. 5]; for further examples, see Moore and Philippides, *Agora XXIII*, pp. 22, n. 12; 28, n. 5; 29, n. 11; 30–31; 369; cat. nos. 118, 132[?], 516, 530, 544, 553–555, 559–560, 568–569, 571, 573, 577, 587).

There are other oinochoai with oddly decorated collars assigned or related to the Guide-line Class: London B 521 (*ABV*, p. 432, no. 1; *Para*, p. 184) and Munich 1775 (*ABV*, p. 431, no. 1; *Para*, p. 186; K. Schauenburg, *Gymnasium* 67 [1960], p. 180, no. 43), both with checkered collars; and a vase on loan to the Metropolitan Museum of Art, New York, since 1966 (L.66.106; this seems to be the vase identified by J. D. Beazley as once in the Italian market in *Para*, p. 185, no. 13 *bis*), collar decorated by a reserved ribbon with dot-rosettes.

On the subject of 86.AE.121, see especially: J. Davreaux, *La légende de la prophétesse Cassandre d'après les textes et les monuments* (Liège, 1942), pp. 139–151, 156–157, pls. 19–25, figs. 36–44, and pl. 32, fig. 58, on black-figure representations; P. Arias, *Rivista dell'Istituto Nazionale d'Archaeologia e Storia dell'Arte*, n.s. 4 (1955), pp. 100–103, 109–116; Brommer, *Vasenlisten*<sup>3</sup>, pp. 382–386; Schefold, *GH*, p. 258; O. Touchefeu, “Aias II,” in *LIMC* vol. 1, pt. 1, esp. pp. 339–346, 350–351; P. Demargne, “Athena,” in *LIMC* vol. 2, pt. 1, pp. 966–968, 1020; S. Matheson, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 101–114 (esp. pp. 103–107); J. Chamay and D. von Bothmer, *AK* 30 (1987), pp. 58–68 (esp. pp. 58–61). On 86.AE.121, the warrior on the right, who advances to left behind Athena, may be either a Greek supporting

Ajax's attack or a Trojan arriving to defend Cassandra. This unidentified hoplite recalls a warrior behind Athena on Berlin (East) 1698, an amphora of type B attributed to Group E (*ABV*, pp. 136, no. 54, and 674; Boardman, *ABFV*, fig. 93; Schefold, *GH*, p. 258, fig. 345; O. Touchefeu, “Aias II,” in *LIMC* vol. 1, pt. 1, p. 340, no. 18, and pl. 254; S. Matheson, in *Greek Vases in the Getty 2* [OPA 3 (1985)], p. 104, fig. 2), who is the Trojan Skamandrophilos (his name inscribed). He has already lost his spear and shield in battle, however, and instead of moving toward Cassandra, he flees to right and only glances in her direction.

On the graffito of our vase, see Johnston, *Trademarks*, p. 101 (type 15B, i).

#### Plate 64, 5

Accession number 86.AE.123

Bareiss Collection number 100 (purchased 1960)

SHAPE AND ORNAMENT Three joined fragments preserve part of the shoulder and body of an oinochoe of shape 2. Nothing of the ornament is preserved save for a bit of the right side-frame: a tiny section of a vertical glaze line, next to the warrior's helmet crest at the right edge of the fragment.

SUBJECT Quadriga wheeling around to the right, with a warrior fleeing. In the upper left corner of the fragment, only the eye of a helmeted warrior riding in the chariot is preserved. Apart from the horses, little remains of the chariot: part of the chariot box is visible behind the legs of the right-hand trace horse (on the left side of the fragment), and portions of the axle and one wheel are preserved behind the legs of the left-hand pole horse and the left-hand trace horse. All four horses are outfitted with breastbands embellished with pendant ornaments, and the right-hand trace horse has an additional decorated strap below the breastband. To the right of the chariot, a warrior runs to right and looks back (the top of his helmet crest, his left arm, and lower body missing). As preserved, he is armed with a high-crested Corinthian helmet, cuirass, and two baldrics crossing over his chest. What must be his scabbard is visible below the forelegs of the left-hand trace horse.

Assigned to the Class of Vatican G. 47 by Bothmer. About 520–510 B.C.

DIMENSIONS AND CONDITION Maximum dimensions 7.98 × 9.45 cm; thickness of fragment at lower edge 0.22 cm.

The glaze is slightly grayish in most areas. Only traces

of the added colors are preserved. The vase was dented (before firing) and then partially cracked (during firing), as seen on the shoulder, chest, and elbow of the right-hand trace horse.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 73, no. 68.

**COMPARANDA** On the subject of wheeling chariots in general, see: Moore, *Horses*, pp. 416–420; *CVA New York* 4, p. 34. The theme is popular on oinochoai assigned to the Class of Vatican G. 47 (*ABV*, pp. 429–431, 697; *Para*, pp. 184–186, 191–192, 296, 318) and their sister shape, oinochoai of shape 1 assigned to the Altenburg Class (*ABV*, pp. 422–423; *Para*, pp. 181–182). As in 86.AE.123, a war chariot is often shown in pursuit of a warrior, with a second warrior behind the chariot. Sometimes the charioteer and the passenger are divine: Athena and Herakles, for instance. Amazons frequently drive or flee a chariot wheeling around, and for this composition compare, for example, 86.AE.118.1–4, a fragmentary shoulder-hydria (*CVA Malibu* 1, pls. 58; 60, 2–3, with references). For the subject of 86.AE.123 and related compositions, compare these selected oinochoai assigned to the Class of Vatican G. 47: Leyden PC 56 (*ABV*, p. 430, no. 15; *Para*, p. 184; *CVA*, pl. 73, 3–6); Munich 1762 A (damaged in the Second World War; Jahn, *Beschreibung*, p. 52, no. 162); Reading 49.viii.8 (*ABV*, p. 430, no. 14); once in the Basel market (Bothmer, *Amazons*, p. 109, no. 194; *Para*, p. 185, no. 13 *ter*). Also compare the following: recalls the Class of Vatican G. 47: Copenhagen, Thorvaldsen H 557 (*ABV*, p. 442, C, no. 2; *Para*, p. 191); assigned to the Altenburg Class: London B 499 (*ABV*, p. 422, no. 8), Naples Stg. 136 (*ibid.*, no. 5), Tarquinia 590 (L. Campus, *Ceramica attica a figure nere*, pp. 38–39, no. 21, pls. 31 and 32b), Vienna IV 727 (related to the class: chariot wheeling around); assigned to the Guide-line Class: New York L.66.106 (cited above).

## Plate 64, 7

Accession number 86.AE.126.1–2  
Bareiss Collection number 397 (purchased 1958)

**SHAPE AND ORNAMENT** The two fragments preserve portions of the decorated collar and shoulder of an oinochoe of shape 1 or 2: fragment 86.AE.126.2 comes from the central area of the collar and shoulder, and 86.AE.126.1 preserves the right side-frame of the decorated area of the collar as well as a tiny bit of the right side-frame of the panel. Fragment 86.AE.126.1 gives a small section of the red ridge above the decorated area of the collar, and both fragments preserve the red ridge at the juncture of collar and shoulder. A triple-net pattern ornaments the collar, and tongues decorate the shoulder. On the shoulder of fragment 86.AE.126.1, the first two vertical glaze lines next to the right edge are shorter than the tongues, and must be the upper end of two framing lines on the right edge of the panel.

**SUBJECT** Nothing remains of the picture save for two glaze lines intruding into the tongue pattern on 86.AE.126.1. A diagonal glaze line cutting across two tongues and the inner framing line on the right edge of the panel could be the tip of a spear held by a warrior. Just to the left of this diagonal line, a short glaze line contiguous with the lower end of the fourth tongue from the left (as preserved) must also belong to some element of the figured decoration.

About 520–510 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.126.1: 3.1 × 3.2 cm, thickness at collar about 0.36 cm; 86.AE.126.2: 3.8 × 5.15 cm, thickness at collar approximately 0.4 cm.

Glaze and accessory color well preserved.

**ACCESSORY COLOR** *Red*: ridges above and below decorated collar.

**BIBLIOGRAPHY** Not previously published.

## OLPAI

Plates 62, 2; and 65, 4–6

Accession number 86.AE.128  
Bareiss Collection number 233 (purchased 1958)

**SHAPE AND ORNAMENT** Torus mouth, with one red line on the inner edge; neck glazed to a depth of 5.3 cm. Low handle, slightly ridged; not glazed on the upper

Figure 7

inner surface. At the top of the panel, one glaze line, then a double-net pattern, two glaze lines, a zone of ivy leaves (two rows of leaves separated by a glaze line), and two glaze lines. On the sides of the panel are ivy leaves, bordered by two pairs of glaze lines. One glaze line for the ground line of the figures. At the lower limit of the panel, one red line encircles the body. Echinoid foot with

reserved edge and underside; broad resting surface (2.4 cm), and a circular depression in the middle.

**SUBJECT** Aeneas rescuing his father Anchises. In the center, Aeneas moves to right (his buttocks missing and restored) and carries his elderly father Anchises on his right shoulder. Anchises is a diminutive figure wearing a long striped himation. Aeneas is fully armed (high-crested Corinthian helmet, Boeotian shield, cuirass, and greaves), holds two spears (missing save for where they overlap the shield and extend toward the woman) in his left hand, and wears a short chiton. Behind Aeneas, a young Trojan archer (his arms and lower torso missing and restored) walks to left and looks to right. The archer wears a Scythian cap (with the long back flap tied on the top of his head) and a short, sleeveless garment. He carries a bow (missing save for the tip that overlaps his quiver; the bow wrongly restored as a spear) in his left hand, and his spotted quiver is suspended from two baldrics. In front of Aeneas, a woman, probably Aeneas' wife Kreusa (or, alternatively, his mother Aphrodite), walks to right and looks back. She wears a long chiton, draws her himation over her head, and crosses her hands over her waist. To her right, an old man clad in a chiton and himation stands to left and holds a spear.

About 520–510 B.C.

**DIMENSIONS AND CONDITION** Height to top of handle 21.41 cm; height to top of lip 21.22–21.3 cm; height of lip 0.97 cm; height of foot 0.72 cm; diameter of mouth 8.91 cm; smallest diameter of neck 7.26 cm; diameter of body 12.83 cm; diameter of foot 8.11–8.14 cm; width of resting surface 2.4 cm; width of handle 2.48 cm. Height of panel 13.0 cm; height of figures 9.6 cm (crown of woman's head). Approximate capacity 1.25 l (4.57 kotylai or 0.37 chous) filled to glaze ring, 1.41 l (5.15 kotylai or 0.43 chous) filled to rim.

Broken and repaired, with parts of the figures missing: the lower torso of the archer, part of his arms, and the adjacent reserved and decorated areas, including the buttocks of Aeneas. The bow held by the archer has been wrongly restored as a spear. Small chips and flakes of glaze missing all over and restored; handle reattached. The glaze is well preserved, but thinly applied above and below the panel. Applied red restored in many places.

**ACCESSORY COLORS** *Red*: one line on the inner edge of mouth, one line around body under panel; on the archer: peak and lappets of Scythian cap, dots on the garment and quiver; edges of folds on the chiton of Anchises; Aeneas' helmet and helmet crest, rim of his shield; pectoral curl on his cuirass; his short chiton, right greave; edges of folds and dots on the himatia of the woman and the old man. *White*: archer's baldrics; hair of Anchises,

dot-rosettes on his garment, and dots on its lower edge; female flesh, dot-rosettes on the woman's garments, and dots on the lower border of her chiton.

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 25 (loan no. L.69.11.14); K. Schauenburg, *Gymnasium* 76 (1969), p. 42, n. 1, and pl. 1; Brommer, *Vasenlisten*<sup>3</sup>, p. 388, no. 56; S. Woodford and M. Loudon, *AJA* 84 (1980), p. 39 (Group IV, no. 13); *Greek Vases* (text by Frel and True), p. 72, no. 64; F. Canciani, "Aineias," in *LIMC* vol. 1, pt. 1, p. 387, no. 40, and vol. 1, pt. 2, pl. 301; Moore and Philippides, *Agora* XXIII, p. 190, under cat. no. 684; Wescoat, *Poets and Heroes*, pp. 66–67, cat. no. 19.

**COMPARANDA** This vase belongs with about thirty olpai with glazed mouths whose pictures are surmounted by a band of ivy leaves. These vases constitute a diverse category in which two kinds of floral patterns are distinguishable: plain ivy leaves, and ivy with dots (berries) between the leaves (for this pattern, see 86.AE.130 [pls. 63, 1; 66, 1–2, below]). Our olpe has plain ivy, and should be put together with two olpai of the same type to form a small class of similarly proportioned vases with flattish handles, thick necks, and echinoid feet, namely, Altenburg 210 (*CVA*, pl. 35, 1–3) and Budapest 51.16 (figt). To these must be added a fragment from the Athenian Agora which gives part of the upper left corner of the panel from an olpe that, when complete, might have been a replica of 86.AE.128, probably by the same hand and presumably identical in shape and ornament (P 26540: Moore and Philippides, *Agora* XXIII, pp. 41, and 189–190, cat. no. 684; pl. 66).

On the left, Agora P 26540 preserves most of the upper torso of the archer, and in front of him, portions of Anchises. As on 86.AE.128, there are ivy leaves above the figures and in the side-frame. On the whole, patterned side-frames are unusual on olpai, but common on oinochoai of other shapes. The net pattern above the ivy on 86.AE.128 is not preserved on Agora P 26540. In drawing, both olpai are very near in style to Altenburg 203 (E. Bielefeld, *Zur griechischen Vasenmalerei des 6. bis 4. Jahrhunderts vor Christus* [Halle, 1952], pl. 7; *CVA*, pls. 20, 7, and 33–34; Brommer, *Vasenlisten*<sup>3</sup>, p. 375, no. 26; Kossatz-Deissmann, "Achilleus," in *LIMC* vol. 1, pt. 1, pp. 187–188, no. 867). Although two ornament bands are normal above pictures on olpai with decorated mouths, they are rare on olpai with glazed mouths, such as 86.AE.128. Other examples are: Villa Giulia M. 548 (Mingazzini, *Collezione Castellani*, pl. 85, 2), which has a rightward key pattern and ivy leaves, and an olpe once in the Paris market (in a narrow panel: Peleus treed by a boar and a lion), which has a triple-net pattern and upright lotus buds above the picture, as well as side-frames of ivy.



Some selected examples of other olpai decorated with plain ivy leaves are: Leyden PC 54 (*CVA*, pl. 82, 1–3, with earlier bibliography; O. Touchefeu, “Aias II,” in *LIMC* vol. 1, pt. 1, p. 340, no. 37 [wrongly assigned to the Dot-ivy Class], and vol. 1, pt. 2, pl. 257); Malibu 76.AE.93, attributed to the Leagros Group (komasts); Munich 1750 (Jahn, *Beschreibung*, p. 131, no. 395: introduction of Herakles into Olympus), damaged in the Second World War, with only fragments of the picture preserved; Munich 1751 (T. Lau, H. Brunn, and P. Krell, *Die griechischen Vasen* [Leipzig, 1877], pl. 15, 4); Munich 1752, by an artist close to the Painter of Rhodes 13472 (Jahn, *Beschreibung*, p. 143, no. 414: Dionysos reclining and a woman walking away, looking around), damaged in the Second World War, with most of the panel preserved; Paris, Cabinet des Médailles 263 (*CVA*, pls. 62, 9–10, and 63, 6; Bothmer, *Amazons*, p. 70, no. 9); Rome, Villa Giulia M. 547 (Mingazzini, *Collezione Castellani*, pl. 83, 1); and Syracuse 30428 (Theseus and the Minotaur).

On the subject of Aeneas rescuing Anchises, see: Schauberg, *Gymnasium* 67 (1960), pp. 176–191; idem, *RM* 71 (1964), p. 62, n. 15; idem, *Gymnasium* 76 (1969), pp. 42–43, 48–53; Brommer, *Vasenlisten*<sup>3</sup>, pp. 386–389; Woodford and Loudon, *AJA* 84 (1980), pp. 25–40; Canciani, “Aineias,” in *LIMC* vol. 1, pt. 1, esp. pp. 386–388, 395. For the archer, compare M. Jongkees-Vos, *Scythian Archers in Attic Vase-Painting* (Groningen, 1963), esp. pp. 35–36, and see further on Scythians: G. Pinney, in *Greek Art and Iconography*, pp. 127–146. Compare also Aeneas rescuing Anchises on another Attic black-figured vase in the Bareiss Collection, a neck-amphora attributed to the Leagros Group (86.AE.82, side A: *CVA Malibu* 1, pl. 41), on which the woman present is Aphrodite (as identified by inscription) rather than Kreusa.

Plates 63, 1; and 66, 1–2

Figure 8

Accession number 86.AE.130

Bareiss Collection number 319 (purchased 1958)

**SHAPE AND ORNAMENT** Mouth and upper portion of the handle missing. The inside of the neck is glazed to the level of the ivy pattern at the top of the panel. Flattish handle, completely glazed save for a small area on the inside adjacent to the junction with the body. At the top of the panel, two rows of ivy with dots between the leaves, the rows separated by a conventional branch (a wavy glaze line drawn over a dilute glaze line) and framed by one glaze line above and two below. In the side-frames of the panel, a key pattern bordered by two glaze lines on the outside and one on the inside. The

figures stand on a red line that encircles the vase. Torus foot, glazed on the top and side, with a red line on the edge; the lower edge and underside of foot reserved. In the center of the underside, a deep circular depression (diameter 2.4–2.5 cm).

**SUBJECT** Two Amazon archers setting out, accompanied by a dog. The Amazons walk to right and seem engaged in conversation. The one on the left (missing most of her upper body and head, as well as her left foot) gestures with her left hand and is accompanied by a dog with a red collar that walks to left (the dog’s forelegs and the tip of its muzzle missing). On the right, the other Amazon (her legs, the left side of her torso, and part of her head missing) looks back at her companion. The Amazon archers are both clothed and equipped alike: bonnet of Oriental or Phrygian type; necklace (indicated by an incision); short belted chiton (pleated below the waist) worn over a close-fitting, long-sleeved and trousered combination; two spears; quiver with large cover flap, and sheathed sword (only scabbard visible), each suspended from a baldric. In addition, the Amazon on the right has a decorated strap that goes over her left shoulder. In the field: meaningless inscriptions.

Attributed to the Leagros Group by Bothmer. About 520–510 B.C.

**DIMENSIONS AND CONDITION** Height as preserved (to top of handle) 23.18 cm; smallest diameter of neck 7.11 cm; diameter of body (as restored) 13.0–13.27 cm; diameter of foot 8.94–9.01 cm; height of edge of foot 0.64 cm; thickness of handle 2.7 cm. Height of figures 12.9 cm. Approximate capacity 1.3 l (4.7 kotylai or 0.4 chous) filled to glaze ring inside neck.

Broken and repaired, with the mouth, the upper portion of the handle, part of the neck, and large areas of the body missing. Substantial portions of the figures and the patterned side-frames are missing, as listed above. The glaze has chipped and flaked in many places, especially on the handle, handle side, and foot, and has misfired orange in the center of the panel, as well as in some areas of the handle side. The added red and white are generally well preserved. The foot was broken and repaired in antiquity below the right side of the panel. Two pairs of drill holes with remains of bronze wires are preserved.

**ACCESSORY COLORS** *Red*: ground line encircling the vase; dots on the pleated sections of the short chitons; dog’s collar. *White*: female flesh; dots on the edge of the quiver carried by the Amazon on the left; baldrics of the Amazon on the right, dots on the upper edge of her girdle as well as dots on the shoulder strap, and the chape of her scabbard.

BIBLIOGRAPHY Not previously published.

COMPARANDA This vase belongs to a group of six olpai, each decorated above the picture with a band of two rows of ivy leaves, and also closely connected to the Leagros Group in drawing. The five others are: Alpine (New Jersey), collection of Stuart Tray (Odysseus escaping from Polyphemos); St. Louis, Washington University 3286 (*Ancient Collections in Washington University*, exh. cat., text by K. Herbert and S. Symeonoglou, St. Louis City Art Museum, 1973, figs. 12–13); Paris, Louvre F 324 (Dubois-Maisonneuve, *Introduction à l'étude des vases antiques* [Paris, 1817], pl. 20; E. Visconti, *Opere varie italiane e francesi*, vol. 3 [Milan, 1830], p. 261, pl. 4; F. Inghirami, *Pitture di vasi etruschi*, 2nd edn. [Fiesole, 1852], pl. 44; *Objets d'art grec du Louvre*, exh. cat., text by J. Des Gagniers, Musée du Québec, 1967, p. 101, no. 29); Paris, Cabinet des Médailles, Delepierre 33 (two Amazons on foot, with a dog); and Tübingen 5344 (*CVA*, 3, pl. 19, 3–4). Our vase and the olpe in St. Louis may be attributed to the Leagros Group itself, and the others are not far from this group in style. Compare 86.AE.128 (pls. 62, 2; 65, 4–6, above) for an olpe with a band of plain ivy surmounting the picture.

Our olpe is closest in shape to the olpai in Alpine, St. Louis, and the Cabinet des Médailles, and has in common with them the pattern of ivy with dots between the leaves. Tübingen 5344 has the same pattern but is shorter. Louvre F 324 shares with our vase both the unusual feature of key pattern side-frames, an ornament primarily associated with oinochoai of the Keyside Class (*ABV*, pp. 425–427; *Para*, pp. 167, 182–183, 264), and meaningless inscriptions, which are relatively frequent on oinochoai assigned to the Keyside Class (see: *ABV*, pp. 425, no. 1, and 426, nos. 4–5; and *Para*, p. 183, no. 27 *bis*, for meaningless inscriptions; also compare *ABV*, pp. 426, no. 9, and 670; and *Para*, p. 183, no. 33 *bis*, for proper inscriptions), yet rare on other oinochoai and olpai. On 86.AE.130 and Louvre F 324, as well as on the best vases assigned to the Keyside Class (including the inscribed ones cited above; see also 86.AE.122 [pls. 61, 1; 64, 1–2] and 86.AE.124 [pls. 61, 2; 64, 3–4], above), both the inscriptions and the key pattern side-frames should be considered Leagran elements (in the Leagros Group, inscriptions are concentrated in the Antiope Group I; see *ABV*, p. 356). The olpai in Alpine, Tübingen, and the Cabinet des Médailles are also Leagran in drawing and inscribed; the vase in Alpine is inscribed with Odysseus' name, the other two with meaningless inscriptions.

On the subject of 86.AE.130 in general, see: Bothmer, *Amazons*, pp. 91–95, and pls. 59–61; Brommer, *Vasenlisten*<sup>3</sup>, pp. 7–25, esp. the oinochoai and olpai listed on p. 20; P. Devambez and A. Kauffmann-Samaras, "Ama-

zones," in *LIMC* vol. 1, pt. 1, esp. pp. 630–633 (groups of two or more Amazons not engaged in combat). The olpai in Tübingen and the Cabinet des Médailles (cited above), both with pictures of Amazons setting out, are the closest in subject and composition to 86.AE.130. A dog accompanies the Amazons on the vase in Paris, but not on the olpe in Tübingen. For Amazons with dogs on other olpai, see Bothmer, *Amazons*, p. 94, nos. 43–46. Another olpe, Washington 378.476 (*ibid.*, p. 92, no. 14, and pl. 59, 3) is near 86.AE.130 in shape, and should be compared for its subject (two Amazons arming) and drawing. The pattern above the picture is a band of hanging lotus buds with dots between the connecting tendrils.

Plates 63, 2; and 66, 5–7

Figure 9

Accession number 86.AE.129

Bareiss Collection number 232 (purchased 1960)

SHAPE AND ORNAMENT Echinoid mouth, with red line on the topside, and red on the ends of the lateral extensions of the handle; neck glazed to a depth of 3.56 cm. Low flattish handle, glazed inside. At the top of the panel, a band of dot-ivy, with one red line on the upper border. Glaze line for the ground line of the figures. At the lower limit of the panel, one red line encircles the body. Echinoid foot with reserved edge and underside.

SUBJECT Athena striding to right between two Doric columns surmounted by cocks facing inward. She wears a high-crested Attic helmet with L-shaped cheekpieces, holds her spear diagonally (point downward) in her raised right hand, and carries her round shield (shown in profile) on her left arm (emblazoned with a painted tripod; a plastic device, a snake, projects from the shield). The goddess wears a long chiton, pleated below the waist and a himation over her shoulders. Behind Athena, an owl (its head frontal) is perched to left on a volute.

Attributed to the Dot-ivy Group by Bothmer. About 500–490 B.C.

DIMENSIONS AND CONDITION Height to top of handle 22.89 cm; height to top of lip 21.9–22.31 cm; height of lip 1.68 cm; diameter of mouth 9.61 cm; smallest diameter of neck 7.71 cm; diameter of body 12.16 cm; diameter of foot 8.23–8.26 cm; height of edge of foot 0.7 cm; width of resting surface 2.5 cm; width of handle 2.56 cm. Height of panel 12.05–12.6 cm; height of Athena 9.9 cm. Approximate capacity 1.18 l (4.33 kotylai or 0.36 chous) filled to glaze ring, 1.36 l (4.97 kotylai or 0.41 chous) filled to rim.

Unbroken, except for the restored left lateral extension

of the handle. Signs of wear on the mouth, and chips of glaze missing on the mouth and elsewhere. Glaze generally well preserved, but largely misfired (orange to left of the handle; greenish in most other places, especially a circular patch under the panel [diameter approximately 4.3 cm], the patch indicative of contact with another vase before or during firing). Some small areas missing on the panel are restored: parts of the cock on left, capital on left, center of Athena's chest.

**ACCESSORY COLORS** *Red*: topside of mouth and ends of projections, line at top of panel, one line around body at lower limit of panel; on the cocks: comb, wattles, one stripe on wing and tail feathers; on the owl: one stripe across breast; on Athena: visor, cheekpiece, and neck-guard of helmet, edge of shield, stripes on her himation and long garment. *White*: shaft and echinus of columns; heads, hackles, and breasts of the cocks; on Athena: flesh, shield blazon, dot-rosettes on the ends of her himation and below the waist on her chiton.

**BIBLIOGRAPHY** K. Schauenburg, *JdI* 94 (1979), p. 68, n. 87; *Greek Vases* (text by Frel and True), p. 72, no. 65.

**COMPARANDA** The band of dot-ivy ornament surmounting the picture links 86.AE.129 to the Dot-ivy Group (*ABV*, pp. 446–448, 698; *Para*, pp. 193–194). Both its shape and subject are very rare in the group, as well as among those olpai assigned to the Dot-ivy Class (*ABV*, pp. 448–449; *Para*, pp. 194–195). In shape, the canonical olpe attributed to the group or assigned to the class is about 19.5–21.0 cm in height and has a glazed torus lip. Our vase is not only a little taller than most but has a glazed echinoid lip with projections on the topside, a type of lip better known on olpai with decorated mouths (checker or ivy patterns). For its unusual lip, 86.AE.129 is best compared to Würzburg 334, assigned to the Dot-ivy Class (E. Langlotz, *Griechische Vasen in Würzburg* [Munich, 1932], pl. 104). Other examples of olpai with glazed echinoid mouths are: Leningrad 1450 (K. Gorbunova, *Chernofigurnye atticheskie vazy v'Ermitazhe* [Leningrad, 1983], color pl.; pp. 99–100, cat. no. 71; p. 101, fig. 71); Rome, Villa Giulia M. 548 (Mingazzini, *Collezione Castellani*, pl. 85, 2); and a vase once in the Paris market (in a narrow panel: Peleus treed by a boar and a lion; already cited under 86.AE.128 [pls. 62, 2; 65, 4–6], above). These olpai are unattributed, and the ones in the Villa Giulia and in the market lack projections on the topside of the lip.

Although the subject of 86.AE.129 is not yet known on olpai of the Dot-ivy Class and Group, it does occur on side A of a small amphora of type B in Leyden attributed to the Dot-ivy Group (PC 9: *ABV*, p. 448, no. 28; *CVA*, pl. 25, 1–2). In drawing, 86.AE.129 is livelier than usual for dot-ivy olpai, whose pictures chiefly show warriors

departing or returning (for example, see: *ABV*, pp. 447, nos. 6–11, and 448, no. 1; *Para*, pp. 193–194, nos. 6 *bis*, 7 *bis*, 7 *ter*, 10 *bis*, 10 *ter*, and 194, no. 3 *ter*), Dionysos accompanied by satyrs (for example: *ABV*, pp. 447, nos. 13–16, 19, 22, 22 *bis*, and 449, no. 8; *Para*, p. 194, no. 22 *ter*), and Amazons (for example: *ABV*, pp. 447, no. 5, and 449, no. 9; *Para*, p. 193, nos. 5 *bis* and 5 *ter*). Bothmer has aptly observed that Athena on 86.AE.129 imitates the subject on side A of Panathenaic prize amphorae (on Panathenaics, see recently, with bibliography, J. Frel, *Panathenaic Prize Amphoras* [Athens, 1973], passim; J. Brandt, *ActaAArtHist* 8 [1978], pp. 1–23; M. Vos, *Oudheidkundige Mededelingen uit het Rijksmuseum van Oudheden te Leiden* 62 [1981], pp. 33–46; J. D. Beazley, *Dev.*, rev. edn., pp. 81–92; Moore and Philippides, *Agora xxiii*, pp. 12–17; P. Valavanis, *AA* 1987, pp. 467–480), as well as on non-prize amphorae of Panathenaic shape (on these, see 86.AE.71 in *CVA Malibu* 1, pl. 21, and: J. Brandt, *ActaAArtHist* 8 [1978], p. 12, n. 4; Böhr, *Schaufelmalerei*, pp. 18–19; idem, in *Festschrift Hausmann*, pp. 216–217; Moore and Philippides, *Agora xxiii*, p. 17; J. Chamay and D. von Bothmer, *AK* 30, [1987], pp. 58–68, esp. 64–67).

On 86.AE.129, Athena is flanked in the usual fashion by cocks atop columns, yet in several respects departs from her canonical representation on Panathenaics datable earlier than the fourth century B.C.: the goddess advances to right rather than left; she wears a himation, not her aegis; she holds her spear diagonally, and carries a shield with projecting snake's forepart (represented in profile). This energetic figure may depict the goddess herself in action rather than her statue, the Promachos, on the Acropolis, which the images on Panathenaic amphorae are presumed to represent (on the identity of this Athena type, see: M. Bieber, *AJA* 48 [1944], p. 121–129, who believed it represents Athena Polias; and on the Promachos, see most recently, with bibliography: P. Demargne, "Athena," in *LIMC* vol. 2, pt. 1, pp. 969–974, 1020). The Panathenaic Athena or Promachos type between columns is also found on shapes other than amphorae, as Schauenburg has noted (*JdI* 94 [1979], p. 68, nn. 87–88; the vase in Florence now *CVA Fiesole*, Collezione Costantini, pl. 26). Add to the examples given by Schauenburg: Leyden PC 9, amphora of type B, attributed to the Dot-ivy Group (cited above); London B 145, neck-amphora, attributed to the Group of London B 145 (*ABV*, p. 139, III, no. 1); Munich 1727, kalpis, attributed to the Eucharides Painter (*ABV*, p. 397, no. 33: no columns); and an oinochoe of shape 1 recently in the Ravenna market, attributed to the Keyside Class (Athena accompanied by a small bull, and flanked by Doric columns surmounted by owls). Dot-ivy ornament is found on both the amphora in Leyden (but not on

the side with Athena) and on a kalpis in Naples mentioned by Schauenburg (2821: *JdI* 94 [1979], p. 68, n. 86; dot-ivy side-frames). For the direction of Athena on 86.AE.129, a Panathenaic amphora in London may be compared (B 139: *ABV*, p. 139, no. 12; *Para*, p. 57), though the goddess stands still, facing right. The owl on the volute next to Athena on 86.AE.129 and the owls perched on the edge of Athena's shield on other vases are related conceits (on the latter, see: Chamay and Bothmer, *AK* 30 [1987], pp. 59, n. 6, and 63–64, where other perched birds and winged creatures are also discussed). The owl on 86.AE.129 is closest to an owl perched on a sprig beside an Athena of Panathenaic type (but not flanked by columns) on an olpe with a decorated mouth (checkerboard) recently in the Paris market (Athena to left, the owl to right on a branch in the lower left corner of the panel; three patterns above the picture: net, ivy, and ribbon; side-frames: net pattern). On Athena's owl, see most recently: R. Stupperich, *Boreas* 3 (1980), esp. pp. 157–161, with bibliography. For more representations of owls on vases, see K. Schauenburg, *JdI* 103 (1988), pp. 67–85.

#### Plate 64, 6

Accession number 86.AE.127

Bareiss Collection number 159 (purchased 1960)

SHAPE AND ORNAMENT This fragment preserves a section

of the upper right quadrant of the picture panel from an oinochoe; perhaps from an olpe (shape 5 A) rather than an oinochoe of shape 1 or 2. The right edge of the fragment gives part of the right side-frame of the panel.

SUBJECT Warrior facing left: part of his helmet crest (probably a high crest), Corinthian helmet, cuirass (incised volute of the pectoral visible), and shield (blazon: one white ball remains) are preserved.

About 520–510 B.C.

DIMENSIONS AND CONDITION Maximum dimensions: 4.1 × 2.15 cm, thickness at warrior's helmet approximately 0.27 cm.

Glaze and accessory colors well preserved.

ACCESSORY COLORS *Red*: rim of warrior's shield. *White*: contours of helmet crest (as preserved), one white ball of the shield's blazon.

BIBLIOGRAPHY Not previously published.

COMPARANDA When complete, the warrior was very likely shown running to right and looking back at his attacker, perhaps a warrior riding in a chariot (compare 86.AE.123 [pl. 64, 5], above) rather than in pursuit on foot.

# Lekythoi

## Plate 65, 7

Accession number 86.AE.138

Bareiss Collection number 155 (purchased 1960)

**SHAPE** The fragment comes from the figured zone of a lekythos, presumably of Deianeira or shouldered type.

**SUBJECT** Komast to left (only his waist, buttocks, and thighs preserved). The komast, who may be dancing, is clad in a short, close-fitting garment (probably a short chiton). Two small dot-rosettes and two isolated dots decorate his garment.

About 580–570 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 3.9 × 3.8 cm; thickness at upper edge 0.42 cm.

Glaze flaked; accessory colors well preserved.

**ACCESSORY COLORS** *Red*: central dot of both dot-rosettes, and dot on the komast's garment. *White*: outer dots of both dot-rosettes, and dot on the komast's garment.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** In Corinthian vase-painting komasts are customarily clad in padded garments, as in 86.AE.138; but in Attic painting these dancers are sometimes naked, especially beginning about 580 B.C. (On komasts, see: H. Payne, *Necrocorinthia* [Oxford, 1931], pp. 118–124, 194–204; A. Seeberg, *Corinthian Komos Vases*, *BICS* suppl. 27 [London, 1971], pp. 1–11, 71–81; Brijder, *Siana Cups I*, p. 25, n. 21, for further bibliography.) Although no other examples of padded komasts on Attic black-figured lekythoi are known to this author, compare the komast on 86.AE.138 to the naked males dancing on two lekythoi: Taranto 1793, attributed to Lydos (two youths: *ABV*, p. 111, no. 38; Tiverios, *Lydos*, pl. 11 β); and once Athens, Ceramicus inv. 25 (stolen), attributed to the Amasis Painter (two men: *ABV*, p. 155, no. 61; *Para*, p. 64; Bothmer, *Amasis Painter*, p. 82, fig. 59).

## Plates 67, 1–3; and 70, 1

Accession number 86.AE.131

Bareiss Collection number 109 (purchased 1959)

**SHAPE AND ORNAMENT** Torus mouth, glazed inside, with a red line on the topside. Flat handle, glazed on the ex-

terior and reserved on the interior. The join of neck and shoulder is marked by a slight ridge and a red line. A glaze line marks the offset of shoulder and body, and also serves as the ground line for the figures on the shoulder. The figures on the body stand on a pair of red lines, of which the uppermost is drawn over a faint glaze line; below the figures, a black zone. Small echinoid foot, glazed on the topside, with a red line on the edge. The outer edge of the foot and the underside are reserved.

**SUBJECT** On the shoulder, two draped youths flanking a palmette. The open palmette in the center is composed of seven fronds, alternately red and black, which spring from two glaze circles, each with a dot in the middle. The youths face the palmette and are identically clothed in long himatia that cover their arms.

On the body, Dionysos between two satyrs. The god, whose hands are crossed over his chest, walks to right and looks to left. He wears an ivy wreath in his hair and is dressed in a long garment. In his left hand Dionysos holds ivy branches, and in his right he carries vines with clusters of grapes. The ithyphallic satyr on the left rushes to right, proffering a drinking horn to Dionysos. The satyr on the right, attracted by the scent of wine, stealthily approaches the god. Each satyr wears a white garland across his chest.

Attributed by Bothmer to the Phanyllis Group, E: the Group of "Hoplite-leaving-home." About 530 B.C.

**DIMENSIONS AND CONDITION** Height to lip 16.74–17.17 cm; height to top of handle 15.4 cm; height of lip 1.08 cm; diameter of mouth 3.86–3.9 cm; smallest diameter of neck 1.85 cm; diameter of body 9.29–9.38 cm; diameter of foot 4.93 cm; width of resting surface 0.66 cm; width of handle 1.44 cm. Height of figures 3.7 cm on the shoulder, 5.3 cm on the body. Approximate capacity 0.42 l (1.55 kotylai or 0.13 chous) filled to top of neck, 0.43 l (1.58 kotylai or 0.13 chous) filled to rim.

Broken and repaired, with two small pieces missing and restored: the upper portion of palmette and adjacent section of neck, and the foot on side A. Although the surface is pitted and chipped all over, the glaze and added red are well preserved. The added white is now gone except for dull traces.

**ACCESSORY COLORS** *Red*: lines on the mouth, neck, below the figures, and on the edge of the foot. On the shoulder, alternate fronds of the palmette; stripe on the edges of the youth's garments. On the body, beards; forelock and tail of the satyr on the left; Dionysos' moustache and stripes on his garment. *White*: garlands worn by the satyrs; clusters of four dots on the garment of Dionysos.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 73, no. 70.

**COMPARANDA** The shape and shoulder decoration of 86.AE.131 go with lekythoi attributed to the Phanyllis Group, E: the Group of "Hoplite-leaving-home," named by Miss Haspels (*ABL*, p. 67) for the subject most frequently represented in the group (P. Ure, *Sixth and Fifth Century Pottery from Excavations Made at Rhitsona* [London, 1927], pp. 43-44, lip type F; Haspels, *ABL*, pp. 66-67, 205; *ABV*, pp. 464-466, 699; *Para*, pp. 206-208). In drawing style, 86.AE.131 is more elaborate than usual for the Phanyllis Group (on the entire workshop, see: Haspels, *ABL*, pp. 62-68, 199-205; *ABV*, pp. 463-466, 699; *Para*, pp. 203-208) and is best compared to the more accomplished lekythoi attributed to the group, for example: four by one hand, placed in Group A: Athens 574; Athens 12274; Athens, Kanellopoulos; and Syracuse 52386 (*ABV*, p. 699; *Para*, p. 204); and four by another hand, placed in Group E: Athens 371, Athens 576, Athens 1127, and Leningrad Ol. 3432 (*ABV*, pp. 70, 464; *Para*, pp. 207-208).

Plates 68, 1-3; and 70, 2-3

Figure 12

Accession number 86.AE.134

Bareiss Collection number 341 (purchased 1959)

**SHAPE AND ORNAMENT** Flaring mouth, completely glazed, lip flat on top. Flattish handle, glazed on the exterior and reserved on the interior. The join of neck and shoulder is articulated by a slight ridge and a red line. On the shoulder, glaze strokes (tongues) above hanging buds, alternately open and closed, with dots in the interstices. A pair of glaze lines marks the offset of shoulder and body. The figures stand on a glaze line, and below the line: a thin reserved stripe, a black band, a reserved band, and a broad black zone above the foot. Echinoid foot glazed on the topside. The outer edge of the foot and the underside are reserved.

**SUBJECT** Dionysos flanked by maenads mounted on mules. The god stands to right, in front of a double grapevine, and looks back. His head is wreathed, he wears a himation over a long chiton, and holds a drinking horn in his raised left hand. The mounted maenads, who

face Dionysos, wear wreaths and are dressed in short sleeved thigh-length tunics. The maenad on the right, who rides an ithyphallic mule, holds in addition a wrap draped over her left wrist. Each mule has a serpentine brand on its croup.

Attributed by Bothmer to the Leagros Group, by the same potter as New York 56.171.33. About 500 B.C.

**DIMENSIONS AND CONDITION** Height to lip 31.16 cm; height to top of handle 28.0 cm; height of lip 3.86 cm; diameter of mouth 6.64-6.68 cm; smallest diameter of neck 2.56 cm; diameter of body 13.62-13.86 cm; diameter of foot 8.0 cm; width of resting surface 1.2 cm; width of handle 1.91 cm. Height of figures 13.1 cm. Approximate capacity 1.87 l (6.84 kotylai or 0.57 chous) filled to top of neck, 1.97 l (7.2 kotylai or 0.6 chous) filled to rim.

Broken and repaired, with small areas missing and restored. Minor pitting over most of the surface. Glaze grayish on the exterior of the mouth. Accessory colors well preserved.

**ACCESSORY COLORS** *Red*: line at join of neck and shoulder. *White*: female flesh; row of single dots above the lower edge of the maenads' garments; dots on the reins and bridles of the mules; teeth of the mule on the left; muzzle of the mule on the right; clusters of three dots on Dionysos' himation, a row of single dots above the lower edge of his garment, and a white line along the edge of his horn.

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 26 (loan no. L.69.11.80); *Greek Vases* (text by Frel and True), p. 73, no. 72.

**COMPARANDA** This vase is a lekythos of "compromise shape," a term coined by Miss Haspels to describe the type of cylinder lekythos that tapers sharply below the picture and has an echinus rather than a torus foot (Haspels, *ABL*, pp. 47-48). The type is derived from the new cylindrical lekythos introduced at the beginning of the red-figure period (*ibid.*, pp. 43-44). The new shape as well as the "compromise" type are sometimes decorated with hanging lotus buds on the shoulder (*ibid.*, p. 44), and may be associated with the Leagros Group (compare three selected examples illustrated by Miss Haspels: Palermo GE 1895.1 and 1896.2, and Vienna 186: *ibid.*, pls. 14, 2; 15, 4; and 15, 2, respectively; *ABV*, pp. 379, no. 276; 385, no. 30; and 378, no. 256, respectively). The latest "compromise" lekythoi with lotus buds on the shoulder are attributed to the Edinburgh Painter, a Leagran artist (compare, for example, Palermo 1247 and once London market: Haspels, *ABL*, pp. 87; 216, nos. 4-5). Another example by the Edinburgh Painter, Ox-

ford 250 (ibid., p. 216, no. 2, and pl. 29, 2; *Para*, p. 217; Boardman, *ABFV*, p. 151, fig. 239), is very near 86.AE.134 in shape but has palmettes on its shoulder (also see lekythos ex-Maplewood, Noble, now Tampa, which has lotus buds on the shoulder but differs somewhat in shape from 86.AE.134: *Para*, p. 217; *Collecting the Classical Past: Antiquities from the Joseph Veach Noble Collection*, exh. cat., The Tampa Museum, 1985, pp. 42–43, no. 40).

Bothmer has assigned 86.AE.134 to the same potter as New York 56.171.33, which is slightly larger: height to lip 35.4 cm, diameter of mouth 6.8 cm, diameter of foot 9.5 cm (E. Tillyard, *The Hope Vases* [Cambridge, 1923], pp. 37–38, no. 31, with earlier bibliography, and pl. 6; *Cat. Puttick and Simpson, April 5, 1935*, no. 4; Haspels, *ABL*, p. 54; J. Chittenden, *Hesp.* 16 [1947], p. 100, pl. 20b; C. Vermeule and D. von Bothmer, *AJA* 60 [1956], p. 327, no. 31; D. von Bothmer, *BMAA* 15 [March 1957], p. 172; Brommer, *Vasenlisten*<sup>3</sup>, p. 183, no. A 1; idem, *Herakles, II*, pp. 109, n. 120, and 110, fig. 53). The lekythos in New York should be attributed to the Leagros Group, though it does not seem by the same hand as 86.AE.134. For other Leagros lekythoi, see: *ABV*, pp. 378–380, nos. 254–294; 695, no. 283 *bis*; 696; *Para*, pp. 163–164, 167–168, 519; Kurtz, *AWL*, pp. 13 and 78, pl. 3.

On the subject of maenads riding mules, see M. Vilanueva-Puig, *RA* 1983, pp. 252–256. For the serpentine brands on the mules, see 86.AE.85 (*CVA Malibu* 1, pls. 27–29).

## Plate 65, 8

Accession number 86.AE.139

Bareiss Collection number 158 (purchased 1960)

**SHAPE AND ORNAMENT** The fragment gives a small section of the decorated shoulder of a lekythos. On the shoulder: a band of upright lotus buds linked by tendrils, with glaze dots between the calyxes of the buds. (Only part of the calyxes of two buds, one glaze dot, and some of the tendrils are preserved.) The lower edge of the fragment preserves a small section of the dilute glaze lines that ornament the offset of shoulder and body.

Probably second or early third quarter of the sixth century B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 1.6 × 2.15 cm.

Glaze flaked on the lotus buds; no accessory colors.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** The shoulder pattern is common on lekythoi attributed to the Leagros Group. Fragment 86.

AE.139 may be compared to 86.AE.134 (see pls. 68, 1–3; 70, 2–3, above), for example, though the lotus buds on the latter are hanging rather than upright. The upright lotus buds (often with glaze dots between the buds) that decorate the shoulders of lekythoi were popular in the later second quarter and middle of the sixth century B.C. (Haspels, *ABL*, pp. 11–12), perhaps appearing first on lekythoi attributed to the C Painter (Orvieto 296 and Athens, Kerameikos: *ABV*, p. 58, nos. 126–127; the Orvieto lekythos recently in Bothmer, *Amasis Painter*, p. 38, fig. 20, and p. 41; see also Brijder, *Siana Cups I*, p. 169, n. 492, who has attributed these lekythoi to his Malibu Painter). It is the Amasis Painter who especially favored the pattern, and consistently decorated his shouldered lekythoi and amphorae of type B with this floral in the early and middle phases of his career (Bothmer, *AK* 3 [1960], pp. 73–74, 76–78, and chart on p. 80; idem, *Amasis Painter*, pp. 49–51). Although lotus buds continue on the shoulders of lekythoi later in the sixth century, they are hanging rather than upright buds and usually lack glaze dots between the buds (Haspels, *ABL*, p. 44).

Plates 67, 4–6; and 70, 4–5

Accession number 86.AE.133

Bareiss Collection number 107 (purchased 1963)

**SHAPE AND ORNAMENT** Flaring glazed mouth with everted edge, flat on top; glazed inside, and reserved on the top, with red lines on the inner and outer edge. Flattish handle, glazed on the exterior and almost entirely glazed on the interior. The junction of neck and shoulder is articulated by a slight ridge and a red line. On the shoulder, glaze strokes (tongues) above palmettes and buds: one hanging palmette (eight fronds) flanked by two horizontal open palmettes (nine fronds each), with dots between, linked by vines; two lotus buds with separate sepals spring from the hanging palmette. Just below the offset of shoulder and body, a rightward key bordered by one glaze line above and two below. The glaze lines encircle the vase, but the key pattern appears only above the figures, who stand on a glaze line equal in length to the key. Below the figures: a glaze band, a reserved zone, and a glazed zone above the restored foot.

**SUBJECT** Pholos and a fellow centaur at the pithos. The half-buried pithos in the center of the picture is flanked on the left by the centaur Pholos, whose human forepart is clad in a chiton, and on the right by a conventional centaur. Pholos carries a tree in his left hand and with his right dips a vessel (obscured by the pithos-mount) into the pithos. The other centaur holds branches. Above the pithos, a kantharos is perched on a vine. Behind Pholos an angular area of glaze indicates the locale, a cave.

Attributed to the Gela Painter by Bothmer. About 500–490 B.C.

**DIMENSIONS AND CONDITION** Height to lip (as restored) 23.4 cm; height to top of handle (as restored) 21.8 cm; height of mouth 3.2 cm; diameter of mouth 5.46–5.5 cm; smallest diameter of neck 2.07 cm; diameter of body 8.93–9.01 cm; width of handle 1.7 cm. Height of figures 7.0 cm (Pholos).

Broken and repaired, with the foot and part of the body behind Pholos missing and restored. The other losses are minor: the tips of two fronds of the hanging palmette on the shoulder, and the right forearm of Pholos as well as a section of his waist. The glaze is well preserved, but the accessory colors are almost entirely gone.

**ACCESSORY COLORS** *Red*: lines on the topside of the mouth, and join of neck and shoulder; beard of Pholos. *White*: dots on the hearts of the palmettes; edge of the centaur's tail.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 73, no. 71; Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 216, and 218, fig. 37.

**COMPARANDA** The shape, shoulder pattern, and ornaments on the body of 86.AE.133 correspond to those of vases attributed to the Gela Painter that were assigned by Miss Haspels to her division III b of the painter's lekythoi (Haspels, *ABL*, pp. 80–82, 209–211). For the subject in general, see the references given for Herakles and Pholos under 86.AE.86 (*CVA Malibu* 1, pls. 42, 3–4; 43, 2–3; 44, 7–8), and for the theme in the work of the Gela Painter, see J. Hemelrijk, *BABesch* 49 (1974), p. 138. The composition of 86.AE.133 is closest to a lekythos in Palermo, Mormino 676, attributed to the Gela Painter by J. de la Genière (*CVA*, pl. 8, 1–4; Hemelrijk, *BABesch* 49 [1974], p. 156, App. IV, no. 1), on which the pithos is located in an architectural setting (four Doric columns) rather than outside the cave of Pholos.

For another version of the subject by the Gela Painter, compare Zurich 1478 (Haspels, *ABL*, p. 207, no. 43; *CVA*, pl. 18, 4–6), and for similar (two centaurs at a pithos) or related pictures (Herakles and Pholos, Herakles driving centaurs away from the pithos), compare: Boston 93.100; Palermo 45; Paris, Louvre E 435; Syracuse 7684; Vienna 795; and once Karlsruhe, Vogell (Haspels, *ABL*, pp. 206–211, nos. 18, 42, 44, 64, 89, 136). An analogous theme, two satyrs at a pithos, is found on a chous (Leyden K 94.9.20: Hemelrijk, *BABesch* 49 [1974], fig. 39; *CVA*, pl. 83, 1–2) and a lekythos (Göttingen, University ZV 1964.139 [ex-Basel market]; *Para*, p. 215; Kurtz, *AWL*, pl. 17, 1; the pithos is the catch-basin of a fountain), both attributed to the Gela Painter. On the artist, see: Haspels, *ABL*, pp. 78–86, 205–215; *ABV*, pp.

473–475, 699–700, 715; G. Bakalakis, *AK* 12 (1969), pp. 56–60; *Para*, pp. 214–216; Hemelrijk, *BABesch* 49 (1974), pp. 117–158; Kurtz, *AWL*, pp. 17–18, 148–149; Mertens, *AWG*, pp. 71, 74–75.

Plates 69, 1–3; and 70, 6–7

Accession number 86.AE.135

Bareiss Collection number 110 (purchased 1959)

**SHAPE AND ORNAMENT** Flaring glazed mouth, red on the flat edge, and glazed on the inside. Flat handle, glazed only on the exterior. The join of neck and shoulder is marked by a slight ridge. The glaze ground line of the shoulder also serves as the upper border for the figures on the body, who stand on a glaze line, well separated from the lower body. Below the figures: a pair of red lines, then a black zone, and a red line at the junction of body and foot. Small torus foot, glazed on the topside, and reserved on the edge and the underside.

**SUBJECT** On the shoulder, two confronted roaring lions, their heads lowered. On the body, Athena fights a giant, between two youths. In the center, the goddess attacks to right. She wears an Attic helmet with crest support (the crest itself cut off by the top border), wields a spear in her upraised right hand, and carries a shield (blazon: circles) on her left arm. Athena is dressed in a long chiton and a himation slung over her shoulders. In front of her, a giant collapses to left on one knee. He wears a short chiton and high-crested helmet, and is equipped with a spear and shield (blazon: circles). Two youths flank the central group behind the combatants. Each holds a spear and is clothed in a long chiton and himation that cover the arms and hands.

Assigned to the Little Lion Class by J. D. Beazley, and attributed to the Krotala Group by Bothmer. About 500–490 B.C.

**DIMENSIONS AND CONDITION** Height to lip 12.0–12.09 cm; height to top of handle 11.14 cm; height of lip 0.93 cm; diameter of mouth 2.78 cm; smallest diameter of neck 1.08 cm; diameter of body 5.57 cm; diameter of foot 3.48–3.52 cm; width of resting surface 0.8 cm; width of handle 0.95 cm. Height of figures 1.6 cm on shoulder, 4.3 cm on body. Approximate capacity 0.1 l (0.36 kotyle) filled to rim.

Intact. Glaze cracked on the inside of the mouth and below the figures on the body. Finger marks of the potter are visible on the inside of the handle.

**ACCESSORY COLOR** *Red*: topside of the mouth, and lines below the figures and at the junction of body and foot; large dots on the manes of the lions; circles on shields;



stripes on the garments of Athena and the youths; stripe on the giant's helmet crest and a dot on his chiton below the waist; forelock of youth on the right.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 73, no. 73.

**COMPARANDA** The shape, shoulder decoration, subject, and drawing style of 86.AE.135 belong to lekythoi assigned to the Little Lion Class, named by Miss Haspels (*ABL*, p. 98) for the lions sometimes represented on the shoulder of this type of lekythos, which was made in the workshop of the Sappho and Diosphos Painters; the shoulder lions were the invention of the Sappho Painter. (On the class, see: *ibid.*, pp. 98–99; 116–120; 227, nos. 27–40; 230–231; *ABV*, pp. 512–514, 703; *Para*, pp. 247, 249, 251–254. On the dating of the class, see *CVA Reading 1*, p. 20, under pl. 11, no. 12.) For its subject, 86.AE.135 may be compared to other lekythoi of Little Lion shape, for example, some attributed to the Sappho Painter: Athens 9689; Athens, Serpicieri; Basel 21.358; London B 526 (Athena and Poseidon); and once Paris market (Haspels, *ABL*, p. 227, nos. 29–30, 30–35; the Basel vase recently *CVA*, pl. 54, 2–3). Also compare a lekythos that recalls the artist in Copenhagen (inv. 1678: *ABV*, p. 508, no. 4), and others assigned to the Little Lion Class: Athens, Agora P 1277; Brooklyn, Stern; Eleusis; Laon 37.905; Warsaw (recalls the Sappho Painter); and once Basel market (*ABV*, p. 512, nos. 13–15; *Para*, pp. 251, 252, 253; the lekythos in the Agora recently, Moore and Philippides, *Agora xxiii*, p. 243, cat. no. 1165, pl. 86). On the subject, see 86.AE.143 (pl. 72, 1), below. In drawing, 86.AE.135 is closest to Agora P 1277 and the lekythos once in the Basel market, the latter with lions on the shoulder and attributed to the Krotala Group (as is 86.AE.135) of the Little Lion Class (Haspels, *ABL*, pp. 118–120, 231; *ABV*, p. 515; *Para*, pp. 251, 253).

#### Plate 65, 9

Accession number 86.AE.141  
Bareiss Collection number 153 (purchased 1960)

**SHAPE** The fragment comes from the figured shoulder of a lekythos.

**SUBJECT** Hound running to right (the belly of the hound and stumps of his legs preserved).

Attributed to the Hound-and-hare Group by Bothmer. About 500–490 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 2.55 × 4.02 cm.

Glaze well preserved; no accessory colors.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** On the Hound-and-hare Group, named for the animal pursuit usually on the shoulder, see: Haspels, *ABL*, pp. 118, 230–231; *ABV*, pp. 512, 514–515, 703; *Para*, pp. 251, 253. These lekythoi belong to the Little Lion Class, produced in the workshop of the Sappho and Diosphos Painters (see 86.AE.135, pls. 69, 1–3; 70, 6–7, above). For early black-figure examples of the subject, compare two hounds after a hare on the shoulder of two lekythoi of Deianeira shape attributed to the Manner of the Gorgon Painter (London B 30 and Nicosia 1958, iv–223: *ABV*, p. 11, no. 20; *Para*, p. 8, no. 19 *bis*), and above the rays on a Deianeira lekythos in Boston, the name-vase of the Painter of Boston 08.291 (*ABV*, p. 92; *Para*, p. 34; E. Vermeule, *AK 12* [1969], pl. 4, 1–4). Two Euboean shoulder-lekythoi with this subject on the shoulder have been put together by Bothmer (*MMJ 2* [1969], p. 38): New York, Mitchell (*Sammlung A. Ruesch, Aukt. Galerie Fischer, Lucerne, September 1–2, 1936*, pl. 1, no. 2; *Cat. Parke-Bernet, April 5, 1963*, no. 8; Bothmer, *MMJ 2* [1969], pp. 34, no. 5; 35, figs. 14–17; 38); and once Oxford (Miss.), Robinson (D. M. Robinson, *AJA 60* [1956], pl. 2, figs. 8–9).

#### Plate 66, 3

Accession number 86.AE.140  
Bareiss Collection number 400 (purchased 1960)

**SHAPE AND ORNAMENT** The fragment comes from the upper part of the figured zone on the body of a shoulder-lekythos.

**SUBJECT** Man to right (only parts of his head, upper body, and left arm remain). He looks to right and raises his left hand (thumb preserved, but the other fingers mostly missing). Traces of added red above his ear indicate that the man wears a fillet. He is clothed in a pleated himation and white chiton. In the field: vines (only a section of one branch remains behind the man's head).

Attributed to the Athena Painter by Bothmer. About 500–490 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 3.7 × 4.8 cm; thickness at upper edge 0.36 cm.

Glaze flaked in some areas; added red well preserved, but added white mostly gone.

**ACCESSORY COLORS** *Red*: man's fillet, hairline, and beard. *White*: man's chiton.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** The serpentine incision on the cheekbone of the man's head preserved on 86.AE.140 is a distinctive

characteristic of some male faces by the Athena Painter (Haspels, *ABL*, p. 148). Compare these selected examples: oinochoe, Berlin 4003; lekythos, Buffalo G 479; and lekythos, Oxford 247 (*ibid.*, pp. 255, no. 19; 256, no. 34; and 259, no. 119; pls. 44, 4 and 45, 1; *ABV*, p. 522, no. 34). On the Athena Painter, see: Haspels, *ABL*, pp. 141–165, 254–262; *ABV*, pp. 522–524, 533, 704; *Para*, pp. 260–262; Kurtz, *AWL*, pp. 14–17, 104–111. For a female head attributed to the Athena Painter, see 86.AE.136 (pl. 66, 4), below.

#### Plate 66, 4

Accession number 86.AE.136

Bareiss Collection number 154 (purchased 1960)

**SHAPE AND ORNAMENT** The fragment comes from a shoulder-lekythos, and preserves a small part of the shoulder as well as a section from the upper part of the body. On the shoulder (not illustrated), the tips of three fronds from an open palmette and a bit of its tendril are all that remain of the floral decoration. On the body, just below the offset shoulder, a band of net pattern between two pairs of dilute glaze lines is preserved.

**SUBJECT** Most of the head of a woman to left. She wears a fillet in her hair and seems best identified as a maenad. In the field: vines (only the tip of a branch is preserved next to her forehead).

Attributed to the Athena Painter by Bothmer. About 500–490 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 4.1 × 5.2 cm; thickness at lower right edge 0.39 cm.

Glaze well preserved for the most part; added red also well preserved, but only traces of added white remain.

**ACCESSORY COLORS** *Red*: fillet. *White*: flesh.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** Both net patterns and shoulder palmettes are ornaments favored by the Athena Painter (Haspels, *ABL*, pp. 147–148). Our fragment should be put together with the painter's earlier lekythoi, red-ground vases on which female flesh is given in added white. Compare, for example, two lekythoi depicting Hermes and the three goddesses (an excerpt from the Judgment of Paris): Leiden Vst 26 (*ibid.*, pp. 254, no. 3; *CVA Leiden* 2, pl. 93, 1–4), and Basel, Geigy (Haspels, *ABL*, p. 254, no. 2;

*Para*, p. 260, no. 2). Their pattern-work is as on 86.AE.136. For bibliography on the Athena Painter, and for another fragment attributed to him, see 86.AE.140 (pl. 66, 3), above.

#### Plate 69, 4

Accession number 86.AE.137

Bareiss Collection number 111 (purchased 1960)

**SHAPE AND ORNAMENT** Two joined fragments comprise 86.AE.137, which preserves part of the body of a shoulder-lekythos. Along the upper edge of the fragment, above the picture, there is a band of two rows of ivy leaves. A glaze line divides the rows, and another line serves as the lower border of the pattern band. The figures stand on a dilute-glaze ground line. Below the figures, on the lower body: a red line, a glaze band, a pair of red lines, and a glaze zone.

**SUBJECT** Satyr pursuing a maenad, and another figure, who must be a satyr. On the left, a half-crouching ithyphallic satyr (his tail and much of his right leg missing) to right, ready to seize the maenad. He gestures with his left hand and grasps the maenad's lower right arm with his right hand. The maenad (her left arm and part of her left leg above the knee missing) moves to right and looks back at the satyr. She wears a fillet and is clothed in a long sleeveless chiton pleated below the waist. The pleated cloth hanging behind her right shoulder has to be part of a cloak, somewhat misunderstood by the artist. The toes of the maenad's left foot overlap the toes of a third figure, who moves to left. This figure is male and surely must be a satyr, yet nothing else remains of him. In the field: vines.

About 500 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 12.5 × 10.2 cm; thickness at maenad's head 0.24 cm, height of figures 7.5 cm (satyr).

Glaze flaked in many places, and accessory colors not well preserved; added red partially gone, and areas of added white faint.

**ACCESSORY COLORS** *Red*: lines below the figures; hair and beard of satyr; maenad's fillet, a dot on her left shoulder, and the edges of her garment. *White*: female flesh.

**BIBLIOGRAPHY** Not previously published.

# Pyxides

## Plate 71

Accession number 86.AE.142.1-2

Bareiss Collection number 433 (purchased 1964)

**SHAPE AND ORNAMENT** *Lid*: On the analogy of other tripod-pyxides, the knob has been restored with a conical finial (only the fillet at the base of the finial is ancient). On the dome, a glaze band surrounds the knob. The rim of the lid is offset from the dome and ornamented with a net pattern; its edge is glazed. The reserved underside of the lid is flanged. *Body*: Bowl with torus rim supported by three concave legs, each with a torus base-molding. The tripod legs were made on the wheel as one continuous concave band, as Bothmer has observed, attached to the vessel proper, and then separated by cutting off the gaps between the legs. Save for the topside of the rim and the figured surfaces of the legs, the bowl and the legs are glazed, including the resting surface of each leg.

**SUBJECT** On the lid: athletes, and clothed youths (either judges or trainers). The figures are described counter-clockwise, starting at nine o'clock: (1) youth standing to right (his head and shoulders preserved), garbed in a himation and holding a staff (the upper section remains); (2) naked youth to right (his right foot missing), cradling a discus in his right hand; (3) youth standing to left, clothed in a himation and holding a staff; (4) and (5) two youths boxing (parts of their legs missing); (6) youth jumping to left (part of his back missing); (7) youth to right (his upper body preserved), a himation slung over his extended left arm; (8) and (9) two youths wrestling (the lower body of the wrestler on the left missing); (10) youth to left (mostly missing), holding a rod in his right hand, and with his himation (only a small portion preserved) worn over his extended left arm as on figure (7).

On the legs: Leg A, Herakles and the Lion. Herakles (his right foot missing) moves to right and is clad in a short chiton. He wrestles with the lion, who rears up on his hind legs to left and turns his head to right. They are flanked by two males clothed in himatia, each holding a ring or fillet. The figure on the left is a long-haired youth, the one on the right is a bearded man. Two wraps hang in the field. Leg B, man courting youth (erastes and eromenos) between naked youths and clothed males (parts of the legs and feet of the figures missing). In the center, a naked long-haired youth who holds a ring or

## Figure 13

fillet in his left hand stands to right. A man approaches him, raising his right hand to chuck the youth under his chin, and extending his left downward for a more intimate caress. On the left, the couple is flanked by a naked youth who moves to left and looks back. He has escaped from the naked man who stands to left behind the couple. The naked males are flanked by males clothed in himatia: on the left side, a youth, and on the right side, a man. Leg C, Theseus and the Minotaur. Theseus moves to right, clothed in a short chiton, with his sword held at the ready in his right hand, and grasping the Minotaur's horn with his left. The Minotaur collapses to right, falling on his right knee, and looks back at his attacker. The monster's left arm is raised, his hand clenched and presumably holding a stone; his right is extended toward Theseus. They are flanked by a pair of youths clothed in himatia, each holding a ring or fillet.

About 540 B.C.

**DIMENSIONS AND CONDITION** Height with lid (as restored) 8.3 cm; height of lid (as restored) 4.1 cm; diameter of lid 8.85 cm; thickness of edge of lid 0.28 cm; diameter of circular flange on underside of lid 7.35 cm; maximum height of figures on lid 1.8 cm; height of body 4.52-4.59 cm; height of rim of bowl 0.5 cm; diameter of bowl 8.43-8.47 cm; width of topside of rim 0.53-0.57 cm; diameter around legs 8.98-9.02 cm; height of torus at base of legs 0.54 cm; width of resting surface 0.32. Maximum height of figures 3.1-3.2 cm. Approximate capacity 0.07 l (1.54 kyathoi or 0.27 kotyle) filled to rim of bowl.

Broken and repaired, with significant losses on the lid: finial, and sections of the dome and rim missing and restored. Glaze worn, abraded or flaked in most areas, especially on the lower parts of legs A and B. Accessory colors preserved for the most part, but many areas of added red are worn.

**ACCESSORY COLORS** *Red*: hair of all the figures save for the man courting the youth on leg B, and the Minotaur on leg C; stripes and dots on himatia; dots on the garments hanging in the field on leg A. *White* (on the body only): tiny dots on himatia, including the garments hanging in the field on leg A; ring or fillet held by clothed man on the right on leg A; Theseus' sword on leg C.

BIBLIOGRAPHY Münzen und Medaillen, *Aukt. XL, Basel*, 13 December 1969, p. 36, no. 64; Brommer, *Vasenlisten*<sup>3</sup>, pp. 125, no. 79, and 231, no. 70; *Greek Vases* (text by Frel and True), p. 73, no. 76; Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 207, fig. 27, and 222, fig. 41; Moore and Philippides, *Agora xxiii*, p. 255, under cat. no. 1268.

COMPARANDA On pyxides in general, see: Richter and Milne, *Shapes and Names*, pp. 20–21; Sparkes and Talcott, *Agora xii*, pp. 173–178; Kanowski, *Containers*, pp. 127–129; Moore and Philippides, *Agora xxiii*, pp. 49–50. The tripod-pyxis originated in Corinth (H. Payne, *Necrocorinthia* [Oxford, 1931], pp. 293, 308, 323, 332–333; D. Amyx, *Corinthian Vase-Painting of the Archaic Period* [Berkeley, 1988], pp. 454–456) and was transmitted to Athens in the first quarter of the sixth century B.C. (Compare the following early black-figure examples: *ABV*, pp. 20, no. 2; 22, no. 10; 29–30, nos. 1–5; 50, no. 1.) Although it never really became popular in black-figure, most of the known tripod-pyxides are datable in the second quarter and middle years of the sixth century B.C. (Add the tripod-pyxis from Aegina signed by Amasis, and attributed to the Amasis Painter, that was recently published by M. Ohly-Dumm in Bothmer, *Amasis Painter*, pp. 236–238.)

The subject (Herakles and the Lion) and drawing of leg A, 86.AE.142.1–2, may be compared to Gotha Z.V. 2380, a pyxis of type A related in style of drawing to an amphoriskos in New York and vases attributed to the Painter of Munich 1842 (*ABV*, p. 455, no. 2; *Para*, p. 198; Brommer, *Vasenlisten*<sup>3</sup>, p. 134, no. 21; S. Roberts, *The Attic Pyxis* [Chicago, 1978], p. 12, cat. no. 9). A pyxis lid in a private collection, once in the Philadelphia market (*Hesperia Art Bulletin* 36 [May 1966], no. A 7; K. Schauenburg, *JdI* 80 [1965], pp. 79, n. 11, and 90, fig. 16; Brommer, *Vasenlisten*<sup>3</sup>, p. 130, no. 41), also resembles 86.AE.142.1–2 in subject and style: as on leg A, Herakles wrestles the lion; and as on the lid of the Malibu pyxis, wrestlers and boxers are flanked by standing youths clad in himatia. On Herakles and the Lion, see subject bibliography under 86.AE.76 (*CVA Malibu* 1, pls. 30, 1–2; 34, 1–2).

For the subject of leg B (erastes and eromenos), H. Cahn, who first published this pyxis (Münzen und Medaillen, *Aukt. XL, Basel*, 13 December 1969, p. 36, no. 64), compared several tripod-pyxides, among which the one in New Haven (122: P. Baur, *Catalogue of the Rebecca Darlington Stoddard Collection of Greek Vases in Yale University* [New Haven, 1922], p. 81–83, cat. no. 122, pls. 3–4; C. Hofkes-Brukker, *Frühgriechische Gruppenbildung* [Leyden, 1935], pl. 5, 11; J. D. Beazley, *Proceedings of the British Academy* 33 [1947], pp. 200–201, no. α5; S. Burke and

J. Pollitt, *Greek Vases at Yale*, exh. cat., Yale University Art Gallery, New Haven, 1975, pp. 24–27, cat. no. 30) is closest in composition and drawing to 86.AE.142.1–2. A tripod-pyxis in Berlin, also mentioned by Cahn (1728: E. Gerhard, *Etruskische und Kampanische Vasenbilder* [Berlin, 1843], pl. 13, 4–7; J. D. Beazley, *Proceedings of the British Academy* 33 [1947], p. 200, no. α4; K. Schauenburg, *AA* 1965, cols. 855–856, fig. 4; idem, *JdI* 80 [1965], pp. 79, n. 11; 90, fig. 17), resembles our vase in subject but not in style. For the slight, whimsical character of the drawing of 86.AE.142.1–2, compare a tripod-pyxis in Munich (2290A: Jahn, *Beschreibung*, p. 351, no. 1255; T. Lau, H. Brunn, and P. Krell, *Die griechischen Vasen* [Leipzig, 1877], pl. 14, 2; J. D. Beazley, *Proceedings of the British Academy* 33 [1947], p. 200, under no. α4; K. Dover, *Greek Homosexuality* [Cambridge, 1978], fig. B 502) with a related theme, and man and a youth meeting.

To Cahn's list, add the tripod-pyxis in Oxford (Miss.), ex-coll. Robinson (D. M. Robinson, *AJA* 60 [1956], p. 2, no. 2, pl. 1, figs. 5–7; K. Schauenburg, *AM* 90 [1975], p. 118, n. 118). Compare also the love scene on leg C of the tripod-pyxis from Aegina (M. Ohly-Dumm, in Bothmer, *Amasis Painter*, pp. 236–238) inscribed with poetic verse. As Bothmer has observed, the frequency of male courting scenes on tripod-pyxides is notable, for the shape is commonly considered a woman's vase.

On the subject of courting scenes, see: J. D. Beazley, *Proceedings of the British Academy* 33 [1947], pp. 198–223 (also issued separately as *Some Attic Vases in the Cyprus Museum* [London, 1948]); K. Schauenburg, *AA* 1965, cols. 849–867; E. Vermeule, *AK* 12 (1969), pp. 9–12; P. von Blanckenhagen, in *In Memoriam Otto F. Brendel: Essays in Archaeology and the Humanities*, eds. L. Bonfante and H. von Heintze, with the collaboration of C. Lord (Mainz, 1975), pp. 44–46; J. Boardman and E. La Rocca, *Eros in Greece* (New York and London, 1975), pp. 42–48, 79–82; K. Dover, *Greek Homosexuality*, passim, with bibliography pp. 226–232; H. Shapiro, *AJA* 85 (1981), pp. 133–143; E. Keuls, *Reign of the Phallus* (New York, 1985), pp. 274–299, 430; *Cité des images*, pp. 67–83; K. Dover, in *Women in the Ancient World*, eds. J. Peradotto and J. Sullivan (Albany, 1984), pp. 149–151. Our pyxis belongs to J. D. Beazley's courting scenes of type α (*Proceedings of the British Academy* 33 [1974], pp. 199–210), except that the man on our pyxis faces left rather than right, the usual direction in erastes-eromenos pictures.

For leg C (Theseus and the Minotaur), Moore and Philippides have aptly compared two tripod-pyxides: *Agora P* 387 and *London B* 593 (*Agora xxiii*, pp. 254–255, cat. no. 1268; Brommer, *Vasenlisten*<sup>3</sup>, pp. 231, no. 69, and 234, no. 67). In drawing, the pyxis in London seems near

the Painter of the Nicosia Olpe (*ABV*, pp. 452–454, 698; *Para*, pp. 196–197, 519); subjects of its other legs: seated man with staff between youths and women; youth with two spears leading a horse, between women (on the lid, patterns: tongues, lotus buds with dots, ribbon). On Theseus and the Minotaur, see subject bibliography under 86.AE.60 (*CVA Malibu* 1, pls. 1; 2; 8, 1–2).

On the athletic contests figured on the lid of 86.AE.142 .1–.2, see the following selected sources, each with bibliography: E. Gardiner, *Greek Athletic Sports and Festivals* (London, 1910); idem, *Athletics of the Ancient World* (Oxford, 1930); H. Harris, *Greek Athletes and Athletics* (London, 1964); J. Jüthner, *Die athletischen Leibesübungen der Griechen*, 2 vols. (Vienna, 1965–1968); H. Harris, *Sport in Greece and Rome* (London, 1972); B. Legakis, *Athletic Contests in Archaic Greek Art* (Ph.D. diss., University of Chicago, 1977); *Arete: Ancient Writers, Papyri, and Inscriptions on the History and Ideals of Greek Athletics and Games*, transl. and ed. S. Miller (Chicago, 1979); *The Eternal Olympics: The Art and History of Sport*, ed. N. Yalouris (New Rochelle, N.Y., 1979); T. Scanlon, *Greek and Roman Athletics: A Bibliography* (Chicago, 1984); D. Kyle, *Athletics in Ancient Athens* (Leyden, 1987); W. Sweet, with foreword by E. Segal, *Sport and Recreation in Ancient Greece: A Sourcebook with Translations* (New York and Oxford, 1987). For the composition of our lid, compare the pyxis lid in a private collection (formerly in the Philadelphia market) cited above.

In drawing style, 86.AE.142.1–.2 is near the Painter of Munich 1842 and the Deianeira lekythoi assigned to the Blackneck Class (Haspels, *ABL*, pp. 27–28, 194–195; *ABV*, pp. 454–456, 698; *Para*, p. 198). Compare especially the tripod-pyxis Gotha Z.V. 2380 (cited above), and the following lekythoi: ex-Maplewood, Noble (now Tampa: *Para*, p. 198; Bothmer, *MMJ* 2 [1969], p. 33, fig. 10; B. Sparkes, *BABesch* 51 [1976], p. 57, fig. 2; *Collecting the Classical Past: Antiquities from the Joseph Veach Noble Collection*, exh. cat., The Tampa Museum, 1985, pp. 17, and 40, no. 12); Munich 1842 (Haspels, *ABL*, p. 195, no. 8, and pl. 9, 2; *ABV*, pp. 454–455); Würzburg 356 (Haspels, *ABL*, p. 27; *ABV*, p. 455; B. Sparkes, *BABesch* 51 [1976], p. 57, fig. 3). Also see other vases near the Blacknecks or related to the Painter of Munich 1842: Montreal 29 Cb1, a cup-skyphos (attributed to an artist near the Blackneck Class by Bothmer; Brommer, *Vasenlisten*<sup>3</sup>, p. 238, no. 54); New York 06.1021.164, a pyxis of type A (*ABV*, pp. 455, no. 3, and 698; Roberts, *The Attic Pyxis*, p. 11, no. 8, and pl. 3, 1); and New York 41.162.176, a miniature amphora of type B (Haspels, *ABL*, p. 27; *ABV*, p. 455; *CVA New York* 3, pl. 5, 3–4). Bothmer has proposed that the Blackneck Class, at least in part, and the lekythos formerly in the Noble Col-

lection should be considered Euboean rather than Attic (*MMJ* 2 [1969], pp. 27–44, esp. pp. 33–38).

Plate 72, 1–2

Figure 10

Accession number 86.AE.143

Bareiss Collection number 351 (purchased 1959)

SHAPE AND ORNAMENT Twelve joined fragments give part of the rim (mostly restored), overhanging flange, and upper body of a Nikosthenic pyxis. Interior of the body glazed, with one red line on the inner edge of the rim, and another 4.3 cm farther down. Topside of rim reserved, and exterior of rim painted with added red. The overhanging flange (to support the lid) is glazed, and has a very fine tooled groove on the convex exterior as well as a reserved fillet just under the flange. Below the fillet is a single glaze line, overlapped by the figures.

SUBJECT Gigantomachy. On the left, Herakles, who moves to right (his head, left shoulder, and arms preserved), is clad in his lionskin worn over a sleeveless garment, and draws his bow. The hero fights next to Athena (her head, right arm, and part of her upper body preserved), who advances to right and wields a spear in her raised right hand. The goddess wears a skull-cap helmet with crest (the crest-support terminating in the head of a bird), necklace (incised), and peplos. On her left arm she carries a shield (only part of the rim is preserved, visible under Athena's chin), seen in profile with a plastic snake as device (only the animal's head remains). In front of Athena, the heads of four chariot horses (with topknots) to right are preserved. The chariot is that of Zeus (the god himself missing). Herakles probably stood with one foot on the pole, and Athena on the ground. Together they battle the giants preserved on the right side of the fragment, who move to left. Porphyriion come first (his head, right arm, spear, and part of his upper body and shield remain), followed by Enkelados (his head and part of his shield preserved). The giants are armed with low-crested Corinthian helmets and round shields. Porphyriion wears a sleeveless garment and a baldric slung over his right shoulder. The blazon on his shield is a tripod (only the two upright rings surmounting the bowl preserved). The blazon of Enkelados' shield is the forepart of a lion to left, with the animal's head turned to right (the lion's ear, most of the mane, and part of his forelegs remain).

Inscribed:

ΑΘ[ΕΝΑ] ΝΟΙΟΥΦΡΟΦ (retrograde)

ΝΟΔΑΔΟΝ ΕΝΚΕΛΑΔΟΝ (retrograde)

Fragments on loan to the Getty Museum (L.88.AE.46) preserve additional parts of this pyxis (see pl. 72, 2 below). The chief fragment (joined from five) gives part of the rim, flange, and upper half of the figured zone. In the center, Poseidon (only his head and upper torso remain) to right carries the island of Nisyros (in added red) on his left shoulder. The god's name is inscribed retrograde  $\text{ΠΟΔΙ}[\Xi]\Sigma\text{ΟΓ}$  (with the epsilon mostly missing), and he is clad in a sleeveless pleated chiton (white). In his missing right hand he very likely held a trident pointing downward, the butt of which is visible to the right of his name. To the right of the butt of his trident, on the right edge of the fragment, a male elbow is preserved. On the left edge, behind Nisyros, part of a raised arm remains. The next largest fragment (joined from two) preserves parts of the figured zone just above the ground line, and patterns on the lower part of the bowl. Under the ground line, five thin glaze lines, and below them, the lower bowl is offset. Below the offset, a zone of diagonally set meanders with chevrons in the interstices, bordered above and below by three glaze lines, and then a band of upright lotus buds, alternately open and closed (the contour of each bud given in added red). Of the figured elements on this fragment, two male feet to left, in boots with long tongues, are easily discerned, but the rest eludes identification. A smaller fragment (joined from two) preserves the foot of a male clad in a long chiton (in added red, with decorated edge) who steps into a chariot. The foot is visible at the left edge of the fragment. Its toes overlap the heel of another foot, perhaps female. The right side of the fragment preserves part of the chariot's spoked wheel, and along the upper edge, part of another object remains, possibly part of the chariot's floor or rail. Two fragments give more of the patterns below the picture: tops of lotus buds on one; and on the other, overlapped tendrils of the buds, three glaze lines, and rays. There are also two fragments of the rim.

Attributed to the BMN Painter by Bothmer. About 540 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 6.7 × 19.6 cm; approximate original diameter of rim 21.8 cm, of flange 24.2 cm; thickness of rim 0.35 cm, of flange 1.65 cm.

Many areas are missing and restored: most of the rim, some sections of the flange, and a triangular area in front of Athena's head. The glaze has misfired greenish all over, and is especially pale in the figured zone. Added red is partially preserved, but only traces of added white remain.

**ACCESSORY COLORS** *Red*: a small section of the garment Herakles wears under his lionskin; panels of Athena's

peplos; mane of right-hand pole horse; edges of the giants' shields; crest of Enkelados' helmet. *White*: Athena's flesh; Porphyriion's baldric and the tripod blazon of his shield.

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 28; *Greek Vases* (text by Frel and True), pp. 27, no. 15, and 73, no. 75; F. Vian with M. Moore, "Gigantes," in *LIMC* vol. 4, pt. 1, pp. 217, no. 116 (loan number incorrect), and 256.

**COMPARANDA** On the pyxis in general, see 86.AE.142 .1-.2 (pl. 71), above. Nikosthenic pyxides have been discussed and lists of known examples given by E. Dohan (*The Museum Journal*, University of Pennsylvania, 6 [1915], pp. 173-179), G. Welter (*Aus der Karlsruher Vasensammlung* [Offenburg, 1920], p. 4), E. von Mercklin (*RM* 38 [1923], pp. 80-82), J. D. Beazley and H. Payne (*JHS* 49 [1929], p. 265), and A. Greifenhagen (*AA* 1978, pp. 531-537). Recently, thirty-eight examples of the shape have been studied by Claire L. Lyons in her unpublished M.A. thesis, *Nikosthenic Pyxides* (Bryn Mawr College, 1979). Bothmer has added the following vases to Lyons' list: Brunswick 521, fr. (*CVA*, pl. 10, 12); Stockholm, Carl Milles Museum (*Galerie Fischer, Lucerne, August 30-September 4, 1937*, pl. 32, no. 833); and four unpublished examples in private collections (one black-figured pyxis and one red-figured in Centre Island, New York; one in the collection of Leon Levy, New York; and one in Switzerland).

On the subject of 86.AE.143, see: F. Vian, *Répertoire des gigantomachies figurées dans l'art grec et romain* (Paris, 1951), esp. pp. 38-42; idem, *La guerre des Géants. Le mythe avant l'époque hellénistique* (Paris, 1952), esp. pp. 95-106; Brommer, *Vasenlisten*<sup>3</sup>, pp. 63-65; Mommsen, *Affecter*, pp. 31-33; M. Moore, *BCH* suppl. 4 (1977), pp. 305-335; Scheffold, *GH*, pp. 54-66; M. Moore, *AJA* 83 (1979), pp. 79-99; V. Brinkmann, *BCH* 109 (1985), pp. 77-131; M. Moore, in *Greek Vases in the Getty* 2 (OPA 3 [1985]), pp. 21-40; P. Demargne, "Athena," in *LIMC* vol. 2, pt. 1, pp. 990-998, nos. 381-404, and 1023-1024; F. Vian with M. Moore, "Gigantes," in *LIMC* vol. 4, pt. 1, esp. pp. 215-228, 251-268; M. Moore, in *Greek Vases in the Getty* 4 (OPA 5 [1989]), pp. 33-40.

The pyxis in Malibu should be grouped with other black-figured Gigantomachies represented as big battles. On these vases, see: F. Vian, *Répertoire des gigantomachies figurées dans l'art grec et romain*, pp. 38-42, for example, nos. 104-107, 111, 117, 120, and 123. For the quadriga of Zeus on our pyxis (with Herakles probably standing with one foot on the chariot pole, and Athena on the ground on the far side of the horses), compare fragments O and E from the Gigantomachy dinos signed by Lydos

in Athens (Acropolis 607: *ABV*, pp. 107, no. 1, and 684; Tiverios, *Lydos*, pls. 1α, 48–50; J. D. Beazley, *Dev.*, rev. edn., pl. 34), which preserve a similar composition as reconstructed recently by Moore (*AJA* 83 [1979], pp. 82–84, folding pl. opp. p. 99, and pl. 11, figs. 2–3). The role of Poseidon in the Gigantomachy is discussed by: U. Heimberg, *Das Bild des Poseidon in der griechischen Vasenmalerei* (Freiburg, 1968), pp. 44–48; M. Moore, in *Studies in Classical Art and Archaeology*, eds. G. Kopcke and M. Moore (Locust Valley, N.Y., 1979), pp. 23–27. For another Gigantomachy in the Bareiss Collection, see 86.AE.169 (pls. 107–109; 113, 1), below.

Our pyxis is among the finest Nikosthenic pyxides known; it is also the most ambitious piece attributed to the BMN Painter (*ABV*, pp. 226–228, 690; *Para*, pp. 106–107). In drawing and for detailed incision, 86.AE.143 is best compared to the painter's name-vase (London B 295: *ABV*, p. 226, no. 1; *Para*, p. 106; Mommsen, *Affecter*, pl. 134 [neck only]; Bothmer, *Amasis Painter*, p. 43, fig. 33) and his amphora of type B in Boston (60.1: *Para*, p. 107, no. 7 *bis*; *CVA*, pls. 7–8; Mommsen, *Affecter*, pl. 140; A. Hermay, *BCH* 102 [1978], p. 55, fig. 5; Bothmer, *Amasis Painter*, p. 100, fig. 65), yet it surpasses them both in execution. Figures with inscribed names are not yet known on other vases attributed to the BMN Painter, although the signature of the potter Nikosthenes appears on London B 295 (cited in the preceding sentence) and a cup in Boston (60.640a: *ABV*, p. 227, no. 17; *Para*, p. 107 [wrong location]; *CVA*, pl. 89), and there are unmeaning inscriptions on the painter's fragmentary Siana cup 86.AE.156.1–2 (see pl. 85), below.

In certain respects, 86.AE.143 shows the influence of Lydos (*ABV*, pp. 107–113, 684–685, 714; *Para*, pp. 43–46; Tiverios, *Lydos*, *passim*). Compare, for example, the horses on our pyxis with those on hydriai by Lydos in Göttingen and the Ceramicus (*ABV*, p. 109, no. 19; *Para*, p. 45; Tiverios, *Lydos*, pls. 29–31; J. D. Beazley, *Dev.*, rev. edn., pl. 38, 4 and 6). The skull-cap helmet of Athena is also a Lydan feature, though this special type is not

confined to Lydos (for some examples, see M. Moore, *AJA* 83 [1979], p. 84, nn. 50–52). On the oinochoe in Berlin signed by the potter Kolchos and attributed to Lydos or a close imitator (1732: *ABV*, pp. 110, no. 37, and 685; *Para*, pp. 44, 48; Tiverios, *Lydos*, pls. 57–59), for instance, Athena wears this helmet, and moreover, the horses bear some resemblance to those on 86.AE.143. In turn, the style of the Kolchos oinochoe goes with the lip-cups attributed to the Epitimos Painter (*ABV*, p. 119, no. 9; *Para*, p. 48; Tiverios, *Lydos*, pls. 62–63; and add 86.AE.157 [pls. 89, 4; 91, 2–7; 92–93], below), whose cup in New York (*ABV*, p. 119, no. 9; *Para*, p. 48) has the same subject in the tondo (hoplite dismounting, squire riding) as the cup signed by Nikosthenes in Boston (60.640a: *ABV*, p. 227, no. 17; *Para*, p. 107 [wrong location]; *CVA*, pl. 89), attributed to the BMN Painter. (For the subject, J. D. Beazley compared Vatican 369, merrythought cup: *ABV*, p. 227, under no. 17; and add London B 191, panel neck-amphora, attributed to the Amasis Painter: *ABV*, pp. 152, no. 24, and 325, no. 1; Bothmer, *Amasis Painter*, pp. 122–124, cat. no. 22, with bibliography.)

The BMN Painter and Lydos were both employed by the potter Nikosthenes, and this should account for the Lydan affinities of 86.AE.143. A fragmentary band-cup by Lydos in Oxford is signed by Nikosthenes (1966.768: *ABV*, pp. 113, no. 80, and 229, iv; *Para*, pp. 45, 108), and the potter-work of Nicosia C 440, an unsigned amphora of type B attributed to Lydos, was assigned to Nikosthenes by J. D. Beazley (*ABV*, p. 109, no. 28; *Para*, p. 44; K. Dover, *Greek Homosexuality* [Cambridge, 1978], fig. B 65). The latter has the same unusual lid as a small, unattributed amphora in the Villa Giulia signed by Nikosthenes (*ABV*, p. 229, v) and, as Beazley noted, must be by the same potter. The fragments of a Nikosthenic pyxis from the Acropolis attributed to Lydos (Athens, Acropolis 2187, A–P 1254, A–P 2347: *ABV*, p. 111, no. 44; Tiverios, *Lydos*, pl. 73δ) suggest still another Lydan link through the workshop of Nikosthenes for 86.AE.143.

# Exaleiptron

Plate 73, 1-2

Accession number 86.AE.185

Bareiss Collection number 454 (purchased 1963)

**SHAPE AND ORNAMENT** Oblate spheroid bowl, moderately deep, turned-in rim extending 3.0 cm down into bowl; low foot. The areas visible on the interior of the bowl and turned-in rim are glazed save for a tooled band (width 0.5 cm) at the top of the rim (for the insertion of a lid), which is painted red. On the topside of the bowl surrounding the rim, a patterned reserved zone (width 1.8 cm): two glaze lines; enclosed tongues, alternately red and black; a dotted band; and one glaze line. Three thin red lines encircle the patterned zone. At the top of the stem, a thin red fillet. Stem and topside of the foot glazed. Flaring edge of foot and resting surface reserved. Interior of stem glazed, and the bottom of the bowl reserved. The vase is of heavy make.

About 500 B.C.

**DIMENSIONS AND CONDITION** Height 11.0-11.3 cm; height of stem and foot 4.9 cm; diameter of rim 8.81-8.85 cm; diameter of body 17.78-17.8 cm; diameter of foot 9.95-9.96 cm; height of foot edge 1.28 cm; width of resting surface 1.4 cm. Height of tongues 1.0 cm.

Intact. The glaze has misfired in most places, having turned greenish, and on one side, on the widest part of the bowl, there is a misfired horizontal stripe that has turned orange. Minor chipping and flaking of the glaze all over. Added red well preserved; no traces of white.

Figure 15

**ACCESSORY COLOR** Red: tooled band on inside of rim; alternate tongues and bands on topside of body; fillet.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), pp. 29, no. 17 (illustrated with modern lid); 75, no. 96.

**COMPARANDA** For the shape, whose ancient name has been discussed extensively, see the following selected references: E. Pernice, *JdI* 14 (1899), pp. 60-72; R. Burrows and P. Ure, *JHS* 31 (1911), pp. 72-99; Richter and Milne, *Shapes and Names*, pp. 21-22; *ABV*, pp. 348-349, 365; I. Scheibler, *JdI* 79 (1964), pp. 72-108; idem, *AA* 1968, pp. 389-397; Sparkes and Talcott, *Agora* XII, pp. 180-181; *Para*, pp. 158-159; J.-J. Maffre, *BCH* 99 (1975), pp. 459-463 (Boeotian black-figured examples); B. Sparkes, *JHS* 95 (1975), pp. 128-129, 134-135; F. Brommer, *AA* 1980, pp. 544-549; idem, *The Journal of the Walters Art Gallery* 38 (1980), pp. 108-112; W. Hornbostel et al., *Aus Gräbern und Heiligtümern: Die Antikensammlung Walter Kropatschek* (Mainz, 1980), pp. 97-98, cat. no. 59 (with additions to *ABV* and *Para*, as cited above); J. de la Genière, *Monuments Piot* 63 (1980), pp. 31-34; Kanowski, *Containers*, pp. 33-36, 56-58, 118-120; Moore and Philipides, *Agora* XXIII, p. 49.

Exaleiptron, kothon, plemochoc, and smegmatotheke have been the names most often applied to the shape in modern times. Of these, exaleiptron might well have been the name used in antiquity, as proposed by Scheibler (cited above), but this is not yet certain. In shape, 86.AE.185 corresponds to J. D. Beazley's kothon of type B (*ABV*, p. 349), and Scheibler's exaleiptron of type 17 (*JdI* 79, table on p. 90).



# Epinetron

Plate 73, 3

Loan number L.86.AE.153

Barceiss Collection number 152 (purchased 1959)

**SHAPE AND ORNAMENT** This thick, curved fragment preserves part of the knee-end of an epinetron. When complete, the shape was a half-cylinder open at one end and capped by a hemispherical cover corresponding to the knee at the other. The top of the epinetron is roughened by incised imbrication (over which wool was carded), leaving an oblong panel on either side that was painted. On our fragment there is a checkered band, with glaze lines above and below, between the imbrication and the figured panel; at the lower edge of the panel, two glaze lines. A vertical glaze band with a superposed wavy red line divides the half-cylinder from the hemispherical cover. To the right of this band is a zone of horizontal rays, and then a glazed area at the right edge of the fragment. Traces of white at the very edge suggest that a plastic female head, painted white, originally adorned the knee-end of the epinetron. The bottom edge of the fragment is red (not visible in the illustration), and the interior surfaces unpainted.

**SUBJECT** In the panel: quadriga to right (only the foreparts of the horses are preserved). The horses are outfitted with breastbands decorated with pendants. Behind the horses' heads, in the field, part of an inscription remains: one stroke from a letter at the left edge of the fragment, and a sigma next to the heads of the pole horses.

Attributed to the Sappho Painter by Bothmer. About 520–510 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 10.13 × 10.0 cm.

Glaze worn; only traces of the accessory colors preserved, the white mostly gone.

**ACCESSORY COLORS** *Red*: bottom edge (not visible in the illustration); wavy line on vertical glaze band; horses' manes and breastbands. *White*: alternate squares in checkered band; left-hand trace horse; dots between the pendant elements of the horses' breastbands; traces of added white on the right edge of the fragment.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 73, no. 74.

**COMPARANDA** For epinetra, see: Haspels, *ABL*, pp. 104–106; 228, nos. 53–54 *bis*; 237, no. 118; D. Robinson, *AJA* 49 (1945), pp. 480–490, with earlier literature on the shape as well as on wool-working; idem, *Excavations at Olynthus*, XIII: *Vases Found in 1934 and 1938* (Baltimore, 1950), pp. 192–193; C. Haspels, *BABesch* 29 (1954), pp. 25–30; *ABV*, pp. 480–481 (Golonos Group and akin); G. Bakalakis, *Jahreshefte des Österreichischen Archäologischen Institutes* 45 (1960), pp. 199–208; B. Schweitzer, *Mythische Hochzeiten* (Heidelberg, 1961), esp. pp. 7–9; C. Clairmont, *BCH* 86 (1962), pp. 539–542; Sparkes and Talcott, *Agora* XII, p. 230; *Para*, pp. 220, 250; P. Benbow, *Epinetra* (Ph.D. diss., Harvard University, 1975), passim; *CVA Leiden* 2, pp. 19–20 (text to pl. 68); Moore and Philippides, *Agora* XXIII, p. 69. The distinction between the epinetron, the wool-worker's knee-guard, and the onos, the wool-worker's footrest, is mentioned by Sparkes and Talcott, *Agora* XII, p. 230, n. 4, and briefly discussed by L. Kahil, *Neue Ausgrabungen in Griechenland (AK Beiheft 1 [1963])*, p. 19. On the functions of the epinetron and the onos, see especially P. Benbow, *Epinetra*, pp. 1–28. The iconology of wool-working and the significance of spinning have recently been discussed by E. Keuls, in *Greek Art and Iconography*, pp. 209–230.

For its subject and ornament (rays), L.86.AE.153 is best compared with an unattributed epinetron in New York (06.1021.52: *Collection de M.E.: Antiquités grecques et romaines*, Paris, June 2–4, 1904, pl. 6, no. 165; A. Sambon, *Vases antiques de terre cuite: Collection Canessa* [Paris, 1904], p. 17, no. 58; G. Richter, *Burlington Magazine* 9 [1906], pp. 209–211, fig. 9; idem, *Handbook of the Classical Collection* [New York, 1917], p. 82; M. Kissell, *BMAA* 13 [1918], p. 236, fig. 2; G. Richter, *Handbook of the Classical Collection* [New York, 1927], p. 96; D. Robinson, *Excavations at Olynthus*, p. 193). The vase in New York differs in form from L.86.AE.153 in that the knee-end of the former is figured. For another epinetron with a chariot, compare a fragment formerly in the Bocchi Collection, at Adria, probably by the Sappho Painter according to Haspels (R. Schöne, *Le antichità del Museo Bocchi di Adria* [Rome, 1878], p. 32, top; Haspels, *ABL*, p. 228, no. 54 *bis*; D. Robinson, *AJA* 49 [1945], p. 488, no. 1). Schöne's brief description of the fragment corresponds closely to L.86.AE.153, and it may be that the two are one and the same. For horses on a third epinetron

attributed to the Sappho Painter, compare side B of the fragmentary vase Eleusis 907 (*Archaiologike Ephemeris* 1885, pl. 8, 1-3; Haspels, *ABL*, p. 228, no. 54, and pl. 34, 1; Bothmer, *Amazons*, p. 92, no. 21). For the rays on L.86.AE.153, compare the name-vase of the Golonos Group, Warsaw 142454 (*ABV*, p. 480, no. 4; *Para*, p. 220). On the Sappho Painter, see: Haspels, *ABL*, pp. 94-130, 225-241; *ABV*, pp. 507-508, 675, 677, 702; *ARV*<sup>2</sup>, pp. 300-301, 304; Kurtz, *AWL*, esp. pp. 8, 80-81, 119-120, 149; Mertens, *AWG*, p. 80, no. 1.

# Kyathoi

## Plate 74

## Figure 16

Accession number 86.AE.145

Bareiss Collection number 122 (purchased 1962)

**SHAPE AND ORNAMENT** High strap handle (only the lower attachment and part of the handle remain), completely glazed, flat on the exterior and rounded on the interior. Deep cup, the interior completely glazed. Red line on the edge of the rim. The figures stand on a glaze line. Below the picture, a thin reserved line followed by a glazed zone above the foot. Small torus foot, glazed on the exterior and underside save for the resting surface, which is reserved.

**SUBJECT** Animal combat watched by five males. In the center, opposite the handle, two lions attack a bull, who collapses on his forelegs (parts of the hind legs of the lion on the left missing, and sections of the mane, head, and tail of the lion on the right gone). A pair of standing youths, each clad in a long chiton and himation, flanks the animals. The youth on the left (one foot missing) faces right, and the youth on the right (his face and parts of his body gone) stands to left. Behind the youth on the left (next to the handle), a male (head, parts of his upper body, and one leg missing) clad in a short chiton rushes up wielding a sword (hilt gone) in his raised right arm (missing). Behind the youth on the right, a naked youth (his left foot and parts of his mid-section gone) escapes to right, looking around, his clenched fists (of which the left holds a club) held close to his chest. To the right of him, next to the handle, stands another man to left, clothed in a himation (his feet missing).

Attributed by Bothmer to an artist related to the Painter of Vatican 480; earlier, attributed to the same hand as Vatican 480 by Eisman. About 520–510 B.C.

**DIMENSIONS AND CONDITION** Height to rim 7.06–7.18 cm; width of handle (as preserved) 2.13 cm; diameter of rim 11.18–11.35 cm; thickness of rim 0.22 cm; diameter of foot 6.51–6.53 cm; height of edge of foot 0.36 cm; width of resting surface 0.49 cm. Height of figured zone 5.3 cm; height of figures 5.1 cm (youth with club). Approximate capacity 0.38 l (1.39 kotylai or 0.11 chous) filled to rim.

Broken and repaired, missing most of the handle and its upper attachment as well as many areas of the body, including the figured zone. Accessory colors well preserved.

**ACCESSORY COLORS** *Red*: line on the edge of the rim; hair of males; mane of the lion on the left, and tufts of fur on the edge of the mane of the lion on the right; tongues of both lions, and strokes on their bodies; Y-shaped marking on the bull's neck; stripes on the garments of the males, and dots in the center of the white dot-rosettes on the himation of the youth standing behind the lion on the left. *White*: lions' teeth, and a stripe in the underbelly of each; dots on the nostrils of the bull, and short strokes on his body; dot-rosettes on garments; sword of the male clad in a short chiton, and club held by the naked youth.

**BIBLIOGRAPHY** K. Schauenburg, in *Festschrift von Lübben*, p. 767, n. 30; Eisman, *Kyathos*, pp. 77–78, 606–608, cat. no. 182, pl. 42; idem, *Archaeology* 28 (1975), p. 79; *Greek Vases* (text by Frel and True), p. 73, no. 78.

**COMPARANDA** The shape and subject of 86.AE.145 go with the earliest known kyathoi, which are attributed to the workshop of the potter Nikosthenes, who popularized the shape in Athens (*ABV*, p. 223, nos. 60–64; *Para*, p. 104; Eisman, *Kyathos*, pp. 59–74, cat. nos. 1–5), and the Painter of Vatican 480 (*ABV*, p. 609; *Para*, p. 304; Eisman, *Kyathos*, pp. 77–104, cat. nos. 7–15). On the shape in general, see: Richter and Milne, *Shapes and Names*, pp. 30–31; Sparkes and Talcott, *Agora* XII, p. 143; Eisman, *Kyathos*, pp. 1–15; Mertens, *AWG*, pp. 82–86; Eisman, *Archaeology* 28 (1975), pp. 76–83; Kanowski, *Containers*, pp. 73–75. Our kyathos presumably had a plastic ivy leaf on the front of the handle and a biconical knob attachment at the apex, as on kyathoi attributed to the Painter of Vatican 480 (see Eisman, *Kyathos*, p. 78, n. 2). According to Eisman (*ibid.*, pp. 77–78), the profile of 86.AE.145 is transitional, standing between Nikosthenic kyathoi and vases by the Painter of Vatican 480, which he assigned to his Class of Munich 1963 (*ibid.*, p. 20).

Animals are rarely the principal subject on kyathoi, and for its picture 86.AE.145 is best compared to two fragmentary kyathoi signed by Nikosthenes, Boston 03.583 and Bryn Mawr P 88, whose compositions are dominated by bulls (*ABV*, p. 223, nos. 61–62; Eisman, *Kyathos*, pp. 59–64; idem, *Archaeology* 28 [1975], figs. on pp. 78–79, for the kyathos at Bryn Mawr College). For the subject of 86.AE.145, lions attacking a bull, a common theme in black-figure, compare the selected examples

and bibliography given in *CVA Geneva* 2, pp. 28–29 to pl. 59 (the krater in a California private collection cited there is now Malibu 75.AE.106), and see: Callipolitis-Feytmans, *Plats attiques*, p. 51, n. 62; E. Williams, *The Archaeological Collection of the Johns Hopkins University* (Baltimore and London, 1984), pp. 150–158, cat. no. 107. The subject is also well known from the Athenian Acropolis and other Athenian temples, as, for example, the marble group put together by Bothmer that is divided between Athens (National Museum, Kastriotes no. 1673; *Archaiologike Ephemeris* 1862, col. 49, pl. 13, no. 4; S. Karouzou, *National Archaeological Museum: Collection of Sculpture* [Athens, 1968], p. 15, pl. 11b) and New York (42.11.35; G. Richter, *BMAA* 4 [1945–1946], pp. 93 ff.; idem, *Handbook of the Greek Collection* [Cambridge, Mass., 1954], p. 135 ff., pl. 14b; idem, *Catalogue of the Greek Sculptures in The Metropolitan Museum of Art* [Cambridge, Mass., 1954], pp. 5–6, cat. no. 7, pl. 10c). The youths and men flanking the animal combat on 86.AE.145 are best compared to these kyathoi attributed to the Painter of Vatican 480: Naples Stg. 130; Vatican 480 and 481; and Astarita 537 (*ABV*, p. 609, nos. 2–4; *Para*, p. 304).

## Plate 75

Accession number 86.AE.144

Bareiss Collection number 345 (purchased 1963)

**SHAPE AND ORNAMENT** High strap handle (only the lower section next to the rim is ancient, the remainder restored), completely glazed, flat on the exterior and convex on the interior; with molded relief decoration on the exterior: above the bowl, a nine-fronded closed palmette is partially preserved. Deep cup, with slightly everted rim, fully glazed on the interior. The figures stand on a glaze line, below the picture is a thin reserved line, and another reserved line is in the black below. Fillet between lower body and foot. Torus foot glazed on the topside, with the lower edge and resting surface reserved. Both the sloping surface on the underside and the bottom of the cup are glazed.

**SUBJECT** Between black eyes, a satyr and a maenad; between the eyes and the handle, a youth on the left and a man on the right. Each eye has a red pupil (the color now missing; only a trace remains in the incised dot in the center), then two glaze rings, a white ring, and glazed sclera of the eye; glazed eyebrow above. Between the eyes, an open-mouthed satyr moves energetically to right (most of his right leg restored) in pursuit of a maenad who escapes to right, looking back at the satyr. She wears a necklace (indicated by an incised line), and her

hair is adorned with fillets as well as bound at the back in a krobylos. The maenad is garbed in a chiton and an animal's skin, the latter worn over her shoulders, its front legs tied in a knot. In her raised left hand she holds a krotalon. A snake emerges from her right shoulder, the animal presumably meant to be understood as held in her right hand. Behind the eye on the left (some areas missing and restored), a youth moves cautiously to right with his right leg bent (lower leg and foot gone) and left leg extended (ankle restored). He carries a cloak over his outstretched left arm and holds a rod in his right hand. Behind the eye on the right, a man moves to left (most of his right arm, and parts of his thighs, lower right leg, and foot missing), the counterpart to the youth. He has a fillet in his hair. Both are shown in the pose of hunters. In the field: vines.

Attributed to the Group of Berlin 2095. About 510 B.C.

**DIMENSIONS AND CONDITION** Height to top of handle (as restored) 14.9 cm; height to top of preserved portion of handle 12.56 cm; width of handle (as preserved) 1.66 cm; height to rim 8.42–8.5 cm; diameter of rim 11.66 cm; thickness of rim 0.2 cm; diameter of foot 5.09 cm; height of edge of foot 0.31 cm; width of resting surface 0.64 cm. Height of figured zone 5.9 cm; height of figures 5.6 cm (maenad). Radius of eyes 1.8 cm. Approximate capacity 0.43 l (1.55 kotylai or 0.13 chous) filled to rim.

Broken and repaired, with most of the handle as well as areas of the body adjacent to the lower attachment missing and restored. Minor losses on the figures include: the lower right leg and foot, and the left ankle of the youth; most of the satyr's right leg (restored) and part of his left hand; and most of the right arm as well as parts of the thighs, lower right leg and foot of the man. Glaze well preserved, but the accessory colors are almost gone save for some traces on the eyes.

**ACCESSORY COLORS** *Red*: pupils of the eyes; dots on the maenad's chiton; fillets. *White*: rings on the eyes; female flesh.

**BIBLIOGRAPHY** K. Schauenburg, in *Festschrift von Lücken*, p. 767, n. 30; *Greek Vases* (text by Frel and True), p. 73, no. 77.

**COMPARANDA** On the kyathos in general, see 86.AE.145, above (pl. 74). In shape, 86.AE.144 is a kyathos of Eisman's caliciform type (Eisman, *Kyathos*, pp. 22–29), and its torus foot with base-fillet is the type that begins early in the last quarter of the sixth century B.C., and whose introduction has been associated by Eisman with Psiax and his circle (*ibid.*, pp. 124, fig. 7; 126; 128–129). Originally, there may have been a plastic twisted spur at the apex of the handle of 86.AE.144, as on other vases

attributed to the Group of Berlin 2095 (compare *ibid.*, pp. 176, 183, 191; cat. nos. 33, 35, 37). The common feature of eyes on kyathoi is best datable to the years 525–510 B.C., according to Eisman (*ibid.*, pp. 35–40, 43–45).

On the Group of Berlin 2095, see: *ABV*, pp. 610, nos. 1–5, and 711; *Para*, p. 304 [Hamburg 1965.60: *CVA*, pl. 48, 1–3]; Eisman, *Kyathos*, pp. 128–129, 135–138, and 175–200, cat. nos. 33–40; Mertens, *AWG*, pp. 82, no. 5, and 85. The group is not far from Psiax, as J. D. Beazley noted (*ABV*, p. 610; also not far from Psiax is the Group of Munich 1938: *ABV*, p. 609, nos. 105; *Para*, p. 304; Eisman, *Kyathos*, pp. 200–210, cat. nos. 41–45). Our kyathos is especially close to Psiax in drawing, and the satyr in particular resembles the artist's species. Compare, for example, satyrs on a black-bodied neck-amphora with pictures on the neck (London 1980.11–29.1, ex-Castle Ashby, signed by Andokides: *ABV*, pp. 253, iii, no. 2, and 29, no. 7; *ARV*<sup>2</sup>, pp. 1, 6; *Para*, p. 127; *CVA*, pls. 6 and 7, 1; *Cat. Christie, July 2, 1980*, no. 97; J. D. Beazley, *Dev.*, rev. edn., pl. 81, 2–4) and two kyathoi (Milan, Poldi-Pezzoli 482, and Würzburg 436: *ABV*, pp. 293–294, nos. 15–16; *Para*, p. 305; Eisman, *Kyathos*, pp. 138–151, cat. nos. 15–16; Mertens, *AWG*, p. 36, no. 5).

For the males with cloak and rod on 86.AE.144, compare similar figures on kyathoi attributed to the Group of Berlin 2095 (Brussels R 268 and ex-Castle Ashby: *ABV*, p. 610, nos. 4–5; Eisman, *Kyathos*, pp. 185–189, and 199–200, cat. nos. 36, 40; *CVA Castle Ashby*, pl. 24, 4–6; *Cat. Christie, July 2, 1980*, no. 68), and lightly armed warriors on kyathoi by the Painter of London B 470 (London 1928.1–17.45 and B 470: *ABV*, p. 610, nos. 1–2; Eisman, *Kyathos*, pp. 427–433, cat. nos. 124–125; *idem, Archaeology* 28 [1975], p. 81 [London 1928.1–17.45]). As J. D. Beazley suggested (*ABV*, p. 610), the figures on Brussels R 268 and ex-Castle Ashby are hunters. They also bring to mind komasts with their cloaks wrapped over one arm. Compare, for example, komasts of this kind on the neck of a black-bodied neck-amphora once in the Basel market (H. Hoffmann, *Jahrbuch der Hamburger Kunstsammlungen* 12 [1967], pp. 11, and 15, figs. 7–8; *Art of the Ancients: Greeks, Etruscans and Romans*, exh. cat., André Emmerich Gallery, New York, 1968, no. 23; *CVA Boston* 1, pp. 14–15, on this type of neck-amphora, and also Mommsen, *Affecter*, pp. 31–32; Münzen und Medaillen, Basel, *Antike Vasen, Sonderliste R* [December 1977], no. 34), and on an early red-figured cup of type B (with coral-red interior) in the Bareiss Collection, attributed to the Ambrosios Painter by Bothmer (86.AE.280 [formerly attributed by Bothmer to the Painter of London E 2]: D. von Bothmer, *BMMA* 27 [1969], p.

433, fig. 10; *Greek Vases and Modern Drawings* [entries by Bothmer and Bean], no. 80; B. Cohen, *Marsyas* 15 [1970–1971], p. 6, pl. 3; *Greek Vases* [text by Frel and True], p. 79, no. 146).

## Plate 76

## Figure 18

Accession number 86.AE.146

Bareiss Collection number 124 (purchased 1962)

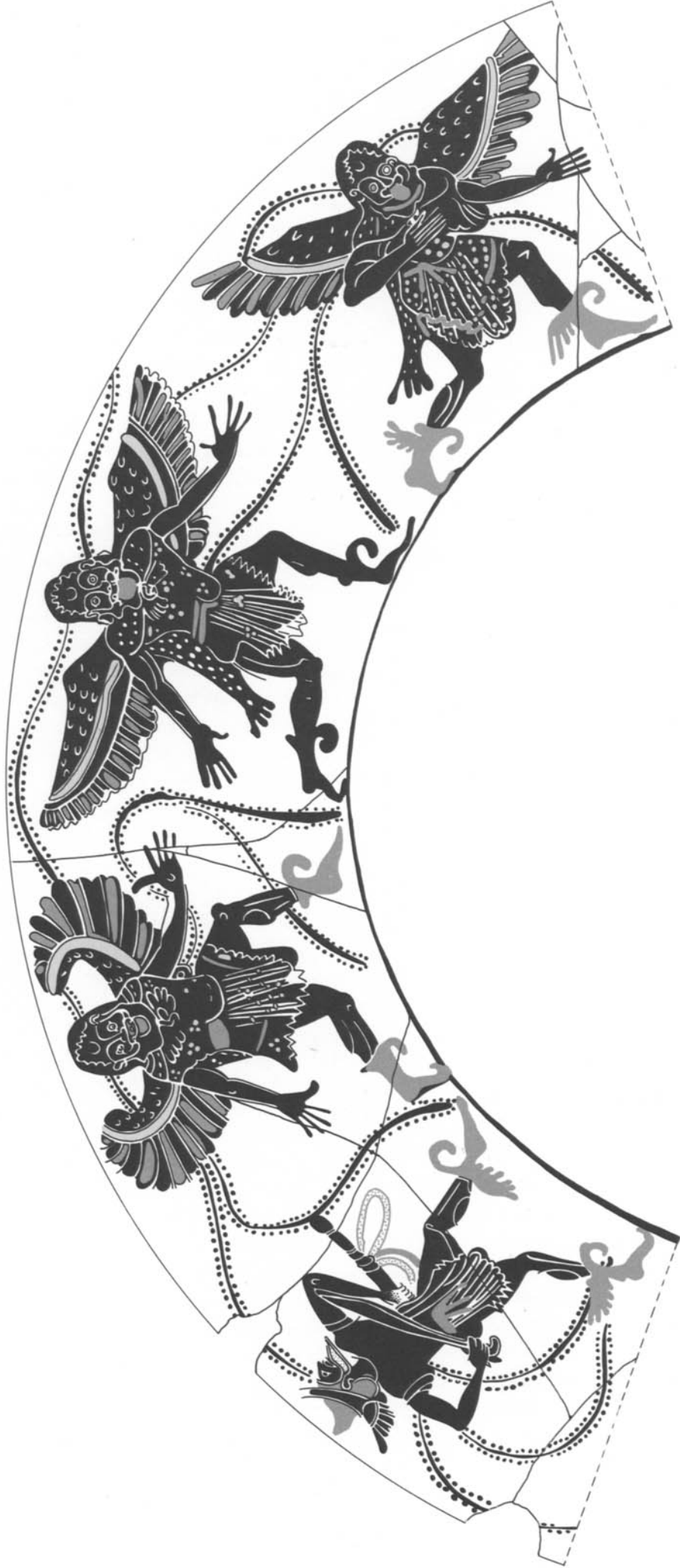
SHAPE AND ORNAMENT White-ground figured zone. High handle completely glazed, flat on the exterior and rounded on the interior; with molded relief decoration on the exterior: on the front of the handle, a nine-fronded closed palmette with a long stem that extends over the top of the handle; at the apex, a twisted spur. Deep cup, with slightly everted rim, fully glazed on the interior. The figures stand on a glaze line. A thin reserved line halfway down the black below. Ogival foot, glazed on the topside, with the outer edge reserved and divided by a tooled line. On the underside of the foot: resting surface reserved, concave sloping surface glazed, and bottom of the cup reserved.

SUBJECT Perseus pursuing the Gorgons. On the left (adjacent to the handle) Perseus runs to right in pursuit of the Gorgons. He wears a winged cap, a short belted chiton, and winged boots. In his right hand he wields a broad-bladed sword, and in his left he carries its scabbard and baldric. In front of Perseus the three Gorgons flee to right. Each is clad in a short belted chiton with kolpos, and wears an animal's skin tied over her shoulders, the paws knotted above her chest. The Gorgons are nearly identical save for some small differences: only the one next to Perseus has raised sickle wings; and the one farthest away, who bends her right arm, has winged boots. In the field: vines.

Attributed to an artist near the Theseus Painter by Bothmer; earlier, attributed to the painter himself by Eisman. By the same potter as 86.AE.147 (pl. 77), below. About 510–500 B.C.

DIMENSIONS AND CONDITION Height to handle spur 14.74 cm; width of handle 1.57 cm; height to rim 7.81–7.86 cm; diameter of rim 11.03 cm; thickness of rim 0.18 cm; diameter of foot 5.26–5.28 cm; height of edge of foot 0.23 cm; width of resting surface 0.7 cm. Height of figured zone 6.0 cm; height of figures 5.8 cm (Perseus). Approximate capacity 0.35 l (1.28 kotylai or 0.11 chous) filled to rim.

Broken and repaired, with no significant losses. Glaze, white-ground, and accessory colors well preserved, save



86.AE.146 1:1

for the added red on Perseus' beard, which has been restored, and on his baldric, where the added red is missing.

**ACCESSORY COLORS** *Red*: Perseus' cap, his hair and beard, belt, baldric (color gone), and winged boots; tongues of the Gorgons, alternate feathers of their wings, and their belts; a stripe on the lower part of the chitons of the first and third Gorgons, and their boots; pupil of the right eye of the third Gorgon, and lines on the edge of her beard. *White*: lines on the Gorgons' wings, and dots and dot-clusters on their garments.

**BIBLIOGRAPHY** K. Schauenburg, in *Festschrift von Lücken*, p. 767, pls. 45–46; *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 30 (loan no. L.69.11.20); Eisman, *Kyathos*, pp. 477–481, cat. no. 135, pl. 34; Mertens, *AWG*, pp. 84, no. 27, and 86; Brommer, *Vasenlisten*<sup>3</sup>, p. 280, after no. 41 (mistakenly listed as a hydria); *Greek Vases* (text by Frel and True), pp. 28–29, fig. 16, and 74, no. 79.

**COMPARANDA** On the kyathos in general, see 86.AE.145 (pl. 74), above. In shape, 86.AE.146 is a kyathos of Eisman's caliciform type (Eisman, *Kyathos*, pp. 22–29, 477). Comparison with 86.AE.147, attributed to the Theseus Painter (see below, pl. 77), indicates that the two vases must have been fashioned by one potter, namely the craftsman who made most, or possibly all, of the kyathoi by the Theseus Painter (see *ibid.*, pp. 464, 480). On the Theseus Painter and the date of his kyathoi, see 86.AE.147 (pl. 77), below. For the white-ground of 86.AE.146, compare Erlangen I 522, the only known white-ground kyathos attributed to the Theseus Painter himself (*ABV*, p. 519, no. 17; Eisman, *Kyathos*, p. 468, cat. no. 132; Mertens, *AWG*, p. 84, no. 26).

On the subject of Perseus pursuing the Gorgons see: K. Schauenburg, *Perseus in der Kunst des Altertums* (Bonn, 1960), pp. 12–55; K. Schefold, *Myth and Legend in Early Greek Art* (New York, 1966), pp. 35–36, 56–57; K. Schauenburg, in *Festschrift von Lücken*, pp. 765–768, with earlier bibliography; Brommer, *Vasenlisten*<sup>3</sup>, pp. 277–283; Schefold, *GH*, pp. 81–88; K. Schefold and F. Jung, *Die Urkönige, Perseus, Bellerophon, Herakles und Theseus in der klassischen und hellenistischen Kunst* (Munich, 1988), pp. 100–107. On Perseus in general, also see: E. Langlotz, *Perseus* (Heidelberg, 1951), *passim*; *idem*, *Der triumphierende Perseus* (Köln and Opladen, 1960), *passim*. As Schauenburg has shown (in *Festschrift von Lücken*, cited above), the version of the subject on 86.AE.146 has links with both Campanian and Etruscan representations. Eisman (*Kyathos*, p. 481) noted that 86.AE.146 was the only example of the subject known to him on kyathoi.

## Plate 77

Accession number 86.AE.147

Bareiss Collection number 123 (purchased 1961)

**SHAPE AND ORNAMENT** High strap handle, completely glazed, flat on the exterior and rounded on the interior; with molded relief decoration on the exterior: above the rim of the bowl, a nine-fronded closed palmette with a long stem that extends over the top of the handle; at the apex, a twisted spur. Deep cup, with slightly everted rim, fully glazed on the interior. The figures stand on a glaze line. Below the picture, a thin reserved line halfway down the black. Ogival foot, glazed on the top side, with the outer edge reserved and divided by a tooled line. On the underside of the foot: resting surface reserved, concave sloping surface glazed, and in the center of the bottom of the cup, two small concentric circles and a glaze dot.

**SUBJECT** Herakles being feasted by satyrs and maenads. On the left, a satyr who carries a pointed neck-amphora on his back advances to right. In his hair he wears a fillet. In front of him, a maenad moves to right and looks back. She holds a thyrsos in her right hand and gestures with her left, has a fillet in her hair, and wears an animal's skin over her long chiton. Next to her, a satyr walks to right and looks around. He carries a wineskin in his arms, holds a drinking horn in his right hand, and has two ivy leaves in his hair. These three figures advance toward Herakles, who reclines to left on a rock. The hero, who wears a fillet, wedges his club between his left arm and shoulder. Herakles' garment is draped over his legs, and he has suspended his bow and quiver in the ivy boughs above. Behind him, an ithyphallic satyr with a fillet in his hair leaves the scene, gesturing with his hands and looking back at Herakles. In the field: ivy vines and leafy branches.

Attributed to the Theseus Painter by Bothmer, and by the same potter as 86.AE.146 (pl. 76), above. About 500 B.C.

**DIMENSIONS AND CONDITION** Height to handle spur 14.4 cm; width of handle 1.54 cm; height to rim 8.1 cm; diameter of rim 10.83 cm; thickness of rim 0.18 cm; diameter of foot 5.25 cm; height of edge of foot 0.33 cm; width of resting surface 0.48 cm. Height of figured zone 6.0 cm; height of figures 5.4 cm (satyr with wineskin). Approximate capacity 0.35 l (1.28 kotylai or 0.11 chous) filled to rim.

Broken and repaired, with minor areas missing, notably: right wrist of satyr carrying neck-amphora, and portions of Herakles' torso. Glaze misfired, turned greenish, in many places in the figured zone. The accessory colors are well preserved.

## Figure 19

ACCESSORY COLORS *Red*: fillets; ivy leaves in the hair of the satyr carrying a wineskin; mouth of the pointed neck-amphora; dots on the garments of the maenad and Herakles; flap of Herakles' quiver. *White*: fruit on the vine next to the maenad; female flesh; drinking horn held by the satyr with the wineskin; attachment rings for the straps of Herakles' quiver, and the rock on which the hero rests.

BIBLIOGRAPHY K. Schauenburg, in *Festschrift von Lücken*, p. 767, no. 30; *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 31 (loan no. L.69.11.21); Eisman, *Kyathos*, pp. 460-464, cat. no. 130, pl. 32; *Greek Vases* (text by Frel and True), p. 74, no. 80.

COMPARANDA On the kyathos in general, see 86.AE.145 (pl. 74), above, and for the shape of 86.AE.147, see 86.AE.146 (pl. 76), also above, by the same potter.

For the subject of 86.AE.147, compare two skyphoi attributed to the Theseus Painter: Agora P 15199, frr. (*ABV*, p. 520, no. 19; Moore and Philippides, *Agora* xxiii, pp. 280-281, cat. no. 1493, pl. 101), and Naples 2468 (P. Mingazzini, *Memorie della Reale Accademia Nazionale dei Lincei*, ser. 6, vol. 1 [1925], pl. 9, 2; Haspels, *ABL*, p. 249, no. 6). For the satyr carrying a pointed amphora on 86.AE.147, compare a kyathos in Omaha attributed to an artist related to the Theseus Painter [Joslyn 1963.484: *Para*, p. 160; Eisman, *Kyathos*, pp. 481-485, cat. no. 136; *CVA*, pls. 28-29). These satyrs are akin to the youths with pointed amphorae on kyathoi (Erlangen I 522, Heidelberg S 53, and Philadelphia L.64.540: *ABV*, pp. 519, nos. 16-17, and 704, no. 17 *bis*; Eisman, *Kyathos*, pp. 448, 454-459, 465-468, cat. nos. 129, 131, and 132, pl. 31; Mertens, *AWG*, p. 84, no. 26 [Erlangen I 522]) and skyphoi attributed to the Theseus Painter (for example, Agora P 1544 and P 1548: Haspels, *ABL*, p. 251, nos. 47-48; *ABV*, p. 518, nos. 47-48; *Para*, p. 255; Moore and Philippides, *Agora* xxiii, pp. 279-280, cat. nos. 1486-1487, pls. 100-101).

On the subject of Herakles at rest with satyrs, in addition to the skyphos Agora P 15199 (cited in the preceding paragraph), which is the key piece, compare the following: a kalpis in Princeton, attributed to an artist near the Madrid Painter (170: *Para*, p. 145); an oinochoe in the Vatican (inv. 39537, once Marchesa I. Guglielmi in Rome), assigned to the Keyside Class (*ABV*, p. 427, no. 28); a lekythos in Prague, assigned to the Class of Athens 581 (2477: *ibid.*, p. 701, no. 166 *bis*; *Para*, p. 223); and two cups of type sub-A, attributed to the Haimon Group (Baltimore, Walters Art Gallery 48.40, and Louvre F 415; *ABV*, p. 563, nos. 573 and 574). On Herakles and satyrs, see further: Brommer, *Vasenlisten*<sup>3</sup>, pp. 190-193; *idem*, *Herakles, II*, p. 89; J. Boardman, "Herakles," in *LIMC* vol. 4, pt. 1, esp. pp. 817-819, nos. 1511-1515.

For another picture of Herakles at rest, see 86.AE.148 (pl. 79), below.

On the Theseus Painter, see: Haspels, *ABL*, pp. 141-147, 249-254; *ABV*, pp. 518-520, 703-704, 716; *Para*, pp. 255-260; Eisman, *Kyathos*, pp. 440-476, cat. nos. 128-134, kyathoi attributed to the painter himself, and 476-485, cat. nos. 135-136, kyathoi near the painter; Mertens, *AWG*, pp. 84, 86; Kurtz, *AWL*, pp. 14-15. On the date of kyathoi and skyphoi by the Theseus Painter, see: Eisman, *Kyathos*, pp. 443-448; *idem*, *AJA* 75 (1971), p. 200.

#### Plate 78, 1

Accession number 85.AE.495.1-3  
(Purchased 1961)

SHAPE AND ORNAMENT The fragments give most of the figured zone from a kyathos of standard shape. As preserved, the vase has a deep cup with a very slightly everted rim, and is glazed on the interior. The figures stand on a glaze line. Below the picture, a thin reserved line, followed by a glazed zone above the foot.

SUBJECT Two draped riders (possibly Hephaistos) on donkeys, accompanied by a maenad, two satyrs, and two males. In the middle of 85.AE.495.1, the largest fragment, a mounted man rides to right. He is flanked on the right by a satyr, and on the left by a maenad and a male. The rider (his legs and parts of the donkey missing) wears a roughly drawn garment, presumably meant to be a himation. In front of him, a gesturing satyr moves to right. Behind the rider, a maenad clad in a nebris and sleeveless chiton (her head and parts of her right arm and foot missing) dances to right and looks back. At the left end of the fragment, a male strides to left (only part of his left arm and one leg preserved). He wears a himation over a short chiton, and is shod in boots with long tongues. The second mounted man (his upper body, the donkey's head, as well as parts of the animal's loins preserved) appears on fragment 85.AE.495.2. On the left edge of 85.AE.495.2, the triangular area of glaze preserves part of the raised hand and wrist of the satyr on the right side of fragment 85.AE.495.1. Another satyr is visible on the left side of fragment 85.AE.495.3. This gesturing satyr (parts of his right arm, lower back, and right foot missing) is nearly identical to the one on 85.AE.495.1. In front of him, a male walks to right (most of his arms, torso, and legs missing). He wears a petasos, and is clothed in a chlamys and short chiton. In the field: vines with grape clusters.

Attributed to the Leafless Group, by the Caylus Painter. About 500-480 B.C.



DIMENSIONS AND CONDITION Maximum dimensions: 85.AE.495.1, 6.2×10.6 cm; 85.AE.495.2, 2.7×5.9 cm; 85.AE.495.3, 6.6×9.2 cm. Height of figures 5.4 cm (mounted male on 85.AE.495.1).

Broken and repaired. On the exterior, the glaze and accessory colors are well preserved, though in some areas the added white is partially gone. On the interior, the glaze is well preserved save for part of a misfired patch, turned orange, that remains on fragment 85.AE.495.1.

ACCESSORY COLORS *Red*: beards, hairlines, and tails of the satyrs; beard and hairline of the rider on fragment 85.AE.495.1; mane of donkey on 85.AE.495.1; beard of rider on fragment 85.AE.495.2; beard of man on fragment 85.AE.495.3, and a stripe on his chlamys; dots on the garments of the male and the maenad on 85.AE.495.1. *White*: female flesh; muzzles of the donkeys; crown of the petasos worn by the man on 85.AE.495.3, and dots on his garment; part of the chlamys worn by the male on 85.AE.495.1, and dots on his short chiton; dots on the maenad's nebris.

BIBLIOGRAPHY Not previously published.

COMPARANDA The men mounted on donkeys may be meant as Hephaistos. If so, then the subject should be the return of Hephaistos, and the men wearing the petasoi and shod in boots with curled tongues must be Hermes; both Hephaistos and Hermes are thus represented twice, and Dionysos omitted. For the subject on kyathoi, compare: Honolulu 3575, attributed to an artist near the Philon Painter (*ABV*, p. 703; Eisman, *Kyathos*, pp. 520–

522, cat. no. 142; Brommer, *Hephaistos*, p. 200, no. 33); Laon 37.1007, attributed to the Group of Vatican G. 57 (*ABV*, p. 711, no. 35 *bis*; *Para*, p. 305; Eisman, *Kyathos*, pp. 319–322, cat. no. 76; Brommer, *Hephaistos*, p. 204, no. 25); and Seattle Cs 20.50, attributed by Eisman to an artist near the Caylus Painter (M. Rogers, *Archaeology* 17 [1964], pp. 268–269; Eisman, *Kyathos*, pp. 568–570, cat. no. 161; L. Bliquez, *Classical Vases and Containers in the Collection of the Seattle Art Museum* [Seattle, 1985], p. 17, no. 12). Also compare the picture on our vase with the return of Hephaistos on an unattributed psykter in New York (06.1021.80: L. D. Caskey and J. D. Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston*, vol. 2 [Oxford, 1954], p. 6, no. A 7; K. Schauenburg, *JdI* 80 [1965], pp. 77, n. 8, and 84, figs. 8–9; S. Drougou, *Der attische Psykter* [Würzburg, 1975], p. 14, cat. no. A 11, and pl. 8, 1), on which Dionysos and Hephaistos both ride donkeys and are nearly identical in appearance. On the theme of the return of Hephaistos, see: F. Brommer, *JdI* 52 (1937), pp. 198–219; idem, *Hephaistos*, pp. 10–16, 35–36, and 199–204, with bibliography; Schefold, *GH*, pp. 30–35; A. Hermary and A. Jacquemin, "Hephaistos," in *LIMC* vol. 4, pt. 1, esp. pp. 640–641, nos. 138–146, and 652–654.

On the Caylus Painter, who belongs to the Leafless Group, see: *ABV*, pp. 649–651, 713, 716; *Para*, pp. 311–314; Eisman, *Kyathos*, pp. 515–574, cat. nos. 145–165. For the satyrs and maenads on 85.AE.495.1–3, compare, for example, two vases by the painter: a kyathos once in the Basel market (*Para*, p. 314), and a mastoid cup in Basel (Z-329: *ibid.*, p. 313; *CVA*, pl. 51, figs. 7, 9, 11, and 13, additions to the painter given on p. 117).

# Mastoid Cup

## Plate 79

Accession number 86.AE.148

Bareiss Collection number 125 (purchased 1959)

**SHAPE AND ORNAMENT** Flat-bottomed deep cup with offset lip (most of the lip and many parts of the body missing). Interior of cup completely glazed. Edge of rim reserved; offset lip glazed on the exterior. Just below the offset, a red line encircles the vase. A faint glaze line serves as the ground line for the figures. Black below the picture, with a thin red line along the upper edge of the black zone, and another encircling the base. The bottom of the cup is reserved, and slightly concave.

**SUBJECT** Herakles and Athena flanked by Iolaos and a male (much of the picture is missing). On the left, Iolaos is seated to left on a block, turns his head to right, and raises his hands waist-high. He is naked and armed with a sword (only the scabbard is visible). In his left hand he holds a club, very likely that of Herakles. Next to Iolaos, Herakles reclines to left (his right arm, lower body, and most of his face gone) and looks to right toward Athena, with whom the hero presumably converses. Herakles is naked, rests his left elbow on a striped pillow, and holds a flower (perhaps a smilax) stylized like a palmette in his right hand. Hanging in the field above Herakles' missing legs are his bow, quiver, and garment (partly missing). His lionskin, shown frontally, hangs in the field between the hero and Athena. The goddess is seated to left on a block, her body inclined forward. She wears an Attic helmet (without crest) with a snake's-head protome, L-shaped cheekpieces, and fillet. Athena carries a spear in her left hand and is clad in a chiton and her aegis. Behind her, a male fills an oinochoe by dipping it into a column-krater. Only his back, one leg, and the heel of his other foot are preserved. Because he wears a chlamys and has boots with long tongues, he should be Hermes. The oinochoe he holds is of shape 1 and is missing only its handle. Enough of the krater is preserved to recognize its shape. Between Hermes and Iolaos, the latter's garment is suspended.

About 510–500 B.C.

**DIMENSIONS AND CONDITION** Height to lip 9.62 cm; height of offset lip 0.98 cm; diameter of rim (as restored) 8.9 cm; thickness of rim 0.2 cm; interior diameter of cup at offset (as restored) 7.73 cm; diameter of body 9.67 cm;

## Figure 14

diameter of base 3.3 cm. Height of figured zone 6.3 cm; height of figures 5.8 cm (Iolaos). Approximate capacity 0.4 l (1.46 kotylai or 0.12 chous) filled to rim.

Broken and restored, with much missing: most of the lip, many parts of the picture as described above, and sections of the lower body. Added red well preserved, no traces of added white. Athena's flesh is black, and her eye is incised in the masculine fashion.

**ACCESSORY COLOR** *Red*: lines on the body; hairlines and beards of Iolaos and Herakles, and color around their nipples; Athena's fillet; stripes on garments and the pillow, as well as Herakles' quiver; tongue on boot; rim of the column-krater.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 74, no. 82; F. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 191–192, fig. 10a–d; J. Boardman, "Herakles," in *LIMC* vol. 4, pt. 1, p. 818, no. 1493.

**COMPARANDA** On mastoi and mastoids, see: E. von Mercklin, *RM* 38–39 (1923–1924), pp. 82–83; J. D. Beazley, *Greek Vases in Poland* (Oxford, 1928), p. 4; H. Payne, *Necrocorinthia* (Oxford, 1931), p. 312; Richter and Milne, *Shapes and Names*, pp. xxii, 30; *ABV*, pp. 613–615; A. Greifenhagen, in *Festschrift Brommer*, pp. 133–137; Mertens, *AWG*, pp. vii, 87–89; idem, *AK* 22 (1979), pp. 22–30; Kanowski, *Containers*, pp. 105–106; Moore and Philippides, *Agora* xxiii, p. 57.

Although there is no trace of a handle on our vase, Bothmer has pointed out that one could have been accommodated above the figure of Hermes. For a one-handled mastoid (the handle missing), the only certain example of the shape known to Bothmer, compare Malibu 78. AE.284 (between white eyes, a rider; between the eyes and the [missing] handle, a rider on each side; under the [missing] handle, a cock).

For the manner in which Herakles' lionskin is suspended on our vase, compare his pelt on the obverse of red-figured calyx-krater Louvre G 103, signed by Euphronios (*ARV<sup>2</sup>*, pp. 14, no. 2, and 1619; *Para*, p. 322; *Addenda*, 2nd edn., p. 152). For Iolaos and Athena on our mastoid, compare the white-ground lip of the red-figured amphora of type A in New York, signed by Andokides, on which Iolaos and Athena, both seated on blocks, watch Herakles as he wrestles the Lion (63.11.6:

*ARV*<sup>2</sup>, p. 1617, no. 2 *bis*; *Para*, p. 320; Mertens, *AWG*, p. 33, 1, and pl. 2, 1–2; Cohen, *Attic Bilingual Vases*, pp. 45–55, 106–110, 199–203, cat. no. D 1, pls. 21–24, and 25, 1–2). At some points, the drawing style of 86.AE.148 recalls the Manner of the Lysippides Painter (*ABV*, pp. 257–262, 691, 715; *Para*, pp. 114–116). Compare, for example, Zeus and Herakles on Amiens 3057–179–40, an amphora of type B attributed to the Mastos Painter (*ABV*, p. 691, no. 5 *bis*), with Iolaos and what remains of Herakles and the male with an oinochoe on 86.AE.148.

On the subject of 86.AE.148, see 86.AE.147 (pl. 77), above. Also see: J. D. Beazley, *Papers of the British School at Rome* 11 (1929), pp. 7–9 (also issued separately as *Notes on the Vases in Castle Ashby* [London, 1929]); *ABV*, pp. 255, no. 4; 270, no. 65; 282, no. 2 (London B 301); 329, nos. 4–5; 519, no. 18; and for further references, 726, under “Herakles resting”; *ARV*<sup>2</sup>, p. 4, no. 9; Brommer, *Vasenlisten*<sup>3</sup>, pp. 30–31, 70; idem, *Herakles, II*, pp. 70, 101–102, 109–110; J. Boardman, “Herakles,” in *LIMC* vol. 4, pt. 1, pp. 817–818, nos. 1486–1493.

# Skyphoi

Plate 78, 2

Accession number 86.AE.172

**SHAPE AND ORNAMENT** The fragment preserves a section of the lip and the upper part from the figured zone of a skyphos of Ure's Class of Skyphoi A 1. Glazed mouth, convex and tooled on the exterior; topside of lip reserved. Below the tooled groove, the upper border of the figured zone is indicated by a dilute glaze band. Reverse of fragment glazed.

**SUBJECT** Satyr and maenad. On the left side of the fragment, a satyr facing right raises his left hand (only parts of the satyr's head and left arm preserved). A maenad looks at him (only parts of her head and one arm remain).

Assigned to Ure's Class of Skyphoi A 1, and attributed to the Painter of the Nicosia Olpe, or in his manner. About 540 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 2.42 × 3.25 cm; thickness at rim 0.26 cm; thickness at lower edge 0.23 cm.

Glaze and accessory colors well preserved.

**ACCESSORY COLORS** *Red*: satyr's beard and a dot on his hair; pupil of maenad's eye. *White*: female flesh.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** On Ure's Class of Skyphoi A 1, see 86.AE.150 (pls. 80, 1-2; 81, 1-2), below. On the Painter of the Nicosia Olpe, see: *ABV*, pp. 199, 452-454, 588, 698; *Para*, pp. 80, 84-85, 196-197, 519. For skyphoi attributed to the artist and assigned to Ure's Class of Skyphoi A 1, see: Istanbul A 16.1242 (*Para*, pp. 84-85, no. 28, and 196, no. 9 *bis*); Paris, Louvre C 10743, fragment (*ABV*, p. 453, no. 9; *Para*, p. 196, no. 9 *ter*). Add two skyphoi of the same class, attributed by Bothmer to the Painter of the Nicosia Olpe: once New York, Pomerance Collection (*The Pomerance Collection of Ancient Art*, exh. cat., Brooklyn Museum, New York, 1966, p. 94, cat. no. 111 [side B illustrated]: A, warrior arming, flanked by a woman and two youths; B, man seated, flanked by a woman and three youths); and Seattle, Davis Collection (A, warrior arming, flanked by two women and three youths; B, man seated, flanked by two women and five youths; imitation inscriptions in the field on both sides). For two neck-amphorae in the Bareiss Collection attributed to this artist, see 86.AE.74.1-7 (*CVA*

*Malibu* 1, pls. 24, 3-4; 25, 1-3) and 86.AE.100.1-14 (*ibid.*, pls. 25, 4; 26, 5).

Plates 80, 1-2; and 81, 1-2

Figure 20

Accession number 86.AE.150

(Purchased 1953)

**SHAPE AND ORNAMENT** Deep bowl, glazed inside, with slightly convex glazed mouth tooled on the exterior. Below the tooled groove, the upper border of the figured zone is indicated by a glaze line. Two horizontal handles, glazed on the outside only. Between the handle roots, a flower in silhouette surmounts a large lotus bud with separate sepals hanging under each handle. The figures stand directly on the glazed lower part of the body, which is divided by a reserved band about halfway down. Small glazed torus foot, with underside glazed save for the resting surface.

**SUBJECT** A and B, each, fight flanked by youths. In the middle of each side, two warriors in combat. On the left a warrior rushes to right. He wears a low-crested Corinthian helmet and a cuirass over his short chiton. He wields a spear in his raised right hand and carries a shield (protome: projecting snake) over his left arm. A scabbard suspended from two baldrics is visible on the far side of his body. (On B, the warrior's helmet is ornamented with a fillet.) His opponent is a hoplite who moves to right, collapsing on his right knee and looking back at his attacker. This warrior is equipped with a low-crested Corinthian helmet, spear, and shield. (On side A, the hoplite's helmet is adorned with a thick fillet, he wears a cuirass over a short garment, and his legs are protected by greaves. On B, his counterpart is naked save for his helmet.) The warriors are flanked by youths clad in himatia. Except for the youth on the right on side A, each has a fillet in his hair.

Assigned to Ure's Class of Skyphoi A 1; attributed to the Camel Painter by Bothmer. About 520-510 B.C.

**DIMENSIONS AND CONDITION** Height to lip 13.4-13.71 cm; width (across handles) 25.8 cm; diameter of mouth 18.78-19.05 cm; thickness of mouth 0.36 cm; diameter of foot 11.15 cm; width of resting surface 0.3 cm; thickness of handle A/B 1.19 cm, B/A 1.25 cm. Height of figures on side A 8.0 cm, on side B 8.2 cm. Approximate capacity 2.05 l (7.5 kotylai or 0.62 chous) filled to rim.

Broken and repaired, missing only a section of the banding below the attacking warrior on side A, and some minor areas elsewhere. Glaze misfired, turned grayish, in the upper portion of side A. Glaze worn on the handles, adjacent to handle A/B on side A, and on the mouth of side A. Accessory colors largely well preserved.

ACCESSORY COLORS *Red*: A–B, fillets, and stripes on garments. A, helmet of attacking hoplite, and greaves of his opponent. B, helmet of attacking warrior. *White*: A–B, shields, dots on helmet crest-supports, baldrics of attacking hoplites.

BIBLIOGRAPHY *Greek Vases* (text by Frel and True), p. 74, no. 81.

COMPARANDA On Ure's Class of Skyphoi A 1, which has the same decoration under the handle as cups assigned to the FP Class (*Para*, pp. 80–82), see *ibid.*, pp. 83–86, with bibliography. Also compare Ure's Class of Skyphoi A 2 for the handle floral (*ibid.*, p. 91). On the skyphos in general, see: Richter and Milne, *Shapes and Names*, pp. xxiii, 26–28; B. Freyer-Schauenburg, *JdI* 85 (1970), pp. 1–27, esp. pp. 20–22; Sparkes and Talcott, *Agora* XII, pp. 109–112; Kanowski, *Containers*, pp. 137–139; Moore and Philippides, *Agora* XXIII, pp. 58–61.

On the Camel Painter, who was linked to Lydos by J. D. Beazley, see: *ABV*, p. 120; *Para*, pp. 45, 49, 86. The spectators adjacent to the handles on 86.AE.150, and presumably also the flower-hanging-bud patterns under the handles, are common to all skyphoi attributed to the painter. Also see 86.AE.162 (pls. 99; 103, 1), below, for hanging buds under the handles. For the same subject compare the skyphos once in the Paris market by the Camel Painter (*Para*, p. 49, no. 6), and several by other hands assigned to the FP Class (*ibid.*, pp. 83, no. 4; 84, nos. 7, 22–23; 85, nos. 30–31).

#### Plate 78, 3

Accession number 86.AE.152  
(Purchased 1961)

SHAPE AND ORNAMENT The fragment preserves part of the lip and figured zone of a skyphos assigned to the Heron Class (Ure's Class of Skyphoi B). Interior glazed, and slightly convex at the lip. The pattern on the slightly concave exterior of the lip comprises two rows of ivy leaves divided by a dilute glaze line. Below the ivy: a glaze band and a dilute glaze band.

SUBJECT Man (head and shoulders standing to left). He has a fillet in his hair and wears a striped garment, presumably a himation. In the field: sections of three

branches, of which the uppermost on the left side bears two white fruits.

Assigned to the Heron Class (Ure's Class of Skyphoi B), and attributed to the Theseus Painter. About 500 B.C.

DIMENSIONS AND CONDITION Maximum dimensions 4.2 × 5.24 cm; thickness at lower edge 0.22 cm.

Glaze and added red well preserved; added white almost completely gone.

ACCESSORY COLORS *Red*: stripe on himation. *White*: fillet and fruit.

BIBLIOGRAPHY Not previously published.

COMPARANDA On Ure's Class of Skyphoi B, and the Heron Class, see *ABV*, p. 617, with bibliography. For the many skyphoi of Heron type attributed to the Theseus Painter, see: Haspels, *ABL*, pp. 142; 144; 249–251, nos. 1–54; 253, nos. 1–17; *ABV*, pp. 518; 519–520, nos. 18–30; 521, no. 1 (near the Theseus Painter), and *Agora* P 6177 (recalls the Theseus Painter); *Para*, pp. 255, 257–259; Moore and Philippides, *Agora* XXIII, pp. 60, and 279–281, cat. nos. 1484–1497, pls. 100–101. On the painter and his date, see 86.AE.146 and 86.AE.147 (pls. 76–77), above.

#### Plate 78, 4

Accession number 86.AE.151  
(Purchased 1961)

SHAPE AND ORNAMENT The fragment preserves part of the lip and figured zone of a skyphos assigned to the Heron Class (Ure's Class of Skyphoi C). Interior glazed, and convex at the lip. Thin reserved line on the edge of the lip. The exterior of the rim is convex and glazed. Below the rim, the lip is concave and decorated with a pattern of two rows of simplified ivy divided by a dilute glaze line. Below the ivy are a dilute glaze band and a dilute glaze line. The figured zone is slightly offset from the lip.

SUBJECT Chariot wheeling around, preceded by a fleeing Amazon. Of the chariot, only parts of the left-hand pole and trace horses are preserved. At the left edge of the fragment, the white neck (only traces of white visible) and the incised black mane of the left-hand pole horse remain (in profile to left). The head and neck of the left-hand trace horse are more completely preserved (in profile to right). In front of the horses, the head, shoulder, and arm of an Amazon are preserved. She wears an Oriental cap and looks at the chariot. When complete, the subjects of the skyphos must have been the same as *ABV*, pp. 617–618, nos. 1–37: on each side, a war chariot wheeling

around, in three-quarter view, between two Amazons fleeing and looking back; at the handles, sphinxes.

Assigned to the Heron Class (Ure's Class of Skyphoi C), and attributed to the CHC Group, by the same hand as *ABV*, pp. 617-618, nos. 1-37. About 500 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 4.82 × 5.83 cm; thickness at lower edge 0.29 cm.

Glaze well preserved, but only traces of the accessory colors remain.

**ACCESSORY COLORS** *Red*: stripe on mane of left-hand trace horse; dot on Amazon's shoulder. *White*: neck of left-hand pole horse; two dots on the rein of the left-hand trace horse; stroke of white on the Amazon's face, and perhaps her arm was also once white.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** On the CHC Group, see: *ABV*, pp. 617-626, and 711, no. 35 *bis*; *Para*, pp. 306-308; Moore and Philippides, *Agora* XXIII, pp. 61, and 289-292, cat. nos. 1578-1603 (CHC Group), and 1604-1612 (connected with the group), pl. 105. The chariot wheeling (with Amazons) is the chief subject of J. D. Beazley's CHC Group (*ABV*, pp. 617-618, nos. 1-37), followed in frequency by courting scenes (*ibid.*, pp. 618-619, nos. 38-61). For the chariot wheeling in the CHC Group and the composition of 86.AE.151, compare: *CVA Reading* 1, p. 18, under pl. 10, no. 13; Bothmer, *Amazons*, pp. 86-87.

Plate 78, 5

Accession number 86.AE.153

Bareiss Collection number 378 (purchased 1961)

**SHAPE AND ORNAMENT** The fragment preserves part of the lip and figured zone of a skyphos that may belong to the Heron Class (Ure's Class of Skyphoi B). Glazed on the interior. The upper edge of the fragment preserves one row of simplified ivy leaves, a small section of the original pattern on the lip (two rows of ivy divided by a glaze line). Below the ivy leaves: a glaze band and a glaze line.

**SUBJECT** Youth's head to right, and one of his shoulders preserved. The youth has a fillet in his hair.

May belong to the Heron Class (Ure's Class of Skyphoi B) and the CHC Group. About 500 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 3.75 × 2.61 cm; thickness at lower edge 0.26 cm.

Glaze well preserved; accessory color gone. On the upper edge of the fragment, the remnant of one drilled hole from an ancient repair is preserved.

**ACCESSORY COLOR** *White(?)*: fillet.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** On the Heron Class and the CHC Group, see 86.AE.151 (pl. 78, 4) and 86.AE.152 (pl. 78, 3), above.

# Cup-skyphos

Plates 80, 3-4; and 81, 3

Accession number 86.AE.149

Bareiss Collection number 355 (purchased 1965)

**SHAPE AND ORNAMENT** Deep bowl with slightly everted lip; short flaring foot. Interior of bowl glazed and ornamented with a red circle (diameter 1.34 cm) at the bottom. Exterior of bowl glazed save for the reserved decorated zone above the foot, a reserved strip on the inside of each handle, and a reserved patch under each handle. One red line encircles the bowl just above the handle attachments, and a pair of red lines surmounts the decorated zone above the foot. Below the pair of red lines: three glaze lines; a dotted band; two glaze lines; a band of fifty-three tongues, alternately red and black, separated by relief lines (the painter began and ended the pattern under handle B/A, where two black tongues, the first and last ones, are side by side); and three glaze lines. The tongue pattern is embellished with added white: a tiny dot ornaments the upper end of each glaze line between the tongues, and each red tongue has a fine white median line. Red fillet between body and foot, incised at the upper and lower limits. Flaring foot with concave glazed topside and reserved edge. On the underside: the resting surface is reserved, the sloping surface is glazed, and the bottom of the bowl has a red wash and is ornamented in the center with a plastic red nipple.

Compared to the Class of Band-skyphoi by Bothmer. About 540 B.C.

**DIMENSIONS AND CONDITION** Height to lip 10.62-10.7 cm; height of foot (with fillet) 2.1 cm; width (across handles) 24.1 cm; diameter of bowl 16.75-16.86 cm; thickness of rim 0.28 cm; diameter of foot 7.09-7.11 cm; height of edge of foot 0.79 cm; width of resting surface 0.64 cm; thickness of handle A/B 0.79 cm, B/A 0.77 cm. Height of tongues 1.4 cm. Approximate capacity 1.0 l (3.65 kotylai or 0.3 chous) filled to rim.

Broken and repaired, with only minor chips on the edge of the foot, and a small fragment missing at handle B/A. The cup was mended in antiquity: two pairs of drill holes on handle side B/A. Although the glaze is well preserved on side A, it has misfired slightly greenish in some places. On the upper parts of side B the glaze has largely misfired, greenish, and has flaked off in many areas (partially inpainted) on this side as well as on the

Figure 21

handles. Added red is well preserved save for the red line at handle level on side B. Traces of added white remain.

**ACCESSORY COLORS** *Red*: lines on the body, alternate tongues, fillet, nipple, and wash on the bottom of the bowl. *White*: dot on the upper end of each glaze line between the tongues, and median line on each red tongue.

**BIBLIOGRAPHY** Bothmer, *BMAA* 27 (June 1969), p. 428, fig. 3; *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 29 (loan no. L.69.11.16); *Greek Vases* (text by Frel and True), p. 74, no. 80 *bis*.

**COMPARANDA** For the elements of its special shape and careful tongue pattern above the foot, 86.AE.149 is best compared to a figured cup-skyphos, Louvre A 479, attributed to the Amasis Painter (*ABV*, pp. 156, no. 80, and 688; *Para*, pp. 65, 90; Bothmer, *Amasis Painter*, pp. 200-203, cat. no. 54, with additional bibliography). Not only are the two vases alike in contour and measurements, but the figured portion of the vase in the Louvre corresponds to the zone on 86.AE.149 that is bounded above by the red line encircling the vase at the level of the handles, and below by the pair of red lines surmounting the tongue pattern. J. D. Beazley appended Louvre A 479 (*Para*, p. 90) to the Class of Band-skyphoi (*ibid.*, pp. 88-90, nos. 1-60), which incorporates vases he had grouped together earlier and at one time called the Cracow Class, after Cracow 1079 (J. D. Beazley, *Greek Vases in Poland* [Oxford, 1928], pp. 3-4 and n. 6; *idem*, *JHS* 52 [1932], pp. 202-203; D. von Bothmer, *Ancient Art from New York Private Collections*, exh. cat., The Metropolitan Museum of Art, New York, 1961, p. 56, cat. no. 220, pl. 74; C. Blegen, H. Palmer, and R. Young, *Corinth, XIII: The North Cemetery* [Princeton, 1974], p. 155; Sparkes and Talcott, *Agora* XII, p. 90). Unlike 86.AE.149 and Louvre A 479, band-skyphoi are glazed above the foot rather than decorated (for upright tongues below the figured zone on early skyphoi and cup-skyphoi, see Bothmer, *Amasis Painter*, p. 201). Bothmer has suggested that Louvre A 479 might be a forerunner of the Class of Band-skyphoi (*ibid.*, p. 202), and 86.AE.149 should also count as an early example of the shape (see further, on the shape, *Para*, pp. 90-91, nos. 1-11). For the short, flaring foot of 86.AE.149, compare cups of type proto-A (see: Bloesch, *FAS*, pp. 2-4; *ABV*, pp. 198-199, 202, 211).

# Cups

## SIANA CUPS

Plates 82–84; and 89, 1

Accession number 86.AE.154

Bareiss Collection number 248 (purchased 1963)

**SHAPE AND ORNAMENT** Deep bowl with offset lip; low flaring foot. Reserved line on the inside of the lip; the edge itself is glazed. On the exterior, one glaze line just below the offset, aligned with the upper limits of the handle roots. Handles glazed on the outside only; between the handle roots, stray glaze marks. The figures stand on one glaze line. Below the figured zone: a broad glaze band (width 0.6 cm), then four glaze lines. The bottom of the bowl and the exterior of the foot, save for the edge, are glazed. The edge of the foot, the underside, and the interior of the stem are reserved, except for one glaze circle on the underside and a large glaze dot on the bottom of the bowl. On the interior: lip and bowl glazed save for the tondo, which is reserved. Around the tondo: two glaze lines; a dot-band between two glaze circles; one glaze line; a band of tongues, alternately red and black, with separators; and two glaze lines. The painter began and ended the tongue pattern below the horse's forelegs, where two black tongues, the first and last ones, are side by side.

**SUBJECT** I, horseman. A youth dressed in a short, sleeveless chiton is mounted on a horse galloping to right. He holds the reins in his right hand, and carries a spear in his left. Behind the horseman, an imitation inscription.

A, Kaineus in centauro-machy. In the middle, the Lapith Kaineus (much of his torso, from pectorals to groin, missing and restored), already pounded into the earth up to his knees, is attacked by two centaurs (parts of their forelegs missing and restored). The centaur on the left holds a small rock in his right hand, gestures with his left, and advances toward Kaineus; between the centaur's legs, an imitation inscription. The centaur on the right (the lower part of his tail missing and restored), facing Kaineus, carries two boulders that he will bring down on the Lapith. Kaineus defends himself by thrusting his spear into the centaur's chest, from which blood flows. He wears a high-crested Corinthian helmet and, as restored, a cuirass over a short chiton. Kaineus is armed

Figure 22

with a sword in its scabbard, suspended from a baldric slung over his left shoulder, and a round shield (blazon: tripod) shown in profile (its lower part missing and restored). On the left, partly obscured by the right root of handle B/A, a centaur (his head and part of his tail missing and restored) gallops up behind a Lapith who has come to the aid of Kaineus. The Lapith is clad in a short chiton, armed with a Boeotian shield and low-crested Corinthian helmet, and attacks the centaur to the left of Kaineus with his sword. Behind the central group a Lapith turns around to attack a fourth centaur, whose body is partly obscured by the left root of handle A/B (parts of the heads of the Lapith and centaur, and the Lapith's left knee, missing and restored). The Lapith is clad in a short chiton and armed with a low-crested Corinthian helmet, greaves, a spear, and a round shield (shown in profile). The centaur holds a rock in his raised right hand.

B, boar hunt, presumably the hunt for the Calydonian boar. In the center an enormous boar moves to left, attacked by two groups of three hunters each and three dogs. Two dogs have jumped on the animal's neck and back (the dog on the boar's back once white), and bite the boar on the top of his neck. Blood from this wound is visible on the boar's shoulder. Three men attack the boar frontally: the first and second hunters (the arm of the first hunter, who is overlapped by handle A/B, and the butt of his spear missing and restored) wield spears in their right hands, their left arms protected by folded garments, while the third man, who is nearest the boar and clad in a short chiton, kneels in front of the beast. With his right hand this third hunter, who might be Meleager, plunges his spear into the boar's head. His sheathed sword is suspended from a baldric over his right shoulder. Directly behind the boar, the second group of hunters, a man and two youths, attacks from the rear. The man (his left knee missing and restored), who is naked, raises his left hand and wields a trident held in his right hand (the shaft of the trident shows on the far side of his body, and only two of the trident's three tines are visible, the third being obscured by the boar's tail). Between his legs, a dog (part of the animal's body missing and restored) has drawn blood, biting the boar's hind-



quarters. Behind the man, the youths hold spears at the ready in their right hands, raise their left hands, and carry wraps folded over their left arms (the right calf of the youth overlapped by handle B/A is missing and restored).

Attributed to the Painter of Boston C.A. by Brijder. About 560 B.C.

**DIMENSIONS AND CONDITION** Height to lip 12.8–12.85 cm; height to top of handle A/B 11.85 cm, B/A 12.0 cm; height of offset lip 2.5 cm; height of foot and stem 3.7 cm; width (across handles) 33.8 cm; diameter of bowl 26.18–26.31 cm; diameter of ground line 16.8 cm; thickness of rim 0.3 cm; interior diameter of bowl at offset 22.8 cm; diameter of tondo with frame 14.65 cm; diameter of figured medallion only 8.65 cm; diameter of foot 10.1 cm; height of foot edge 0.25 cm; width of resting surface 1.85 cm; thickness of handles 1.18 cm. Height of figures 8.8 cm. Approximate capacity 1.3 l (4.75 kotylai or 0.39 chous) filled to offset, 2.29 l (8.37 kotylai or 0.69 chous) filled to rim.

Broken and repaired, with the pieces of the bowl, rim, and foot missing and restored as described above. The glaze is well preserved, except for some flaking and wear on the handles, as well as some discoloration of the glaze on side A. Much remains of the added red, but only traces of added white are preserved.

**ACCESSORY COLORS** *Red*: I, alternate tongues; youth's hair; horse's neck, chest, and underbelly; one arc on the horse's shoulder, and two on his hindquarters. A, on the centaurs: hair, arcs or patches on their ribs and hindquarters, and blood from the wound of the centaur holding boulders; Lapith on the left: helmet, inside of shield, back of right leg; Kaineus: helmet and parts of its crest, and edge of his shield; Lapith on the right: helmet, edge of shield, greaves. B, on the men and youths: hair and beards, backs of legs, and their garments (two solid red, the other three with red dots); on the boar: eye, neck, and chest, five stripes on the ribs, two arcs on the hindquarters, blood from wounds; on the two black dogs: neck, and one arc on the thighs. *White*: A, baldrics of the two Lapiths on left and right; Kaineus' shield device; stripe on the underbelly of the centaur to the left of Kaineus; boulders held by the centaur to the right of Kaineus; shield carried by the Lapith on the right. B, dog on the boar's back.

**BIBLIOGRAPHY** K. Schauenburg, *AA* 1962, cols. 745–776; 747–750, figs. 1–2; 765–766, fig. 14; idem, in *Weltkunst*, cat. no. A 14; D. von Bothmer, *B MMA* 27 (June 1969), p. 429, fig. 2; *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 38 (loan no. L.68.142.4); Brommer, *Vasenlisten*<sup>3</sup>, pp. 313, no. 14, and 500,

no. 19; Schefold, *GH*, pp. 179, fig. 237, and 297, n. 371; A. Schnapp, *RA* 1979, pp. 205–206; B. Cohen, in *Greek Art and Iconography*, p. 190, n. 80; *Greek Vases* (text by Frel and True), pp. 22–23, no. 11, figs. 11a–b; and p. 74, no. 83; E. Laufer, *Kaineus: Studien zur Ikonographie* (Rome, 1985), p. 34, cat. no. K 7, pl. 3, fig. 4; Brijder, *Siana Cups I*, p. 134, n. 277 (cited for Brijder's attribution to the Painter of Boston C.A.); Bothmer, review of Brijder's *Siana Cups I*, in *Gnomon* 59 (1988), pp. 716–721.

**COMPARANDA** On Siana cups, see: F. Villard, *Revue des études anciennes* 48 (1946), pp. 157–159, with earlier bibliography; J. D. Beazley, *Dev.*, pp. 21–23, 50–52, and 107, n. 42; *CVA New York* 2, p. 1; *ABV*, pp. 51–75, 87, 90, 112–113, 115, 227, 681, 682, 684; *Para*, pp. 23–29, 46, 49; Sparkes and Talcott, *Agora* XII, pp. 89–90; K. Schauenburg, *AA* 1974, pp. 211–219; E. Rohde, in *Studies in Honour of Arthur Dale Trendall*, ed. A. Cambitoglou (Sydney, 1979), pp. 135–147; Brijder, *Siana Cups I*, pp. 19, 27–30, 32–34, 45–47, 109–214, 218–219, 236–266 (see p. 27, n. 42 for bibliography); J. D. Beazley, *Dev.*, rev. edn., pp. 19–21, 46–48, and 96, n. 42; H. Brijder, in *Festschrift Schauenburg*, pp. 21–28; Moore and Philippides, *Agora* XXIII, pp. 62–63, and 297–300, cat. nos. 1660–1684.

The centaumachy with the attack on Kaineus on side A, 86.AE.154, was said by Schauenburg to be the earliest known representation of the myth on a black-figured cup (*AA* 1962, cols. 749–750; *Weltkunst*, cat. no. A 14). On the subject of Kaineus, see: K. Schauenburg, *AA* 1962, cols. 750–765; Brommer, *Vasenlisten*<sup>3</sup>, pp. 499–501; Schiffler, *Kentauren*, p. 21; Schefold, *GH*, pp. 154–156; Böhr, *Schaukelmaler*, p. 43; B. Cohen, in *Greek Art and Iconography*, pp. 171–192; E. Laufer, *Kaineus: Studien zur Ikonographie* (Rome, 1985), esp. pp. 3–16.

For the subject of side B, a boar hunt, compare the Siana cups put together by Brijder (*Siana Cups I*, pp. 133–134) and the examples given by Schauenburg (*AA* 1962, col. 767, nn. 43–44). On the techniques of boar hunting, see: J. Anderson, *Hunting in the Ancient World* (Berkeley, 1985), pp. 51–55, and p. 81 for further references. The uses and representations of the trident are discussed by Schauenburg (*AA* 1962, cols. 768–770, nn. 47–50) and Anderson (*Hunting in the Ancient World*, pp. 54, 131–132). On hunting dogs, see H.–G. Buchholz, *Jagd und Fischfang* (Göttingen, 1973), pp. 108–114. For another boar hunt, compare 86.AE.156.1–.2 (pl. 85), below.

On the Calydonian boar hunt, see in addition to the articles by Schauenburg cited above: P. de La Coste-Messelière, *Au Musée de Delphes* (Paris, 1936), pp. 120–152; D. von Bothmer, *Bulletin, Boston Museum of Fine Arts* 46 (1948), pp. 42–48; R. Blatter, *AK* 5 (1962), pp.

45–47; G. Daltrop, *Die kalydonischen Jagd in der Antike* (Hamburg, 1966), esp. pp. 15–21; H. von Steuben, *Frühe Sagendarstellungen in Korinth und Athen* (Berlin, 1968), pp. 42–44, 99, 117–118; F. Kleiner, *AK 15* (1972), pp. 7–19; Brommer, *Vasenlisten*<sup>3</sup>, pp. 310–315; H.–G. Buchholz, *Jagd und Fischfang* (Göttingen, 1973), pp. 35–37; Schefold, *GH*, pp. 178–180; A. Schnapp, *RA* 1979, pp. 195–218; A. Stewart, in *Greek Art and Iconography*, pp. 63–64; J. Boardman with G. Arrigoni, “Atalante,” in *LIMC* vol. 2, pt. 1, pp. 940–942, 948. On the iconography of hunting in ancient Greece, see recently: A. Schnapp, *Dialoghi di archeologia* 1 (n.s., 1979), pp. 35–59; *Hommes, Dieux, et Héros de la Grèce*, exh. cat., Musée départemental des Antiquités, Rouen, 1982, pp. 187–205; *Cité des images*, pp. 57–77; P. Vidal-Naquet, *The Black Hunter* (Baltimore and London, 1986), pp. 117–120.

Horsemen, when represented in the tondi of Siana cups, are usually depicted riding to left, rather than to right as on 86.AE.154. Our rider may be best compared with one on a Siana cup in the London market (Brijder, *Siana Cups I*, p. 252, no. 170, pls. 33 and 84, with earlier references). For other examples, see: Athens 531 (*ABV*, p. 55, no. 92), Marseilles 7000 (*ABV*, p. 51, no. 3; Brijder, *Siana Cups I*, p. 239, no. 42, pl. 13a), and Oxford 1962.353 (*ABV*, p. 53, no. 36; *Para*, p. 23; Brijder, *Siana Cups I*, p. 249, no. 139 [Taras Painter]), attributed to the C Painter by J. D. Beazley; Basel, Erlenmeyer (*Para*, p. 26, no. 9 bis), attributed to an artist related to the C Painter by Beazley; cups in the Basel market and London market (Brijder, *Siana Cups I*, pp. 250, no. 143, pls. 28d and 36b, and 252, no. 170, pls. 33 and 84, respectively; both entries with earlier bibliography), attributed to the Taras Painter by Brijder; Athens P. 3650 and 12667 (*ABV*, pp. 64, no. 20, and 65, no. 33, respectively), attributed to the Heidelberg Painter by Beazley; and London B 418, a cup of special shape signed by the potter Archikles (*ibid.*, p. 160, no. 1).

On the Painter of Boston C.A., see: *ABV*, pp. 69, 682; *Para*, p. 28; *CVA Boston* 2, pp. 29–30, pl. 87.

## Plate 85

## Figure 11

Accession number 86.AE.156.1–2

Bareiss Collection number 95 (purchased 1958)

**SHAPE AND ORNAMENT** Two fragments of the lip and bowl, joined from twenty-three, are preserved in Malibu. Unpublished fragments in Taranto give the tondo and side B/A, and are separately described below. Deep bowl with offset lip. Reserved band on the inside of the lip; the edge itself is glazed. One glaze line just under the offset. At the right edge of the larger fragment, a tiny

bit of the handle root is preserved. The figures stand on one glaze line. Below the figures: a broad glaze band (2.2 cm), then four glaze lines. The bottom of the bowl is glazed (only a small part remains).

**SUBJECT** A (fragment 86.AE.156.1), boar hunt, presumably the hunt for the Calydonian boar. The boar (parts of his head and body missing), wounded by a spear and collapsing to right, is attacked from the front by a man (parts of his left leg and right shin missing) and two youths (missing: buttocks and parts of the legs of the first youth; the left elbow and knee, and most of the head of the second youth). The man, who wears a fillet, carries his wrap folded over his left arm. The youths are naked, save for the fillet preserved on the head of the first youth. The three hunters wield spears held in their right hands and gesture toward the boar with their raised left hands. A spear has already found its mark, wounding the boar. It has gone through the boar's neck, as Bothmer has observed, and its tip has reemerged on the boar's right side, the blood dripping from the spear. A black dog (most of his head and forelegs missing) has jumped on the boar's back, sinks his hind claws into the animal's flank, and presumably bites the boar's neck. Blood flows from all the boar's wounds, and his mouth is open, with tongue visible. Directly behind the boar, a white dog leaps, biting and clawing the boar's hindquarters. The dog is overlapped by the leg of a male to right (only the one leg and his right arm preserved), who attacks the boar with a trident held in his right hand. Above and behind the dog on the boar's back: meaningless inscriptions.

B (fragment 86.AE.156.2), stag hunt: a wounded stag between two males riding galloping horses. In the center, a stag with a spear embedded in his back collapses to right (the stag's forelegs and sections of his body missing). The stag's raised head and open mouth denote the animal's agony. Behind the stag, a rider gallops to right, overtaking his quarry (the forepart of the horse, the right leg and left arm of the rider, and the edge of his short chiton preserved). Below the horse: meaningless inscriptions. Little remains of the horse and rider who confront the stag (the horse's muzzle, part of its chest, and a bit of its right foreleg preserved; only part of the rider's right leg remains).

The fragments in Taranto, which, though part of the same cup, do not appear actually to join ours, preserve most of the tondo and side B/A, including the handle. Two joining fragments come from the tondo: a swan to right (only its head and outspread wing remain). The tondo frame is a band of tongues with separators, the tongues alternately black and red, and bordered by glaze lines (the painter began and ended the pattern behind

the bird's wing, where two red tongues, the first and last ones, are side by side). The other fragment, much larger, gives side B/A, and preserves figures on both sides of the bowl: two hunters to right on side A (the one on the right edge of the fragment mostly missing), and two horsemen to left on B (the head of the horse closest to the handle missing; of the other horseman, only the hind legs of his mount remain).

Attributed to the BMN Painter by J. D. Beazley. About 560–550 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions of the fragments in Malibu: A, 10.2 × 23.7 cm; B, 10.8 × 14.8 cm. Height of offset lip 2.9 cm; original diameter of bowl approximately 27.4 cm; thickness at edge of lip 0.44 cm; thickness at ground line 0.34 cm. Height of figures: A, 8.0 cm; B, 7.8 cm.

On the interior, glaze worn on the offset lip. Glaze and added red well preserved on the exterior; the glaze thinly applied in some places, as on the body of the dog on the boar's back. Added white partially abraded in most areas. Dilute glaze used for the trident held by the male behind the boar.

**ACCESSORY COLORS** *Red*: A, black dog's neck, and stripes on his chest, ribs, and hindquarters; boar's tongue, neck, and stripes on his underbelly, ribs, and hindquarters; blood flowing from the boar's wounds; fillets of the man and first youth; stripes and circles on the man's garment. B, mane of horse behind the stag, and stripe on its flank; short chiton of the rider; stag's tongue, neck, and stripe on his thigh; neck of the horse in front of the stag, and stripes on its shoulder and ribs. *White*: A, dog attacking the boar from behind; spots and lines on the bodies of the black dog and the boar; boar's tooth; dots around the red circles on the garment of the man in front of the boar. B, spots and lines on the horse behind the stag; stag's muzzle, and thin stripe on the right contour of the animal's neck.

**BIBLIOGRAPHY** *ABV*, p. 227, no. 13; *Para*, p. 107, no. 13; Brommer, *Vasenlisten*<sup>3</sup>, p. 312, no. 12; A. Schnapp, *RA* 1979, pp. 205, 206, and 215, n. 38; *Greek Vases* (text by Frel and True), p. 74, no. 85; Brijder, *Siana Cups I*, p. 134, n. 272.

**COMPARANDA** On the shape as well as the subject of side A, 86.AE.156 (including the use of the trident in a boar hunt), and on hunting in general, see 86.AE.154 (pls. 82–84; 89, 1), above. The composition of side A, 86.AE.156, differs from the hunt on 86.AE.154 in that the boar faces right on 86.AE.156 rather than left. As Schauenburg has pointed out (*AA* 1962, cols. 773–774,

n. 59), the leftward direction is more common in representations of the Calydonian hunt. Compare with our fragment, for example, the hunt with boar to right on a fragmentary cup in Florence (3890: *ABV*, p. 53, no. 50; *Para*, p. 23; Brijder, *Siana Cups I*, p. 244, cat. no. 102, pl. 20h) attributed to the C Painter.

For the subject of side B, a stag hunt, see: G. Lafaye, "Venatio," in *Dictionnaire des antiquités grecques et romaines*, eds. C. Daremberg and E. Saglio (Paris, 1877–1919), vol. 5, pt. 1, pp. 690–691; K. Schauenburg, *Jagddarstellungen auf griechischen Vasen* (Hamburg and Berlin, 1969), pp. 16–18; H.-G. Buchholz, *Jagd und Fischfang* (Göttingen, 1973), pp. 44–55; A. Schnapp, *Dialoghi di archaeologia* 1 (n.s., 1979), pp. 49–50; *Cité des images*, pp. 57–60; J. Anderson, *Hunting in the Ancient World* (Berkeley, 1985), pp. 48–51, 117–118, 134–135. Add to the examples cited by Schnapp, and the deer hunts illustrated in *Cité des images*: predella of a shoulder-hydria in Orvieto, Faina 69, attributed to the Painter of the Vatican Mourner (*ABV*, p. 140, no. 4). Also compare the figured mouth of an amphora of type A in Paris, Louvre E 733 (horsemen, stags, goat, seated men), unattributed (E. Pottier, *Vases antiques du Louvre* [Paris, 1897–1922], pl. 54; Bothmer, *Amazons*, p. 30, no. 4, and pl. 29, 1). For the parallel between boar, stag, and deer hunts, see also, later, the predelle of hydriai, on which the deer hunt is the most popular, for example: boar hunt: *ABV*, pp. 266, no. 4; 276, no. 3 (Naples 2777); stag hunt: *ibid.*, p. 266, nos. 1–2; deer hunt: *ibid.*, pp. 140, no. 4; 256, no. 18; 260, no. 34; 266, no. 5; 267, no. 20; 268, no. 23 (on the shoulder); 268, no. 30; 276, no. 4 (Würzburg 307); 277, no. 6; 293, no. 10; *Para*, p. 119, no. 20 *bis*.

As Bothmer has observed, 86.AE.156 is one of the earliest instances of the coupling of boar hunts and stag hunts. Two later examples of this pairing are the mouth (side B) of an amphora of type A, Basel, BS495 (*Para*, p. 187, no. 3; Mommsen, *Affecter*, pl. 140; A. Schnapp, *RA* 1979, p. 217, fig. 14; *Cité des images*, p. 60, fig. 92; Mommsen, *AK* 32 [1989], pp. 118–134, pls. 22, 1–3, 5, and 23), attributed to the Painter of Vatican 342 (on the attribution, see Mommsen, *Affecter*, p. 50, n. 258 and Mommsen *AK* 32 [1989], pp. 122–126), and an amphora lid in the British Museum (J. Anderson, *Hunting in the Ancient World* [Berkeley, 1985], p. 25, fig. 11).

For the swan in the tondo of the fragments in Taranto that are part of the same cup as 86.AE.156, compare Siana cups attributed to the Griffin-bird Painter (*ABV*, pp. 71–74, nos. 1–4, 8–9, 11–12, 19, 24, 25, 42, 44, 47–48, 50; *Para*, p. 29, nos. 7 *bis*, 14 *bis*, 24 *bis*) and in his manner (*ABV*, p. 74, no. 5); the Epignote Painter (*Para*, p. 29); and Lydos (*ABV*, pp. 112, no. 65, and 113, nos. 70, 72; *Para*, pp. 44–45, and 46 [Milan, private]; Tiverios, *Lydos*,

pls. 33, 34 $\alpha$ , 37 $\beta$ , and 38 $\beta$ - $\gamma$  [Taranto I. G. 4492: attributed to the Camel Painter by Tiverios]).

On the BMN Painter, see 86.AE.143 (pl. 72, 1), above.

Plates 86-88; and 89, 2

Figure 23

Accession number 86.AE.155

Bareiss Collection number 94 (purchased 1961)

**SHAPE AND ORNAMENT** This piece preserves slightly more than half the bowl, handle B/A, and part of the foot of a double-decker Siana cup (most of the stem of the foot restored). Deep bowl with offset lip; low flaring foot. Reserved line on the inside of the lip; the edge itself is glazed. On the offset lip: upright lotus buds (height 2.25 cm); the buds alternately open and closed, and linked by arcs. Under its calyx each bud has a short horizontal bar, and below that, a thick vertical stroke. Directly below the offset, a thick glaze line. The handle is glazed on the outside only. Below the figured zone: two glaze lines, a band of chevrons to left, and two glaze lines. Sixty-six thin rays (length 2.25 cm) above the glazed bottom of the bowl. The exterior of the flaring foot is glazed. The underside of the foot and the interior of the stem are reserved, with two glaze lines: one at the inner edge of the resting surface, and the other 1.7 cm higher in the stem. On the interior: lip and bowl glazed, except for the figured tondo, which is reserved. Around the tondo: two glaze lines, a band of tongues with relief line separators, and two glaze lines.

**SUBJECT** I, warrior putting on his greaves (small portions of his pelvic region, right greave, right leg, and helmet missing). He stands to left, his weight on his left leg, with his right knee raised. Bending over, he holds a greave in his left hand and is about to place it on his right leg; his left greave is already on. The warrior is bearded, has long hair tied with a fillet, and is clad in a cuirass worn over a short chiton. Between his legs, his low-crested Corinthian helmet sits on the ground. His spear is poised behind him, and its butt extends into the tongue pattern around the tondo. His round shield (shown in profile) rests against the tondo's frame, and the glaze of the spear shows on the surface of the shield.

A-B, fight. The battle consists of a chariot (only the horses preserved) speeding to left in the center of one side (presumably side A), and thirteen overlapping warriors fighting all around the figured zone, including a hoplite crouching under each handle. In addition, there must have been a fourteenth figure, the charioteer, now missing.

Under the preserved handle, a hoplite (1) crouches to right. He wears a cuirass over a short chiton and is armed with a low-crested Corinthian helmet, a round shield (shown in profile), and a spear held in his right hand. His cuirass, probably meant to be linen, has incised details, including shoulder flaps. It was very likely once white, though no traces of added color remain. In front of him, on the left end of side A, a bearded warrior (2), who wears a pointed helmet or hat with a narrow brim, runs to right. He is clad in a cuirass and a short chiton with a fringed edge, and armed with a round shield (in profile), a spear (shaft in dilute glaze), and greaves. His opponent, hoplite (3), rushes to left in front of the speeding chariot. He wears a high-crested Corinthian helmet (the painter drew only the lower half of the crest), and is clad in a cuirass and short chiton. He is armed with a spear (the dilute glaze of its shaft very faint), round shield (in profile), and greaves. Of the chariot, only the horses remain, though their heads are damaged. A break runs through the heads of the pole horses and the chest of the left-hand trace horse. The trace horses are outfitted with decorated breastbands whose incised pattern is identical to the decorated lower edge of the short chiton worn by warrior (14) on side B. Warrior (4), who overlaps the hindquarters of the horses, has been damaged by the vertical break located just to the right of the middle of side A (part of his face and helmet, his left arm, and much of his left leg missing). This hoplite attacks to right, wears a cuirass over a short chiton with a fringed edge, and is armed with a low-crested Corinthian helmet, a spear (the dilute glaze of its shaft very faint) in his raised right hand, and greaves. Not a trace remains of the charioteer (5), who would appear next in the composition. To the right, beyond the break, only parts of the legs and feet of the remaining warriors on side A are preserved. First come the toes, shin, and part of the upper leg of hoplite (6) (his ankle and foot missing). The angle and direction of the leg show that this warrior is crouching to right, probably in a pose similar to that of hoplite (1) under the preserved handle. The leg of (6) overlaps a lower leg and foot to left, which are all that remain of warrior (7). The ankle and foot in mid-air, visible to the right of the heel of warrior (7), can be assigned to warrior (8). To the right of the latter, a foot with its heel and toes on the ground line is preserved. This should be the other foot of warrior (6), who crouches under the missing handle (presumably A/B).

On side B, the fight continues, but without a chariot: two warriors (9-10), running to right, are partially preserved next to the missing handle, and on their right are four dueling hoplites (11-14). Only the feet of (9) remain, his trailing foot visible just to the right of the forward foot of warrior (6). Further to the right, the left foot

of (9) is raised. A bit of the greave above the ankle is preserved on this foot, which overlaps the trailing leg and foot of (10), and whose toes touch the ground line. The raised left leg of warrior (10) is largely overlapped by the forward leg of hoplite (11). Next to (10), two duels are fought. In the first pair, warrior (11) is the loser. He collapses to left (his right arm mostly gone, and parts of his head missing) but turns his head to right, toward his opponent. He is armed like warrior (3) save for his helmet, which has a low crest (the painter has omitted the greave on his left leg). The victor in this duel, hoplite (12), attacks to left (much of his body missing). He is clothed and equipped like (3), except that his short chiton has a fringed edge and he does not wear greaves. Behind (12) the second duel takes place. Warriors (13) and (14) fight vigorously, and the outcome is not yet decided. Hoplite (13), who is bearded, moves to right. He is armed like the crouching warrior (1), and differs only in that pectoral curls rather than shoulder flaps are incised on his linen cuirass. His bearded opponent, warrior (14), attacks to left. He is equipped like warrior (2), save that his short chiton has its lower edge decorated with a pattern rather than with fringes, and that he does not wear greaves.

Attributed to the Heidelberg Painter by J. D. Beazley. About 550 B.C.

**DIMENSIONS (AS RESTORED) AND CONDITION** Height to lip 13.4–13.8 cm; height of offset lip 2.3 cm; height of foot and restored stem 4.9 cm; original diameter of bowl approximately 25 cm; diameter of ground line 13.62 cm; thickness of rim 0.32 cm; interior diameter of bowl at offset 21.4 cm; diameter of tondo with frame 13.7 cm; diameter of figured medallion 9.65 cm; diameter of foot 9.57 cm; height of foot edge 0.25 cm; width of resting surface 1.65 cm; thickness of handle B/A 1.0 cm. Height of figures: I, 8.9 cm; A–B, 7.7 cm.

Broken and repaired; most of the stem of the foot is restored.

**ACCESSORY COLORS** Apart from the added red applied to alternate tongues in the border of the tondo, and the helmet of warrior (4), the accessory colors are not visible to the naked eye. The glazed surfaces and incisions were examined under magnification, and the following traces of added red were revealed: I, warrior's helmet, fillet in his hair, and beard, as well as evidence of red on his shoulder, cuirass, short chiton, and rim of his shield; A–B, line on cuirass of warrior (4), and traces on his short chiton; horses' breastbands; helmet of warrior (3); beard and pointed helmet or hat of warrior (2); neck of cuirass of warrior (1); shields of hoplites (13) and (14); short

chiton of warrior (12). Although no further traces of accessory color were detected, added color (very likely white) was probably applied on the mane of the left-hand trace horse, as well as on the incised cuirasses of warriors (1) and (13).

**BIBLIOGRAPHY** Münzen und Medaillen, *Aukt. XXII, Basel, May 13, 1961*, no. 123; *Para*, p. 27, no. 8 bis; *Greek Vases* (text by Frel and True), p. 74, no. 84; H. Brijder, *Siana Cups II* (forthcoming).

**COMPARANDA** For the shape of 86.AE.155, see 86.AE.154 (pls. 82–84; 89, 1), above; 86.AE.155 is a double-decker Siana cup, with two superposed decorated fields: a floral pattern on the offset lip, and figures in the handle zone on the body.

On the Heidelberg Painter, see: J. D. Beazley, *JHS* 51 (1931), pp. 275–285; idem, *Dev.*, pp. 50–52; *ABV*, pp. 63–67, 682, 716; *Para*, pp. 26–27, 90; H. Brijder, in *Ancient Greek and Related Pottery*, pp. 248–251; J. D. Beazley, *Dev.*, rev. edn., pp. 46–48; Bothmer, *Amasis Painter*, pp. 39–40, 41, 48; T. Carpenter, *Dionysian Imagery in Archaic Greek Art* (Oxford, 1986), pp. 30–54; Moore and Philippides, *Agora xxiii*, p. 82; H. Brijder, in *Enthousiasmos*, pp. 69–81; idem, *Siana Cups II* (forthcoming).

For the distinctive lotus buds on its lip, 86.AE.155 is best compared to fragments of two double-decker Siana cups in Palermo attributed to the painter (*ABV*, p. 64, nos. 11–12). A nearly identical pattern of lotuses is preserved on a fragment from the lip of an unattributed double-decker Siana from Kavala (195: G. Bakalakis, *Archaiologike Ephemeris* 1938, p. 41, fig. 18, no. 16). This pattern also has Corinthian counterparts (compare H. Payne, *Necrocorinthia* [Oxford, 1931], p. 155, fig. 64). The cups with lotus decoration should be linked to double-decker Sianas with palmettes and open lotus buds on their lips, for example: London 1947.7–14.16, said by J. D. Beazley to “perhaps be an early work by the Heidelberg Painter, copying the C Painter?” (*ABV*, p. 61, no. 8); Athens 529, ascribed to the Manner of the Heidelberg Painter (*ibid.*, p. 67, no. 1; *Para*, p. 27); and unattributed fragments from Naukratis, London B 601.41 (J. D. Beazley and H. Payne, *JHS* 49 [1929], pp. 259–260, no. 23, pls. 16, 10–11, and 17, no. 23; Moore and Philippides, *Agora xxiii*, p. 300, under cat. no. 1684). This unusual palmette and lotus-bud ornament is also known on the interior of some Siana cups: on the inside of the lip of an unattributed fragment in Athens, Agora P 13250 (*Para*, p. 25; Moore and Philippides, *Agora xxiii*, pp. 299–300, cat. no. 1678, with earlier bibliography, and pl. 109), and a fragment from Perachora, Athens P. 3643, attributed to the Manner of the C Painter (*Para*, p. 25, the number incorrectly given as 3693). In

addition, a variation of the ornament appears around the tondo of a Siana cup in Kassel (T. 663: *ibid.*; *CVA*, pls. 29, 2 and 6, and 30, 2).

For the band of rightward chevrons below the picture on 86.AE.155, as well as the tongues and glaze circles around the tondo, compare the Heidelberg Painter's double-decker Siana in the Louvre (CA 576: *ABV*, p. 64, no. 3; Boardman, *ABFV*, fig. 41; P. Ghiron-Bistagne, *Recherches sur les acteurs dans la Grèce antique* [Paris, 1976], pp. 252–253, figs. 101–103; T. Carpenter, *Dionysian Imagery in Archaic Greek Art* [Oxford, 1986], pl. 12 A). Also see the bands of chevrons in the ornamental tondo of the painter's overlap Siana in Copenhagen (inv. 5179: *ABV*, p. 64, no. 14; Carpenter, *Dionysian Imagery in Archaic Greek Art*, pl. 17 A). Both the ornamental frame encircling the tondo of 86.AE.155 and the fine rays on the bottom of the bowl are characteristic elements of the double-decker Siana cups attributed to the Heidelberg Painter (*ABV*, pp. 63–64, nos. 1–14; *Para*, p. 26).

As J. D. Beazley himself implied when he listed the Bareiss cup as number 8 *bis* in *Para*, p. 27, the subjects as paired on 86.AE.155 may be best compared with Vienna 1672 (*ABV*, p. 63, no. 8). Also see Munich inv. 7739 for another arming scene by the Heidelberg Painter (*ibid.*, pp. 64–65, no. 28; H. Brijder, *BABesch* 49 [1974], p. 111, fig. 12; J. D. Beazley, *Dev.*, rev. edn., pl. 42, 3–4; Carpenter, *Dionysian Imagery in Archaic Greek Art*, pl. 7 A). The battle on the exterior of 86.AE.155 is an elaborate, active composition, and among the published examples of related pictures by the artist, a fragmentary double-decker Siana from Perachora is closest to our vase in complexity and spirit (Athens P. 3648: *ABV*, p. 63, no. 9). For other quadrigae by the Heidelberg Painter, compare Siana cups Rhodes (*ibid.*, p. 64, no. 14) and Louvre CA 1684 (*ibid.*, no. 27; F. Beck, *Album of Greek Education* [Sydney, 1975], pl. 36, fig. 193), as well as a fragmentary kantharos in Athens (Acropolis 2133: *ABV*, p. 66, no. 60). On horses by the painter, see Moore, *Horses*, p. 31–32.

## LIP-CUPS

Plates 89, 3; 90; and 91, 1

Accession number 86.AE.158

Bareiss Collection number 393 (purchased 1960)

**SHAPE AND ORNAMENT** Deep bowl with offset, tooled lip, moderately high foot. Reserved line on the inside of the lip; the edge itself is glazed. One glaze line on the offset between lip and bowl. Handles glazed on the outside only. Below the handle zone, the black lower part of the bowl is divided by a narrow reserved band (width 0.4 cm). The bottom of the bowl, the stem, and the exterior of the foot, save for the edge, are glazed. On the underside, one glaze line near the outer edge, then a group of three glaze lines, and one glaze line on the inner border of the resting surface. The interior of the stem is reserved. On the inside of the bowl, around the tondo: two glaze lines, tongues with relief line separators, and two glaze lines. This lip-cup is of very delicate make.

**SUBJECT** I, winged youth running to right. The youth raises his left hand and lowers his right. He has long hair, tied at the nape of the neck and bound with a fillet. His wings are outspread, as if in flight. A and B, each, inscribed in the handle zones:

A, ΣΟΚΛΕΣ[ΕΓΓ]ΟΙ[Ε]ΣΕΝ

B, ΣΟΚΛΕΣΕΓΓΟΙΕΣΕΝ

Figure 24

Signed by Sokles as potter, and attributed by Bothmer to the Sokles Painter. About 540 B.C.

**DIMENSIONS AND CONDITION** Height to lip (as restored) 11.15–11.32 cm; height to top of handle (as restored) A/B 10.35 cm, B/A 10.05 cm; height of offset lip 2.49 cm; height of foot and stem (as restored) 5.1 cm; width (across handles) 24.61 cm; diameter of bowl 17.55–17.88 cm; thickness of rim 0.16 cm; interior diameter of bowl at offset 15.31 cm; diameter of tondo with frame 9.55 cm; diameter of figured medallion 6.68 cm; diameter of foot (as restored) 7.72–7.75 cm; height of edge of foot 0.18 cm; width of resting surface 1.1 cm; thickness of handle A/B 0.63 cm, B/A 0.67 cm. Approximate capacity 0.37 l (1.37 kotylai or 0.11 chous) filled to offset, 0.87 l (3.19 kotylai or 0.27 chous) filled to offset.

Broken and repaired. The stem is preserved, but less than one-quarter of the original foot remains; the missing parts restored. Other parts missing and restored: I, small areas of the tongue pattern and reserved field of the tondo, chip on the youth's chin, part of his left thigh; A, central area of lip, two pieces in the handle zone, a small part of the bottom of the bowl; B, small piece from the central area of the lip, part of the lip and handle zone to right of handle A/B, a few small pieces of the bottom of the bowl. Glaze well preserved all over, but thinly applied

on the interior. The glaze on the bottom of the bowl, stem, and foot has slightly misfired (greenish).

ACCESSORY COLORS *Red*: I, alternate tongues, upper halves of wings, ring around the youth's nipple. *White*: I, fillet.

BIBLIOGRAPHY *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 33 (loan no. L.69.11.17); *Greek Vases* (text by Frel and True), 74, no. 87.

COMPARANDA On lip-cups, see: J. D. Beazley, *JHS* 52 (1932), pp. 167–185; F. Villard, *Revue des études anciennes* 48 (1946), pp. 162–166; *CVA New York* 2, pp. xvii, 4, 8; J. D. Beazley, *Dev.*, pp. 52–56; *ABV*, pp. 159–197, and for additional references, see 197; D. von Bothmer, *AJA* 66 (1962), pp. 155–158; *Para*, pp. 67–80; D. Calipolitis-Feytmans, *RA* 1972, pp. 73–78; K. Schauenburg, *AA* 1974, pp. 198–219; H. Brijder, *BABesch* 50 (1975), pp. 157–177; J. D. Beazley, *Dev.*, rev. edn., pp. 48–52; Moore and Philippides, *Agora* xxiii, p. 64.

The shape of 86.AE.158 is best described as a hybrid, halfway between Siana cups and lip-cups of canonical Little-Master type. It closely resembles Gordion cups (on the shape, see: J. D. Beazley, *JHS* 71 [1951], pp. 143–149; *ABV*, pp. 78, nos. 13–15; 79; 160, no. 1; 163, top; 168, foot, no. 1; 172, no. 1; 173, Sondros, nos. 1–7; 177, no. 1; 183, no. 53; 187, top, and no. 1; 188, no. 17), save that the lip of 86.AE.158 is reserved rather than glazed, as on most Gordion cups (exceptions, with reserved lips: Berlin inv. 4605 [*ABV*, p. 79, no. 1]; a vase once in the Basel market [K. Deppert, *Griechische Vasen aus dem Nachlass Dr. Siegfried Zimmer, Traunstein*, exh. cat., Kestner Museum, Hanover, 1980, cat. no. 16; Münzen und Medaillen, *Aukt. LXIII, Basel, June 29, 1983*, cat. no. 23]; and three plain cups noted by Bothmer, *AJA* 62 [1966], p. 256, n. 22). Both the measurements and proportions of 86.AE.158 are rather near a cup of the same hybrid shape in New York, signed by Nearchos as potter (61.11.2: *Para*, p. 31). As on our vase, the exterior decoration of the Nearchos cup consists of the potter's signatures in the handle zone, with the addition of palmettes of Little-Master type next to the handle roots. The two cups also have in common the framing pattern of tongues and glaze circles around the tondo, as well as concentric circles on the underside of the foot, the latter a characteristic element on Gordion cups (on lip-cups with feet decorated on the underside, see: J. D. Beazley, *JHS* 49 [1929], pp. 265–266; idem, *JHS* 52 [1932], pp. 168, n. 8, and 185; Bothmer, *AJA* 62 [1966], pp. 255–256).

Among the lip-cups signed by Sokles and attributed to the Sokles Painter (*ABV*, pp. 172–173; *Para*, pp. 72, 523),

86.AE.158 should be later than Madrid 10947 (*ABV*, p. 172, no. 1; *Para*, p. 72, no. 3), a Gordion cup, and earlier than a cup of usual Little-Master type in a Swiss private collection (*Para*, p. 72, no. 2). For band-cups signed by Sokles, see *ABV*, p. 173, nos. 2–4, and also note the incised signature of one Sokles on a red-figured plate in the Louvre (CA 2181: *ibid.*, p. 173; *ARV*<sup>2</sup>, p. 164). A fragmentary cup in Florence with the signature of the potter "... kles" partially preserved in the handle zone (*ABV*, p. 187) probably should be assigned to Sokles, as Bothmer has observed. The large lettering seems the same as on our cup, and the shape and decoration of the fragment also replicate those of our vase, including a reserved band between handle zone and stem, and a foot of the same type, with the identical pattern of concentric circles (one–three–one) on its underside.

Plates 89, 4; 91, 2–7; and 92–93

Figure 25

Accession number 86.AE.157

Bareiss Collection number 395 (purchased 1961)

SHAPE AND ORNAMENT Deep bowl, with lip sharply offset on the interior and tooled on the exterior (the offset articulated by an incised line); high foot. Reserved line on the inside of the lip; the edge itself is glazed. One thick glaze line on the exterior, just below the offset of the lip and slightly above the upper limits of the handle roots. Handles glazed on the outside only. Adjacent to the handles: sphinxes (in place of palmettes). Under the handle zone, the black lower part of the bowl is divided by a narrow reserved band (width 0.8 cm). The bottom of the bowl is glazed; the fillet between bowl and foot reserved. The exterior of the foot, save for the edge, is glazed. The slightly concave edge of the foot, the underside, and the interior of the stem are reserved. A stump of clay is visible on the bottom of the bowl inside the stem. On the interior: lip and bowl glazed, except for the tondo. Around the tondo: four glaze lines; a dot-band (two rows of dots separated by a dilute glaze line); three glaze lines; a band of tongues, alternately black and red, with relief line separators; and four glaze lines.

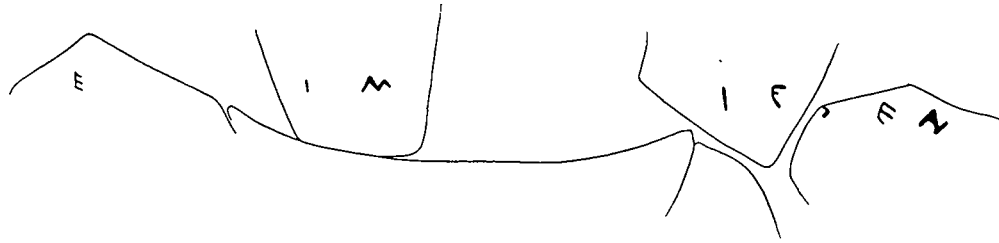
SUBJECT I, assembly of gods(?): a child or Hebe(?), seated Zeus, Hermes, and a seated woman, perhaps a goddess (Hera?). In the middle, Hermes stands to right, looking back. The god wears a petasos and is clad in a nebris over his short chiton. Hermes raises his left hand, palm open, and carries the kerykeion in his right hand. He glances in the direction of Zeus, who is seated on a campstool. Its legs terminate in animal paws, and two incised rosettes embellish the hinges. Zeus has a fillet in his hair, and over his long chiton he wears a himation with a "running dog" pattern on the upper and lower edges. Zeus holds



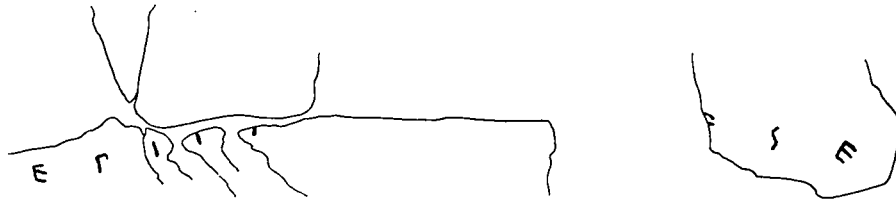
Side A



Side B



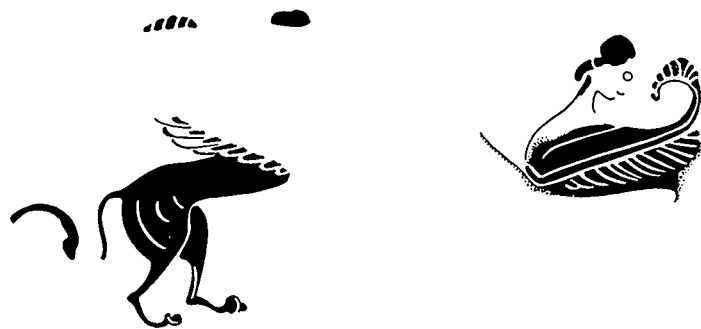
Side A, Signature



Side B, Signature



Handle A/B



Handle B/A

86.AE.157 1:1



his right arm at his waist, and in his raised left arm holds a scepter with a floriform finial. Behind Zeus, a small figure (most of the lower torso and feet remain) stands to right dressed in a long striped himation. Facing Hermes, a woman who may be a goddess is seated to left on a campstool. She wears a necklace, indicated by an incised zigzag line, and is clothed in a peplos(?) and himation. Her campstool is similar to Zeus' seat, only smaller. She bends her head and gestures with both hands, as if speaking: her lowered left hand is cupped, and the first and second fingers of her raised right hand are extended. Two glaze lines serve as the ground line for the four figures. In the exergue: two confronted fighting cocks, heads lowered and beaks open.

A and B, each, in the center of the lip: rider to right, a naked youth mounted to right with a void horse alongside (the glazed areas, as preserved, are illustrated in the drawings). On both sides the horses canter. Adjacent to the handles are sphinxes who look as if they are climbing up the handles (the drawings give the glazed areas that remain). Best preserved is the sphinx to the left of handle A/B, who moves to right but looks to left. Her right foreleg is raised just a little (this leg not shown in the drawing); the left foreleg is missing. The sphinx rampant to the right of handle A/B raises both forelegs high, with her right forepaw almost resting on the handle. The sphinxes at handle B/A are rampant, with both forelegs lifted high and heads looking back. Since many glazed areas of the sphinxes are missing (though traces of some incisions remain), it is difficult to be certain of their positions. Inscribed in the handle zone, centered between the sphinxes:

A, Ε[ΠΙΤ]ΙΜ[ΟΞΕΓΟ]ΙΕΞΕΝ

B, ΕΠΙΤΙ [ΜΟΞΕΓΟΙ]ΕΞΕ[Ν]

Signed by Epitimos as potter, and attributed to an artist very near Lydos; perhaps by the Epitimos Painter, according to Bothmer. About 550–540 B.C.

**DIMENSIONS (AS RESTORED) AND CONDITION** Height to lip 18.6–18.95 cm; height to handle A/B 18.5 cm, B/A 18.05 cm; height of lip 3.85 cm; height of foot and stem 9.2 cm; width (across handles) 39.8 cm; diameter of bowl 30.39 cm; thickness of rim 0.34 cm; interior diameter of bowl at offset 26.5 cm; diameter of tondo with frame 17.0 cm; diameter of figured medallion 10.4 cm; diameter of foot 15.65 cm; height of edge of foot 0.87 cm; width of resting surface 4.53 cm; thickness of handle A/B 1.36 cm, B/A 1.28 cm. Height of figures: I, 8.05 cm (Hermes), 1.9 cm (cocks in exergue); B, 3.7 cm (horseman), 4.1 cm (sphinx). Approximate capacity 2.15 l (7.88 kotylai or 0.65 chous) filled to offset, 4.32 l (15.79 kotylai or 1.31 chous) filled to rim.

Broken and restored. This large cup was burned in antiquity and refired in modern times, its reserved areas now light yellowish. Pieces are missing all over, and in many places (especially on the exterior) the glaze is gone, leaving behind only the ghost of the glaze or traces of incisions. As restored, the profile of the cup is certain, although the wall is continuous in only a few areas and the upper portion of the stem is missing just below the fillet. The most notable losses are: I, Zeus' right shoulder and upper arm, everything above the waist of the small figure behind Zeus, and the ornamental bands of the tondo behind this figure; A, everything above the waist of the rider, and part of the inscription; B, most of the horse's head (the nostrils, mouth, and part of the cheek preserved), almost the entire inscription, and large parts of the sphinxes at the handles. Much of the glaze on the handles has flaked off or worn away.

**ACCESSORY COLORS** *Red*: I, alternate tongues; alternate stripes on the garment of the small figure behind Zeus; Zeus' chiton, the inside of the fold of his chiton, and a stripe down his back; Hermes' chiton; Hera's eye, her peplos, the rosettes on her himation, and her fillet. *White*: I, fillet in Zeus' hair; Hera's flesh. There are no traces of added colors on the exterior. The sphinxes presumably had white flesh.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), pp. 24, no. 12, fig. 12; 74, no. 86; *Addenda*, 2nd edn., p. 400; E. Simon, "Hebe I," and A. Kossatz-Deissmann, "Hera," in *LIMC* vol. 4, pt. 1, pp. 461, no. 27, and 687, no. 239, respectively; and *LIMC* vol. 4, pt. 2, pl. 419, no. 239 (tondo illustrated).

**COMPARANDA** On the shape of 86.AE.157, a large Little-Master lip-cup, see 86.AE.158 (pls. 89, 3; 90; 91, 1), above.

For its shape and size, patterns, drawing style, and disposition of figured decoration, 86.AE.157 belongs with two other cups signed by Epitimos as potter: New York 25.78.4 (*ABV*, pp. 119, no. 9, and 685; *Para*, p. 48; Tiverios, *Lydos*, pls. 60–61), and Copenhagen inv. 13966 (*Para*, p. 48; Boardman, *ABFV*, fig. 121; Tiverios, *Lydos*, pls. 62–64; Schefold, *GH*, p. 57, figs. 65–66). A fourth lip-cup, Karlsruhe inv. 69/61, attributed to the same painter by Robertson (J. Thimme, *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg* 7 [1970], pp. 119–120, fig. 5; J. Thimme and E. Petrasch, *Griechische Vasen; Eine Auswahl aus den Sammlungen des Badischen Landesmuseums* [Karlsruhe, 1975], cat. no. 15; Tiverios, *Lydos*, pls. 65β–γ, and 66α), should also be by Epitimos, though the vase is unsigned and differs from the others in that there are palmettes at the handles, as on normal Little-Master cups, rather than figures.

J. D. Beazley was the first to recognize that the style of the painter of the cup in New York (the earliest known of the four) should be closely connected to Lydos (*JHS* 52 [1932], p. 200; *ABV*, p. 119, no. 9). In 1960, Johansen showed that the cup in Copenhagen was best compared to late vases by Lydos (*Acta Archaeologica* 31 [1960], pp. 129–145), in particular the oinochoe Berlin 1732 signed by the potter Kolchos (*ABV*, pp. 110, no. 37, and 685; *Para*, pp. 44, 48), and he attributed the vases in New York and Copenhagen to Lydos. Tiverios followed Johansen and counted the cup in Karlsruhe as a work by Lydos himself (Tiverios, *Lydos*, pp. 68–72). J. D. Beazley grouped the New York and Copenhagen cups together in *Para* (p. 48) and attributed them to one artist, the Epitimos Painter. He also wondered whether the two cups could be by Lydos, but observed that “The drawing of the outline heads on the cups, though amusing, is not quite worthy of the master himself.” The exteriors of the cups in Karlsruhe and Malibu are not so Lydan in drawing as the pictures in their tondi (despite the losses on the exterior of 86.AE.157), and this difference suggests that the four Epitimos cups are best kept separate from Lydos as the work of an artist very near the master, perhaps the Epitimos Painter.

For the sphinxes at the handles of 86.AE.157, compare, for example: a lip-cup once in the Hope Collection, signed by Xenokles (*ABV*, pp. 184–185); a band-cup in the Villa Giulia attributed to the Centaur Painter (M. 602; *ibid.*, p. 190, no. 15); and a large unattributed lip-cup in Tarquinia (RC 4194: J. D. Beazley, *JHS* 52 [1932], p. 178; *CVA*, pl. 21, 5–6; E. Pierro, *Ceramica “Ionica” non figurata e coppe attiche a figure nere* [Rome, 1984], cover, pp. 122–125, cat. no. 11, with earlier bibliography, and pls. 41–42), with seated sphinxes facing away from the handles.

The exergue in the tondo of 86.AE.157 is, perhaps, its most unusual feature. In Attic black-figure, exergues are rare (though they may be compared with ground lines in the tondi of Siana cups; see, for example: Brijder, *Siana Cups I*, p. 149, n. 405, and pl. 24d) except on plates, for which the exergue itself may have been invented, as Bothmer has proposed, and on cups of the Segment Class (see 86.AE.184 [pl. 119, 2], below, for references). For its exergue, our cup is best compared with the animal exergues on plates attributed to Lydos (*ABV*, p. 111, nos. 50–52; *Para*, p. 44; Callipolitis-Feytmans, *Plats attiques*, pp. 316–317, nos. 13–15, and pls. 22, no. 13; 23, no. 14; 24, no. 15; Tiverios, *Lydos*, pls. 80γ, 82, 83α) and in his manner (*ABV*, p. 115, no. 4; Callipolitis-Feytmans, *Plats attiques*, p. 319, no. 29, and pl. 29, no. 29). On fighting cocks of the kind in the exergue of our cup, see: H. Hoffmann, *RA* 1974, pp. 195–220; *idem*, *Hephaistos* 9 (1988), pp. 143–150.

Plates 94; and 96, 1–2

Figure 27

Accession number 86.AE.159

Bareiss Collection number 90 (purchased 1962)

**SHAPE AND ORNAMENT** Deep bowl, with lip offset on the interior and tooled on the exterior; high foot. Reserved line on the inside of the lip; the edge itself is glazed. One glaze line on the exterior, just below the offset of the lip, aligned with the upper limits of the handle roots. Handles glazed on the outside only. A few stray splashes of glaze next to the handles. Under the handle zone, the black lower part of the bowl is divided by a narrow reserved band (width 0.5 cm). The bottom of the bowl and the exterior of the foot, save for the edge, are glazed. The slightly concave edge of the foot, the underside, and the interior of the stem are reserved. On the interior: lip and bowl glazed, except for the tondo, which is reserved. In the middle of the tondo: a glaze band, then a dilute glaze line, and a glaze dot in the center.

**SUBJECT** A and B, each, on the lip: cock to left in a position of attack: head lowered, hackles raised. The offset of the lip serves as the ground line for the animals.

Attributed to the Tleson Painter by Bothmer. About 540 B.C.

**DIMENSIONS AND CONDITION** Height to lip 11.35–11.65 cm; height to top of handle A/B 10.0 cm, B/A 11.25 cm; height of lip 2.29 cm; height of foot and stem 5.4 cm; width (across handles) 25.92 cm; diameter of bowl 19.51 cm; thickness of rim 0.22 cm; interior diameter of bowl at offset 16.62 cm; diameter of tondo 7.4 cm; diameter of foot 8.53–8.54 cm; height of edge of foot 0.57 cm; width of resting surface 2.49 cm; thickness of handle A/B 0.91 cm, B/A 0.95 cm. Height of cocks: A, 2.15 cm; B, 2.3 cm. Approximate capacity 0.87 l (3.17 kotylai or 0.27 chous) filled to offset, 1.19 l (4.34 kotylai or 0.36 chous) filled to rim.

Broken and repaired, with part of the lip above handle B/A missing and restored. Other small missing pieces restored, including the right claw and spur of the cock on side B. Already broken and repaired in antiquity: two pairs of drilled holes over handle B/A, and one drilled hole preserved to the left of handle A/B. The glaze is well preserved, except for flaking and wear on handle B/A, which has misfired, turned orange. On side B, a portion of the glaze band below the handle zone has misfired, too, turned orange.

**ACCESSORY COLORS** *Red*: A–B, on the cocks: combs, wattles, saddle feathers, tail coverts, and sickles. *White*: A–B, on the cocks: saddle feathers and lesser sickles.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), pp.

24-25, no. 13, fig. 13, and 74, no. 88; H. Hoffmann, *Hephaistos* 9 (1988), p. 144, fig. on p. 143.

COMPARANDA On the shape of 86.AE.159, a canonical Little-Master lip-cup, see 86.AE.158 (pls. 89, 3; 90; 91, 1), above.

On the Tleson Painter, who was characterized by J. D. Beazley as "in many respects the typical, the classic, Little Master" (*JHS* 52 [1932], p. 195), see: *ABV*, pp. 178-183, 688; *Para*, pp. 74-76; J. D. Beazley, *Dev.*, rev. edn., pp. 50-51. Neither the signature of the potter Tleson, son of Nearchos (*ABV*, p. 178), nor the handle-palmettes common on cups attributed to the Tleson Painter are present on 86.AE.159. Cocks as well as hens are among the artist's favorite animals (compare, for example: *ibid.*, pp. 179-181, nos. 9-10, 23-32, 42-45, 49, and p. 183, Syracuse 15274; *Para*, pp. 75, nos. 9 *bis-ter*, 43 *bis-quater*, and Astarita 603, and p. 76, Schimmel 23, near the Tleson Painter), but fighting cocks in action (sometimes between a pair of hens) are represented less frequently than standing ones. For the fighting cocks, compare 86.AE.157 (pls. 89, 4; 91, 2-7; 92-93), above.

Plates 95; and 96, 3-4

Figure 26

Accession number 86.AE.160

Bareiss Collection number 209 (purchased 1983)

SHAPE AND ORNAMENT Moderately deep bowl, with lip offset on the interior and only lightly tooled on the exterior; high foot. Reserved line on the inside of the lip; the edge itself is glazed. One glaze line on the exterior, just below the offset of the lip, aligned with the upper limits of the handle roots. Handles glazed on the outside only. Below the handle zone, the black lower part of the bowl is divided by a narrow reserved band (width 0.4 cm). The bottom of the bowl and the exterior of the foot, save for the edge, are glazed. The slightly concave edge of the foot, its underside, and the interior of the stem are reserved. On the exterior: upright, open palmettes adjacent to the handle attachments, each palmette supported on a volute and connected to the handle root by a tendril. Three stray splashes of glaze next to the left root of handle A/B. On the interior: a glazed lip, a very fine reserved line at the offset of lip from bowl, then a glaze zone. In the middle of the reserved tondo: a glaze circle, and a glaze dot in the center.

SUBJECT A and B, each, on the lip: confronted rams with heads lowered, presumably grazing. The offset of the lip serves as the ground line for the animals. A and B, each, inscribed below the rams, in the handle zone:

A, +ΑΙΡΕΚΑΙΓΙΕΙΤΕΝΔΕ

B (much abraded), +ΑΙΡΕΚΑΙΓΙΕΙΤΕΝ[ΔΕ]

In both inscriptions, the space between + and Α is unusually large.

Attributed to the Group of Vatican G. 61. About 540 B.C.

DIMENSIONS AND CONDITION Height to lip 8.35-8.8 cm; height to top of handle A/B 8.15 cm, B/A 8.0 cm; height of lip 1.56 cm; height of foot and stem 4.5 cm; width (across handles) 18.8 cm; diameter of bowl 13.26-13.31 cm; thickness of rim 0.19 cm; interior diameter of bowl at offset 10.89 cm; diameter of tondo 3.78 cm; diameter of foot 5.73-5.74 cm; height of edge of foot 0.41 cm; width of resting surface 1.65 cm; thickness of handle A/B 0.6 cm, B/A 0.63 cm. Height of rams 1.34-1.4 cm. Approximate capacity 0.16 l (0.60 kotylai or 0.05 chous) filled to offset, 0.33 l (1.20 kotylai or 0.1 chous) filled to rim.

Broken and repaired, with only a few chips on the inside of the bowl missing and restored. On side A, the glaze is well preserved, but abraded on much of side B, notably on the right-hand ram, inscription, and palmette on the right.

ACCESSORY COLORS *Red*: A-B, rams' necks, alternate fronds of the palmettes, palmette hearts. *White*: rams' horns, three I-shaped patches on each ram, and a stripe on each belly.

BIBLIOGRAPHY *Greek Vases* (text by Frel and True), p. 74, no. 89.

COMPARANDA On the shape of 86.AE.160, a canonical Little-Master lip-cup, see 86.AE.158 (pls. 89, 3; 90; 91, 1), above.

The paired animals, handle-palmettes, and inscriptions on 86.AE.160 are characteristic elements of the Group of Vatican G. 61 (*ABV*, p. 77). The spelling of the inscription on 86.AE.160 is the same as on Brussels R 386 and Sydney 53.14 (*Para*, p. 77, no. 3, and below). For single rams on a lip-cup, see Louvre F 86, attributed to the Tleson Painter (*ABV*, p. 179, no. 21). For a selection of other paired quadrupeds (of the same species) on lip-cups, see Toulouse 347, signed by Hermogenes, A and B, each: two lionesses feeding (*ibid.*, p. 165, top); Leipzig T 51, attributed to the Taleides Painter, A and B, each: two lions (*ibid.*, p. 175, no. 16; *Para*, p. 73); Berlin 1763, signed by Tlempolemos, A and B, each: two lions (*ABV*, p. 178, no. 1); a cup in a private collection in New York (formerly Castle Ashby), signed by Tleson and attributed to the Tleson Painter, I: two goats at a palmette-tree (*ibid.*, p. 179, no. 3; *CVA Castle Ashby*, pls. 25, 7 and 26, 1; *Cat. Christie, July 2, 1980*, pp. 104-105, cat. no. 62); and Leipzig T 459, fr., attributed to the Manner of Elbows Out, A: two panthers (*ABV*, p. 252, no. 12).

Plates 97; and 98, 1-2

Figure 28

Accession number 86.AE.163

Bareiss Collection number 92 (purchased 1961)

**SHAPE AND ORNAMENT** Deep bowl, with lip sharply offset on the interior and tooled on the exterior; high foot. Reserved line on the inside of the lip; the edge itself is glazed. One glaze line on the exterior, just below the offset of the lip, slightly above the upper limits of the handle roots. Handles glazed on the outside only. Upright open palmettes adjacent to the handle attachments. Each palmette has five fronds and is supported on a volute, which in turn is connected to the handle root by a curved tendril. Below the handle zone, the black lower part of the bowl is divided by a narrow reserved band (width 0.4 cm). The bottom of the bowl is glazed. Narrow glazed fillet, with incised lower border, between the bowl and the top of the stem. The exterior of the foot, save for the edge, is glazed. The slightly concave edge of the foot, the underside, and the interior of the stem are reserved. On the interior: lip and bowl glazed; the tondo reserved. In the middle of the tondo, a glaze ring; and in the center, presumably once a glaze dot, now missing.

**SUBJECT** A, on the lip: rider between two running youths. In the middle, a youth wearing a short chiton rides a horse galloping to right. Behind the horse, a naked youth runs to right. Another runs to right in front of the horse, and looks around. B, on the lip: rider and youth. On the left, a youth wearing a short chiton rides a horse to right. In front of the horse, a youth walks to right and looks back, carrying his garment folded over his left arm. The offset of the lip serves as the ground line for the figures. The arms of the runners on side A are elongated and angular. A and B, each, in the handle zone: meaningless inscription.

About 530 B.C.

**DIMENSIONS AND CONDITION** Height to lip 14.25-14.5 cm; height to top of handle A/B 13.4 cm, B/A 13.6 cm; height of lip 2.54 cm; height of foot and stem 7.5 cm; width (across handles) 28.0 cm; diameter of bowl 21.05-21.12 cm; thickness of rim 0.2 cm; interior diameter of bowl at offset 17.81 cm; diameter of tondo 5.25 cm; diameter of foot 10.1 cm; height of edge of foot 0.66 cm; width of resting surface 3.3 cm; thickness of handle A/B 0.89 cm, B/A 1.0 cm. Approximate capacity 0.81 l (2.9 kotylai or 0.24 chous) filled to offset, 1.45 l (5.3 kotylai or 0.44 chous) filled to rim.

Broken and repaired, with small pieces missing and restored, notably: center of the tondo, part of tendril to left of handle B/A, chip in center of edge on side B.

Glaze well preserved, but thinly applied to handle B/A. Minor flaking of glaze all over.

**ACCESSORY COLORS** *Red*: A-B, hearts of palmettes, and alternate fronds. A, youths' hair; horse's forelock, mane, and tail. B, rider's hair; walking youth's hair and garment; horse's forelock, topknot, mane, and stroke on thigh. *White*: A-B, riders' short chitons.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 75, no. 92.

**COMPARANDA** For its subject and drawing, 86.AE.163 belongs with twelve band-cups put together by Brijder (*BABesch* 50 [1975], pp. 160-162): six attributed by him to one artist, called by him the Runners Painter, and the others to hands related to this painter, who may best be described as working in the manner of Elbows Out (on the latter, see: *ABV*, pp. 248-252, 691; Bothmer, *RA* 1969, pp. 3-15; *Para*, pp. 69, 89, 112-113, 518; Jackson, *East Greek Influence*, pp. 38-52; *CVA Malibu* 1, pl. 38, 4). Our vase is near the Runners Painter in drawing, rather than from the hand of the artist himself. On the subject of side A, see Brijder, *BABesch* 50 (1975), pp. 159-161, whose interpretation of the same scene on band-cups follows Philostratos, namely, that runners trained by competing with horses or hares (Philostratos 43, in J. Jüthner, *Philostratos über Gymnastik* [Amsterdam, 1969; repr. of Leipzig and Berlin edn., 1909], pp. 168-171). Side B, 86.AE.163, gives a moment either preceding or following the race.

Plate 98, 3

Accession number 86.AE.164

(Purchased 1959)

**SHAPE AND ORNAMENT** The fragment preserves a section of the handle zone of a lip-cup. Just below the upper edge of the fragment, a glaze line. Under the inscribed zone, a broad glaze band (2.4 cm) and then part of a reserved band. Inside of fragment glazed.

**SUBJECT** Meaningless inscription.

About 540-530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 6.32 × 7.41 cm; thickness at upper edge 0.3 cm, at lower edge 0.34 cm.

Glaze well preserved save for a flaked area on the inside; no accessory colors.

**BIBLIOGRAPHY** Not previously published.

Plates 99; and 103, 1

Figure 29

Accession number 86.AE.162

Bareiss Collection number 91 (purchased 1962)

**SHAPE AND ORNAMENT** Moderately deep bowl, with lip offset on the interior and lightly tooled on the exterior; medium high foot. Reserved line on the inside of the lip; the edge itself is glazed. One glaze line on the exterior, just below the offset of the lip, aligned with the upper limits of the handle roots. Handle A/B is completely glazed; B/A is glazed on the outside only. A few stray splashes of glaze around handle A/B. Below the handle zone, the black lower part of the bowl is divided by a narrow reserved band (width 0.5 cm). The bottom of the bowl and the exterior of the foot, save for the edge, are glazed. The slightly concave edge of the foot, the underside, and the interior of the stem are reserved. On the interior: lip and bowl glazed, except for the reserved tondo. Around the tondo: a band of tongues, separated by relief lines of uneven length, bordered by two pairs of glaze lines.

**SUBJECT** I, youth (a bit of his left thigh missing) and bearded reveler (his right wrist gone), both naked, running or dancing to right. The man looks to left and is adorned with two garlands or hypothymides (in added white), one worn around his neck (only traces of the added white remain) and the other hanging over his left arm.

Recalls Elbows Out (Painter of Louvre E 705), according to Bothmer. About 540 B.C.

**DIMENSIONS AND CONDITION** Height to lip 9.97–10.57 cm; height to top of handle A/B 9.4 cm, B/A 9.25 cm; height of lip 2.2 cm; height of foot and stem 5.3 cm; width (across handles) 21.34 cm; diameter of bowl 14.66–14.86 cm; thickness of rim 0.2 cm; interior diameter of bowl at offset 12.95 cm; diameter of tondo 7.4 cm; diameter of figured medallion 4.32 cm; diameter of foot 6.14–6.15 cm; height of edge of foot 0.42 cm; width of resting surface 1.83 cm; thickness of handle A/B 0.55 cm, B/A 0.59 cm. Height of the figures 4.2 cm. Approximate capacity 0.24 l (0.87 kotylai or 0.07 chous) filled to offset, 0.52 l (1.91 kotylai or 0.16 chous) filled to rim.

Lip and bowl above handle broken in several places and repaired; one missing piece restored. A large chip missing in the center of the tondo, and chips also on the lip. Flakes of glaze missing on the handles, especially on handle B/A. Many stains on the reserved areas of the exterior. The bottom of the bowl, stem, and foot have slightly misfired, turned greenish. On the interior: the left side of the bowl has misfired, turned orange; the rest has slightly misfired, turned greenish; crack in the glaze, turned orange, to the right of the tondo.

**ACCESSORY COLORS** *Red*: I, alternate tongues; hair of youth and man; garland around man's neck. *White*: I, dot at the upper end of each glaze separator between the tongues; garland on the man's left arm.

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 34 (loan no. L.69.11.18); *Greek Vases* (text by Frel and True), p. 75, no. 91.

**COMPARANDA** On the shape of 86.AE.162, a canonical Little-Master lip-cup, see 86.AE.158 (pls. 89, 3; 90; 91, 1), above.

For the so-called hypothymides worn by the reveler on our vase, compare, for example, the ones worn by eight youths on a small kalathos in New York (56.171.37: *Vente Drouot, Paris, 18–20 mars 1901*, pl. 3, no. 46; H. R. W. Smith, *AJA* 49 [1945], pp. 465, and 466, fig. 1a–c; D. von Bothmer, *B MMA* 15 [1956–1957], fig. on p. 165; Sparkes and Talcott, *Agora* XII, p. 80, n. 3).

The drawing style of 86.AE.162 recalls Elbows Out, as Bothmer has observed, but the komasts on our cup are not so exaggerated as the figures on the larger shapes attributed to Elbows Out. In style, 86.AE.162 is best compared to some of the painter's smaller vases, for example: fragments of a small bowl-like vessel in the Villa Giulia (*ABV*, p. 250, no. 19); fragments from a covered cup (or similar shape) in Oxford (*ibid.*, no. 20); fragments of a band-cup in New York (*ibid.*, no. 26); and a lydion in the W. Widmer Collection, Basel (*Para*, p. 113).

Plates 100; and 103, 2

Figure 30

Accession number 86.AE.161

Bareiss Collection number 141 (purchased 1962)

**SHAPE AND ORNAMENT** Deep bowl, with lip offset on the interior and lightly tooled on the exterior; high foot (missing and restored). Reserved line on the inside of the lip; the edge itself is glazed. One glaze line on the exterior, just below the offset of the lip, aligned with the upper limits of the handle roots. Handle B/A glazed on the outside only (A/B missing and restored). A few stray splashes of glaze near the handles, and one spot in the center of side B. Below the handle zone, the black lower part of the bowl is divided by a narrow reserved band (width 0.5 cm). On the interior: lip and bowl glazed, except for the reserved tondo. Around the tondo: red and black tongues separated by relief lines of uneven length, the band of tongues bordered by three glaze lines.

**SUBJECT** I, lion attacking a bull: lion to right on top of a collapsing bull to left. Having jumped on the bull, the

lion claws the bull's rump with his forepaws. The lion's tail curls above his back.

About 540 B.C.

**DIMENSIONS AND CONDITION** Height to lip (as restored) 15.45 cm; height (as preserved) 8.0 cm; height of lip 3.03 cm; width (across handles, as restored) 30.1 cm; diameter of bowl 21.14–21.22 cm; thickness of rim 0.34 cm; interior diameter of bowl at offset 17.1 cm; diameter of tondo with border 12.77 cm; diameter of figured medallion 7.5 cm; thickness of handle B/A 0.76 cm. Height of animals: 6.6 cm (lion's shoulder), 7.4 cm (tip of lion's tail). Approximate capacity 0.7 l (2.56 kotylai or 0.21 chous) filled to offset, 1.54 l (5.63 kotylai or 0.47 chous) filled to rim.

Handle A/B, stem, and foot restored. Bowl broken and repaired, with a few pieces of the bowl missing and restored. Exterior and interior of the lip chipped in many places (inpainted on the inside of the lip). Glaze generally well preserved, with small flakes gone inside the bowl and larger flakes missing on handle B/A. Glaze applied unevenly to the animals in the tondo.

**ACCESSORY COLORS** *Red*: I, alternate tongues; lion's mane, and one arc on the animal's hindquarters; bull's neck, two strokes on his ribs, and two on his hindquarters. *White*: I, dots at the upper end of each glaze separator between the tongues; dots for the lion's six teeth, and a stripe on his belly.

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 35 (loan no. L.69.11.79); *Greek Vases* (text by Frel and True), p. 75, no. 90.

**COMPARANDA** On the shape of 86.AE.161, a canonical Little-Master lip-cup, see 86.AE.158 (pls. 89, 3; 90; 91, 1), above.

On the subject of 86.AE.161, see 86.AE.145 (pl. 74), above. For an earlier example, compare leg B of a tripod-kothon in Athens attributed to the Manner of the KY Painter (12688: *ABV*, p. 33, no. 1). Also compare an unattributed plate in London (B 95: H. Bossert, *Geschichte des Kunstgewerbes*, vol. 5 [Berlin, 1930], p. 186; D. Callipolitis-Feytmans, *Plats attiques*, p. 307, cat. no. A 1, 80, and pl. 12, fig. 17). On these two vases, as on 86.AE.161 itself, the picture fields accommodate only one lion (rather than two) attacking a bull.

## BAND-CUPS

### Plate 101

Accession number 86.AE.168.1–2

Bareiss Collection number 323 (purchased 1959)

**SHAPE AND ORNAMENT** Two large fragments, each composed of several, give most of the figured band on both sides of a moderately deep bowl. Flaring bowl; rounded lip and interior of bowl glazed save for a narrow reserved line on the inside of the lip. Exterior glazed save for the reserved figured band, and a narrow reserved stripe toward the bottom of the bowl.

**SUBJECT** A and B, each, donkey galloping to right flanked by two swans with wings outspread and a pair of hens. Fragment 86.AE.168.1 gives the entire picture save for a bit of one foot of the hen on the left, and some of the tail feathers of the hen on the right. Behind the hen on the left, traces of the glaze around the handle root are preserved. On 86.AE.168.2, some portions of the picture are missing: the hen on the left, parts of the right wing and tail feathers of the swan on the left, part of the donkey's right foreleg and the added red of his pupil, and a section of the tail feathers of the hen on the right.

Attributed to Elbows Out (Painter of Louvre E 705) by Bothmer. About 540 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.168.1, 6.6×18.3 cm; 86.AE.168.2, 7.2×17.9 cm. Thickness of edge of lip 0.47 cm; original diameter of bowl approximately 21.4 cm. Height of figured band 2.9 cm.

Glaze and accessory colors well preserved save for the swan on the right side of 86.AE.168.1. A triangular misfired area above the donkey is greenish.

**ACCESSORY COLORS** *Red*: sections of the wings of the swans and hens; genitals and pupils of the donkeys. *White*: donkeys; lines on the wings of the swans, and a dot at the tips of their tails; breasts of the hens, and lines on their wings and tail feathers.

**BIBLIOGRAPHY** Bothmer, *RA* 1969, pp. 13–14, n. 2, fig. 10 (photographed before the wrongly restored cup was taken apart and augmented with a joining fragment identified by Bothmer from the collection of H. Cahn, Basel); *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 36 (loan no. L.69.11.86).

COMPARANDA On band-cups, see the references given for lip-cups under 86.AE.158 (pls. 89, 3; 90; 91, 1), above, and add the following: J. D. Beazley, *JHS* 52 (1932), pp. 187-191; F. Villard, *Revue des études anciennes* 48 (1946), pp. 166-172; Moore and Philippides, *Agora* xxiii, p. 64-65.

On the painter Elbows Out, see 86.AE.162 (pls. 99; 103, 1), above. The animals on 86.AE.168.1-2 are not as mannered in drawing as the painter's larger vases (*ABV*, pp. 248-249, nos. 1, 4, and 5), the lid in the collection of Prince Schwarzenberg (*ibid.*, p. 249, no. 12; *Para*, p. 518, the sequence number wrongly given as no. 13), and most of his band-cups (compare esp. *ABV*, p. 250, no. 31). Among the band-cups attributed to Elbows Out, the swans and hens on 86.AE.168.1-2 bear close resemblance, for example, to the fragments in Greifswald (205 and 206: *ibid.*, p. 251, nos. 37 and 38). Compare also the swan between cocks on the lekythos in the Serpieri Collection (*ibid.*, p. 249, no. 14). For the unusual white donkeys on 86.AE.168.1-2, compare a similar conceit on a band-cup in the Bastis Collection (*Antiquities from the Collection of Christos G. Bastis*, ed. E. S. Hall [New York, 1987], pp. 274-275, cat. no. 160): on each side, white hen between swans and goats.

A fragment joined by Bothmer to our band-cup was formerly in the collection of H. Cahn in Basel (as mentioned in the bibliography, above). It was identified by Bothmer only after the vase had been published by him in *RA* 1969, and was subsequently added to the cup. The fragment gives the left side of 86.AE.168.2 (swan, donkey, and the left wing and bill of the swan in the middle of the fragment).

Plates 102; and 103, 3

Accession number 86.AE.165  
Bareiss Collection number 324 (purchased 1959)

SHAPE AND ORNAMENT The fragment (joined from eighteen) preserves much of the bowl and handle A/B. Flaring bowl; rounded lip and interior of bowl glazed save for a reserved line on the inside of the lip. Exterior glazed except for the reserved figured band, and a reserved stripe toward the bottom of the bowl.

SUBJECT A and B, each, two pairs of a ram to right and a sphinx to left. Each sphinx wears a fillet in her hair. Various parts of the animals' bodies are missing.

About 540 B.C.

DIMENSIONS AND CONDITION Maximum height (as preserved) 7.4 cm; diameter of bowl (as restored) 20.23 cm;

thickness of lip 0.45 cm; thickness of handle A/B 0.87 cm. Height of figured band 3.3 cm.

Side B/A, the foot, and the stem are missing. On side A, most of the rim is restored; on B, much of the lower section of the bowl is restored. The glaze is well preserved, but some of the added red and white is abraded.

ACCESSORY COLORS *Red*: necks of the rams; fillets and pupils of the sphinxes, and the central sections of their wings. *White*: horns of the rams, stripes on their underbellies and genitalia, and V-shaped markings on their bodies; faces of the sphinxes, and lines on their wings.

BIBLIOGRAPHY Not previously published.

COMPARANDA On band-cups, see 86.AE.168.1-2 (pl. 101), above. For the animals and rough style of 86.AE.165, compare two band-skyphoi: Berkeley 8.3338 and Rhodes 12210 (*ABV*, p. 89, nos. 18 and 30). Striding sphinxes are unusual on Little-Master cups, though sphinxes seated and rampant are not uncommon (on handle sphinxes, for example, see 86.AE.157 [pls. 89, 4; 91, 2-7; 92-93], above).

Plate 106, 2

Accession number 86.AE.167  
(Purchased 1959)

SHAPE AND ORNAMENT The fragment (joined from two) preserves a section of the lip and bowl from a band-cup. Lip offset on the interior and lightly tooled on the exterior. Reserved line on the inside of the lip; the edge itself is glazed. Outside glazed to the level of the reserved figured band. Inside of fragment glazed.

SUBJECT Parts of two animals, back to back. At the left edge of the fragment, the curled tail of a feline (lion or panther) moving to left. Behind it, to right, a deer (most of his body and hind legs preserved).

About 540 B.C.

DIMENSIONS AND CONDITION Greatest dimensions 5.0 × 9.2 cm; thickness of lip 0.38 cm; thickness at lower edge 0.25 cm; original diameter of bowl approximately 20.2 cm.

Glaze and accessory colors well preserved.

ACCESSORY COLORS *Red*: deer's neck and short strokes on his hindquarters. *White*: deer's belly stripe and scrotum.

BIBLIOGRAPHY Not previously published.

Plate 106, 3

Accession number 86.AE.166

Bareiss Collection number 93 (purchased 1961)

**SHAPE AND ORNAMENT** The fragment preserves a section from the figured zone of a very large band-cup. On the exterior, a trace of the glazed zone above the figured band remains along the left side of the upper edge of the fragment. The inside is glazed.

**SUBJECT** Departure of a warrior. At the left edge of the fragment, a standing woman (presumably facing right) is partially preserved (only her raised left arm, most of her torso, and part of her legs remain). She is clothed in a himation worn over a peplos, and gestures with her left hand. Behind her, a warrior (his lower right leg missing) steps into a chariot (the box and part of the wheel of the vehicle and most of the hindquarters of the horses remain) to right. The warrior wears a petasos and is clad in a cuirass worn over a short chiton. He is outfitted with a Boeotian shield (blazon: balls), carried on his back, and two crossed baldrics over his cuirass. His hands hold a goad and the reins. On the left-hand side of the team, an old man stands to right and glances back (the left side of his torso as well as his legs missing). He is clothed in a himation worn over a chiton, and carries a spear.

About 540–530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 4.15 × 7.4 cm; thickness at upper edge 0.45 cm, at lower edge 0.6 cm.

The glazed interior is well preserved save for some flaking; but on the exterior, both the glaze and added colors are worn and missing in many areas.

**ACCESSORY COLORS** *Red*: stripes on himation of woman, and central dots of the dot-rosettes decorating her himation; hairline of warrior, and his short chiton (save for its border); upper section of the chariot box; tails of two horses. *White*: female flesh; outer dots of the dot-rosettes on the woman's himation; blazon of the warrior's shield, his baldrics, and dots on the border of his short chiton; hair of old man.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** For the shape, see 86.AE.168.1–2 (pl. 101), above. Fragment 86.AE.166 comes from a very large, elaborate band-cup, presumably decorated with figures from handle to handle. Selected examples of band-cups of this type include the following, whose crowded pictures with chariots bring 86.AE.166 to mind: Aegina N.T.47, unattributed (M. Moore, *AA* 1986, pp. 70–76,

no. 47, figs. 13–16; Berlin 1800, attributed to an artist not far from the Lysippides Painter (*ABV*, p. 265; *Para*, p. 117; A. Greifenhagen, *AA* 86 [1971], pp. 81–84); Bloomington 72.97.4, unattributed (Moon and Berge, *Midwestern Collections*, pp. 72–75, cat. no. 44); London B 399, near the Group of Rhodes 12264 (*ABV*, p. 193, no. 4); London B 400, signed by the potter Glaukytes (*ibid.*, pp. 163, no. 1, and 667; R. Blatter, *AA* 1971, p. 425, fig. 4; M. Robertson, *A History of Greek Art* [London, 1975], pl. 39a); London 1893.7–12.12, unattributed (*CVA*, pl. 17, 1); Oxford 1947.261, unattributed (*ABV*, p. 197); and Villa Giulia 50712 (*ibid.*, p. 196). For more large band-cups, some with chariots on the exterior, see: J. D. Beazley, *JHS* 52 (1932), p. 188–189; *ABV*, p. 265; *Para*, p. 117; A. Greifenhagen, *JdI* 86 (1971), pp. 80–102. Similar departure scenes are common on volute-kraters too. Compare, for example, fragments from the rim and neck of a volute-krater in Malibu (86.AE.109.1–4: *CVA Malibu* 1, pl. 49).

Plate 103, 4

Accession number 86.AE.175

Bareiss Collection number 333 (purchased 1961)

**SHAPE AND ORNAMENT** The fragment is from the figured zone and lower part of the bowl of a large band-cup. Below the figured band, a glazed zone. Reverse of fragment glazed.

**SUBJECT** Fight: parts of two warriors and a wheeling quadriga are preserved. On the left edge of the fragment, a warrior (1) moves to left (part of his right elbow and his body below the waist preserved). He wears a cuirass (lower edge only visible) over a short chiton, and has greaves on his legs (only one remains). A small segment of his shield is preserved at the level of his waist. A curved line in added white, visible just above the warrior's buttocks, is all that remains of the long tail of his helmet crest. The incised curl on the warrior's thigh recalls the ornamentation of thigh-guards, but armor is not actually represented. Next to this warrior, another hoplite (2) advances to right (his head, neck, shoulders, and right arm missing). He is clad in a short belted chiton, carries a round shield (seen from the inside) on his left arm, and holds a spear in his right hand. He wears greaves, and, in common with the warrior to his left, there are incised curls on his thighs. In front of warrior (2), a quadriga wheels around to left (only parts of the head, chest, and legs of the right-hand trace horse, the necks and chests of the two pole horses preserved). Each horse is outfitted with a breastband.

About 520–510 B.C.



**DIMENSIONS AND CONDITION** Maximum dimensions 5.15 × 9.08 cm; thickness at upper edge 0.39 cm, at lower edge 0.6 cm.

Glaze well preserved save for a small misfired area, turned whitish, on the lower edge of the exterior. Distinct traces of the accessory colors are preserved.

**ACCESSORY COLORS** *Red*: stripes on warriors' chitons; edges of the greaves of warrior (2); breastbands of the right-hand trace horse and left-hand pole horse. *White*: helmet crest of warrior (1); dots on warrior's chitons;

shield arm-grip of warrior (2); dots on teeth of the right-hand trace horse; dots on the reins, and above and below the breastbands of the right-hand trace horse and right-hand pole horse.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** For the shape, see 86.AE.168.1-2 (pl. 101), above. The subject of 86.AE.175 may be compared with side B of Berlin 1800, cited under 86.AE.166 (pl. 106, 3), above, where examples of large band-cups with chariot pictures are also given.

## CUPS OF TYPE A

### Plate 104

Accession number 86.AE.181.1-2

Barceiss Collection number 77 (purchased 1960)

**SHAPE AND ORNAMENT** Fragments from a cup of type A or the like. Fragment 86.AE.181.1 consists of two joined fragments; 86.AE.181.2 is joined from three. The former gives the complete profile from the rim to the junction of the stem; the latter, from the opposite side, has only legs and the beginning of the ornaments. The edge of the lip is reserved, and on the exterior, there is a glaze band on the rim. The figures stand on a glaze line, followed by: three more glaze lines, a reserved ribbon pattern, a dot-band framed by three glaze lines above and below, and crudely drawn rays that spring from the stem. The interior of the bowl is glazed save for the reserved tondo, and decorated with eight coaxial red circles on the glazed surface (the lowest circle is the border of the tondo).

**SUBJECT** I, reserved tondo. A-B: warriors and chariots. Fragment 86.AE.181.1 gives substantial parts of both sides of the cup. On the left, a quadriga moves to right (only the foreparts of the horses preserved). In front of the horses, a warrior (1) stands to the left (a segment of his shield missing). He is armed with a high-crested Corinthian helmet with fillet (the crest placed askew by the artist), a round shield (blazon: tripod), greaves, and a spear (lower section only preserved). Behind the hoplite, under the handle, is a siren to right (head missing). In front of the bird, on the right side of the fragment, a warrior (2) stands to left (his upper body and most of his shield missing). Although probably armed like warrior (1), as preserved this hoplite carries a round shield (blazon: star; only two of its points remain), holds a spear, and wears greaves. Behind him, at the right edge

of the fragment, the greaved leg of a warrior (3) to right is visible. The heel of his foot is raised, and he must be mounting the quadriga, facing right, that is preserved on fragment 86.AE.181.2. The glazed object in front of the warrior's foot is a bit of the wheel of his chariot. Fragment 86.AE.181.2 continues the picture, and on the left side preserves the lower legs of the chariot's horses. In front of them, a warrior (4) stands to left (only his greaved legs and one end of his spear preserved). Behind the last warrior is a siren to right (head and neck missing) from below the other handle. The short diagonal glaze line next to the siren, at the right edge of the fragment, should be part of the shaft of the spear of another warrior (5). In the field: imitation inscriptions.

Attributed to the Wraith Painter by Bothmer. About 540 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.181.1, 8.94 × 12.54 cm; 86.AE.181.2, 3.62 × 9.4 cm; thickness of rim 0.37 cm; thickness at ribbon pattern 0.3 cm; original diameter of bowl approximately 20.0 cm; original diameter of tondo approximately 5 cm. Height of warrior (1) 6.2 cm. Height of rays 0.7 cm.

Glaze and accessory colors well preserved on the exterior of fragment 86.AE.181.1; on the interior, the added red is worn. On 86.AE.181.2, the glaze and added red on the interior are well preserved, but on the exterior the glaze has misfired, turned orange, in a horizontal band across the siren, and the accessory colors are worn.

**ACCESSORY COLORS** *Red*: concentric circles inside bowl; fillet on helmet of warrior (1); rims of shields; greaves; mane of right-hand pole horse on fragment 86.AE.181.1,

and breastband of right-hand trace horse; band on sirens' wings. *White*: shield blazons; left-hand pole horses.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** For the Wraith Painter, see: Haspels, *ABL*, pp. 30–31, 696; *ABV*, pp. 199–201, 689; *Para*, pp. 79, 84–86. Add to these lists two cups attributed by Bothmer: a cup of type A once in the New York market, *Cat. Sotheby, May 22, 1981*, cat. no. 123; and a fragment of a Droop cup in Montauban, unpublished (chariot to right). For its shape, ornament, and subject, including the sirens under the handles, 86.AE.181.1–2 is best compared with the cup in Bonn attributed by Beazley to the Wraith Painter (51A: *ABV*, p. 200, no. 7) and assigned to the potter Nikosthenes by Bloesch (*FAS*, pp. 26, no. 18, and 27) on the basis of the profile of its bowl. Both the patterns and sirens also appear on the painter's cup in the Vatican (368: *ABV*, p. 200, no. 8). The patterns are the same on the artist's two cups of type A in Oxford (*Para*, p. 86, nos. 8 *bis* and *ter*), but there the birds under the handles are swans rather than sirens. For the patterns on the bottom of the bowl on 86.AE.181.1–2, compare the Droop cups attributed to the Wraith Painter, for example: *ABV*, pp. 200–201, nos. 10–14, and see p. 689; *Para*, p. 86 (Caltanissetta).

The coaxial circles in added red on the interior of 86.AE.181.1–2 also occur on the Wraith Painter's cups of type A in Bonn and the Vatican (cited above). These unusual red circles link the cups to both footless and footed cups with merrythought (that is, wishbone-shaped) handles, which are often decorated in this manner. On merrythought cups, see: W. Kraiker, *AM* 59 (1935), pp. 1–8; A. de Agostino, *Studi etruschi* 13 (1939), pp. 501–508; F. Villard, *REA* 48 (1946), pp. 161–162; J. D. Beazley, *Dev.*, pp. 23, and 108, n. 53; *ABV*, pp. 57, nos. 113–115; 68, no. 1 (Athens 14907); 79–80 (Berlin inv. 3151; and Athens, Acropolis [b 140], fr.); 113, nos. 81–82; 198, nos. 1–2 (Rhodes; and Athens, Acropolis, 1781, fr.); 198 (Boston 99.518); 199 (Munich 2016); and 227, under no. 17 (Vatican 369); E. Brann, *Hesp.* 25 (1956), p. 361, under no. 35; Sparkes and Talcott, *Agora* XII, p. 56, n. 3; *CVA Leiden* 2, p. 4 (text to pl. 57); D. Callipolitis-Feytmans, *BCH* 103 (1979), pp. 195–215, who adds (p. 215) a late merrythought cup, Laon 37.986 (*CVA*, pl. 19), attributed by Bothmer to the Marmaro Painter; N. Ramage, *AJA* 87 (1983), pp. 452–460, who adds a cup from Sardis and also gives a list of all merrythought cups known to her; J. D. Beazley, *Dev.*, rev. edn., pp. 21, and 96, n. 53. Among the merrythought cups for which there is published information on the interior of the bowl, the one that most resembles 86.AE.181.1–2 is Boston 99.518, the name-vase of the Painter of the Boston Polyphemos (*ABV*, p. 198; *Para*, p. 80; *CVA* 2,

pl. 88, with earlier bibliography; Schefold, *GH*, pp. 265, fig. 354, and 267, fig. 359; O. Touchefeu-Meynier, *Thèmes odysseens dans l'art antique* [Paris, 1968], pls. 3, 2, and 14, 2; E. Vermeule, *Aspects of Death in Early Greek Art and Poetry* [Berkeley, 1979], p. 129, fig. 3), which has four coaxial red circles and, as on the Bareiss fragments, a reserved tondo.

For other merrythought cups with coaxial red circles, compare: Athens, Ceramicus HTR 22 and 138, no tondo (*ABV*, p. 113; *Para*, p. 45; Tiverios, *Lydos*, pls. 42–44; Callipolitis-Feytmans, *BCH* 103 [1979], p. 213, fig. 11); Manisa 2137, figured tondo (N. Ramage, *AJA* 87 [1983], pls. 63–65); Rome, Villa Giulia 50464, figured tondo (Mingazzini, *Collezione Castellani*, pls. 92, no. 6, and 96, nos. 3 and 5 [M. 615]; Callipolitis-Feytmans, *BCH* 103 [1979], pp. 206, fig. 9, and 211, fig. 10); Leyden PC 57, no tondo (*CVA* 2, pl. 57, with bibliography); and Würzburg 451, figured tondo (*ABV*, p. 57, no. 114; *Führer durch die Antikenabteilung des Martin von Wagner Museums der Universität Würzburg*, ed. E. Simon et al. [Mainz, 1975], pl. 22). For this unusual conceit on another shape, compare the skyphos in Princeton signed by Kritomenes, potter (29.180: *ABV*, p. 167; *Para*, p. 69), and also the kyathoid vase in Paris signed by Theozotos, potter (Louvre F 69: *ABV*, p. 349; *Para*, p. 159), as H. R. W. Smith observed (*AJA* 30 [1926], p. 435).

Plates 105; and 106, 1

Accession number 86.AE.182

Bareiss Collection number 76 (purchased 1962)

**SHAPE AND ORNAMENT** This piece preserves half of the deep bowl of a cup of type A or the like, and consists of twelve joined fragments. The edge of the lip itself is glazed, with a fine reserved line on the outside and a thin glaze line at the top of the figured zone. There are traces of the glazed roots of one handle, as well as the tips of a large hanging lotus bud with separate sepals (with two glaze dots between the bud and the sepals) under the handle. The figures stand on three dilute glaze lines; and below them, on the lower part of the bowl: a broad glaze band (width 1.45 cm), three dilute glaze lines, a zone of thin rays, and a glaze line. The interior of the bowl is glazed save for the reserved tondo in the center. Around the picture in the tondo: three dilute glaze lines.

**SUBJECT** I, sickles and tail feathers of a cock to right. In the center of side A (on the right end of the fragment), Dionysos faces Ariadne (as the woman paired with him is traditionally called), surrounded by satyrs and maenads, of whom only the trio behind Dionysos (a maenad be-

tween two satyrs) is partially preserved. Ariadne stands to left at the right edge of the fragment (most of her body missing). She wears a peplos and himation, the latter held open with her right hand and drawn over her head (only her nose preserved). Dionysos faces her (his right shoulder gone and his head missing, save for the tip of his nose, his mouth, and part of his beard), clothed in a long chiton and himation, and holds a drinking horn in his right hand. A maenad and two satyrs approach the pair from the left. The satyr next to Dionysos lacks his head, left arm, and most of his torso and upper legs. The maenad (her head and most of her upper body missing) is dressed in a chiton, and over it, a nebris (deerskin). Behind the second satyr (only his legs and the tip of his tail remain), traces of the handle roots and the floral under the handle are visible. Of the satyrs and maenads originally on side B, only one trio is preserved (a maenad between two satyrs). At the left edge of the fragment, a satyr moves to right (only one hand and his lower legs preserved). Next are a maenad to left (who looks to right) and a satyr to left (parts of his torso and right arm gone). The maenad has a fillet in her bound hair, wears a necklace (incised), and is dressed in a chiton and nebris.

Attributed to an artist close to Lydos. About 540–530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 6.6 × 22.8 cm; original diameter of bowl approximately 22.8 cm; thickness of rim 0.35 cm. Height of figures 7.1 cm.

Handles, stem, foot, and half of the bowl missing. Glaze and accessory colors mostly well preserved, but some of the added white is gone.

**ACCESSORY COLORS** *Red*: satyr's hair; Dionysos' beard; fillet and tiny dot on the pupil of the fully preserved maenad; chitons of both maenads, Dionysos' himation, and the woman's peplos. *White*: female flesh; strokes on the maenads' nebrides; dot-rosettes on Dionysos' chiton and on the himation of the woman facing him.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** This cup is of type A, and is probably best classified as a cup of type proto-A or the like. On cups of type A in general, see 86.AE.170 (pls. 110–112; 113, 2), below. For proto-A cups and other early forms of cups of type A, see especially: Bloesch, *FAS*, pp. 1–4; Villard, *REA* 48 (1946), pp. 173–174.

For its subject, composition, and drawing, as well as for the large lotuses under the handles, 86.AE.182 is very near Herakleion 217, a Siana cup attributed to Lydos (*ABV*, p. 684, no. 71 *bis*; Tiverios, *Lydos*, pp. 29–30, pls. 14β, 15–16, 17α). Note especially the similarity of the floral

ornament, with two glaze dots between the bud and sepals of each lotus, and also the satyrs' tails overlapped by the handle roots. Our cup should be by an artist close to Lydos, perhaps even by the painter himself, yet this cannot be certain because only two heads (satyr and maenad) are preserved on it. For the cock in the tondo of 86.AE.182, compare two Siana cups in Taranto attributed to Lydos (52130 and I.G. 4412: *ABV*, pp. 112–113, nos. 67 and 74; *Para*, pp. 44–45; Tiverios, *Lydos*, pls. 12–13). Both the subject of dancing satyrs and maenads and the shape of our cup bring to mind a fragment in a private collection in Centre Island (New York) and an unattributed cup of type proto-A in the Manchester Museum (III H 46: Webster, *Memoirs and Proceedings of the Manchester Literary and Philosophical Society* 87 [1945–1946], pl. 2a), though the three cups are not drawn in the same style. Lotuses similar to the ones under the handles of 86.AE.182 often appear on cups of types proto-A and A, usually on eye-cups. Some selected examples are: *ABV*, pp. 200, no. 11 (Wraith Painter); 201, nos. 1–2 (Painter of Louvre C 10336); 202, nos. 1–3 (Charterhouse Painter) and Louvre C 10365; 202, nos. 1–2 (Painter of Cambridge 61); 203, no. 1 (Group of Tübingen D 41); and 204, no. 13 (Chalcidizing Cups). Compare also the more elaborate handle florals of the FP Class and the Group of Courting Cups (*Para*, pp. 80–83), and the Group of Rhodes 11941 (*ibid.*, p. 86). For hanging lotus buds under the handles of skyphoi, see 86.AE.150 (pls. 80, 1–2; 81, 1–2), above.

Plates 107–109; and 113, 1

Figure 31

Accession number 86.AE.169

Bareiss Collection number 83 (purchased 1962)

**SHAPE AND ORNAMENT** Eye-cup, the deep bowl of type A; low foot. Reserved line on the inside of the lip; the edge itself is glazed. One glaze line on the exterior just below the rim. Handles glazed on the outside only. Below the figured zone: three thin glaze lines (the uppermost is the ground line for the figures); a thick glaze line; three thin glaze lines; a zone of fifty-one rays, alternately glazed (twenty-six) and outline (twenty-five); three thin glaze lines; and a black band on the bottom of the bowl. Between two incised lines, a thick red fillet at the top of the stem. The exterior of the foot is glazed; its outer edge reserved. Both the topside of the foot and the edge are concave. The underside of the foot, the resting surface, and the bottom of the bowl are reserved; the inside of the stem is glazed. On the interior of the bowl: lipped offset 2.0 cm below the rim; lip and bowl glazed, except for the tondo, which is reserved. Around the figured medallion: zone of black and red tongues separated by relief lines, framed on the inside by four

glaze lines, and on the outside by three. The two black tongues together at nine o'clock indicate where the painter began the pattern. This cup is very heavy.

**SUBJECT** I, a winged female, perhaps Eris rather than Iris or Nike. The deity flies to right and looks back. She wears a peplos and has boots with long tongues. Her outstretched arms were once painted in added white, of which only traces remain.

A and B, each, Gigantomachy. Between contour eyes: A, Athena fighting two giants (heads only); B, a goddess (Artemis?) fighting a giant. The two pairs of contour eyes are identical: glazed central disk with red dot in the center, three oculus rings (red, white, and glazed), and reserved sclera of the eye; glazed contour of socket and tear gland, and glazed eyebrow above. A, Athena attacks vigorously to right, with her spear held at the ready in her right hand and her round shield (blazon: tripod) shown in profile on her left arm. The goddess has a high-crested Attic helmet with long cheekpieces and wears a peplos, which is pleated below the waist. Flanking Athena, emerging from the eyebrows: on the left, the head of a bearded archer to right, who wears a pointed cap and holds a bow in his left hand; on the right, the head of a warrior to left, who wears a low-crested Corinthian helmet (with wreath) and has raised a spear in his right hand, as if to attack. B, a goddess attacks to left. She wears a nebris over her long, sleeveless chiton, and wields a spear in her raised left hand. Her left arm reaches behind the helmet of a long-haired giant, who collapses to right. He has a high-crested Corinthian helmet and wears a cuirass with pteryges (?) over his short chiton. Greaves protect his legs. The giant holds a spear in his raised right hand and carries a shield on his left arm.

Around each handle: Herakles fights a giant. On both sides, Herakles attacks to left and the giant moves to right. The hero wears his lionskin over his short chiton and holds a spear in his raised right hand. The Herakles next to handle B/A is also equipped with a quiver. His opponent next to handle A/B is naked, but armed with a high-crested Corinthian helmet (with fillet), spear, shield (blazon: ball), and greaves. The incised line on the giant's neck may be a necklace or torque. The giant adjacent to handle B/A is clothed in a short chiton with pleats and carries another garment over his right arm. He is armed with a low-crested Corinthian helmet (with fillet), spear, shield (blazon: balls), and greaves. Under the handles: diminutive figures. Under A/B a youth runs to right (his feet off the ground) and looks to left. He has a fillet in his hair, wears a chlamys, and holds a spear(?) in his right hand. Under B/A a female rushes to right. Clothed in a long chiton, and with her himation

over her shoulders, she raises her left arm and carries a spear(?) held in her right hand on her shoulder. She also wears a necklace (incised).

Attributed to Nikosthenes as potter by Bothmer. About 540–530 B.C.

**DIMENSIONS AND CONDITION** Height to lip 12.85–13.1 cm; height of stem and foot 3.05 cm; width (across handles) 38.95 cm; diameter of bowl 30.13–30.16 cm; diameter of ground line 17.43 cm; thickness of rim 0.36 cm; inner diameter of bowl at offset 26.76–26.81 cm; diameter of tondo with border 14.6 cm; diameter of figured medallion 7.6 cm; diameter of foot 13.31–13.36 cm; height of edge of foot 1.11 cm; width of resting surface 2.96 cm; thickness of handle A/B 1.66 cm, B/A 1.67 cm. Radii of eyes 2.21 cm. Height of figures 9.9 cm. Height of zone of rays 2.75 cm. Approximate capacity 2.2 l (8.04 kotylai or 0.67 chous) filled to interior offset, 3.3 l (12.06 kotylai or 1.01 chous) filled to rim.

Broken and repaired, with only small losses in the tondo, where the stem was once broken from the bottom of the bowl. Glaze and accessory colors well preserved on the exterior, but most of the tondo and the interior of the stem has misfired orange.

**ACCESSORY COLORS** *Red*: fillet at top of stem. I, alternate tongues; panels on the deity's garment. A–B, dot on the central disk, and inner ring of each eye; fillets; greaves. A, panels and stripes on Athena's chiton. B, stripe on the giant's helmet crest, and on his short chiton and pteryges; upper part of the goddess' chiton and alternate folds on its lower portion. Handle A/B, stripes on the youth's chlamys; Herakles' beard, and his short chiton. Handle B/A, upper part and alternate pleats of the giant's short chiton, and a section of the garment over his right arm; stripes on the himation over the shoulders of the running female; Herakles' beard, and his short chiton. *White*: A–B, female flesh; second ring of each eye. A, tripod on Athena's shield; lower part of helmet crest of warrior's head on right. B, edge of the giant's helmet crest, and the three balls on his shield. A/B, lower portion of the giant's helmet crest, and the ball on his shield. B/A, edge of the giant's helmet crest, and the ball on his shield.

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 37 (loan no. L.69.11.19); *Greek Vases* (text by Frel and True), p. 75, no. 93; Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 197–198, fig. 16; Jordan, *Eye-cups*, pp. 24, no. C 17, and 25–26.

**COMPARANDA** On the shape of 86.AE.169, an eye-cup of type A, and the meaning of the eyes, see 86.AE.170

(pls. 110–112; 113, 2), below. Although 86.AE.169 is a little larger than 86.AE.170, the two are similar in form, save for the unusual offset lip on the interior of the bowl of 86.AE.169. For this, compare Vatican G. 74 and London 1947.7–14.17 (Bloesch, *FAS*, pp. 25–26, nos. 14–15; *ABV*, p. 233, nos. 19–20), both with offset lips (exterior and interior) and signed by Nikosthenes. Their shapes anticipate cups of type C (see Bloesch, *FAS*, p. 114). Jordan (*Eye-cups*, pp. 24–25) has placed 86.AE.169 as the earliest in her class of “quadripartite eye-cups” with figures both between the eyes and around the handles.

On the Gigantomachy, see the references given under 86.AE.143, a Nikosthenic pyxis, above (pl. 72, 1). As Jordan has observed (*Eye-cups*, pp. 25–26), the heads of the giants emerging from the eyebrows on side A, 86.AE.169, are unique, although the conceit of an eye converted into a figure is well known from the eye-sirens on a cup in Boston attributed to the Amasis Painter (10.651: *ABV*, p. 157, no. 86; *Para*, p. 65; *CVA Boston* 2, pls. 100, 5, and 101; Bothmer, *Amasis Painter*, pp. 221–222, cat. no. 61; J. D. Beazley, *Dev.*, rev. edn., pl. 59, 1–2); a neck-amphora in London, the name-vase of the Eye-siren Group (London B 215: *ABV*, p. 286, no. 1; Bothmer, *Amasis Painter*, p. 221, fig. 113); a hydria in London attributed to the A. D. Painter (B 342: *ABV*, p. 335, no. 8); and fragments of a cup of type A in the collection of H. Cahn, Basel (HC 883), as noted by Bothmer (*Amasis Painter*, p. 221), by the same hand as the eye-siren neck-amphora in London.

For the subject of side A, 86.AE.169, compare Athena fighting a giant on an eye-cup in Rouen signed by Nikosthenes (*ABV*, pp. 231–232, no. 12; *Hommes, Dieux et Héros de la Grèce*, exh. cat., Musée départemental des Antiquités, Rouen, 1983, pp. 299–301, cat. no. 118). Not all the identities on 86.AE.169 have been established: namely, those of the goddess on side B, the opponents of Herakles, and the small figures under the handles. On this, see Brommer, in *Greek Vases in the Getty* 2 (OPA 3 [1985]), p. 197. For the handle-figures, compare Mommesen, *Affecter*, pp. 14–19. The fights at the handles are in the tradition of Exekias’ eye-cup in Munich (2044: *ABV*, pp. 146, no. 21, and 686; *Para*, p. 60. Selected recent references: E. Simon, *Die griechischen Vasen* [Munich, 1976], pls. 73, xxiv; Cohen, *Attic Bilingual Vases*, pp. 244–246, pl. 45; Schefold, *GH*, pp. 72, 227, figs. 86, 305–306; J. D. Beazley, *Dev.*, rev. edn., pls. 67, and 68, 1–2). The winged female in the tondo of 86.AE.169 could be Eris (rather than Iris or Nike), and should be compared with the inscribed figure of Eris on an unattributed band-cup, Berlin (West) 1775 (on this cup and the iconography of Eris, see recently: J. de La Genière, *Monuments Piot*

63 [1980], esp. pp. 44–56, and 47, fig. 10; H. Giroux, in *LIMC* vol. 3, pt. 1, pp. 847–850 [esp. p. 847, no. 1], and pt. 2, pl. 608).

Plates 110–112; 113, 2

Figure 32

Accession number 86.AE.170

Bareiss Collection number 82 (purchased 1961)

SHAPE AND ORNAMENT Eye-cup, the deep bowl of type A; bottom of bowl and foot missing and restored. Reserved line on the inside of the lip; the edge itself is glazed. On the exterior, one thick glaze line 0.25 cm below the rim. Below the figured zone: a glazed band (width 0.8 cm) above thirty-nine outline rays on the bottom of the bowl. Handles glazed on the outside only.

SUBJECT I, restored as a reserved tondo. A and B, each, between contour eyes: A, staggered busts of Herakles (holding his club in his right hand) and Athena, to left (the flesh of Athena in outline technique); B, staggered busts of a man (with his raised hand concealed under his wrap) and two women, one of whom wears a polos (the flesh of the polos-wearer is painted white, the other woman’s face is in outline technique), to left. The two pairs of contour eyes are identical (although the accessory colors are preserved on two eyes only): glazed central disk, three oculus rings (red, white, and glazed), and reserved sclera of the eye; glazed contour of socket and tear gland, and glazed eyebrow above. Inscribed above the left eyebrow on side A: ΝΙΚΟΣΘΕΝΕΣΕΓΟΙΕΣΕΝ. A, on the left, bust of Herakles wearing his lionskin; in his raised right hand he holds his club. To the right of Herakles, bust of Athena clothed in a sleeveless peplos, wearing her high-crested Attic helmet (only the lower part of the crest is represented). A myrtle wreath adorns her helmet. In addition, Athena wears a necklace and an earring, of which only a trace is preserved. The goddess’ long hair falls down her back and is tied at the end. B, on the left, bust of a man with hair brushed over his forehead, a moustache, and a close-cropped beard. The vertically striped area under his chin seems to be part of his garment, presumably his raised hand wrapped in his himation. The woman next to him wears a polos crown and a striped garment. On the right, another woman, her head adorned with a diadem composed of a horizontal band and fourteen upright leaves, probably of metal (gold or silver). Her hair falls in long locks over her shoulders in front of and behind her ears. Her dress is solid red. Under the handles: A/B, cock strutting to right, looking back; B/A, boar at bay to left. Springing from each handle root, an ivy bough that extends under the adjacent eye.

Signed by Nikosthenes as potter; attributed to the Painter of Villa Giulia 63613 by Vacano. About 530 B.C.

**DIMENSIONS AND CONDITION** Height to lip (as restored) 11.3–11.37 cm; height of bowl 6.6 cm; width (across handles) 34.35 cm; diameter of bowl 27.29–27.43 cm; diameter of ground line 14.17 cm; thickness of rim 0.53 cm; thickness of handle A/B 1.57 cm, B/A 1.59 cm. Height of figures 8.8 cm, except for Athena, whose helmet makes her taller, at 9.2 cm. Radii of eyes 1.85 cm. Height of rays 2.5 cm. Approximate capacity 2.18 l (7.97 kotylai or 0.67 chous) filled to rim.

Broken and repaired. Tondo, stem, and foot missing and restored. Only minor areas of the bowl missing. Glaze generally well preserved, except where the surface of the bowl has been abraded or pitted, notably: area around Herakles' raised hand; right half of Athena's face, her neck and ear; most of the right eye on side A, and around the ivy bough below it; between the roots of handle A/B; small areas on the left half of side B. Glaze thinly applied on the handles and on parts of the interior of the bowl. On some parts of the figures, dilute glaze has been applied to produce a scumbled effect: A, lionskin of Herakles, helmet and hair of Athena; B, man's face and hair, face of woman wearing polos; tail of cock under handle A/B.

**ACCESSORY COLORS** *Red*: A–B, first ring around the central disk of each eye. A, face of Herakles; leaves of the wreath on Athena's helmet. B, alternate stripes of the man's garment; stripe on polos; diadem and garment of woman on right. Beneath handle A/B, comb and wing of cock; B/A, shoulder of boar. *White*: A–B, second ring around the central disk of each eye. A, teeth and claws of lionskin. B, flesh of woman wearing polos. Beneath handle A/B, saddle feathers of cock.

**BIBLIOGRAPHY** *ABV*, pp. 231, no. 10, and 235; K. Scheffold, *Meisterwerke griechischer Kunst* (Basel and Stuttgart, 1960), pp. 24–25, 156, 161, cat. no. 144; Münzen und Medaillen, *Aukt. XXII, Basel, May 13, 1961*, cat. no. 133, pl. 41; *ARV*<sup>2</sup>, pp. 122, 1627; H. Metzger, *Recherches sur l'imagerie athénienne* (Paris, 1965), p. 18, cat. no. 33, pl. 4, top; K. Schauenburg, in *Weltkunst*, cat. no. A 17, fig. 5; K. Scheffold, *AK* 11 (1968), p. 118; *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 38 (loan no. L.68.142.7); *Para*, p. 109; Vacano, *Kopfbilder*, pp. 78–79, and 234, cat. no. A-170; C. Bérard, *Anodoi* (Paris, 1974), p. 72, n. 5; Boardman, *ABFV*, p. 198; K. Schauenburg, *AA* 1974, p. 152, n. 21; G. Riccioni, in *Mélanges offerts à Jacques Heurgon: L'Italie préromaine et la Rome républicaine*, vol. 2 (Rome, 1976), note on p. 904; K. Schauenburg, *AA* 1981, p. 340, n. 29; *Greek Vases* (text by Frel and True), pp. 26–27, no. 14, fig. 14, and 75,

no. 94; F. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 189–190, 192, figs. 8a–b; A.–F. Laurens, *Hebe: Images, mythes et cultes* (Ph.D. diss., Université Paris x, Nanterre, 1985), pp. 240–241, cat. no. 77, pl. 67; Jordan, *Eye-cups*, pp. 46, cat. no. C 52; 51–52; 103; *Addenda*, 2nd edn., p. 60; R. Linder, "Hades," E. Simon, "Hebe I," and A. Kossatz-Deissmann, "Hera," in *LIMC* vol. 4, pt. 1, pp. 374, no. 33, 461, no. 28, and 714, no. 470, respectively.

**COMPARANDA** On the shape of 86.AE.170, a cup of type A, see: Bloesch, *FAS*, pp. 1–40; Villard, *REA* 48 (1946), pp. 173–180; *ABV*, pp. 198–211; *Para*, pp. 80–100; Jackson, *East Greek Influence*, pp. 60–68; Cohen, *Attic Bilingual Vases*, pp. 244–246; T. Seki, *Untersuchungen zum Verhältnis von Gefäßform und Malerei attischer Schalen* (Berlin, 1985), pp. 19–21; J. D. Beazley, *Dev.*, rev. edn., p. 62; Moore and Philippides, *Agora* xxiii, p. 66–67, 91; Jordan, *Eye-cups*, esp. pp. 86–96, on eye-cups by Nikosthenes. Among the cups of type A signed by Nikosthenes, 86.AE.170 is nearest in form and patterns to Florence 3888 (*ABV*, p. 231, no. 5), Louvre F 123 (*ibid.*, pp. 231, no. 8, and 233; *Para*, p. 109), and Munich 2029 (*ABV*, p. 230, no. 4). In particular, the cup in Florence has short vines at the handle attachments, as on 86.AE.170, and the vases in Paris and Munich have both a black band below the figures and a zone of outline rays in common with our cup. As J. D. Beazley noted, Vatican 456 (*ibid.*, p. 235), an unsigned cup attributed to the potter Nikosthenes by Bloesch (*FAS*, p. 9, no. 3), should also be compared. Although not by the same hand, it shares with our vase not only heads between eyes (on side A: Hermes, Athena, and Herakles) but also short vines springing from the handles, cocks under the handles, and outline rays. On Nikosthenic cups, see Bloesch, *FAS*, pp. 9–12; *ABV*, pp. 223–224, nos. 65–66; 230–233; 235; *Para*, pp. 108–109.

The meaning and origin of eyes on cups has been recently studied by Pinney (*RA* 1986, pp. 5–21), whose interpretation is based on the apotropaic, Dionysiac, and theatrical nature of the eyes. On the subject, also see: Kraiker, *AM* 55 (1930), pp. 167–169; J. D. Beazley and F. Magi, *La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco* (Vatican City, 1939–1941), p. 58; W. Deonna, *Le symbolisme de l'oeil* (Paris, 1965), esp. pp. 23–28, 179–196; Jackson, *East Greek Influence*, pp. 61–68, 70–72; Jordan, *Eye-cups*, pp. 5–6, 8–9. For another type of eye on vases, see *CVA Malibu* 1, pls. 50, 1–2; 51, 1–2. The basic reference for profile busts on black-figured vases is Vacano, *Kopfbilder*, esp. pp. 41, 68, 75–80, 117–118, 232–235, concerning representations on eye-cups. Also see the following: Buschor, *Feldmäuse* (Sitzungsberichte der Bayerischen Akademie der Wissenschaften,

Phil.-hist. Abteilung, 1937, vol. 1), Munich, 1937, esp. pp. 4–7; Marcadé, *BCH* 76 (1952), esp. pp. 609–611; M. J. Milne, review of E. Langlotz's *Aphrodite in den Gärten*, in *AJA* 60 (1956), p. 204; Schauenburg, *Jahrbuch des Römisch-Germanischen Zentralmuseums Mainz* 4 (1957), pp. 66–69; H. Metzger, *Recherches sur l'imagerie athénienne* (Paris, 1965), pp. 18–21; C. Bérard, *Anodoi* (Rome, 1974), pp. 43–45; Brein, *Jahreshefte des Österreichischen Archäologischen Institutes in Wien* 48 (1966–1967), pp. 39–60; Callipolitis-Feytmans, *BCH* 104 (1980), pp. 317–332; Schauenburg, *AA* 1981, pp. 333–343; D. von Bothmer and J. M. Cody, in *Wealth of the Ancient World: The Nelson Bunker Hunt and William Herbert Hunt Collections*, exh. cat., Kimball Art Museum, Fort Worth, 1983, pp. 50–51, cat. no. 3. For the profile bust of Athena on 86.AE.170, compare also Athena-head lekythoi: Haspels, *ABL*, p. 157, n. 5; Buschor, *Feldmäuse* (cited above), pp. 6–7; Schauenburg, *AA* 1974, pp. 149–157; Kurtz, *AWL*, pp. 108–111.

Although the busts on side A, 86.AE.170, are clearly Herakles and Athena, the identities of the two women and the man on side B have not been established. Both Bruckner (quoted in *Münzen und Medaillen, Aukt. XXII, Basel, May 13, 1961*, cat. no. 133) and J. D. Beazley (*Para*, p. 109) suggested that they are Zeus, Hebe, and Hera (although Beazley noted that “one would expect the man to be Zeus, but he has a poor beard for Zeus”). If so, then the subject of the cup as a whole must be the apotheosis of Herakles; the hero paired with Hebe, his Olympian wife. It was Schefold who first proposed that the figures on side B should be Hades, Persephone, and Demeter (*Meisterwerke griechischer Kunst* [Basel and Stuttgart, 1960], pp. 24–25, cat. no. 144), and interpreted the subject as the introduction of Herakles to an Eleusinian Olympus. In like manner, Metzger (*Recherches sur l'imagerie athénienne* [Paris, 1965], p. 18, cat. no. 33) takes the figures on side B to represent an Eleusinian triad. Metzger called the woman with the leafy diadem Kore, and the polos-wearer Demeter, but did not assign a name to the man. If side B is Eleusinian in character, then the cup might represent some aspect of the initiation of Herakles into the Mysteries, and, as Moore has suggested, the man on B could be Eumolpos (see: Lloyd-Jones, *Maia* 19 [1967], pp. 206–229; Boardman, *JHS* 95 [1975], pp. 1–12; Brommer, *Herakles, II*, pp. 19, 102; L. Weidauer, “Eumolpos,” in *LIMC* vol. 4, pt. 1, pp. 56–59. The hair brushed over the forehead of the man on side B brings to mind a barbaric example of the hair style: compare the older warrior, who might be the Thracian king Tereus, on side A of a red-figured bell-krater in New York attributed to the Achilles Painter (07.286.81: *ARV*<sup>2</sup>, pp. 991, no. 61, and 1677; *Para*, p. 437). At present, the subject of our cup remains an enigma.

On the technique of outline drawing (employed on 86.AE.170 for Athena and the woman with the diadem), see most recently J. R. Mertens, in *Papers on the Amasis Painter and His World* (Malibu, 1987), pp. 171–177. On the relationship of Athena and Herakles, see J. Boardman, in *Ancient Greek and Related Pottery*, pp. 239–247.

For the reddened face of Herakles on side A, 86.AE.170, see: H. R. W. Smith, *The Hearst Hydria: An Attic Footnote to Corinthian History* (University of California Publications in Classical Archaeology, vol. 1, no. 10), Berkeley and Los Angeles, 1944, p. 270 n. 36; Boardman, *ABFV*, pp. 198, 238; Bothmer, *Amasis Painter*, pp. 156, 222. (On Corinthian red faces, see A. Seeberg, *Corinthian Komos Vases*, *BICS* suppl. 27 [London, 1971], p. 76, n. 5.) As Smith explained, the conceit was common in early black-figure but already rare by the late second quarter of the sixth century B.C. Among those rare examples are two red-faced Athenas on oinochoai attributed to the Amasis Painter, mentioned by Boardman (cited above) and Bothmer (Oxford 1929.19 and Louvre F 37: *ABV*, p. 153, nos. 38, 41; Bothmer, *Amasis Painter*, pp. 145–147, 156–158, cat. nos. 29, 34, with complete bibliography). Other red faces on black-figured vases of the second half of the sixth century B.C. include representations of Apollo: Brussels A 2091, fragment of an amphora (*CVA* 3, pl. 28, 15); Dionysos: Malibu 75.AE.106, column-krater (A, Dionysos with satyrs and maenads; mentioned for its side B under 86.AE.145 [pl. 74], above); and Theseus: Paris, Cabinet des Médailles 174, amphora of type B, attributed to the Painter of Würzburg 252 (*ABV*, p. 315, no. 2; U. Kron, *Die zehn attischen Phlyenheroen* [Berlin, 1976], pl. 18, 1). Among the images of red-faced Herakles, those on hydriai depicting the hero wrestling with Triton predominate; some examples (also see Smith, as cited above) are: Boston 99.522; and Boston 01.8058 and Toledo 56.69, both by artists related to the Lysippides Painter, the hydria in Toledo attributed to the Painter of Vatican G. 43 (*ABV*, p. 263, i, no. 6, and ii, no. 2; *Para*, p. 116; *CVA Boston* 2, pls. 76–77; *CVA Toledo*, pls. 20, 1, and 21). Two more representations of Herakles with reddened face: Herakles and Apollo struggling over the Tripod, on a pyxis in Boston attributed to the Group of the Oxford Lid (61.1256: *ABV*, p. 616, no. 11; *Para*, p. 306; Bothmer, in *Festschrift Brommer*, p. 51, no. 1); and Herakles playing the kithara on a neck-amphora in a Swiss private collection (Schauenburg, *JdI* 94 [1979], p. 60, figs. 15–16).

Presumably with the conventions of ancient Egyptian painting in mind, Boardman (*ABFV*, p. 198) has suggested that a reddened male face (and at times also the neck and chest) represents sunburned skin, yet this does

not completely explain the phenomenon. Think of the red-faced Athenas by the Amasis Painter, for example, and whether a painter would then choose to redden only the face of a figure (whether nude or clothed). Other possibilities are that the red is meant to indicate a face smeared with blood, some dark-colored cosmetic, or even wine (or wine-lees), presumably applied for some ritual purpose, as suggested to this author by J. R. Green. (For wine-lees applied to the face as a disguise by the legendary forerunner of the chorus in Old Comedy, see A. Pickard-Cambridge, *Dithyramb, Comedy and Tragedy*, 2nd edn., rev. by T. B. L. Webster [Oxford, 1962], pp. 184, 186. I owe this reference to J. R. Green.) Although its meaning is not yet known, the conceit continues into the early fifth century B.C., as seen on an exceptional red-figured janiform face-kantharos, Malibu 85.AE.263, attributed to the Foundry Painter by J. R. Guy ("Acquisitions/1985," in *GettyMusJ* 14 [1986], p. 192, no. 55 [not illustrated]; on head vases, see: *ARV*<sup>2</sup>, pp. 1529–1552, 1697–1698; *Para*, pp. 501–505). The two plastic faces, Dionysos on side A and a satyr on B, preserve traces of vibrant pinkish-red color applied to the reserved surface (on the bowl: athletes).

For the animals under the handles of 86.AE.170, compare other cups of type A signed by Nikosthenes or assigned to his workshop: Florence 3888, Louvre F 123, Munich 2029 (*ABV*, pp. 230–231, nos. 4–5, 8; *Para*, p. 109); and Vatican 456 (*ABV*, p. 235). On the meaning of the cock, see under 86.AE.159 (pls. 94; 96, 1–2), above.

On the Painter of Villa Giulia 63613, see Vacano, *Kopfbilder*, pp. 78–79; 233–234, nos. A-168–A-175. Vacano has attributed eight eye-cups with profile busts to this artist; among them, Vatican 456, with which J. D. Beazley (*ABV*, p. 235) compared 86.AE.170. It is not clear to this author that Munich 2029 and Heidelberg S 121 (Vacano, *Kopfbilder*, pp. 233–234, cat. nos. A-168 and A-173) must be by the same hand as Villa Giulia 63613 (*ibid.*, p. 234, cat. no. A-172) rather than by an artist near him. Also, a fragmentary eye-cup (with the profile bust of Apollo) in Amsterdam, now incorporating (by exchange) fragments formerly in Heidelberg, is better considered near the Painter of Villa Giulia 63613 (Amsterdam 2472 and Heidelberg S 9a–d: *Allard Pierson Museum, Algemeene Gids* [Amsterdam, 1937], no. 1351; *CVA Heidelberg* 4, pl. 159, 3–4, 6–7, 9; Vacano, *Kopfbilder*, p. 234, cat. no. A-176; Brijder, *BABesch* 50 [1975], pp. 162–164, 174–175, figs. 14–19; Jurriaans-Helle, in *Enthousiasmos*, p. 133, figs. 1a–b). Vacano attributed all the eye-cups by the Painter of Villa Giulia 63613 to the potter Nikosthenes, as early works (*Kopfbilder*, p. 234, under cat. no. A-172).

Plates 113, 3; 114; and 115

Accession number 85.AE.462  
(Purchased 1962)

SHAPE AND ORNAMENT Eye-cup, the deep bowl of type A; most of the handles, much of the bowl (including the figured medallion of the tondo), and the stem and foot missing and restored. Reserved line on the inside of the lip; the edge itself is glazed and enhanced with a red line. One glaze line on the exterior, just below the slightly everted rim. Handles glazed on the exterior only. Below the figured zone: three thin glaze lines (the uppermost is the ground line for the figures); a glaze line; three thin glaze lines; a zone of forty-nine rays (two missing), alternately black (twenty-four) and outline (twenty-three); a thin glaze line at the base of the rays; a glaze band; and a thin glaze line encircling the fillet (missing and restored) at the top of the stem. The artist began and ended the rays under handle A/B, where two black rays, the first and last ones painted, are side by side. The interior of the bowl is glazed, except for the reserved tondo. Around the figured medallion (missing): ribbon pattern bordered by two pairs of glaze lines.

SUBJECT I, missing; very likely a gorgoneion. A and B, each, between black eyes: A, Herakles and Hermes side by side (only part of the latter's garment, one hand, and one booted foot preserved); B, Herakles lifting a satyr (much missing on both figures). The two pairs of black eyes (many sections missing and restored) are identical: red central disk, five oculus rings (red, glazed, white, glazed, yellowish-white), and glazed sclera of the eye; glazed eyebrow above. A, Herakles moves to right (his face, most of his upper torso, and right leg missing). The hero wears his lionskin over a short chiton and shoulders his club with his right hand. His left arm, now missing, may have been on the shoulder of his companion. Very little remains of the male (presumably Hermes) walking alongside Herakles: only four fingers of his left hand (visible among the vines next to the eyebrow of the eye on the right), part of his striped garment, and one booted foot (alongside Herakles' right leg) are preserved. In the field surrounding the figures: dotted vines and small clusters of grapes. B, Herakles bends to right (his head, and most of his torso and legs missing). He holds his club in his right hand (missing), and is equipped with a quiver seen on the left side of his body. The quiver's cover is open (flipped to the right and overlapped by Herakles' body), and the tails of five arrows are visible within. On his shoulders he lifts a satyr to right (the filleted head, shoulders, right leg, and tail of the satyr preserved), who sings and plays a barbitos (the lower part of the instrument's arms and its soundbox missing). In the field surrounding the figures: dotted vines with small clusters of



grapes. Under each handle grows the intertwined trunk of a grapevine whose leafy boughs (with clusters of grapes) extend above and below the adjacent eyes.

Attributed to the Group of Walters 48.42, near the Krokotos Painter. About 530–520 B.C.

**DIMENSIONS (AS RESTORED) AND CONDITION** Height to lip 11.6–11.8 cm; height of restored stem and foot 5.0 cm; width (across handles) 38.6 cm; diameter of bowl 31.4–31.46 cm; diameter of ground line 17.4 cm; thickness of rim 0.42 cm; diameter of tondo 8.5 cm; thickness of handle B/A 1.4 cm. Radii of eyes 2.4 cm. Height of figures 9.3 cm (Herakles and satyr). Height of zone of rays 3.0 cm. Approximate capacity 2.55 l (9.31 kotylai or 0.78 chous) filled to rim.

Broken and restored, with many areas missing: most of both handles, much of the bowl (including the figured medallion of the tondo), and the entire stem and foot. Glaze and accessory colors mostly well preserved.

**ACCESSORY COLORS** *Red*: line on edge of lip; central disk and inner oculus ring of each eye. A, short stroke (as preserved) on the jawline of Herakles' lionskin, and sections of his short chiton; stripes on the garment of Hermes. B, the satyr's fillet. *White*: oculus ring around each eye; dots on the clusters of the grapes in the handle zones. A, claws of Herakles' lionskin and strokes on its tail, a line along the edge of the right sleeve of Herakles' chiton, and dots on its decorated edge. B, satyr's tail, and the arms of his barbitos. *Yellowish-white*: A and B, outermost rings of eyes; Herakles' club. B, satyr's hair.

**BIBLIOGRAPHY** Jordan, *Eye-cups*, p. 244, cat. no. 14 bis.

**COMPARANDA** On the shape of 85.AE.462, an eye-cup of type A, and the meaning of the eyes, see 86.AE.170 (pls. 110–112; 113, 2), above. On the Group of Walters 48.42, see *ABV*, pp. 205–207, 689; *Para*, pp. 94–97, 115. On the Krokotos Painter, see *Para*, pp. 93–94, 95, 98. The Krokotos Group of eye-cups and skyphoi (*ABV*, pp. 205–209), to which the Group of Walters 48.42 and the Krokotos Painter belong, was studied first by A. D. Ure (*JHS* 75 [1955], pp. 90–103). More recently, these eye-cups have been separately examined by Bell (*California Studies in Classical Antiquity* 10 [1977], pp. 1–15) and by Jordan (*Eye-cups*, pp. 64–82).

Use of added yellowish-white on this cup is a trait of the Krokotos Group, as Ure explained (*JHS* 75 [1955], esp. pp. 90, 93, 102–103). Characteristic, too, are the black and outline rays on the bottom of the bowl. The drawing of the branches and handle-vines on 85.AE.462 is as usual in the Group of Walters 48.42. Furthermore,

the pattern of thin glaze lines below the figured zone (three–one–three) is found on two cups attributed to the group, Boston 01.8057 and Vatican 454 (*ABV*, p. 206, no. 5; *Para*, pp. 94; 95, no. 9<sup>b</sup>), and one attributed to the Painter of Munich 2050 (who also belongs to the group), Vatican 455 (*ABV*, p. 206, no. 11; *Para*, pp. 95, and 97, no. 4). Ours differs in two respects from the published cups attributed to the Group of Walters 48.42: the sclera of the eye is black rather than drawn in contour or painted white, and the tondo has a patterned border; the ornamental border known on only one other Krokotos cup, Munich 2082 (*Para*, p. 96, bottom, no. 1), with a dot-band surrounding the gorgoneion. In drawing, the cup seems near the Krokotos Painter, and might even be by the artist himself, yet not enough remains of the figures to be sure. Compare, for example, the satyr on side B of our cup with the satyrs on the skyphos in the Cabinet des Médailles attributed to the Krokotos Painter (343: *ABV*, p. 206, foot, no. 1; *Para*, p. 93, no. 1), especially for their faces, ears, yellowish-white long hair and tails, and the incised arc on the right shoulders (on the skyphos in Paris, only on the shoulder of the satyr playing flutes on side A: *CVA*, pl. 69, 5).

Plates 116; and 117, 3

Accession number 85.AE.463.1–6  
(Purchased 1962)

**SHAPE AND ORNAMENT** Six different fragments from a large zone cup. The bowl is moderately deep. The chief fragment, 85.AE.463.1, composed of twenty-two pieces, gives most of the cup; 85.AE.463.2 consists of two joined fragments, while fragments 85.AE.463.3–6 are singletons. The edge of the lip, exterior of the bowl, and preserved handle are glazed. The figured decoration is on the inside. Just below the lip on the exterior, a glaze line marks the upper limit of the figured zone. The figures stand on a thin dilute glaze line; under this, a thicker glaze line frames the tondo, of which only parts of the tongue pattern (with relief line separators between the tongues) are preserved. Above the tongues, a dilute glaze line; below, two dilute glaze lines. Not a trace remains of the tondo proper (perhaps a gorgoneion).

**SUBJECT** Vintage (*tryge*), with satyrs and maenads in attendance at a feast (of Dionysos?); in the field: grapevines supported by vine props (*charakes*). The scene, though continuous, is divided into two parts: A, feasting; and B, vintage. On the better preserved side B, a maenad (parts of her arm, her torso, and one leg preserved), with a krotalon in her right hand and clad in a belted peplos, advances (to right) toward a fluting satyr (much of his head and body missing), who reclines on

the neck and back of a donkey (to left) to which he has lashed himself with reins. Behind the donkey, a high-stepping satyr (parts of his head, neck, and left shoulder, as well as his left arm and lower legs missing) moves to right. In front of him, the top of the intertwined trunk of a vine is visible. On side A, adjacent to the preserved handle, a male whose upper body is uncovered reclines to left (only his left shoulder, and parts of his chest and left arm remain) on a kline, in front of which is a table laden with three strips of meat. To the right of the kline, the lower part of the intertwined trunk of another vine is preserved. Fragment 85.AE.463.2 continues the picture, and probably comes from the left half of side A. This fragment preserves a naked male who reclines to left (part of his left arm, and sections of his torso and buttocks remain). In the lower left corner of the fragment, the toe of a male (satyr?) foot to right is visible. In the upper right corner, part of the raised forearm of a woman (maenad) is preserved. The other fragments of this cup are floaters: 85.AE.463.3 gives part of the waist and legs of another clothed woman (maenad); 85.AE.463.4-5 preserve parts of the vine and clusters of grapes; and 85.AE.463.6 gives a section of the tondo frame.

Attributed to the Leagros Group. About 520 B.C.

**DIMENSIONS AND CONDITION** Fragment 85.AE.463.1: greatest dimension 39.8 cm; original diameter of bowl approximately 37.0 cm; thickness of handle 1.59 cm; original diameter of tondo (measured on 85.AE.463.2) 15.8 cm; thickness of rim 0.38 cm; height of tongue pattern 0.61 cm. Maximum dimensions: 85.AE.463.2, 6.8 × 12.2 cm; 85.AE.463.3, 2.71 × 1.95 cm; 85.AE.463.4, 4.35 × 2.9 cm; 85.AE.463.5, 2.83 × 2.56 cm; 85.AE.463.6, 3.22 × 4.84 cm.

Glaze and added red well preserved, save for the handle and an adjacent section, on which the glaze has misfired slightly, turned orange. On the handle, the glaze has worn off in many places. Traces of added white are visible.

**ACCESSORY COLORS** *Red*: stripes on garments of reclining male and women; dot in the center of the volute on the leg of the kline; hairlines, beards, and tails of satyrs; donkey's tail. *White*: female flesh; donkey's muzzle; palmettes and star ornament on leg of kline; dot-rossette on rail of kline.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** The big, moderately deep bowl of 85.AE.463 suggests that it is from a cup of type A (on this shape, see 86.AE.170 [pls. 110-112; 113, 2], above). The interior of its bowl is decorated with a broad figured zone surrounding the central tondo (miss-

ing save for some sections of the border of enclosed tongues), hence the type is called zone cup. The examples known include black-figured, white-ground, and bilingual vases, and have been studied by K. Schauenburg in *AK Beiheft* 7, pp. 33-46, who referred to them as *Schalen mit Innenfriesen*. (The principal cup published by Schauenburg [pls. 21-23], then in a private collection, is now in the Antikenmuseum, Basel [BS 457: *CVA* 1, pls. 36, 5, and 37, with recent bibliography].) On the type, see also: *ARV*<sup>2</sup>, p. 225; Boardman, *AA* 1976, pp. 281-290; Mertens, *AWG*, pp. 156-157, nos. 14, 19-20; Cohen, *Attic Bilingual Vases*, pp. 30, nos. A 11, A 13, and 521, no. D 4. The dimensions of 85.AE.463 place it among the largest black-figured cups known (see Schauenburg, *AK Beiheft* 7, p. 42, n. 93). For a related format of decoration, compare 86.AE.184 (pl. 119, 2), below, a stemless cup assigned to the Segment Class (references given under 86.AE.184). Our vase is a unique zone cup in that the exterior of its bowl is black, which recalls the Segment Class.

Add to the zone cups published by Schauenburg in *AK Beiheft* 7: Essen, Folkwang K 1063 (H. Froning, *Katalog der griechischen und italischen Vasen* [Essen, 1982], pp. 151-155, cat. no. 61); Malibu 87.AE.22, attributed by J. R. Guy to the Manner of the Lysippides Painter, and assigned to Andokides as potter (I, gorgoneion, and surrounding it, a symposium of six men reclining under vines; A, between eyes, Herakles and Dionysos; B, between eyes, Herakles wrestling Triton; at the handles, vines); Oxford 1974.344, attributed by Boardman to the Manner of the Lysippides Painter (*Cat. Sotheby, July 13, 1970*, no. 134; *Ancient Glass, Jewelry, and Terracottas from the Collection of Mr. and Mrs. James Bomford*, compiled by N. Thomas, exh. cat., Ashmolean Museum, Oxford, 1971, pp. 53-54, cat. no. 136; Boardman, *ABFV*, fig. 177; idem, *AA* 1976, pp. 281-290; Vickers, *AA* 1981, pp. 544-545); Paris, Cabinet des Médailles 210, fr. (*CVA*, pl. 82, 7-11); and St. Louis, collection of M. May (I, gorgoneion, and surrounding it, symposium of eight men; A and B, each, between eyes, fight on horseback: warrior and Amazon; at each handle, vines).

The best comparison for the subject of our vase is the fragmentary eye-cup (no. 834) in the collection of H. Cahn, Basel, published by Schauenburg in *AK Beiheft* 7, pl. 17, 3. The zone on the inside of this cup shows satyrs gathering grapes in a vineyard, and more satyrs are figured on the exterior. On vintage scenes and vine props, see A. Jardé, "Vindemia," in *Dictionnaire des antiquités grecques et romaines*, eds. C. Daremberg and E. Saglio (Paris, 1877-1919), vol. 5, pt. 1, pp. 898-899; Mommsen, *Affecter*, p. 79, n. 383, with bibliography; Bothmer, *Amasis Painter*, pp. 115-116. On vine props, see also H. Metzger, D. von

Bothmer, and N. Coldstream, *Fouilles de Xanthos, IV: Les céramiques archaïques et classiques de l'acropole lycienne* (Paris, 1972), pp. 120–122, no. 241, pls. 56–57; Moore and Philippides, *Agora XXIII*, p. 279, cat. no. 1483, pl. 100.

Who are the reclining men on our cup? The satyrs and maenads suggest the presence of Dionysos, yet in addition to the male reclining on the ground on side A, there is space for two klinai, not just one for Dionysos. The preserved kline is probably not that of the god, who always has his left shoulder covered when feasting, but very likely belongs to Herakles instead. If so, Dionysos would belong on the missing kline, and the male on the ground should be Iolaos. For the subject of Dionysos and Herakles, compare: Cabinet des Médailles 264, an oinochoe assigned to the Class of Vatican G. 47 (*ABV*, p. 430, no. 18); and Athens, Agora P 15199, a fragmentary skyphos attributed to the Theseus Painter (*ibid.*, p. 520, no. 19; Moore and Philippides, *Agora XXIII*, p. 280, cat. no. 1493, pl. 101). For Herakles on a kline accompanied by Iolaos reclining on the ground, compare: Louvre F 212, an amphora of type B, and London B 497, an oinochoe of shape 2 assigned to the Class of Cambridge 162, both vases attributed to the Leagros Group (*ABV*, pp. 368, no. 103; 377, no. 243; 433, no. 1); and Madrid 11266, a red-figured cup attributed to the Painter of London E 2, a bilingual artist who is part of the Leagros Group (*ibid.*, p. 390, no. 5; *ARV<sup>2</sup>*, p. 255, no. 5). On the subject of Herakles at rest, see Blatter, *AA* 1976, pp. 49–52; J. Boardman, "Herakles," in *LIMC* vol. 4, pt. 1, esp. pp. 818–819, nos. 1500–1508.

For other zone cups attributed to the Leagros Group, compare *ABV*, pp. 380–381, nos. 296, 298; 390, no. 2.

#### Plate 81, 4

Accession number 86.AE.179

Bareiss Collection number 151 (purchased 1962)

**SHAPE AND ORNAMENT** The fragment is from the rim of a cup, probably of type A. Although the inner edge of the lip has been abraded, originally there was very likely a reserved line there; the edge itself is glazed. On the exterior, one glaze line just below the rim. Inside of fragment glazed.

**SUBJECT** Warrior to right (only his head, neck, shoulders, and right arm remain). He wears a low-crested Corinthian helmet (forward tip of crest gone) and is clad in a garment, mostly missing but probably a cuirass. Below the cheekpiece of his helmet, the edge of his round shield is preserved. With his right arm he reaches behind, over his shoulder, and holds a club or a sabre.

About 530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 3.62 × 4.57 cm; thickness of rim 0.41 cm; thickness at lower edge 0.32 cm.

Surface worn and glaze flaked in many places. Added red well preserved, but only traces of added white remain.

**ACCESSORY COLORS** *Red*: helmet; shield. *White*: edge of helmet crest.

**BIBLIOGRAPHY** Not previously published.

#### Plate 117, 1–2

Accession number 86.AE.171

Bareiss Collection number 87 (purchased 1962)

**SHAPE AND ORNAMENT** The fragment gives part of a white-eye-cup of type A. Reserved line on the inside of the lip; the edge itself is glazed. On the exterior, one glaze line below the rim. The figure stands on a dilute glaze line. Below the ground line, a thin reserved line. A reserved band (width 0.65 cm) in the black lower part of the bowl.

**SUBJECT** I (in a very small tondo), deer to left, with raised forelegs bent (only the animal's ears, small portions of its head and chest, and most of its forelegs preserved). A (or B?), between a pair of white eyes, satyr walking to left, gesturing and looking around. Portions of both eyes are preserved. At the right edge of the fragment, the tear gland of the right eye is visible adjacent to the tip of the satyr's tail, and above, small segments of the black contour of the eye and eyebrow are preserved. On the left side of the fragment, most of the tear gland of the eye, approximately one-quarter of the central disk, and a tiny bit of the glazed eyebrow above remain. The eye has a glazed central disk with two concentric glazed rings, white sclera, and glazed contours of the socket and tear gland.

About 530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 11.78 × 9.6 cm; thickness of rim 0.44 cm; thickness of glazed zone on bottom of bowl 0.66 cm; original diameter of bowl approximately 23 cm; original diameter of tondo approximately 4.6 cm. Height of satyr 7.1 cm. Radius of eye 1.8 cm.

Glaze well preserved for the most part, with some minor flaking on the interior of the bowl. Added white thickly

applied and well preserved, although stained. The incisions of the satyr's body are pitted in many areas.

ACCESSORY COLOR *White*: sclera of the eye.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the satyr, eyes with white sclera, and black below the figured zone, 86.AE.171 is best compared with a cup once in the Bareiss Collection (A and B, each, between eyes, satyr to left and looking around; under the handles, a flower in silhouette surmounting a large hanging lotus bud with separate sepals). White eyes are common in the Group of Courting Cups (*Para*, pp. 82-83), yet our fragment is not connected in style with that group. On white-eye-cups of type A, see Jordan, *Eye-cups*, pp. 164-206.

#### Plate 118, 1-2

Accession number 86.AE.176

Bareiss Collection number 326 (purchased 1962)

SHAPE AND ORNAMENT The fragment comes from an eye-cup of type A. The figures stand on a glaze line. Below the figured zone: two glaze lines, then two glaze bands, three glaze lines, and a zone of alternately outlined and glazed rays (the tips of two rays are visible). The interior of the bowl is glazed save for the tondo. Around the tondo: two reserved circles are partially preserved, possibly the frame for a gorgoneion, as Bothmer has suggested.

SUBJECT Between black eyes, Dionysos riding sidesaddle on a donkey. The left and right edges of the fragment preserve segments of the black eyes. Dionysos (his lower body only remains) rides to right on an ithyphallic donkey (preserved below shoulder level) who rears or canters on his hind legs. The god wears a pleated himation over a long chiton. In the field: vines with dot-leaves.

About 520-500 B.C.

DIMENSIONS AND CONDITION Maximum dimensions 8.74 × 8.24 cm; thickness at upper edge 0.32 cm, at lower edge 0.45 cm.

Glaze and added red well preserved; added white mostly gone.

ACCESSORY COLORS *Red*: stripe on Dionysos' himation and the lower edge of his chiton. *White*: Dionysos' chiton.

BIBLIOGRAPHY Not previously published.

COMPARANDA On black-eye-cups of type A related to 86.AE.176, see Jordan, *Eye-cups*, pp. 242-256.

#### Plate 119, 1

Accession number 86.AE.173

(Purchased 1962)

SHAPE AND ORNAMENT The fragment (joined from two) comes from an eye-cup of type A. Reserved line on the inside of the lip; the edge of the lip itself is glazed. One glaze line on the exterior just below the rim. Inside of fragment glazed.

SUBJECT Between black eyes, Dionysos reclines to left. The left edge of the fragment preserves the right side of the left eye, as well as the tip of the glaze line of the eyebrow above. Dionysos supports himself on a pillow (parts of the god's lower body and the pillow missing). He has a wreath in his hair and is clad in a himation worn over his left shoulder. Two horizontal lines in added white below his left hand are all that remain of undetermined objects, possibly cakes. In the field surrounding Dionysos: vines with clusters of grapes.

About 520-500 B.C.

DIMENSIONS AND CONDITION Maximum dimensions 6.2 × 9.6 cm; thickness of rim 0.27 cm; thickness at lower edge 0.38 cm; original diameter of bowl approximately 20.0 cm.

Glaze and accessory colors for the most part well preserved.

ACCESSORY COLORS *Red*: leaves on Dionysos' wreath, and stripes and dots on his himation; dot on pillow. *White*: pupil of Dionysos' eye, small dots on his himation, and two horizontal lines below his left hand; two clusters of grapes.

BIBLIOGRAPHY Not previously published.

COMPARANDA On black-eye-cups, see 86.AE.176 (pl. 118, 1-2), above.

## CUPS OF TYPES B AND SUB-A

### Plate 81, 5

Accession number 86.AE.178

Bareiss Collection number 309, part (purchased 1960)

**SHAPE AND ORNAMENT** The fragment is from the rim of an eye-cup, probably of type B. Inner edge of lip reserved, topside of lip glazed. One glaze line on the exterior just below the rim.

**SUBJECT** Fight. Beyond the right eye, a warrior attacks to left. All that remains of the eye is the end of the eyebrow on the left side of the fragment, opposite the warrior's face. His body is preserved above the waist. He wears a low-crested Corinthian helmet and carries a round shield (seen in profile; blazon: bull's head [only parts of the ear and horn preserved]) on his left arm. The warrior wears a mantle over his shoulders, and in his right hand (forearm and hand not preserved) he must have held his weapon.

About 510 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 3.25 × 4.0 cm; thickness of rim 0.24 cm; thickness at lower edge 0.32 cm; original diameter of bowl approximately 19.8 cm.

Glaze and accessory colors well preserved.

**ACCESSORY COLORS** *Red*: stripe on warrior's himation. *White*: dots on helmet crest; shield blazon.

**BIBLIOGRAPHY** Not previously published.

### Plate 118, 3

Accession number 86.AE.177

Bareiss Collection number 314 (purchased 1962)

**SHAPE AND ORNAMENT** The fragment (joined from two) comes from an eye-cup of type B or sub-A. Reserved line on the inside of the lip; the edge of the lip itself is glazed. One glaze line on the exterior, just below the rim.

**SUBJECT** On the left side of the fragment, between the (missing) handle and the black left eye, a gesturing satyr (missing his legs and most of his tail) moves to left and looks to right. Next to the satyr, the left side of the black sclera of the eye, as well as the end of the eyebrow, are visible.

About 500 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 3.75 × 7.0 cm; thickness of rim 0.33 cm; thickness at lower edge 0.29 cm; original diameter of bowl approximately 22.2 cm.

Glaze flaked in some places; accessory color well preserved.

**ACCESSORY COLOR** *Red*: hairline and beard of satyr.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** On late black-figured cups of types A, sub-A, and B, see: Bloesch, *FAS*, pp. 20–22, 42–44; Villard, *REA* 38 (1946), pp. 177–180; *ABV*, pp. 629–654; *Para*, pp. 310–315; Moore and Philippides, *Agora* xxiii, p. 67. For both the satyr beyond the eye and the rough drawing style of 86.AE.177, compare eye-cups attributed to the Pittsburgh Painter, the Painter of Louvre F 120, and the Essen Group (*ABV*, pp. 629–632, 716; *Para*, p. 310). Although there are no branches preserved in the field on 86.AE.177, this does not preclude the possibility of its belonging to the Leafless Group (compare *ABV*, pp. 632–635, nos. 1–47, and 711–712; *Para*, pp. 310–311).

### Plate 118, 4

Accession number 86.AE.174.4

(Purchased 1962)

**SHAPE AND ORNAMENT** The fragment is from an eye-cup, probably of type A or sub-A. Reserved line on inside of lip; the edge itself is glazed. On the exterior, one dilute glaze line below the rim.

**SUBJECT** Between contour eyes, a satyr. The left side of the fragment preserves parts of the left eye and the eyebrow above. The satyr (his body missing below the waist) moves to left and looks back. The glazed element to the right of the satyr's waist may be part of a cluster of grapes. In the field: leafless vines, and on the right edge of the fragment, as well as next to the satyr's right hand, grape clusters painted in silhouette are preserved.

Attributed to the Leafless Group by Bothmer. About 500–480 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 2.9 × 7.86 cm; thickness of rim 0.37 cm; thickness at lower edge 0.36 cm; original diameter of bowl approximately 19.8 cm. Original radius of eye approximately 1.6 cm.

Glaze well preserved on inside, but worn on exterior. Only traces of added red remain.

ACCESSORY COLOR *Red*: satyr's beard.

BIBLIOGRAPHY Not previously published.

COMPARANDA On the shape of 86.AE.174.4, see 86.AE.177 (pl. 118, 3), above. For eye-cups attributed to the Leafless Group, compare: *ABV*, pp. 632-635, nos. 1-47, and 711-712; *Para*, pp. 310-311.

Plate 118, 5

Accession number 85.AE.493.1  
(Purchased 1962)

SHAPE AND ORNAMENT The fragment, composed of two joining fragments, is from a cup probably of type A or sub-A. Reserved line on inside of lip; the edge itself is glazed. On the exterior, one glaze line below the rim.

SUBJECT Satyr mounted on donkey to right (parts of the satyr's head and torso missing; portions of the donkey's muzzle, foreparts, legs, hindquarters, and tail gone). In the field: vines and cluster of grapes.

Attributed to the Leafless Group by Bothmer. About 500-480 B.C.

DIMENSIONS AND CONDITION Maximum dimensions 4.7 × 5.34 cm; thickness of rim 0.32 cm; thickness of lower edge 0.3 cm.

Glaze discolored, and also misfired on the inside, reddish. No accessory colors.

BIBLIOGRAPHY Not previously published.

COMPARANDA See 86.AE.174.4 (pl. 118, 4), above. For the subject of 85.AE.493.1, a popular one in the Leafless Group, compare for example: *ABV*, pp. 634-647, nos. 24-28, 56-60, 67, 72-73, 91-92, 94-95, 112-114, 117-121, 129-132, 223; 712-713, nos. 104 *bis*, 121 *bis*, 127 *bis*, 128 *bis*; *Para*, pp. 310, 312.

Plate 118, 6

Accession number 85.AE.493.2  
(Purchased 1962)

SHAPE AND ORNAMENT The two joined fragments come from a cup of type B or sub-A, probably not an eye-cup. Inside of lip abraded, probably originally reserved; the edge of the lip glazed. On the exterior, one glaze line just below the rim.

SUBJECT Cavalcade: youth on horseback to right (youth's body missing below his chest; only the head, neck, and a tiny bit of the horse's croup preserved). The

youth is clad in a short-sleeved garment, presumably a short chiton. In the field: wreaths with dot-leaves.

About 500 B.C.

DIMENSIONS AND CONDITION Maximum dimensions 3.54 × 7.15 cm; thickness of rim 0.35 cm; thickness at lower edge 0.27 cm.

Surface and glaze abraded in places, especially on the inside of the lip. Added red well preserved.

ACCESSORY COLOR *Red*: rider's chiton.

BIBLIOGRAPHY Not previously published.

Plate 119, 3-4

Accession number 86.AE.174.1-.3  
(Purchased 1962)

SHAPE AND ORNAMENT Two fragments, the larger one composed of two (86.AE.174.1 joins .3), from a cup, perhaps of type B rather than type sub-A. Reserved line on the inside of the lip; the edge itself is glazed. On the exterior, one dilute glaze line below the rim.

SUBJECT Komos. On the left side of the big fragment, a youth (his lower portions missing) reclines to left and supports himself on a pillow (partially gone). He is clothed in a himation worn over his left shoulder. Adjacent to his raised knees is a glaze arc, possibly meant to be the hand of a dancing satyr. Behind the reclining youth, a naked youth moves to right (his legs missing). A nearly identical figure is preserved on the left side of fragment 86.AE.174.2 (parts of the youth's head, neck, torso, and legs missing). Next to him, a figure (perhaps a woman, but Dionysos is also possible) clad in a sleeveless chiton is seated to right on a block seat covered with a cushion. In the field: vines with grape clusters.

Attributed to the Leafless Group. About 500-480 B.C.

DIMENSIONS AND CONDITION Maximum dimensions: 86.AE.174.1 and .3, 3.9 × 12.2 cm; 86.AE.174.2, 4.5 × 5.8 cm; thickness of rim 0.29 cm; thickness at lower edge of 86.AE.174.2, 0.52 cm; original diameter of bowl approximately 20.0 cm.

Glaze well preserved on 86.AE.174.2, but worn on 86.AE.174.1 and .3. No accessory colors.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the subject of our fragments, the following cups attributed to the Leafless Group may be compared, although their compositions are not identical to the Bareiss fragments: *ABV*, pp. 638, no. 78; 638-640, nos. 84-105; 712, no. 62 *bis*; *Para*, p. 311, Stuttgart KAS 71.

## STEMLESS CUPS

### Plate 119, 2

Accession number 86.AE.184

Bareiss Collection number 73 (purchased 1960)

**SHAPE AND ORNAMENT** The fragment, composed of eight, preserves the bottom of the bowl and the foot of a stemless cup. The figure decoration is on the inside; the exterior is glazed. Between the bowl and foot, a red fillet. The foot is of type C, glazed on the flat topside, and reserved on the edge and resting surface. The sloping surface on the underside of the foot is glazed, but the exposed bottom of the bowl is reserved.

**SUBJECT** I, seated man and standing kitharode; the picture originally filled the entire inside of the bowl, and there must have been another figure on the right. On the left side, a man is seated to right (part of his head, torso, arms, and legs preserved) on a block (mostly missing). His legs are wrapped in a himation and he holds a knobby stick (lower end missing) in his left hand. In the center, a kitharode stands to the right (his head, right shoulder, and lower legs missing; only the soundbox of his kithara preserved). The musician is clad in a finely pleated chiton with decorated neckline and a himation worn over both shoulders. In his right hand he holds a plektron attached to the soundbox by a cord. A decorated sash hangs from the soundbox of the kithara.

Assigned to the Segment Class by Bothmer; attributed to the Group of London B 460. About 510–500 B.C.

**DIMENSIONS AND CONDITION** Maximum height 3.9 cm; greatest dimension of bowl 12.0 cm; thickness of bowl 0.32 cm; diameter of foot 7.58 cm; thickness of edge of foot 0.89 cm.

Most of the bowl and both handles are missing. The glaze is well preserved, but only traces of the accessory colors remain.

**ACCESSORY COLORS** *Red*: fillet above foot; dots on garment of the seated man; edge and weighted end of the kitharode's himation, and the buttons on the sleeve of his chiton; cord attaching plektron to soundbox; stripes on the kithara's cloth cover. *White*: chiton of the kitharode.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 75, no. 95.

**COMPARANDA** On the Segment Class, to which the Group of London B 460 belongs, see: Bloesch, *FAS*, pp. 118–119; *ABV*, pp. 212–215, 689–690; A. Greifenhagen,

### Figure 5

*Berliner Museen: Berichte aus dem ehem. Preussischen Kunstsammlungen* 9 (1959), pp. 1–6; V. Poulsen, in *Opus Nobile: Festschrift zum 60. Geburtstag von Ulf Jantzen*, ed. P. Zazoff (Wiesbaden, 1969), pp. 125–128; *Para*, pp. 102–104; K. Schauenburg, *Rivista di Archaeologia* 1 (1977), pp. 16–18; Moore and Philippides, *Agora xxiii*, p. 68. On stemless cups in general, see 86.AE.180 (pl. 120, 1), below.

For the kitharode on 86.AE.184, compare the stemless cup London B 460 (*ABV*, pp. 212, no. 1). Also compare a stemless cup in Turin assigned to the Segment Class (5776: *ibid.*, p. 214, no. 50; *CVA* 2, pl. 2) for a man playing the lyre. In drawing, 86.AE.184 goes best with London B 460 (*ABV*, p. 212, no. 1) and Berlin 1958.7 (*ARV<sup>2</sup>*, pp. 52, 1622; *Para*, p. 103, no. 4 *bis*; Boardman, *ABFV*, fig. 185; Cohen, *Attic Bilingual Vases*, pp. 521–522, cat. no. B 134), both attributed to the Group of London B 460. Our cup may be by the same hand as the latter. As J. D. Beazley noted (*ABV*, p. 212; *ARV<sup>2</sup>*, p. 52), the figures of the Group of London B 460 recall Painter N.

The composition of our cup is best compared with side A of a neck-pelike once in the New York market (*Art of the Ancients: Greeks, Etruscans and Romans*, exh. cat., André Emmerich Gallery, New York, 1968, no. 17; R.-M. Becker, *Formen attischer Peliken* [Böblingen, 1977], pp. 106–107, cat. no. 319), on which two seated men holding knobby sticks flank a kitharode. For the triangular shape of the sash of the kithara on 86.AE.184, compare the sash of the instrument on side A of a neck-pelike in New York (07.286.72: Richter and Milne, *Shapes and Names*, fig. 32; Bothmer, *JHS* 71 [1951], p. 46, no. 5, pl. 22a; Becker, *Formen attischer Peliken*, p. 107, cat. no. 320).

On the kithara, see recently: D. Paquette, *L'instrument de musique dans la ceramique de la Grèce antique* (Paris, 1984), pp. 90–130; M. Maas and J. McIntosh Snyder, *Stringed Instruments of Ancient Greece* (New Haven and London, 1989), pp. 53–78.

### Plate 120, 1

Accession number 86.AE.180

Bareiss Collection number 80 (purchased 1960)

**SHAPE AND ORNAMENT** The fragment preserves the center of a stemless cup. The exterior of the bowl and the topside of the foot are glazed. The fillet between bowl and foot, as well as both the side and resting surface of

### Figure 4

the foot, are reserved. On the underside of the foot, the sloping surface is glazed, but the bottom of the bowl, as usual, is reserved.

SUBJECT I, gorgoneion.

Probably belongs to the Class of Top-band Stemless Cups. About 510–500 B.C.

DIMENSIONS AND CONDITION Height (as preserved) 3.3 cm; greatest dimension (across bowl) 9.9 cm; diameter of tondo 4.25 cm; diameter of foot 6.93–6.97 cm; height of foot edge 1.1 cm; width of resting surface 0.5 cm.

Glaze and added red well preserved; of the added white only faint traces remain.

ACCESSORY COLORS *Red*: gorgoneion's pupils, tongue, and alternate sections of her hair. *White*: gorgoneion's teeth.

BIBLIOGRAPHY Not previously published.

COMPARANDA On stemless cups, see: Bloesch, *FAS*, pp. 110–119; *ABV*, pp. 211–215, 689; *Para*, pp. 100–102 (Class of Top-band Stemless Cups); Sparkes and Talcott, *Agora* XII, pp. 98–105; Moore and Philippides, *Agora* XXIII, pp. 67–68. Also see 86.AE.184 (pl. 119, 2), above. For recently published examples close to 86.AE.180, compare: Moore and Philippides, *Agora* XXIII, p. 311, cat. no. 1791, pl. 115; M. Moore, in T. Fuller, P. Kenrick, S. Lowenstam, and M. Moore, *The Extramural Sanctuary of Demeter and Persephone at Cyrene, Libya: Final Reports*, III, series ed. D. White (Philadelphia, 1987), p. 38, cat. nos. 245–246, pl. 41.

On representations of the gorgoneion in general, see: B. Freyer-Schauenburg, *JdI* 85 (1970), pp. 1–27; J. Floren, *Studien zur Typologie des Gorgoneion, Orbis Antiquus* 29 (Münster, 1977), pp. 104–133; F. Frontisi-Ducroux, in *Cité des images*, pp. 147–160; M. Halm-Tisserant, *RA* 1986, pp. 245–278; I. Krauskopf and S.-C. Dahlinger, "Gorgo, Gorgones," in *LIMC* vol. 4, pt. 1, esp. pp. 291–292, nos. 35–44, and 317–318.

Plate 120, 2

Accession number 86.AE.183

Bareiss Collection number 75 (purchased 1960)

SHAPE AND ORNAMENT The fragment preserves the center of a stemless cup. The exterior of the bowl, the fillet between bowl and foot, and the topside of the foot are glazed. The side of the foot and the resting surface are reserved. On the underside of the foot, the sloping surface is glazed, while the exposed bottom of the bowl is, as usual, reserved.

SUBJECT I, gorgoneion (in silhouette and outline technique), with tilka (four dots) on her forehead.

Probably belongs to the Class of Top-band Stemless Cups. About 500 B.C.

DIMENSIONS AND CONDITION Height (as preserved) 3.8 cm; greatest dimension (across bowl) 12.2 cm; diameter of tondo 4.1 cm; diameter of foot 6.7–6.76 cm; height of foot edge 0.8 cm; width of resting surface 0.55 cm.

Glaze well preserved; of the accessory colors only traces remain.

ACCESSORY COLORS *Red*: gorgoneion's pupils and tongue. *White*: gorgoneion's teeth.

BIBLIOGRAPHY Not previously published.

COMPARANDA On stemless cups, see 86.AE.180 (pl. 120, 1), above. For recently published examples close to 86.AE.183, compare: Moore and Philippides, *Agora* XXIII, p. 311, cat. nos. 1789–1790, pl. 114; M. Moore, in T. Fuller, P. Kenrick, S. Lowenstam, and M. Moore, *The Extramural Sanctuary of Demeter and Persephone at Cyrene, Libya: Final Reports*, III, series ed. D. White (Philadelphia, 1987), p. 38, cat. no. 247, pl. 41.

On the gorgoneion, see 86.AE.180 (pl. 120, 1), above.

Plate 73, 4–6

Accession numbers 85.AE.491.6–8, 85.AE.492.1,

and 86.AE.98.16

Bareiss Collection number 360 (86.AE.98.16)

SHAPE AND ORNAMENT Fragments 85.AE.491.6–8, 85.AE.492.1, and 86.AE.98.16 come from cups of undetermined shape. Only 85.AE.492.1 and 86.AE.98.16 preserve traces of ornament. Below the figured element on 85.AE.492.1 are two very fine dilute glaze lines and the upper edge of a glaze band or zone. Fragment 86.AE.98.16 should come from just below the lip of a cup. The trace of glaze on its upper edge should be part of the glazed topside of the lip. Below this is a dilute glaze line indicating the upper limit of the figured zone. The upper edge of 85.AE.491.6 preserves slight traces of the handle root.

SUBJECTS Fragment 85.AE.491.6: female leg to right (the added white gone); 85.AE.491.7: subject undetermined; 85.AE.491.8: on the left edge, perhaps the tip of a wing; 85.AE.492.1: subject undetermined; 86.AE.98.16: head of a youth wearing a fillet, facing left.



Second half of the sixth century B.C.

DIMENSIONS AND CONDITION Maximum dimensions: 85.AE.491.6, 2.27×3.75 cm; 85.AE.491.7, 1.84×1.5 cm; 85.AE.491.8, 2.05×2.26 cm; 85.AE.492.1, 1.62×1.48 cm; 86.AE.98.16, 1.5×2.1 cm.

Glaze well preserved on all fragments, save for 85.AE.

491.7. Added red preserved on 86.AE.98.16; only the ghost of added white remains on 85.AE.491.6.

ACCESSORY COLORS *Red*: fillet on fragment 86.AE.98.16. *White*: female leg on fragment 85.AE.491.6.

BIBLIOGRAPHY Not previously published.

# Fragment of an undetermined closed shape

Plate 66, 8

Accession number 86.AE.125

**SHAPE AND ORNAMENT** The fragment, which is not glazed on the underside, comes from a closed vase of undetermined shape. The flat surface is decorated with hanging closed lotus buds (each with a glaze dot above the calyx) linked by tendrils. The ridge above the band of lotus buds is ornamented with three glaze strokes, and a minuscule bit of a fourth stroke is preserved to the

right of the others; these strokes probably from a band of tongues.

Late sixth or early fifth century B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 2.45 × 3.47 cm; original diameter of ridge approximately 9.0 cm.

Glaze well preserved; no accessory colors.

**BIBLIOGRAPHY** Not previously published.

# Lids from Neck-amphorae

## Plate 120, 3

Accession number 86.AE.104  
(Purchased 1960)

SHAPE AND ORNAMENT Pomegranate knob (solid), reserved, with a depression in the topside of the finial. Red line in the depression and at the junction of knob and dome. On the dome, four concentric glazed circles. Brim of lid slightly offset from the dome and ornamented with a wreath of ivy, the vine painted as a red line. A red stripe decorates the vertical edge of the lid. The reserved underside is flanged.

Second half of the sixth century B.C.

DIMENSIONS AND CONDITION Height 8.1 cm; diameter of knob 4.91 cm; diameter of lid 21.7–21.86 cm; thickness of edge 0.68 cm; diameter of circular flange on underside 15.22–15.54 cm.

Chips on the finial of the knob. Glaze and accessory color well preserved.

ACCESSORY COLOR *Red*: lines in the depression of the finial of the knob, the junction of knob and dome, the vine of the ivy wreath, and the edge of the lid.

BIBLIOGRAPHY *Greek Vases* (text by Frel and True), p. 71, no. 52.

COMPARANDA On lids from amphorae, see: E. Langlotz, *Griechische Vasen in Würzburg* (Munich, 1932), p. 52; J. D. Beazley and F. Magi, *La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco* (Vatican City, 1939–1941), pp. 39–40, nos. 32–34, pl. 18; Bothmer, *Berliner Museen: Berichte aus den Staatliche Museen der Stiftung Preussische Kulturbesitz* 14 (1964), pp. 38–42; Sparkes and Talcott,

## Figure 33

*Agora* XII, p. 48; Bothmer, in *Enthousiasmos*, pp. 83–91; Moore and Philippides, *Agora* XXIII, p. 18.

## Plate 120, 4

Accession number 86.AE.105  
Bareiss Collection number 203 (purchased 1960)

SHAPE AND ORNAMENT Pomegranate knob (solid), reserved, with one glaze band on the finial and another encircling the knob. Faint ridge at the junction of knob and dome. On the dome, four concentric glazed circles, and on the brim, a wreath of dot-ivy, the vine painted as a dilute glaze line. A red stripe decorates the vertical edge of the lid. The reserved underside is flanged.

Second half of the sixth century B.C.

DIMENSIONS AND CONDITION Height 6.3 cm; diameter of knob 4.05 cm; diameter of lid 17.75 cm; thickness of edge 0.8 cm; diameter of circular flange on underside 13.03–13.08 cm.

Chips on the dome, edge, and side. Some areas of glaze are abraded; added red well preserved.

ACCESSORY COLOR *Red*: vertical edge of the lid.

BIBLIOGRAPHY *Greek Vases* (text by Frel and True), p. 71, no. 51.

COMPARANDA For references on lids from amphorae, see 86.AE.104 (pl. 120, 3), above. Owing to its small size, Bothmer has suggested that our lid could be from a stamnos rather than a neck-amphora.

## Figure 34

## PROFILE DRAWINGS

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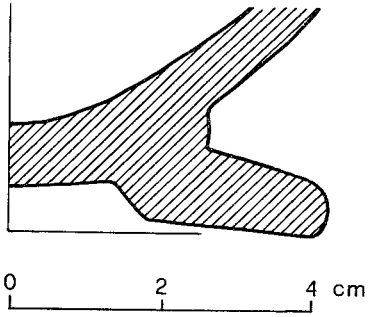


Figure 1 86.AE.122 1:1

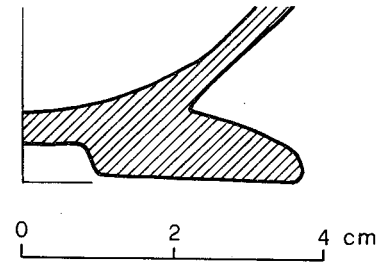


Figure 2 86.AE.124 1:1

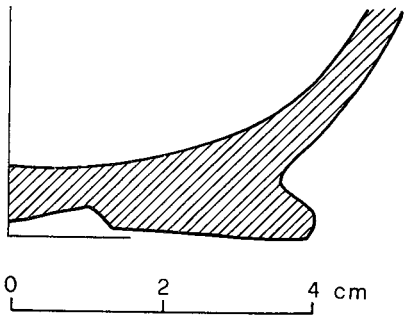


Figure 3 86.AE.121 1:1

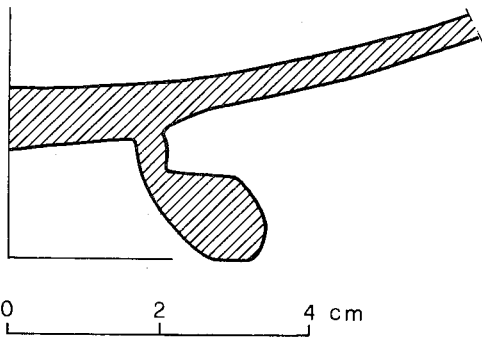


Figure 4 86.AE.180 1:1

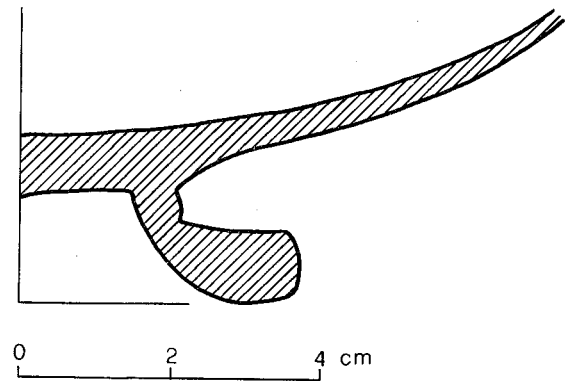


Figure 5 86.AE.184 1:1

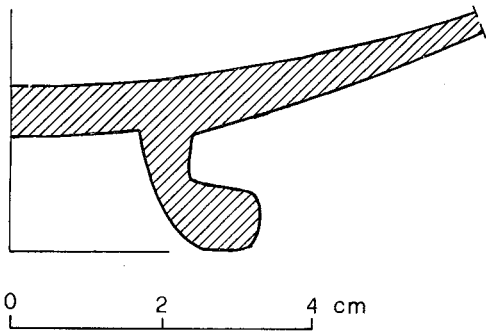


Figure 6 86.AE.183 1:1

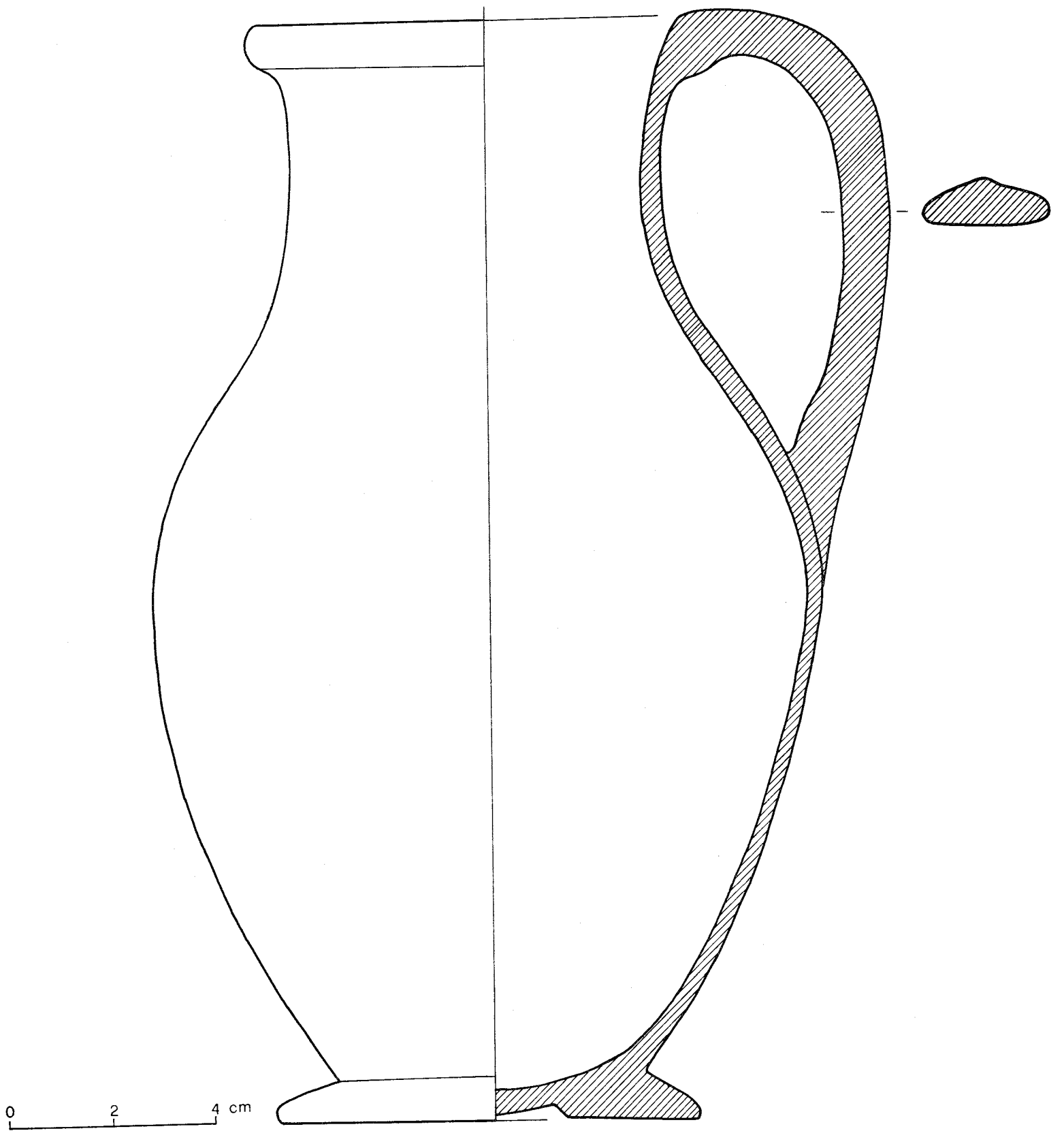


Figure 7

86.AE.128 1:1

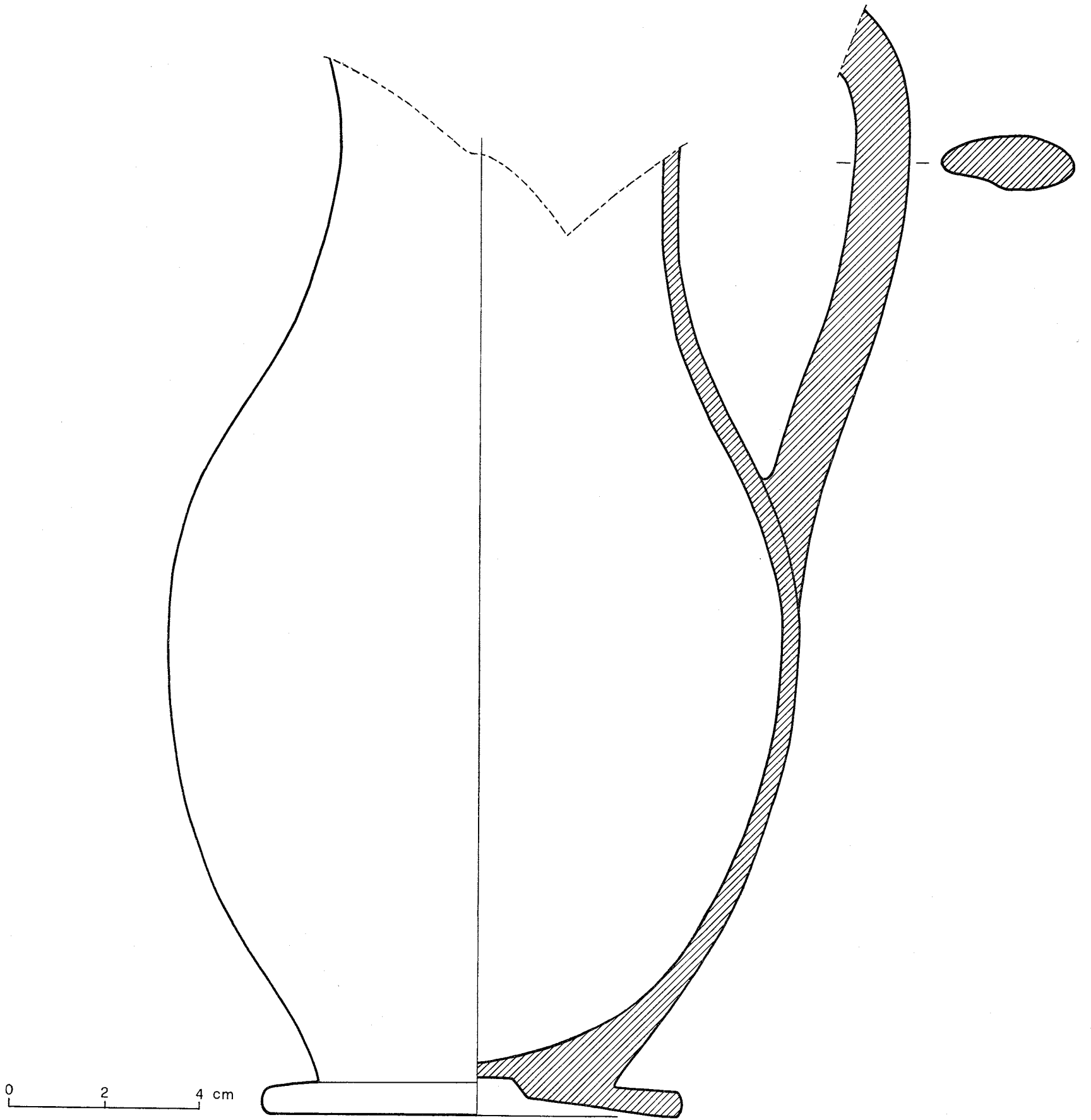


Figure 8

86.AE.130 1:1



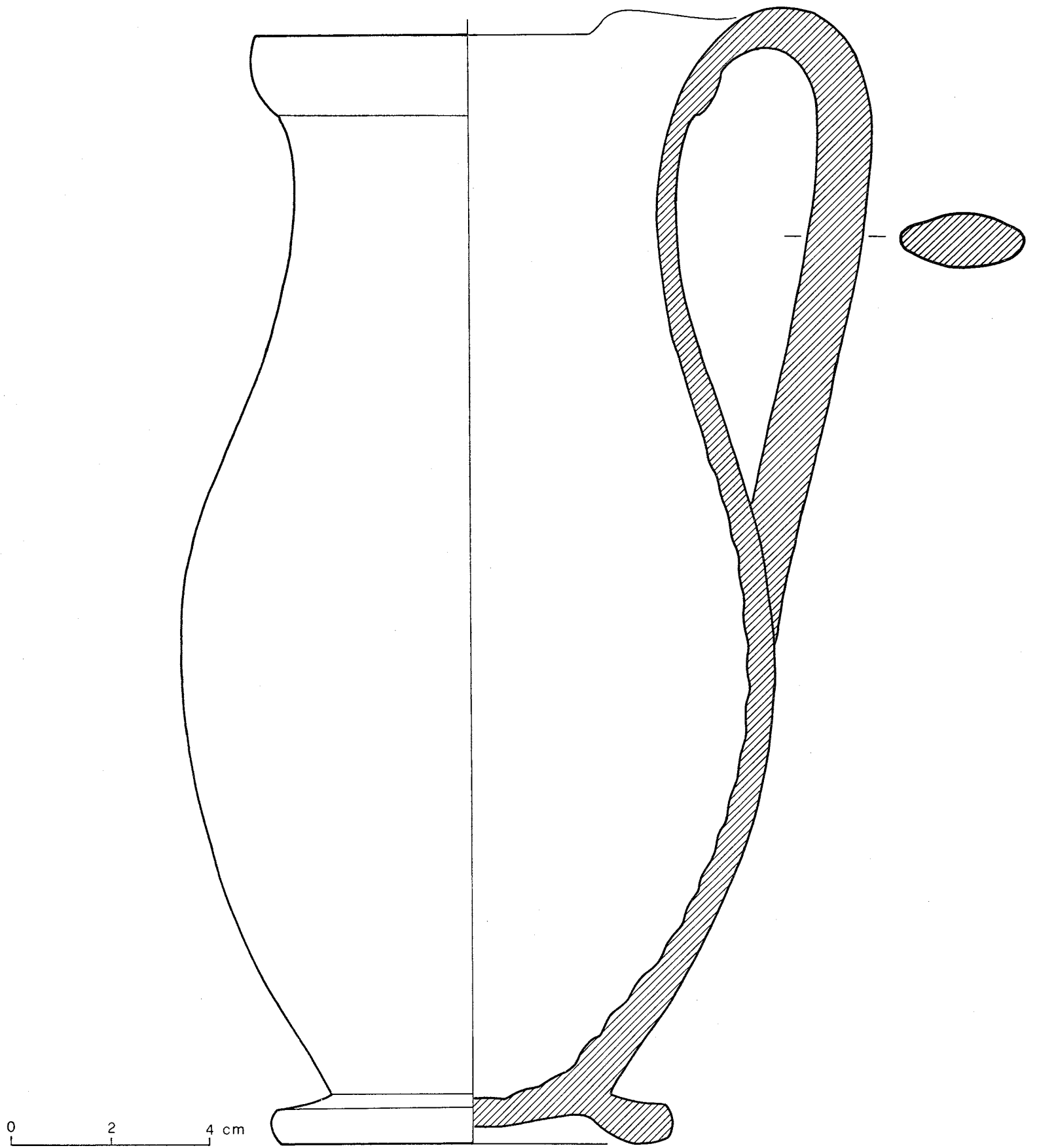


Figure 9

86.AE.129 1:1

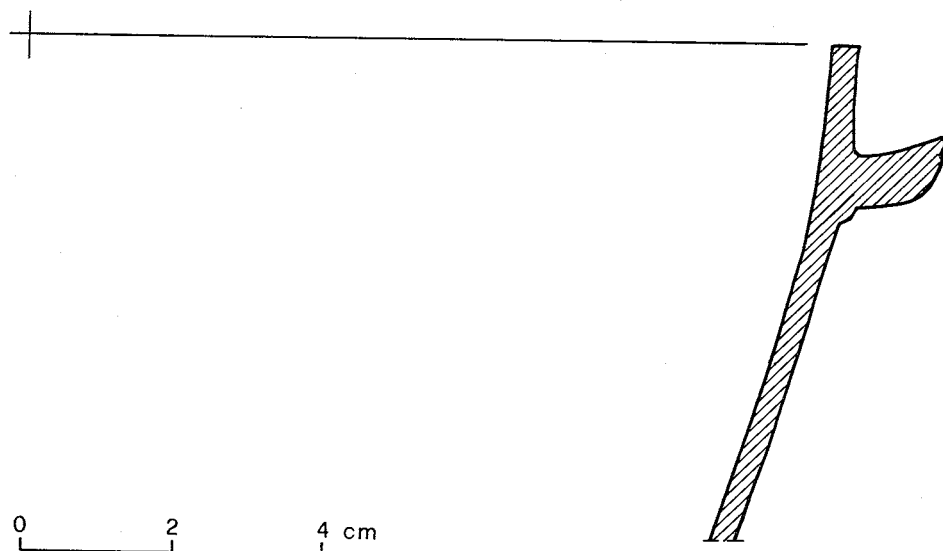


Figure 10 86.AE.143 1:1

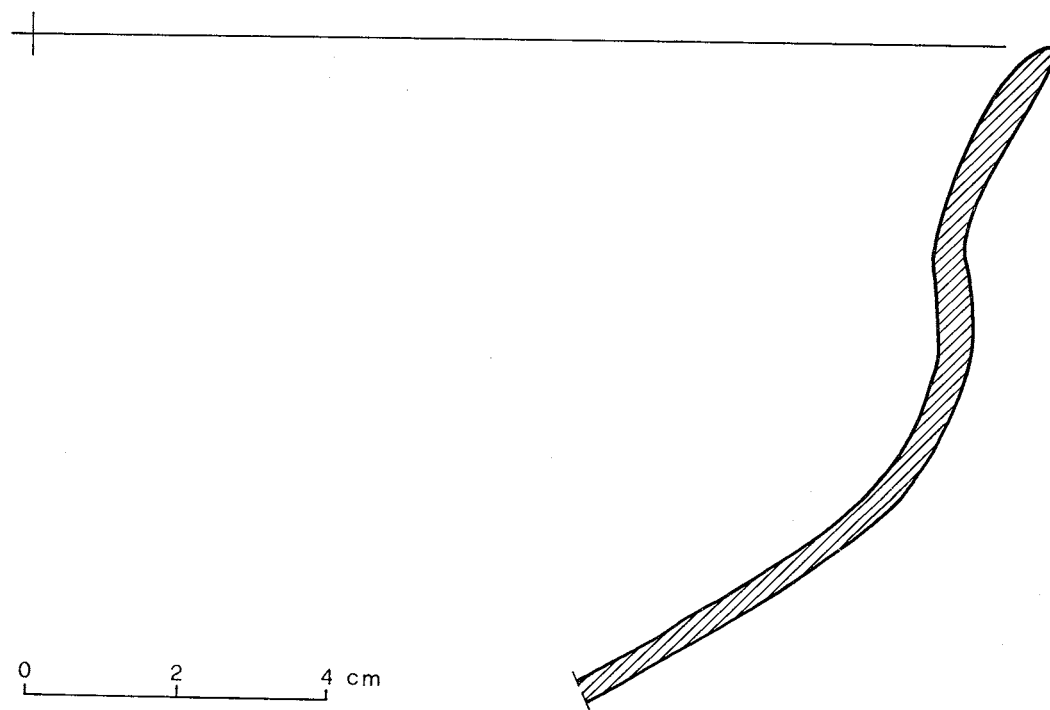


Figure 11 86.AE.156.1-2 1:1

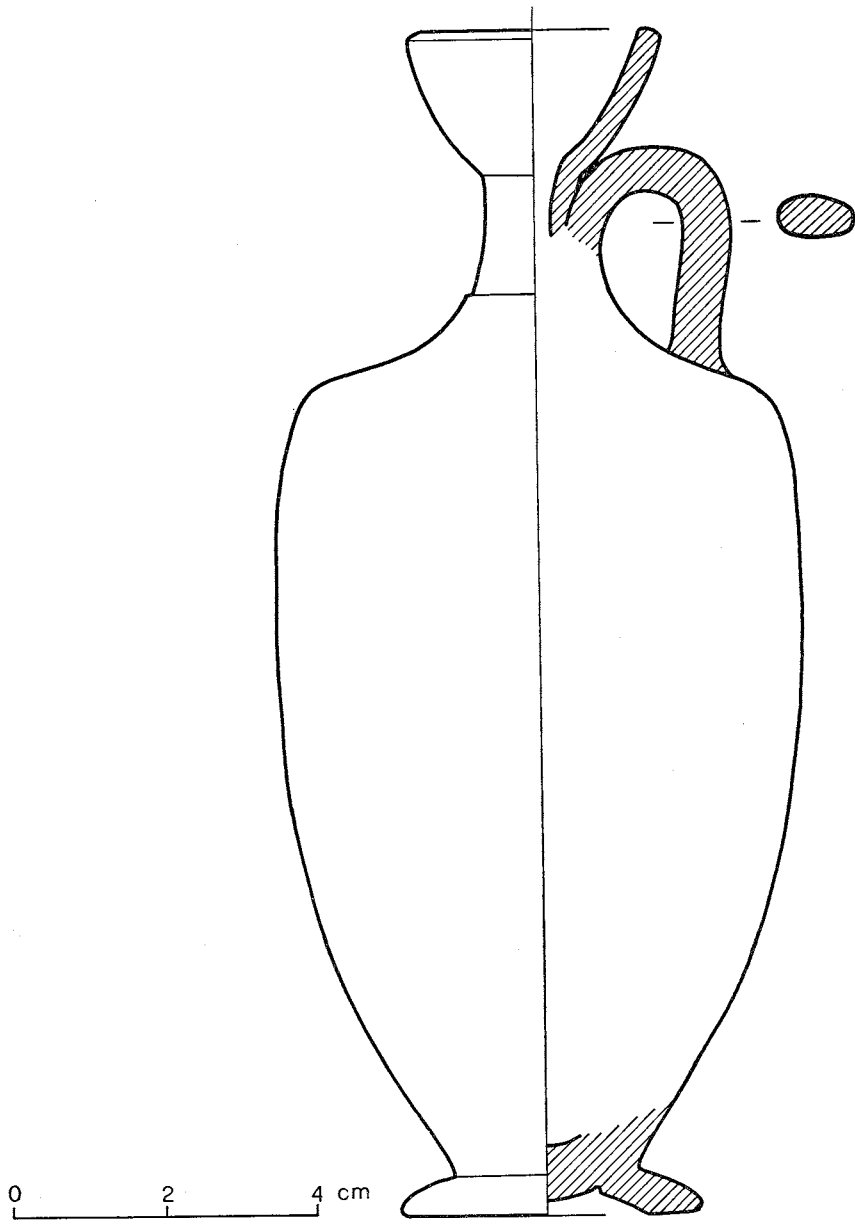


Figure 12

86.AE.134 1:1

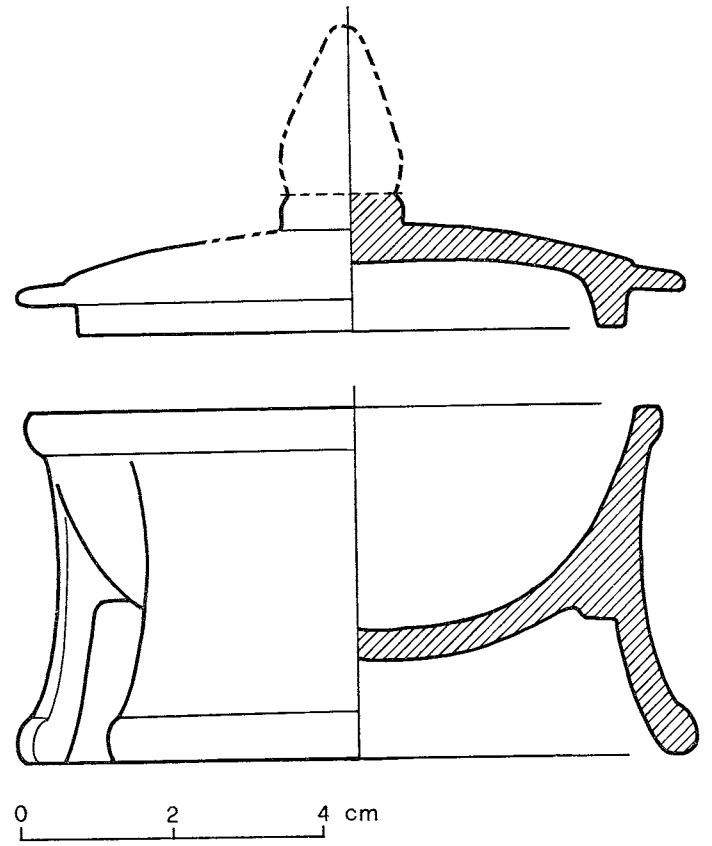


Figure 13

86.AE.142.1-2 1:1

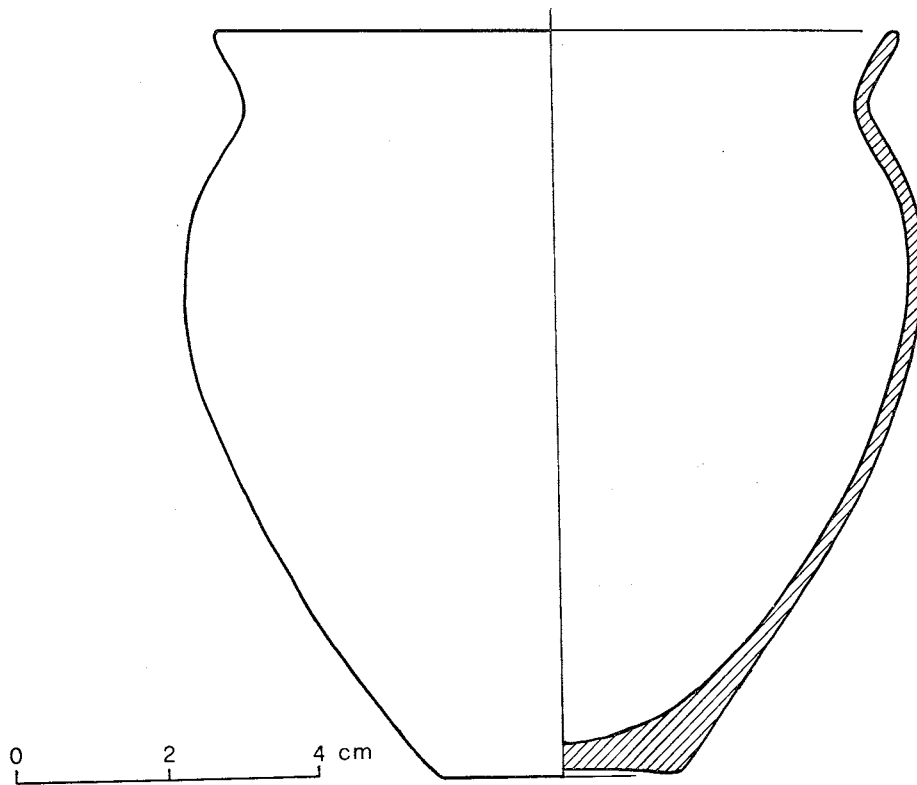


Figure 14

86.AE.148 1:1

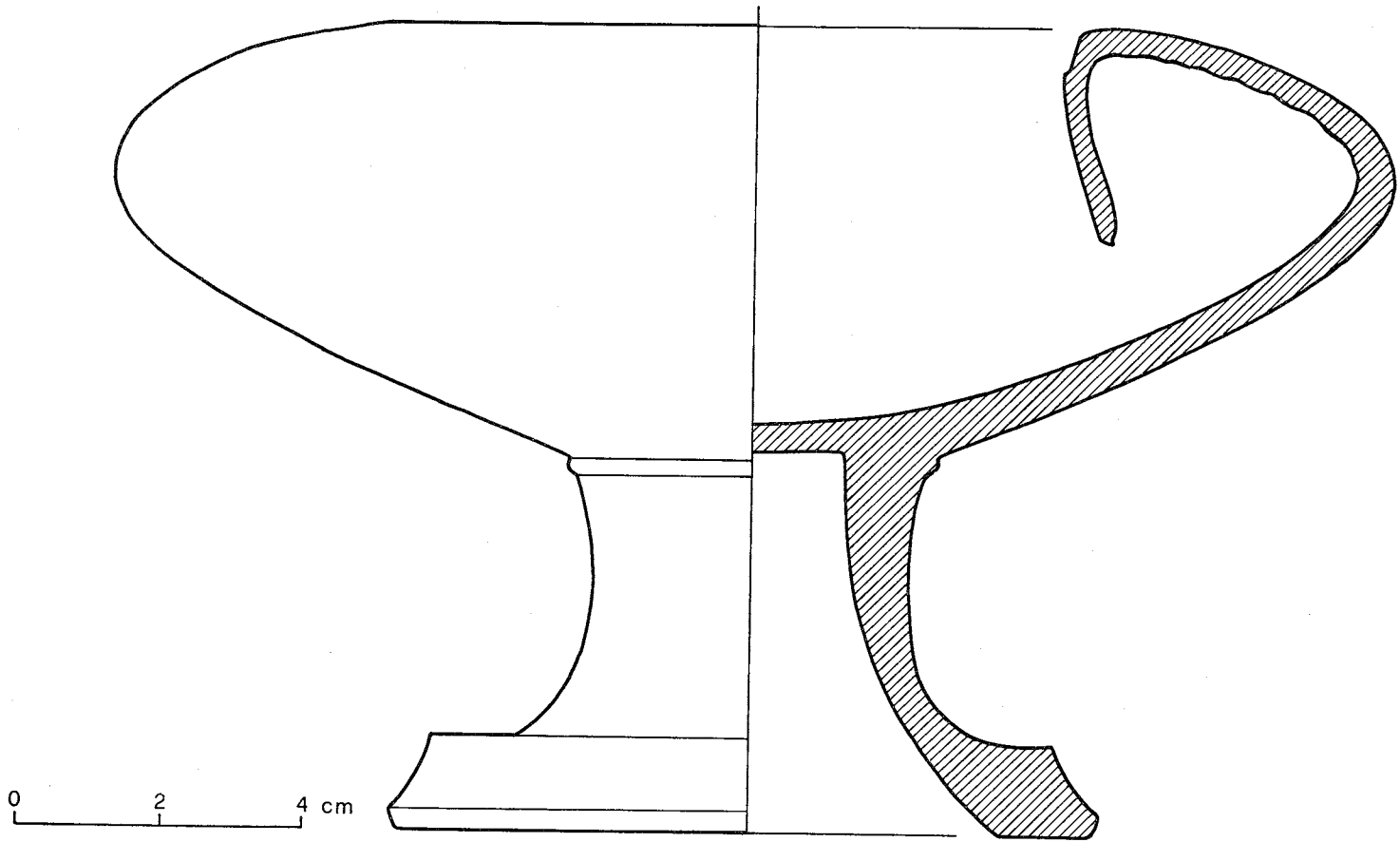


Figure 15

86.AE.185 1:1

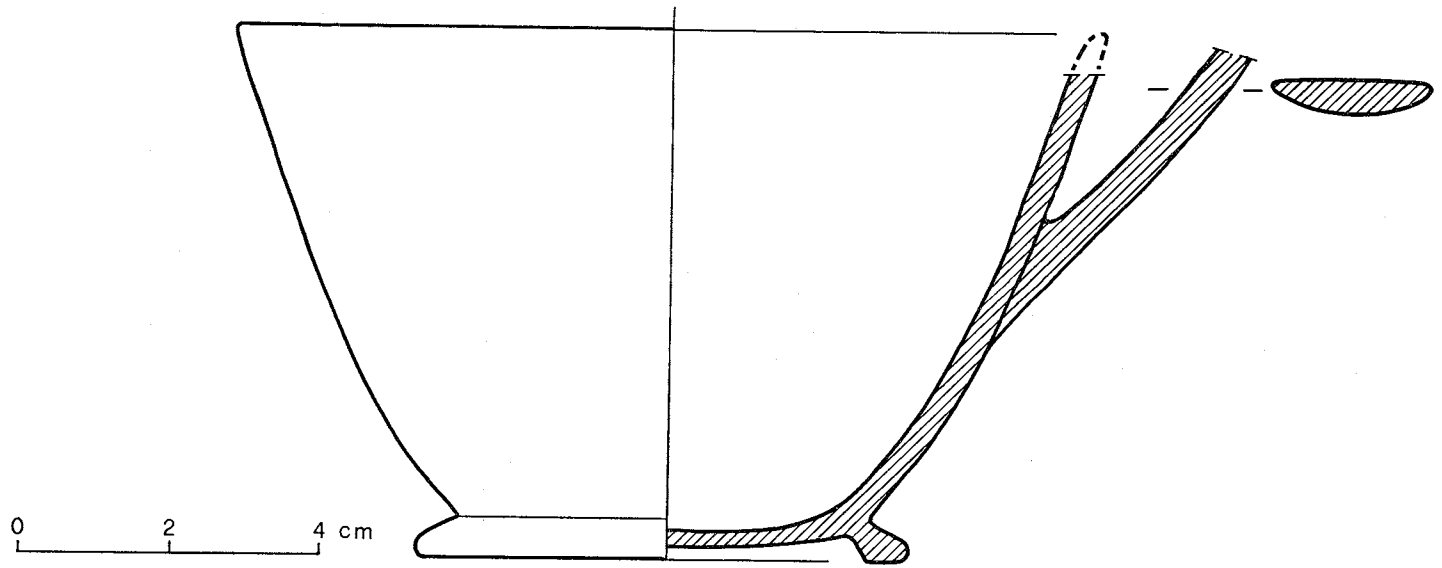


Figure 16

86.AE.145 1:1

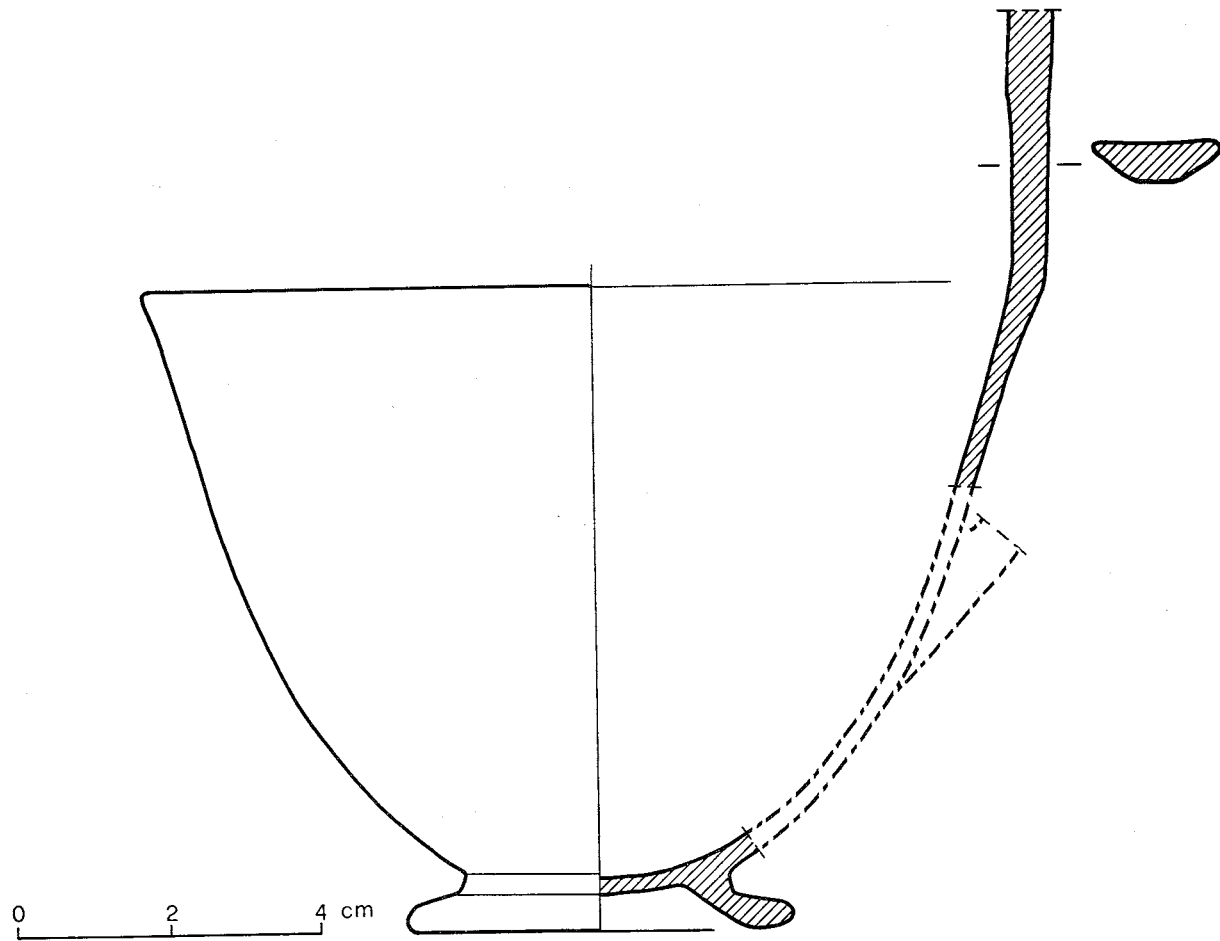


Figure 17

86.AE.144 1:1

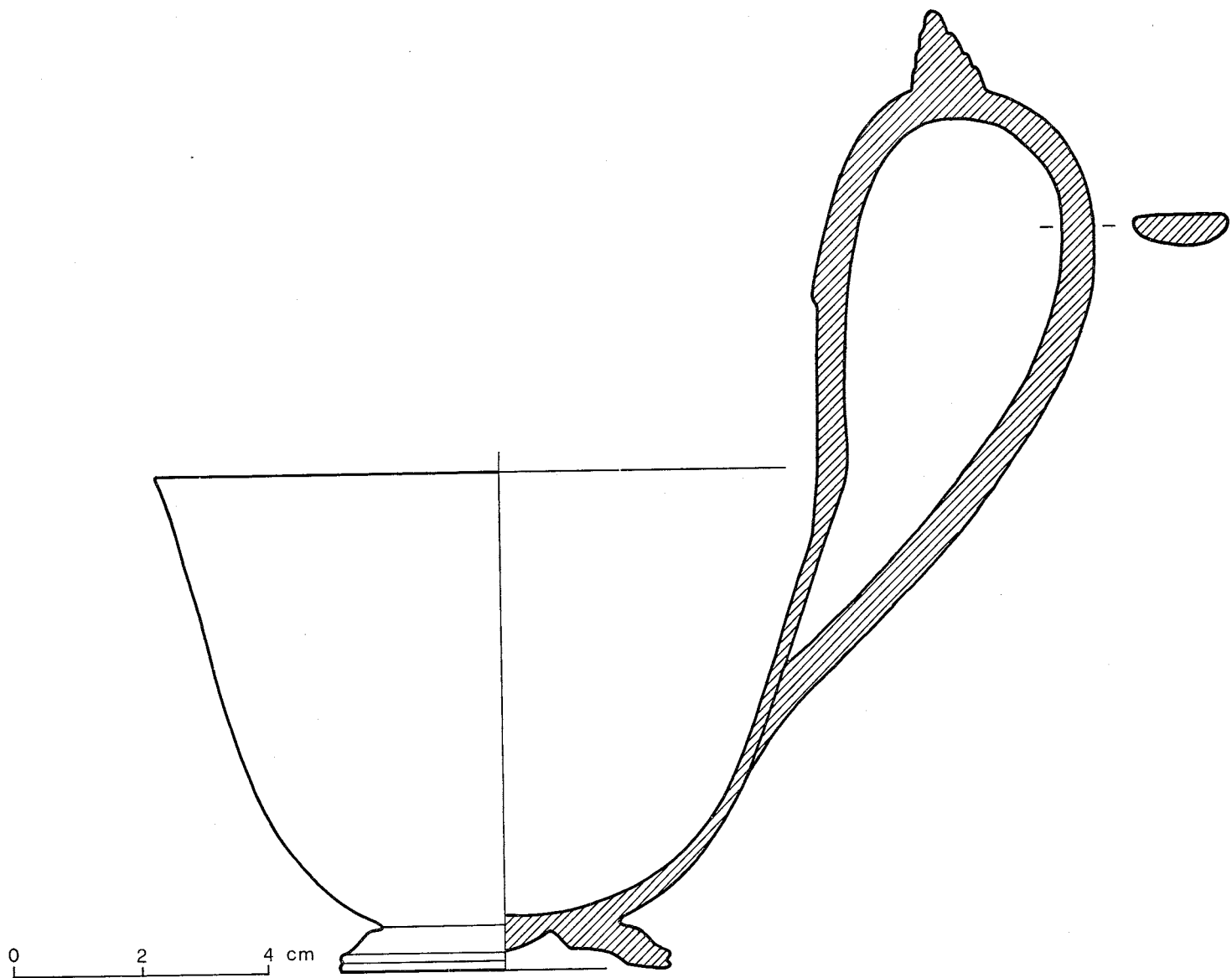


Figure 18

86.AE.146 1:1

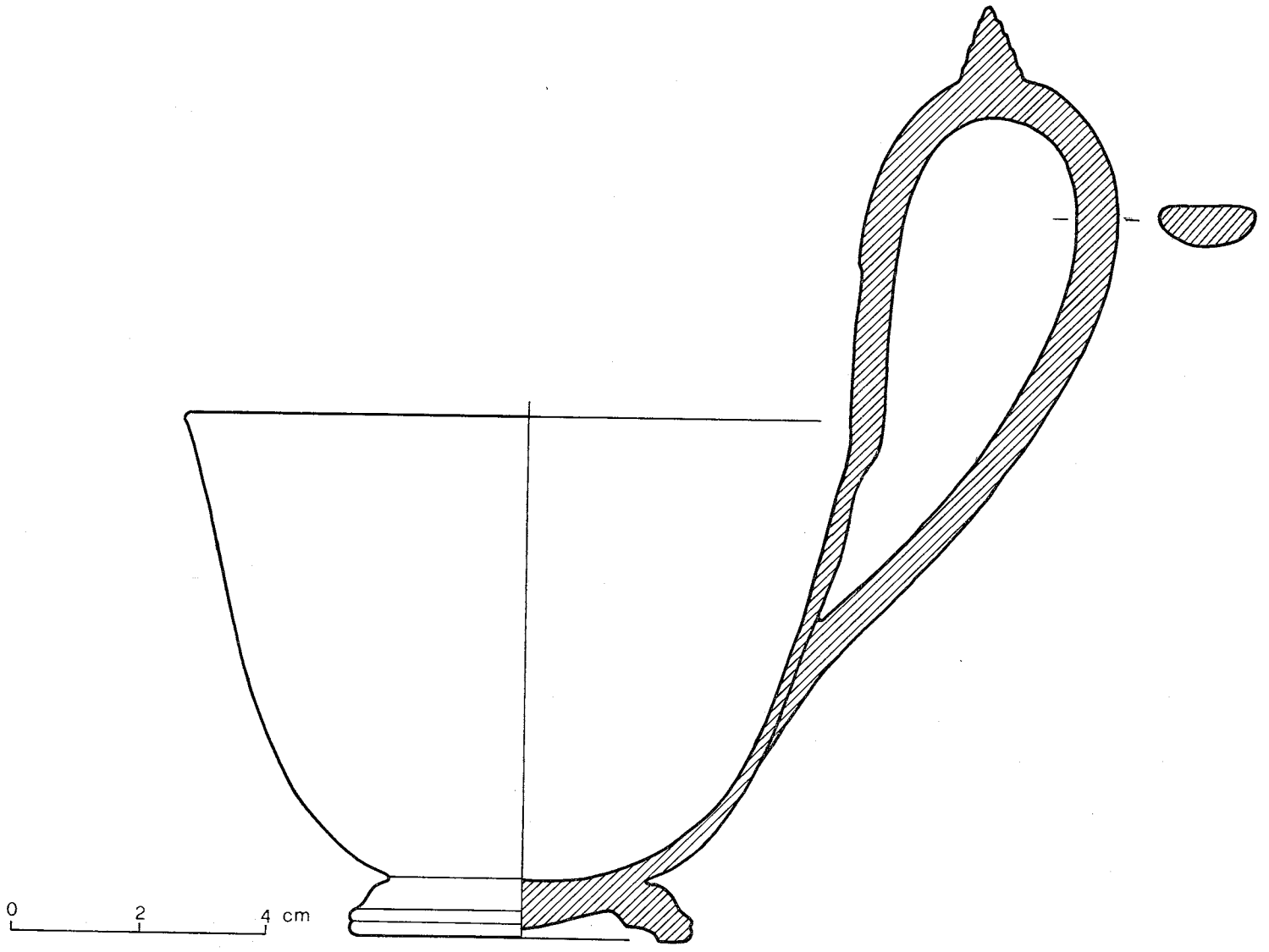
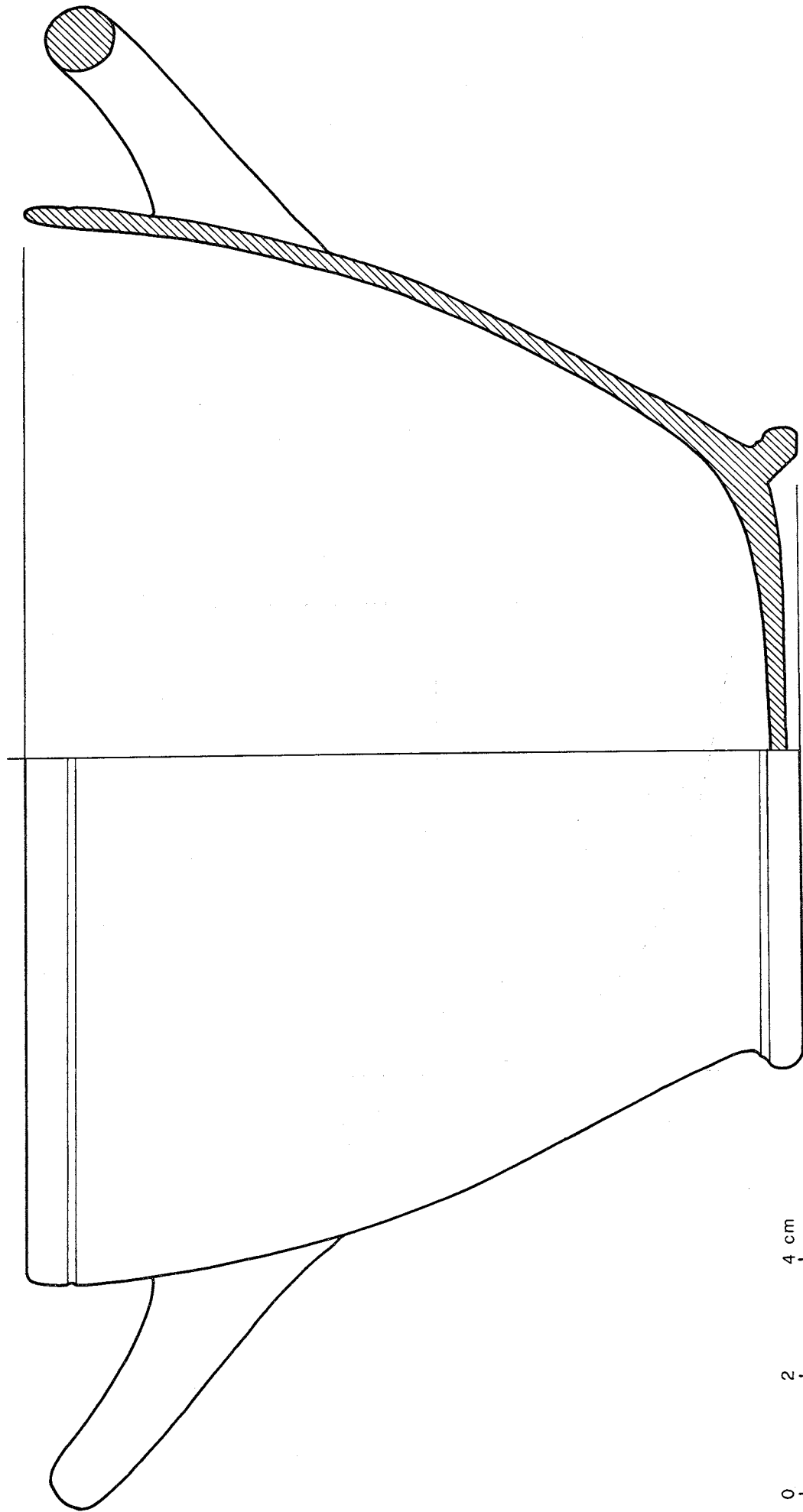


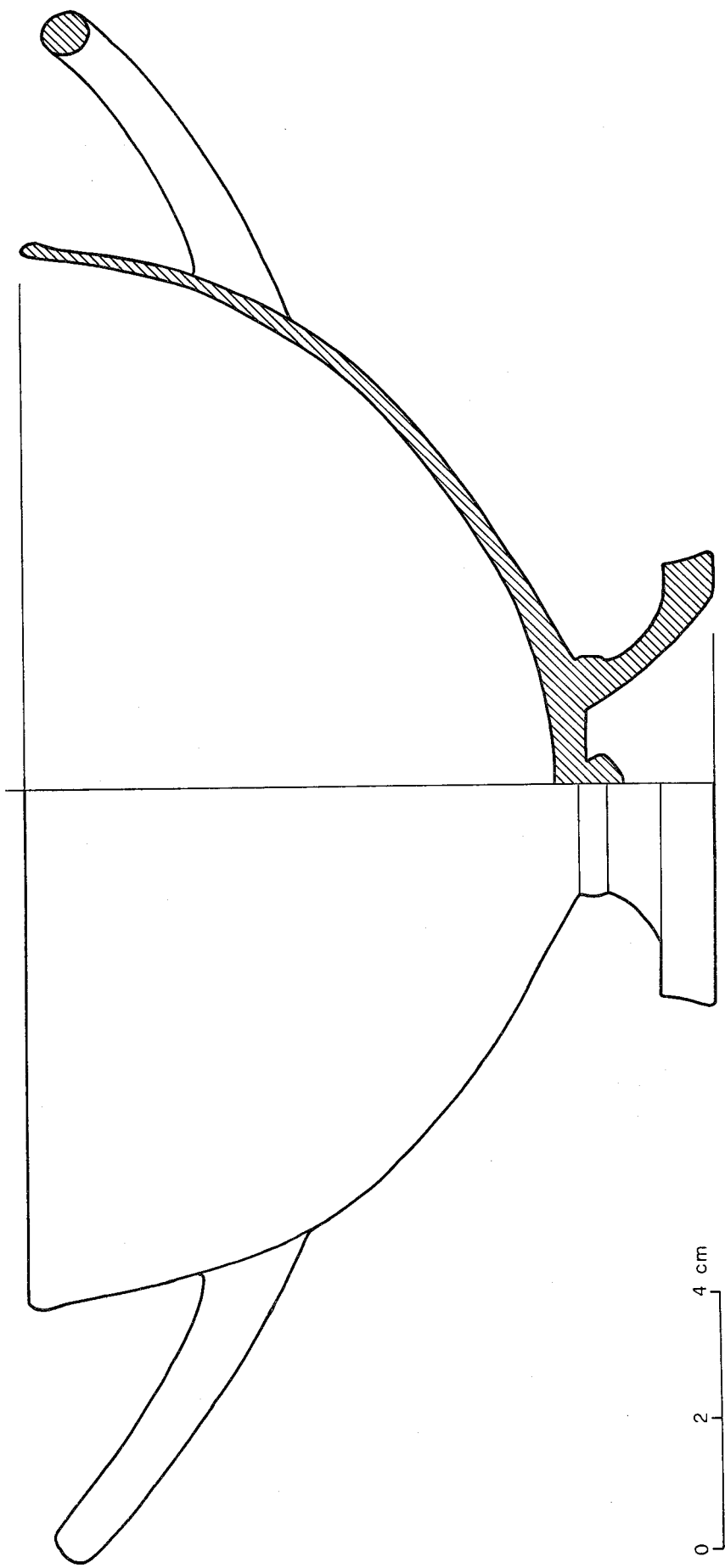
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Figure 20



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Figure 21



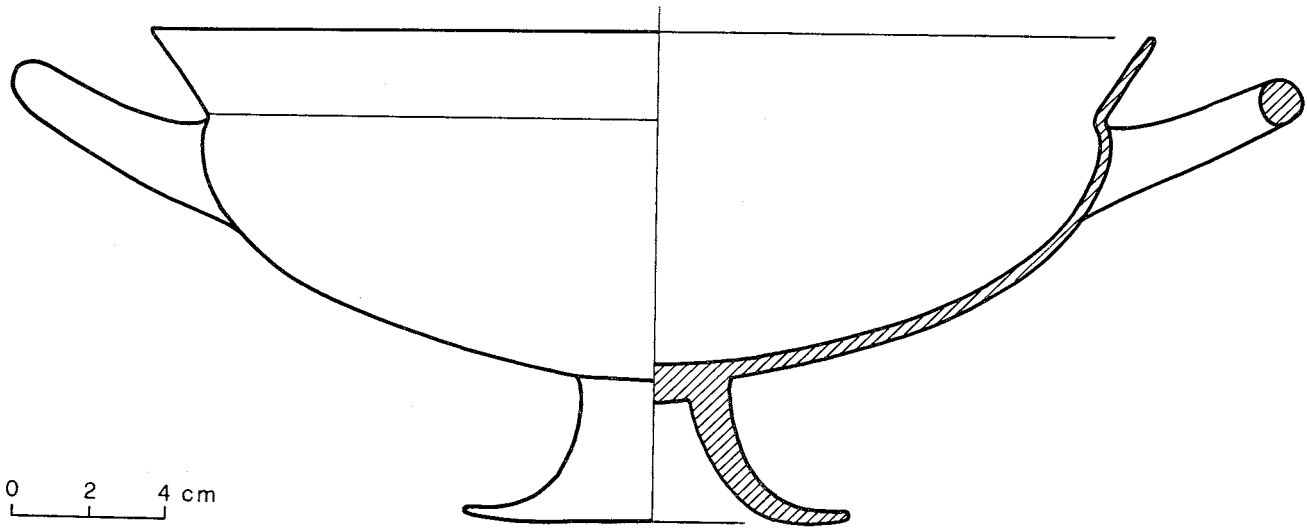


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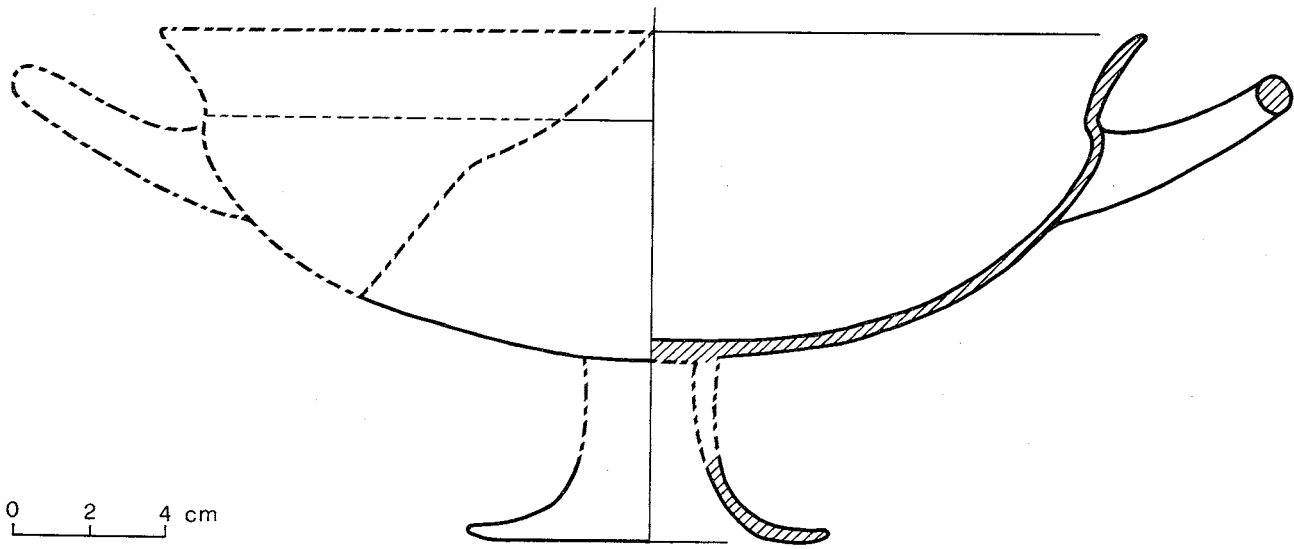
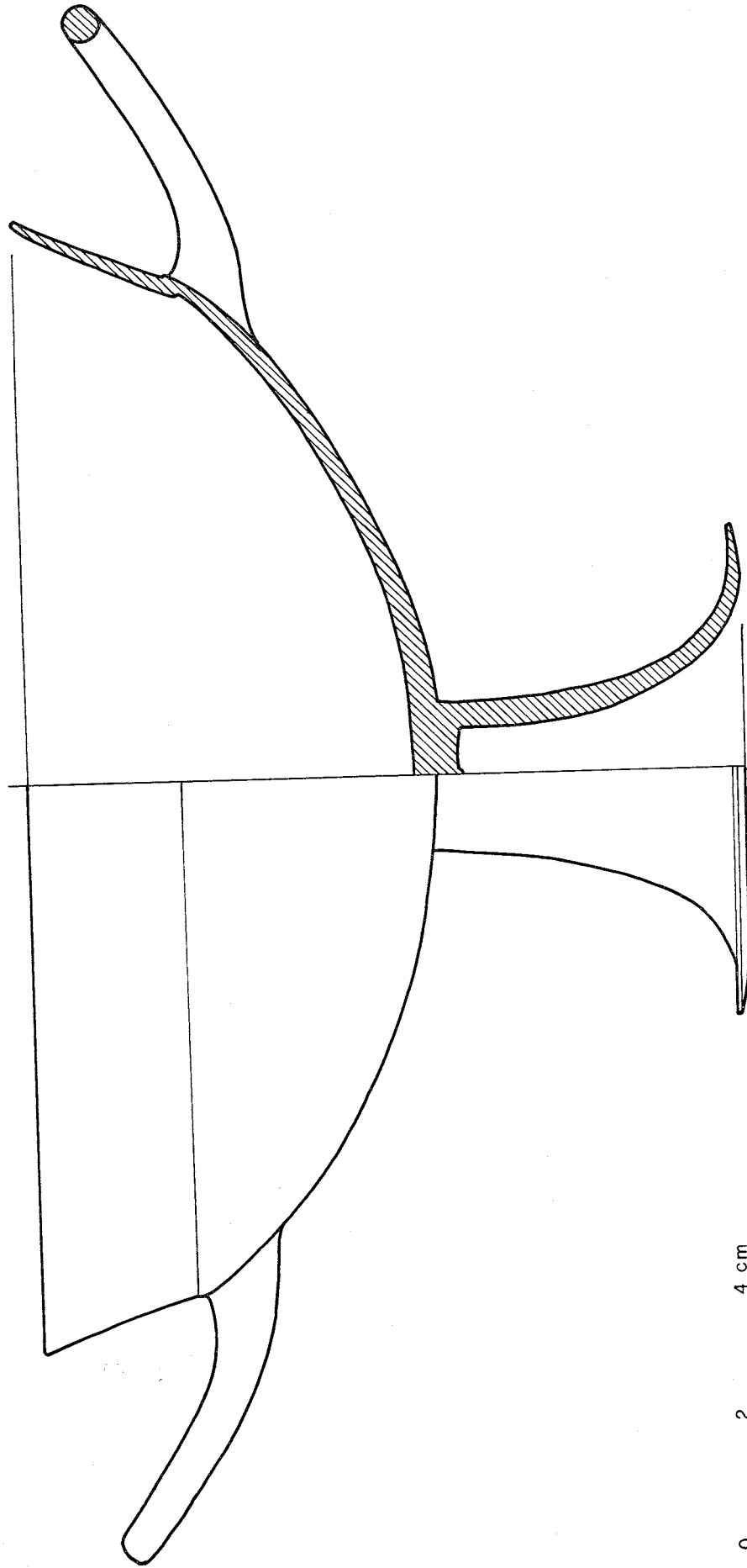


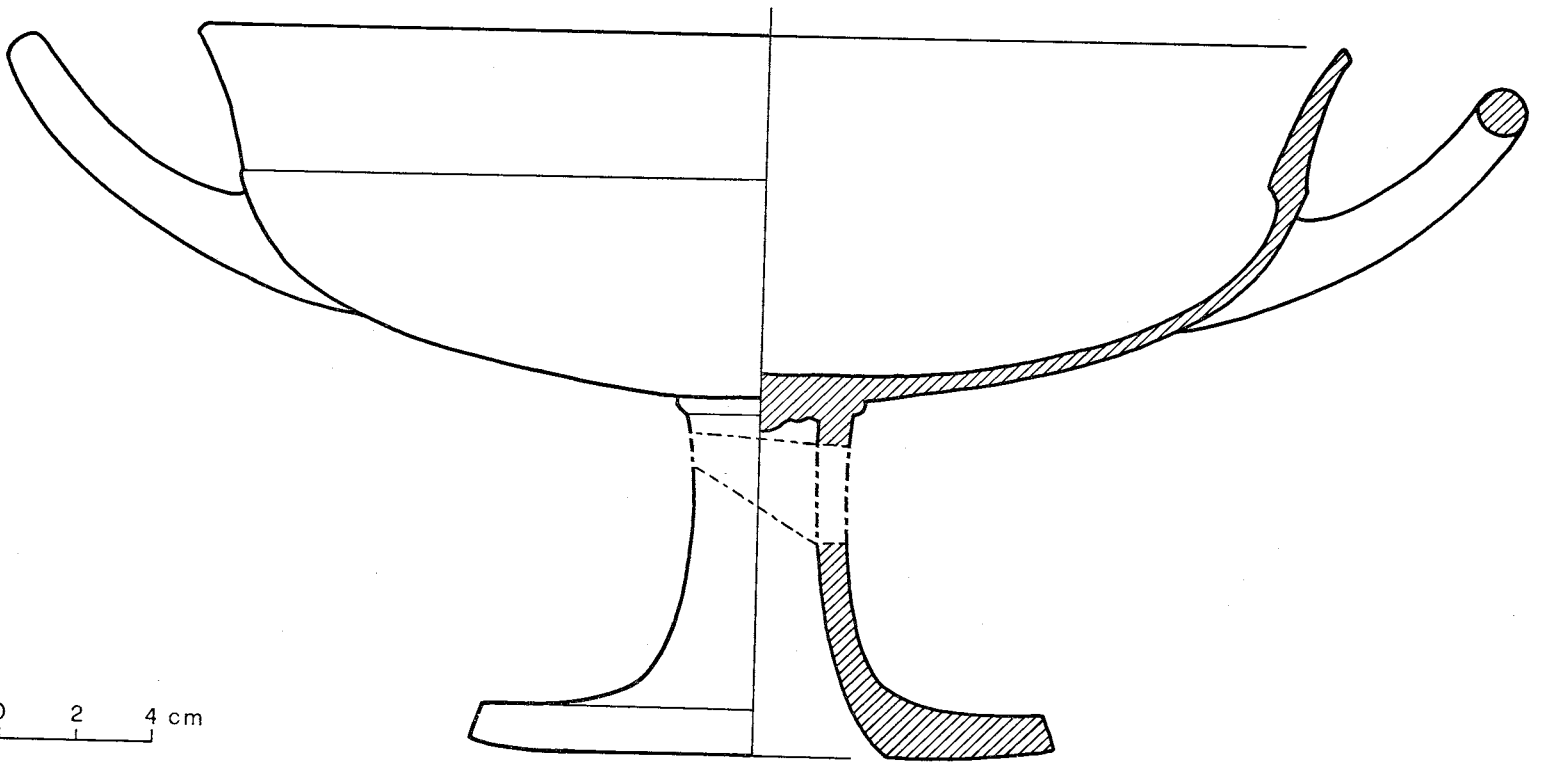
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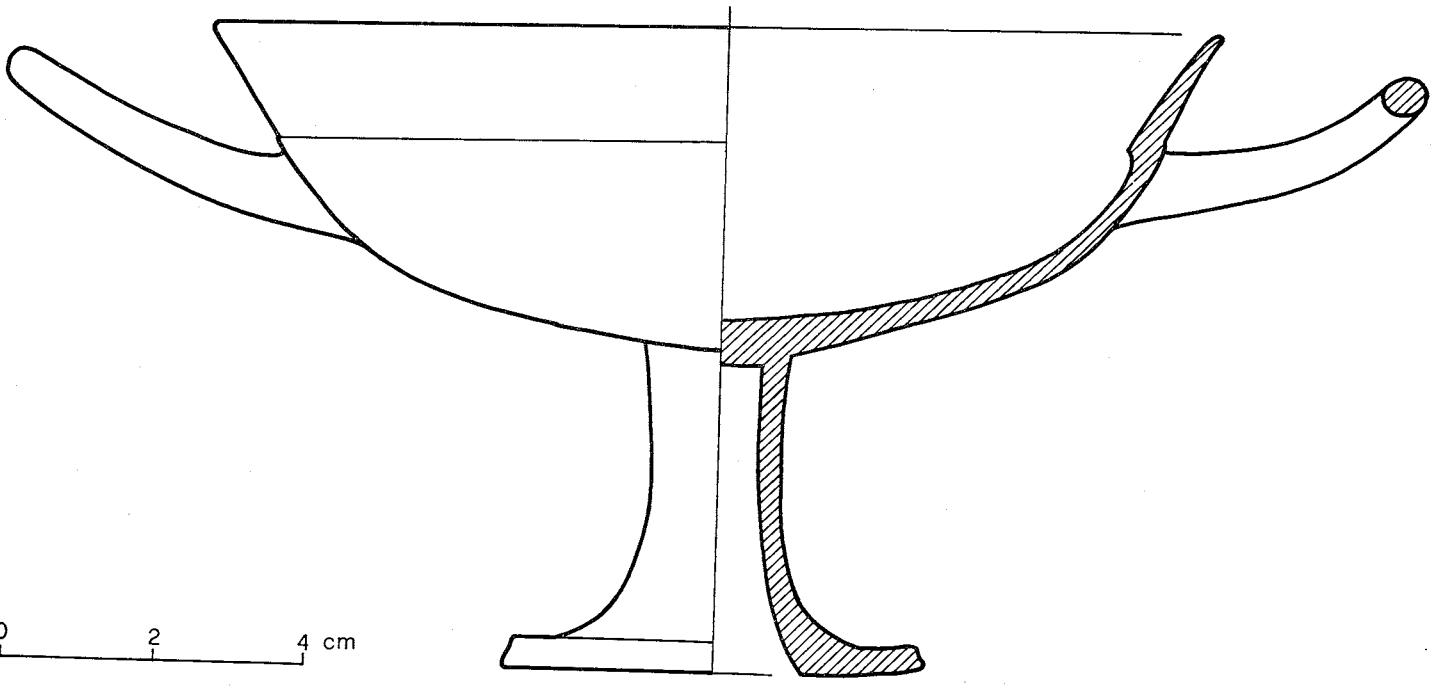
Figure 24



0 2 4 cm

Figure 25

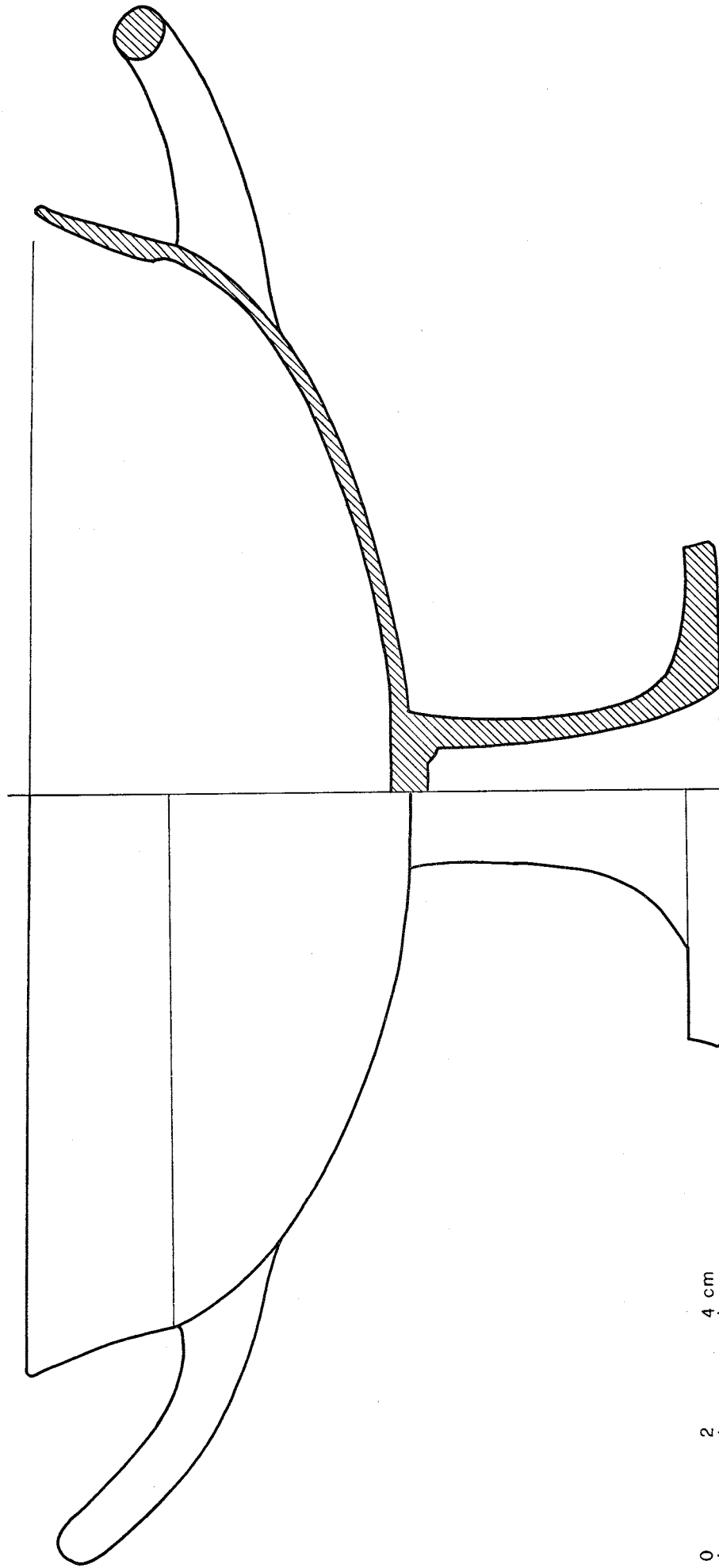
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0 2 4 cm

Figure 26

86.AE.160 1:1



86.AE.159 1:1

Figure 27

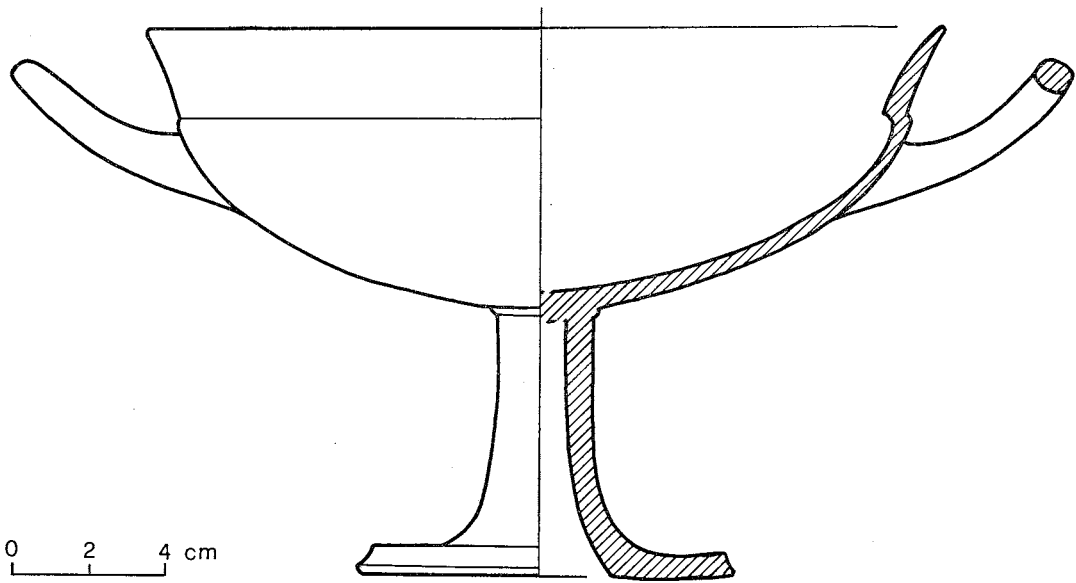


Figure 28

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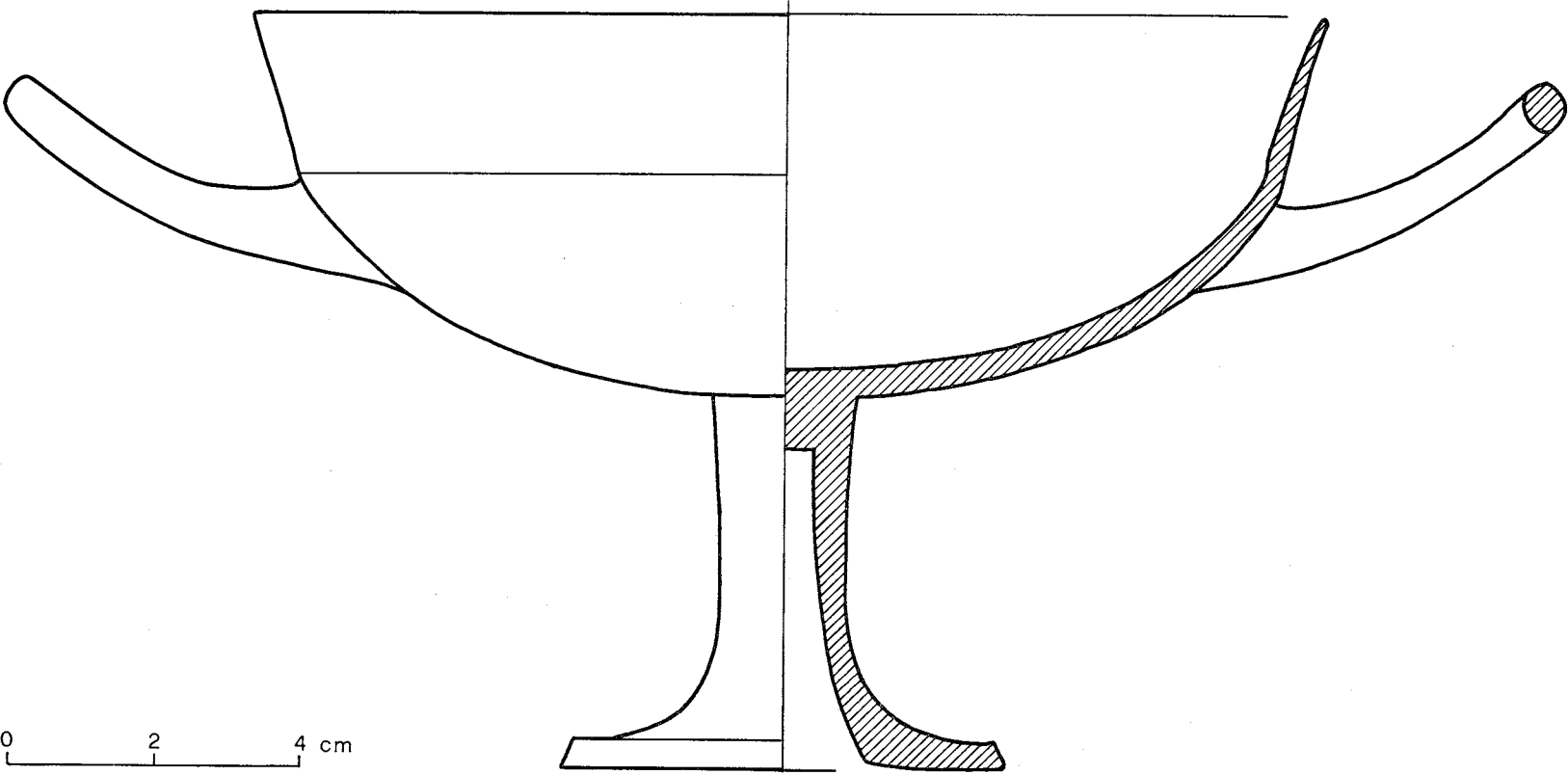


Figure 29

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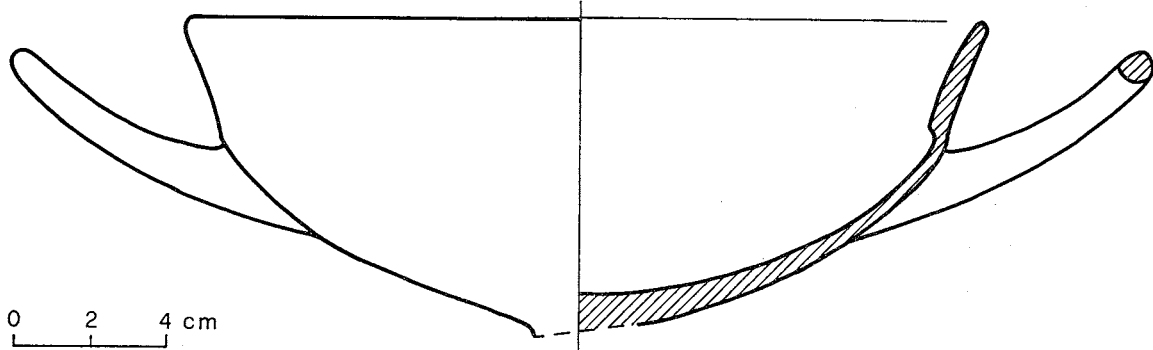


Figure 30

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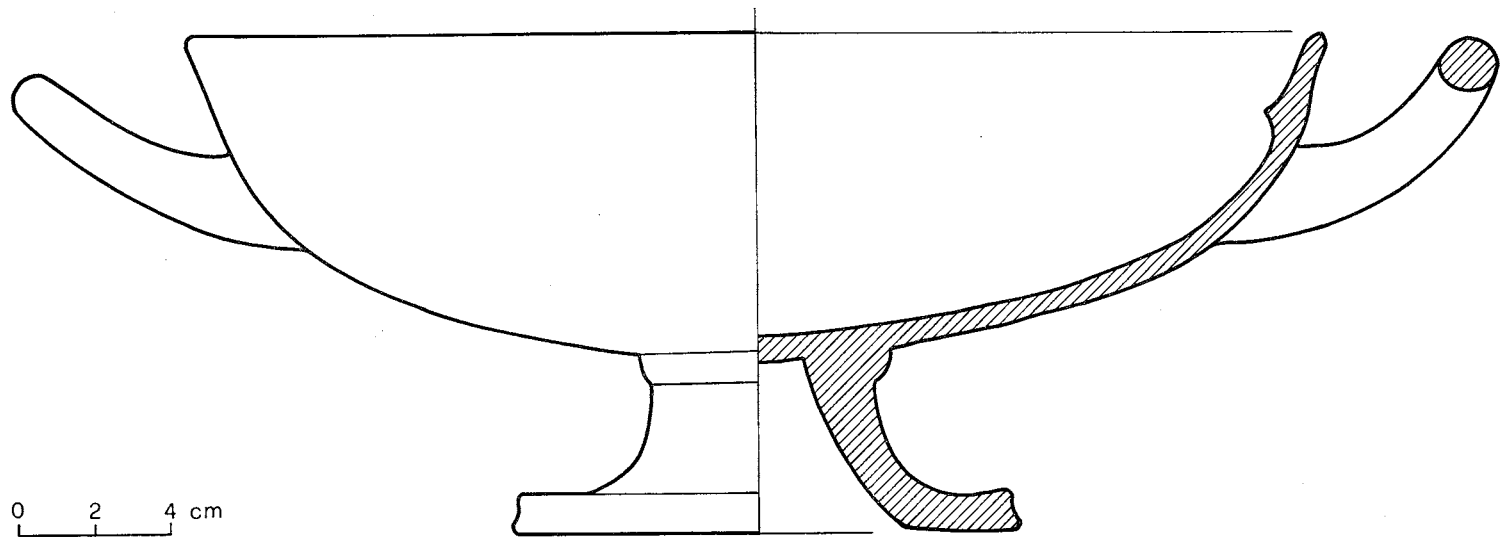


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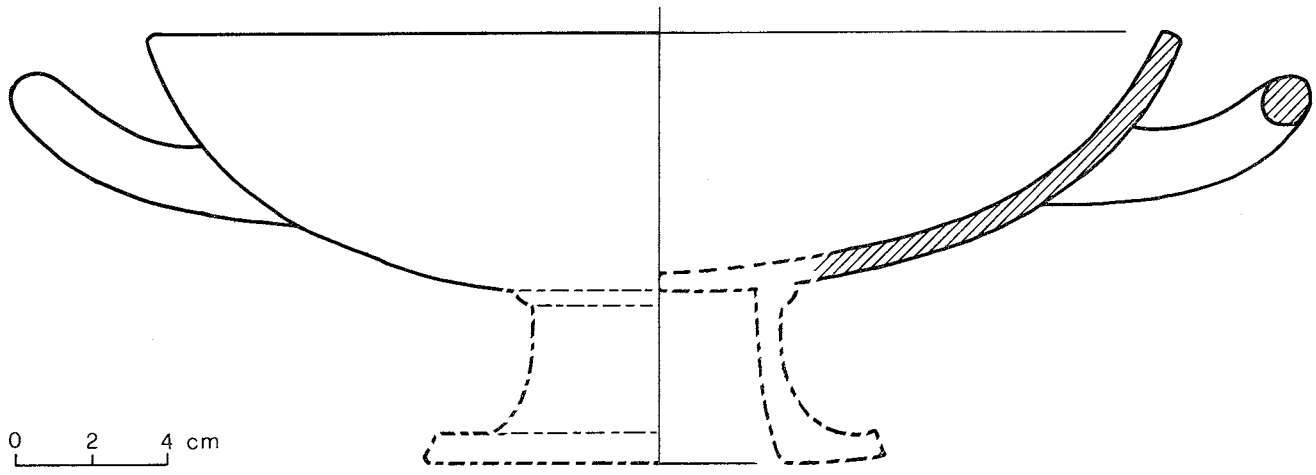
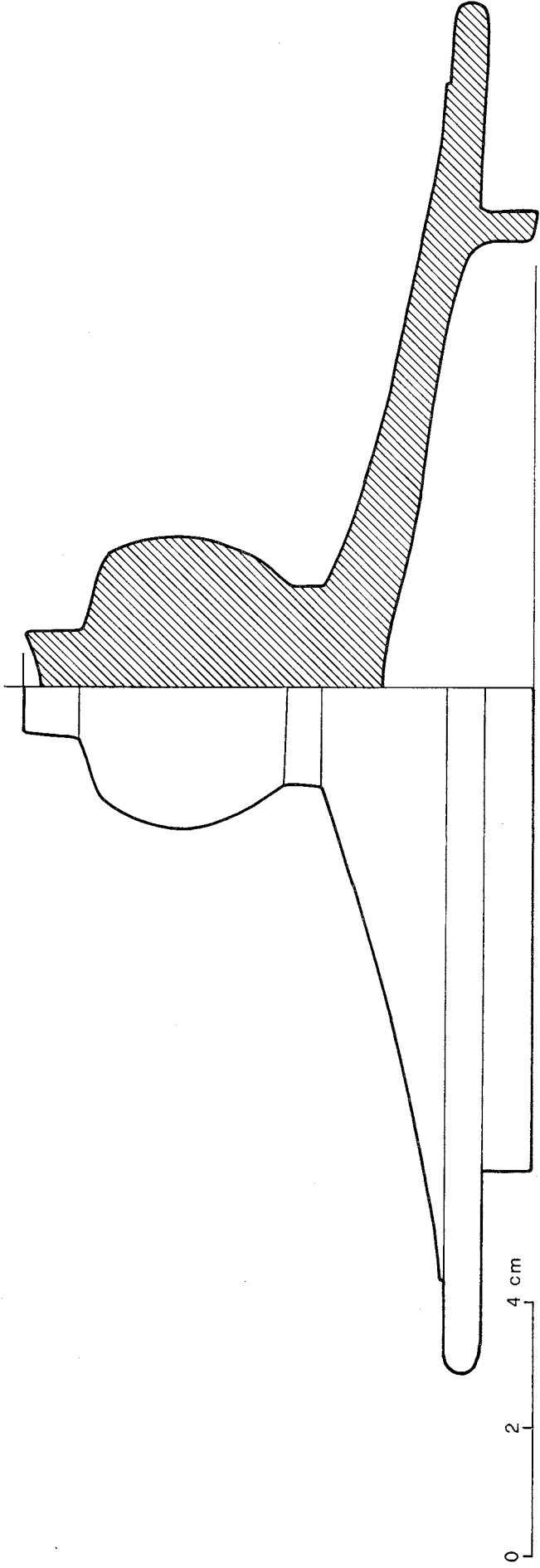


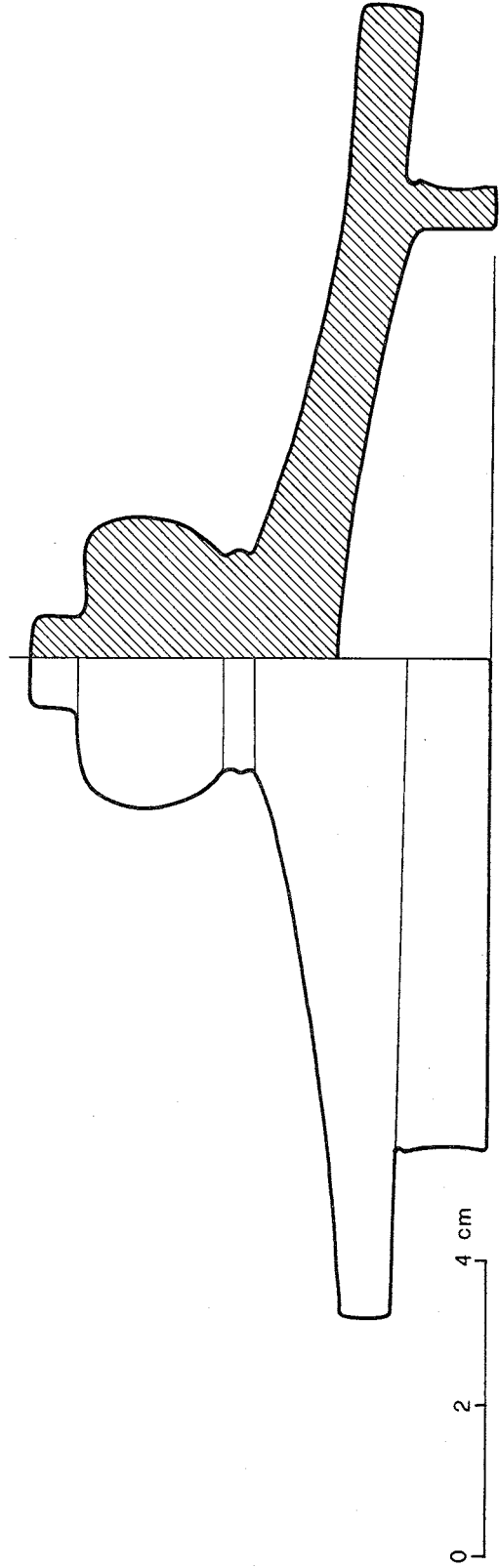
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\* The sequence of the objects in the text generally follows the order of the plates, but in some cases close correspondence could not be maintained. For the convenience of the reader, page numbers are cited for objects illustrated out of sequence.



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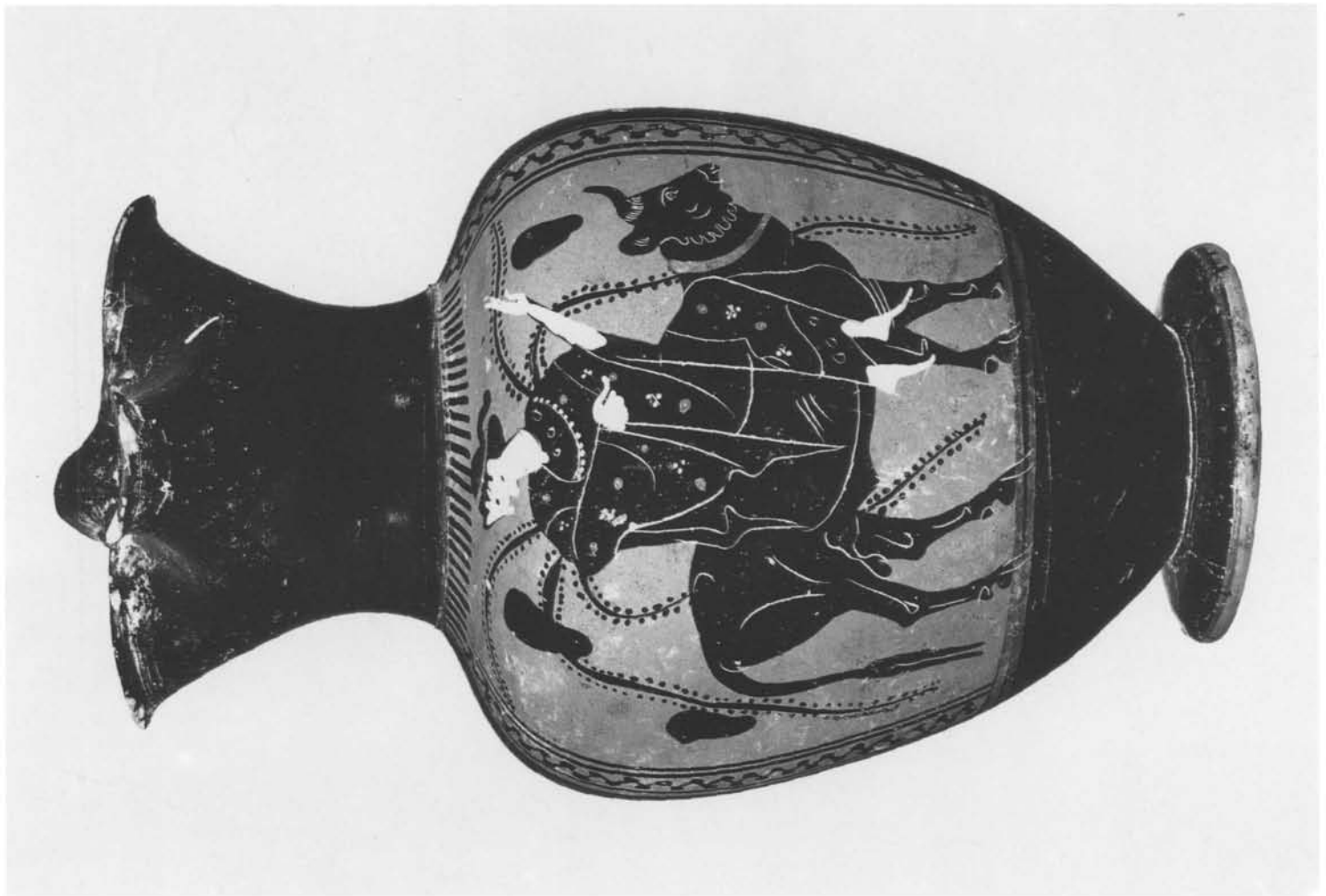
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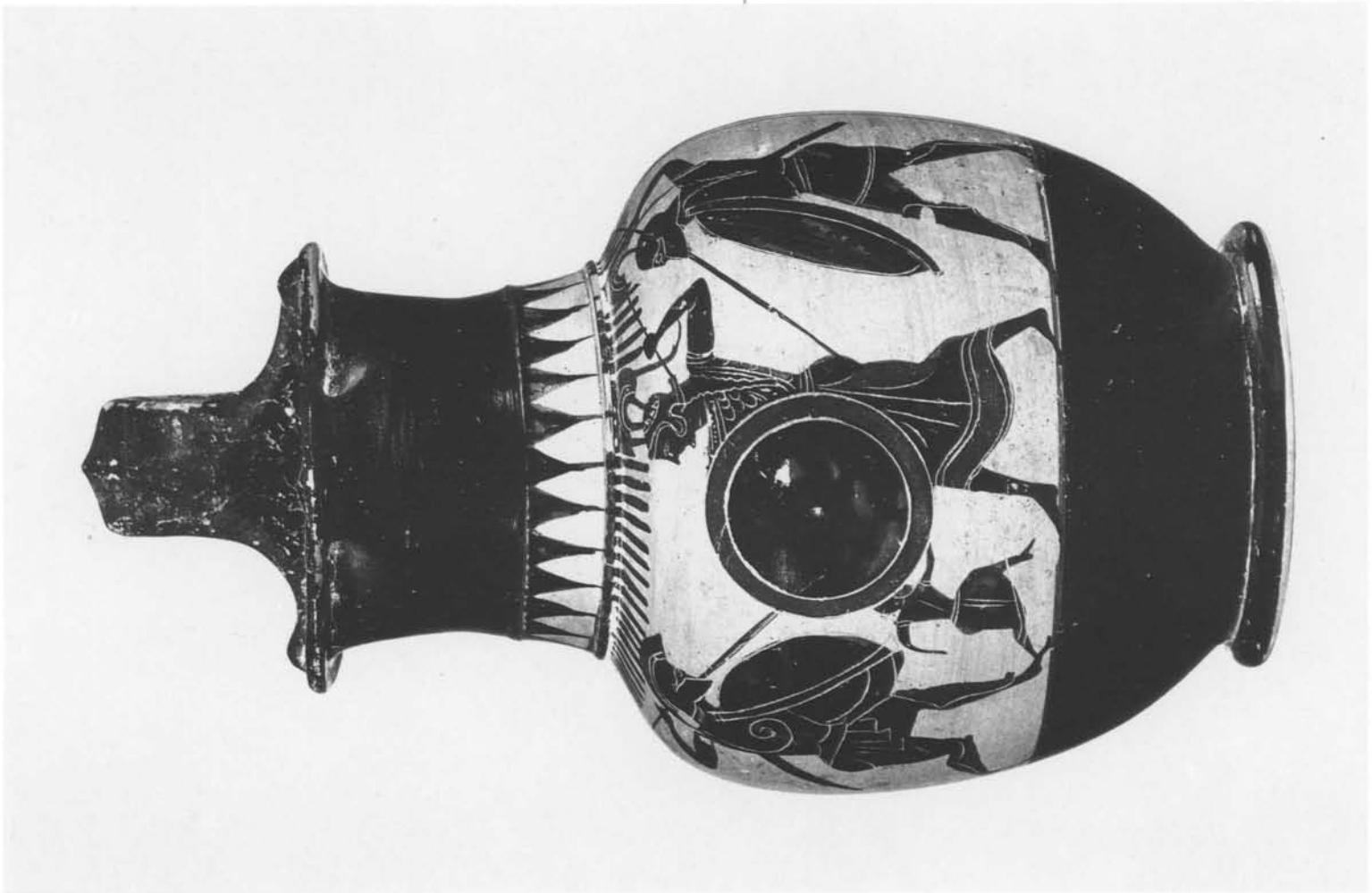
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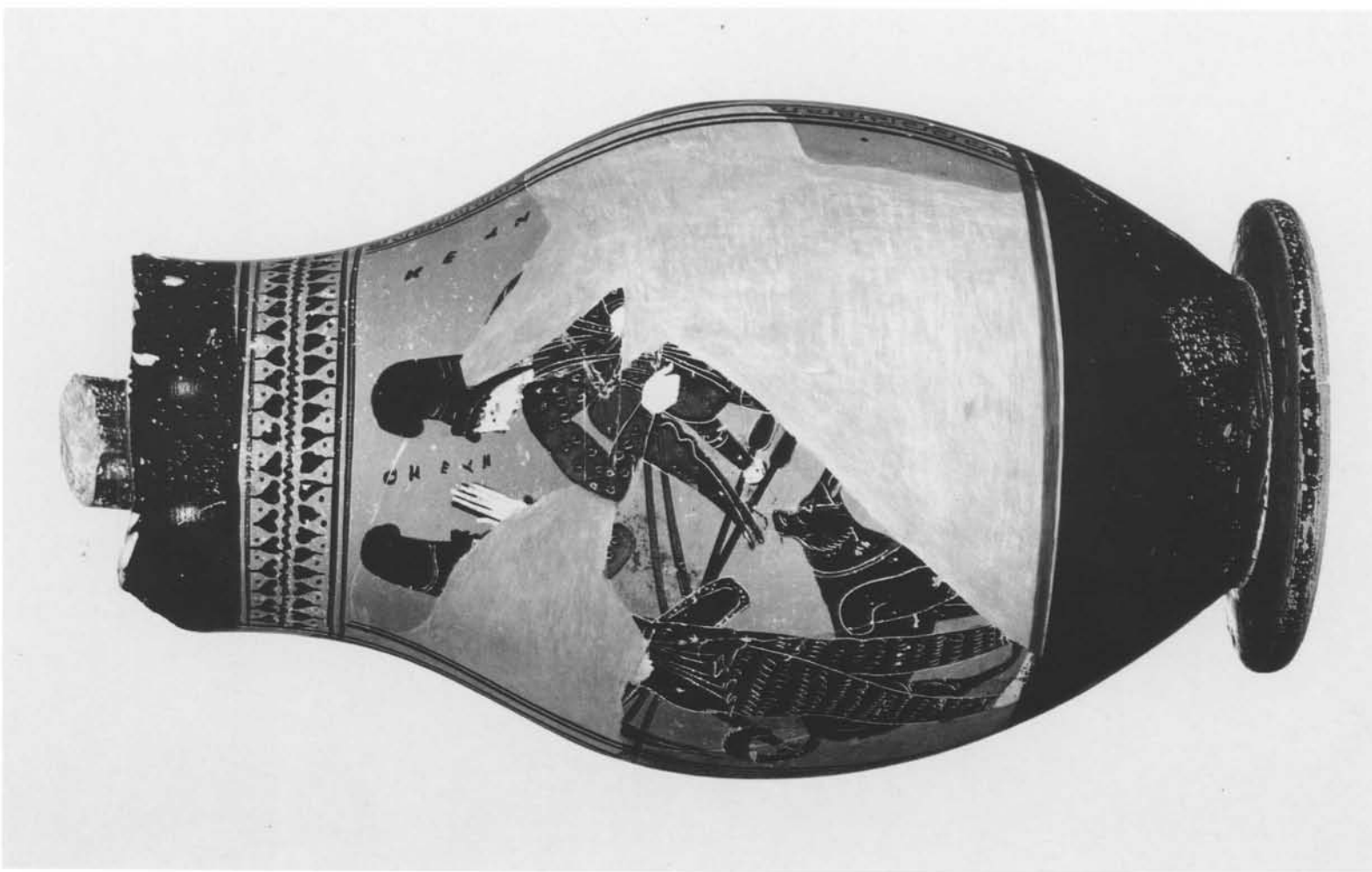
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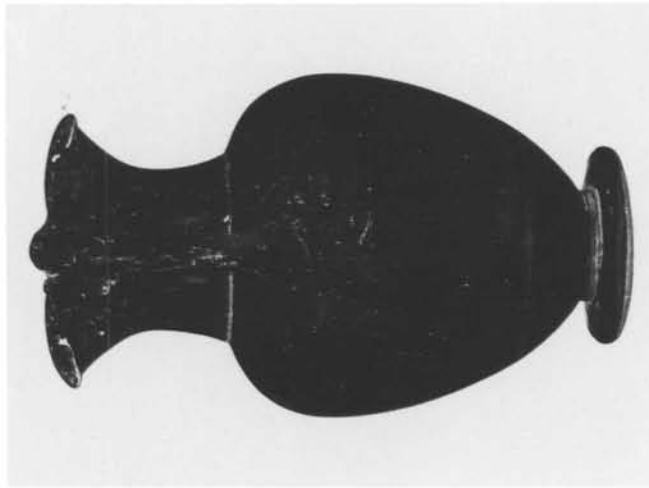
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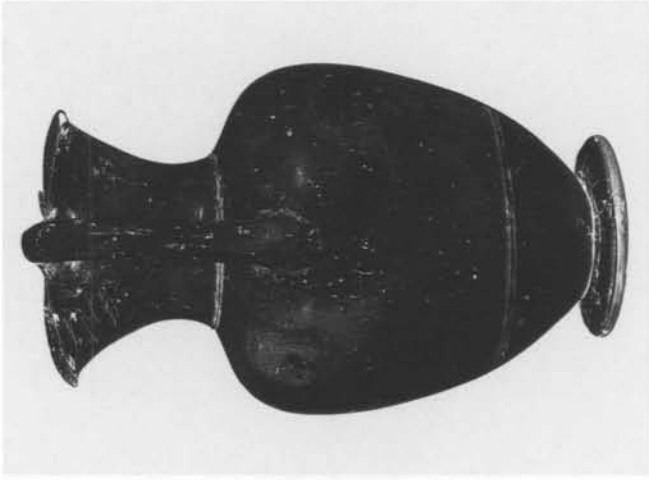


1



2

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3



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1



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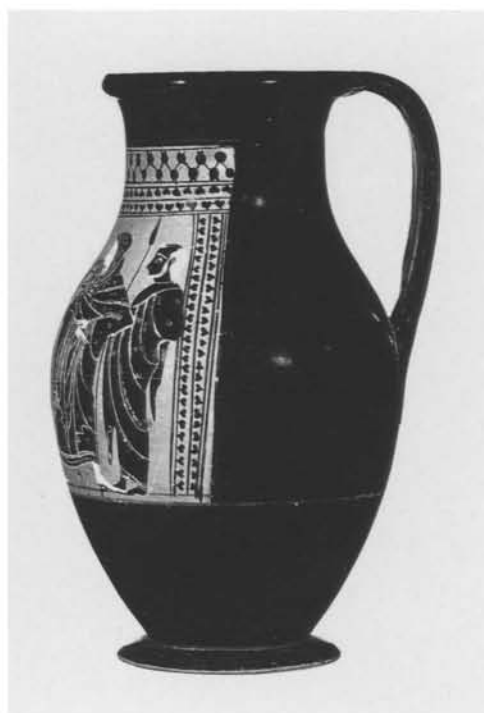
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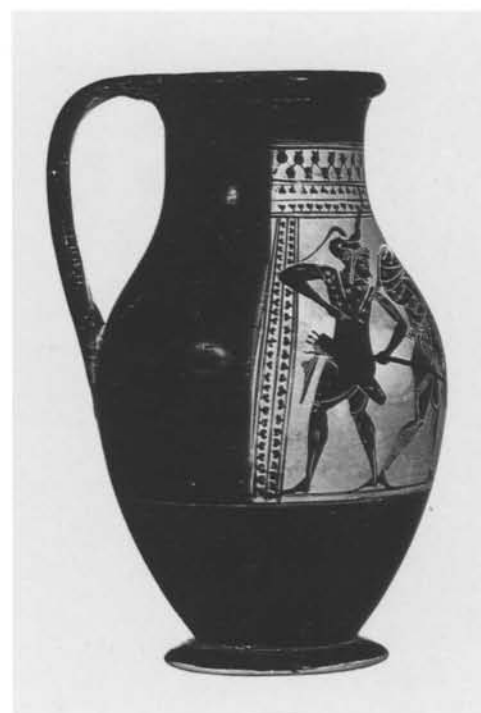


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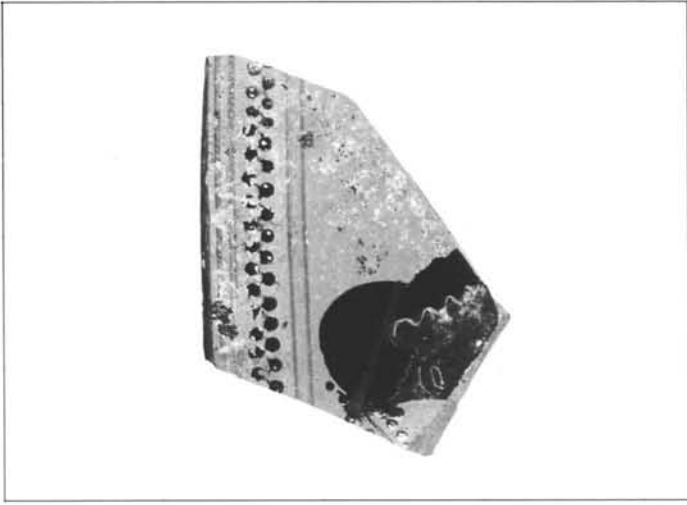
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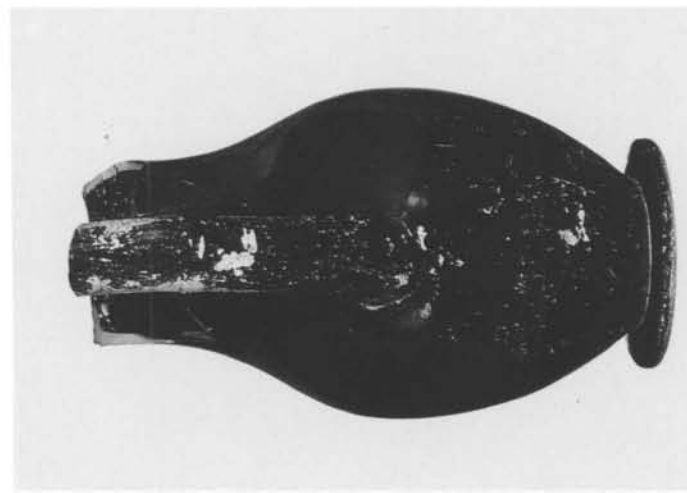
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2

86.AE.130



1

86.AE.130

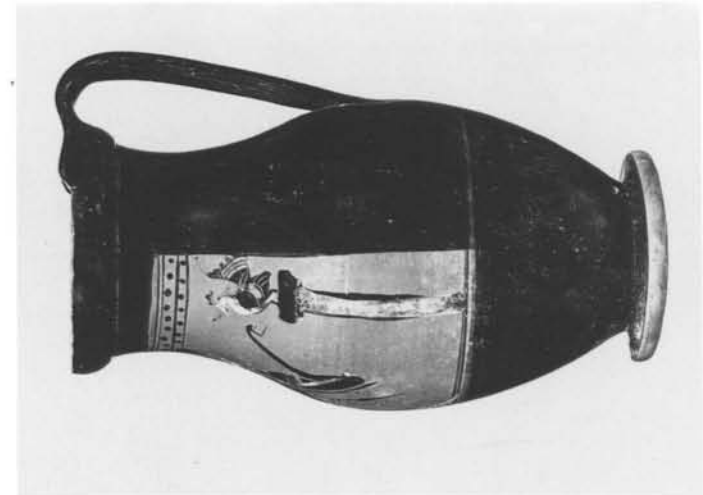


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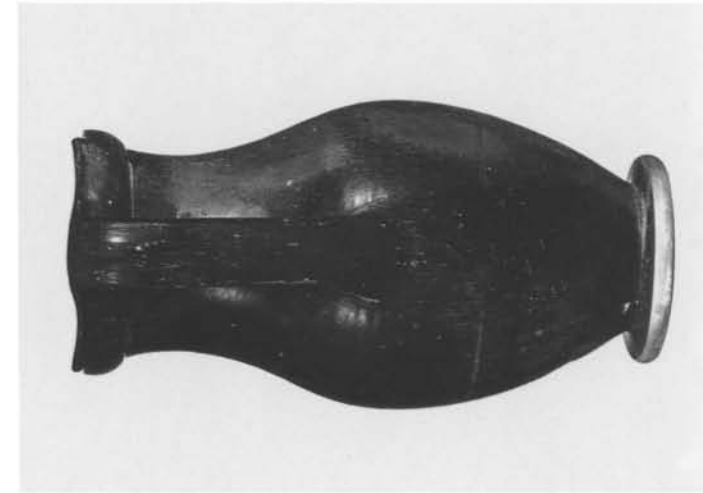


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6

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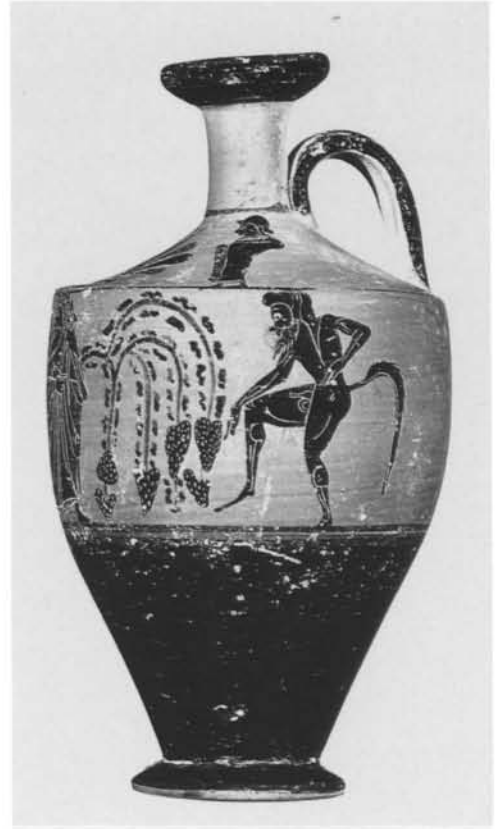


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2

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4



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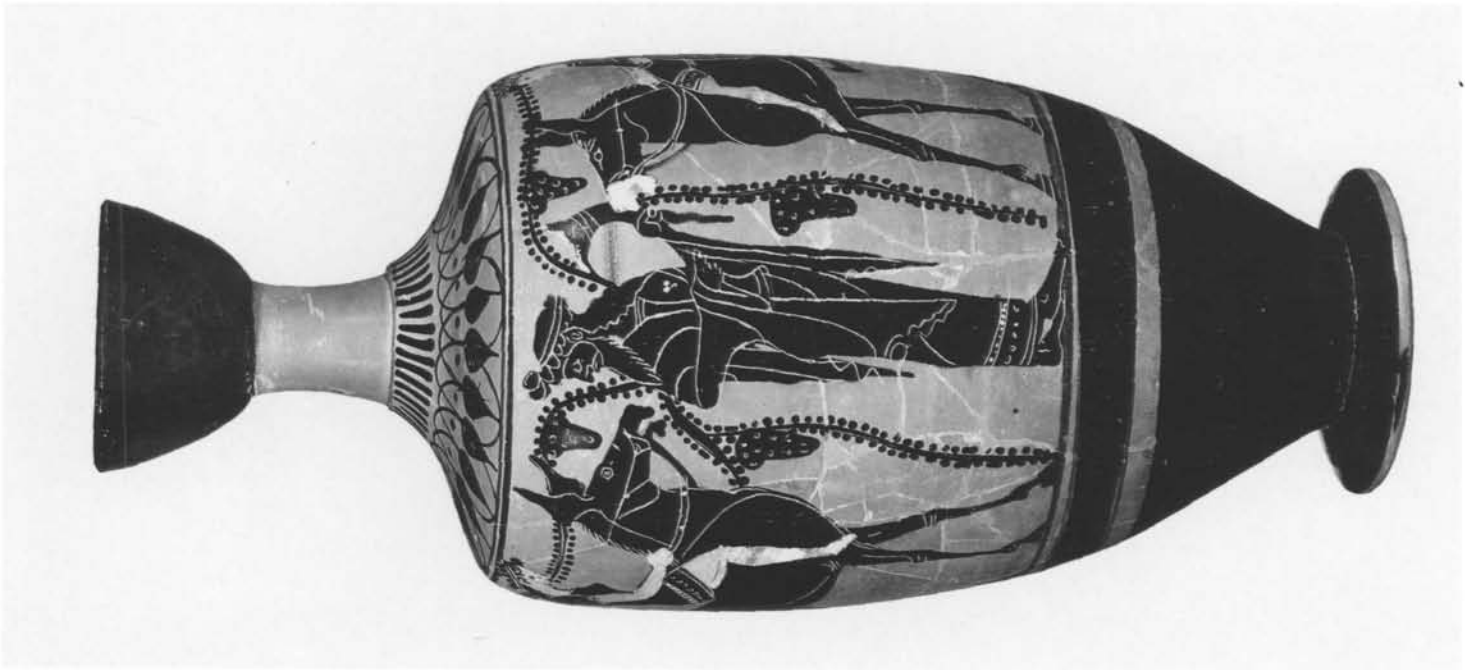
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86.A.E.134

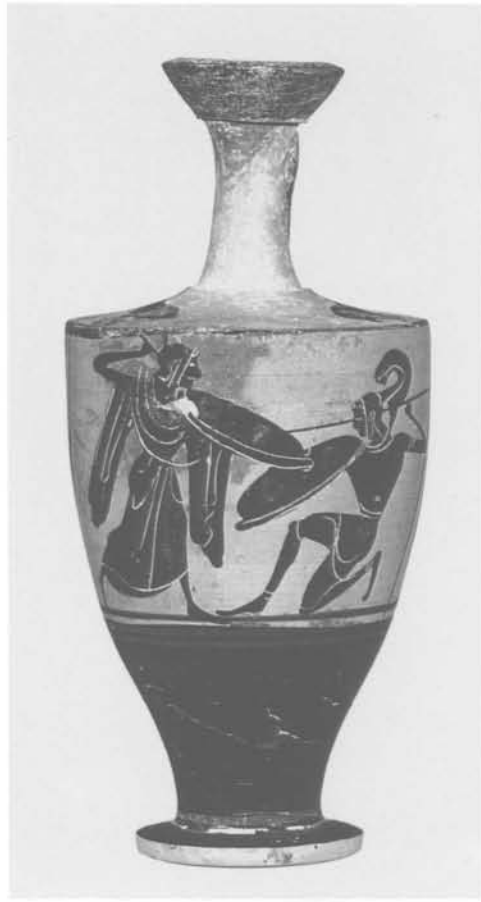
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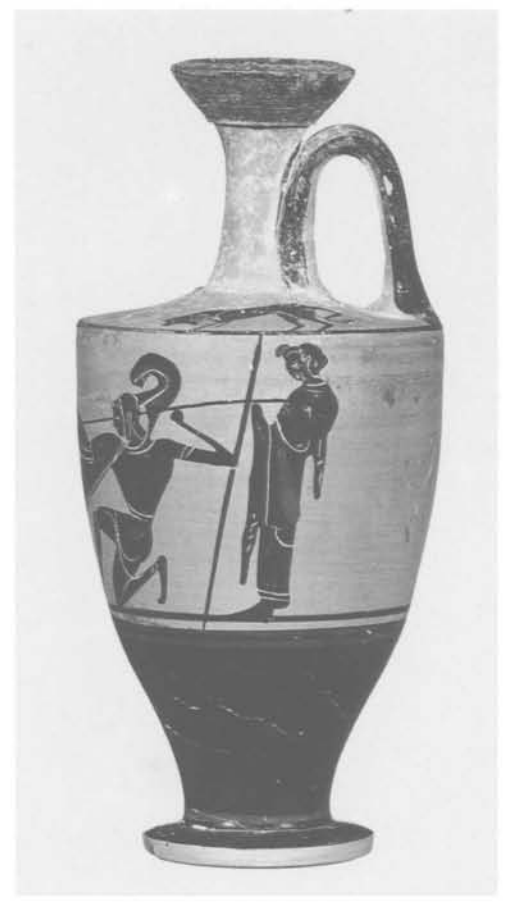
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1



2



3

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4

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1

86.AE.131



2



3

86.AE.134



4



5

86.AE.133



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86.AE.135



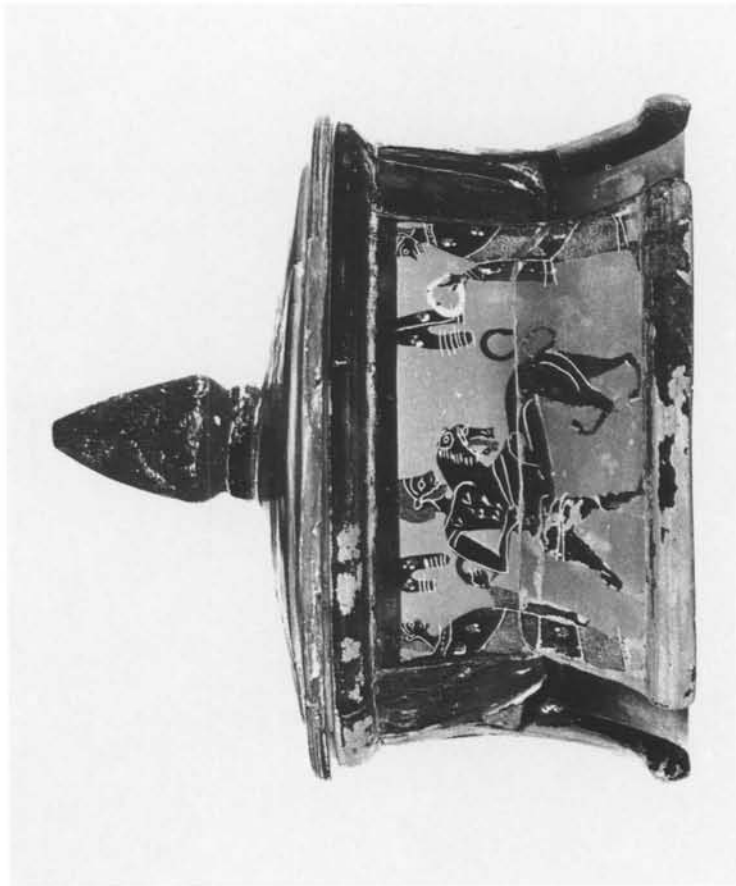


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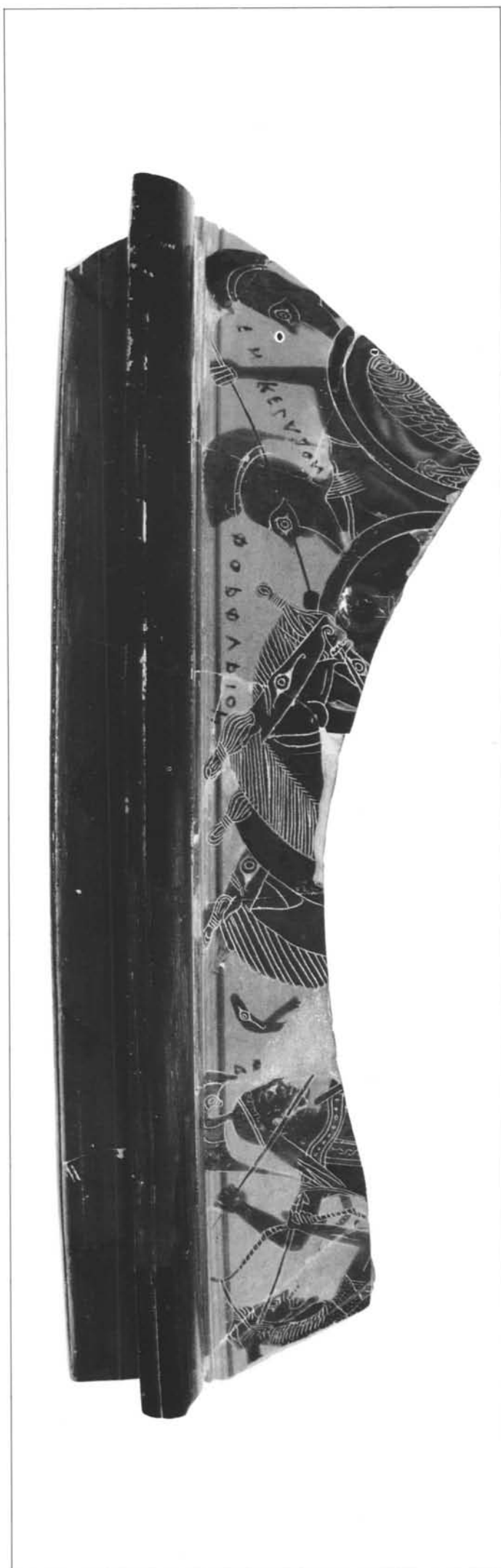
86.AE.142.1-2



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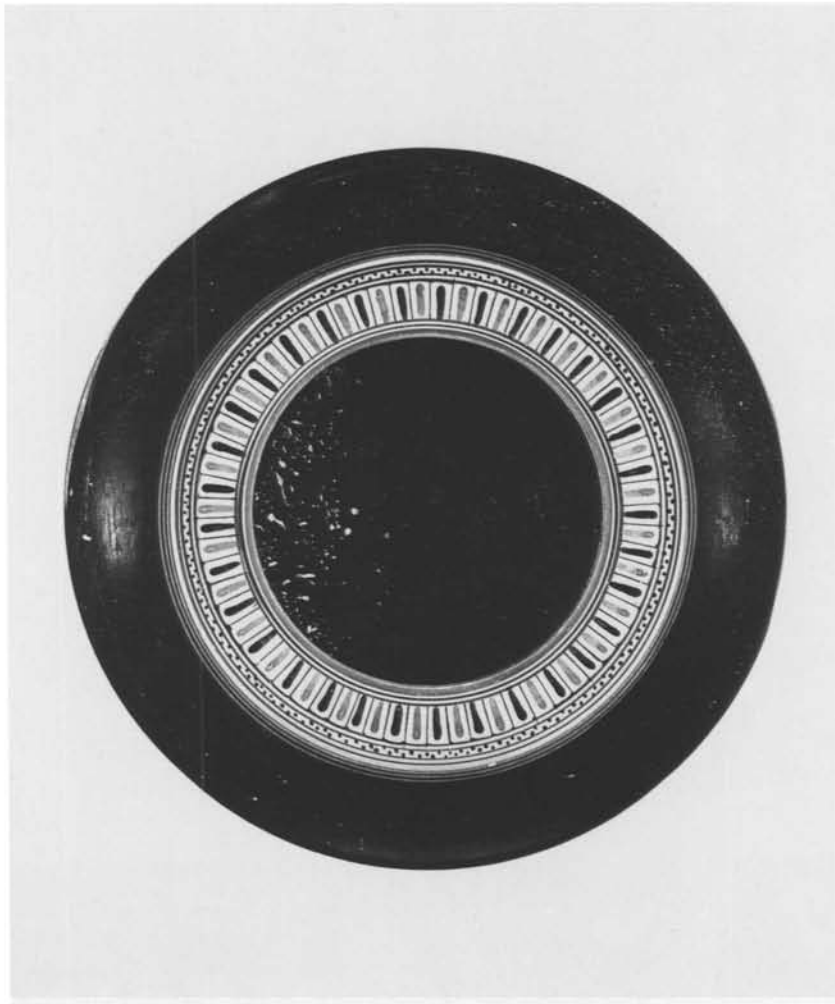
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86.AE.143 1:1



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L.88.AE.46 1:1



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86.AE.185



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L.86.AE.153 1:1



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85.AE.491.6-8 1:1



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85.AE.492.1 1:1

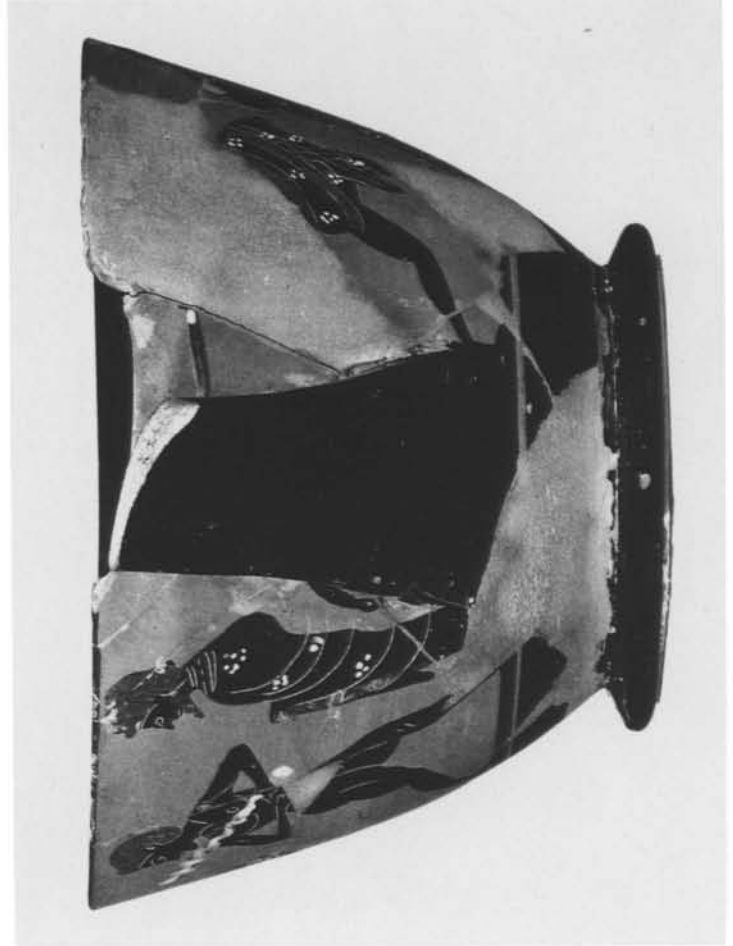


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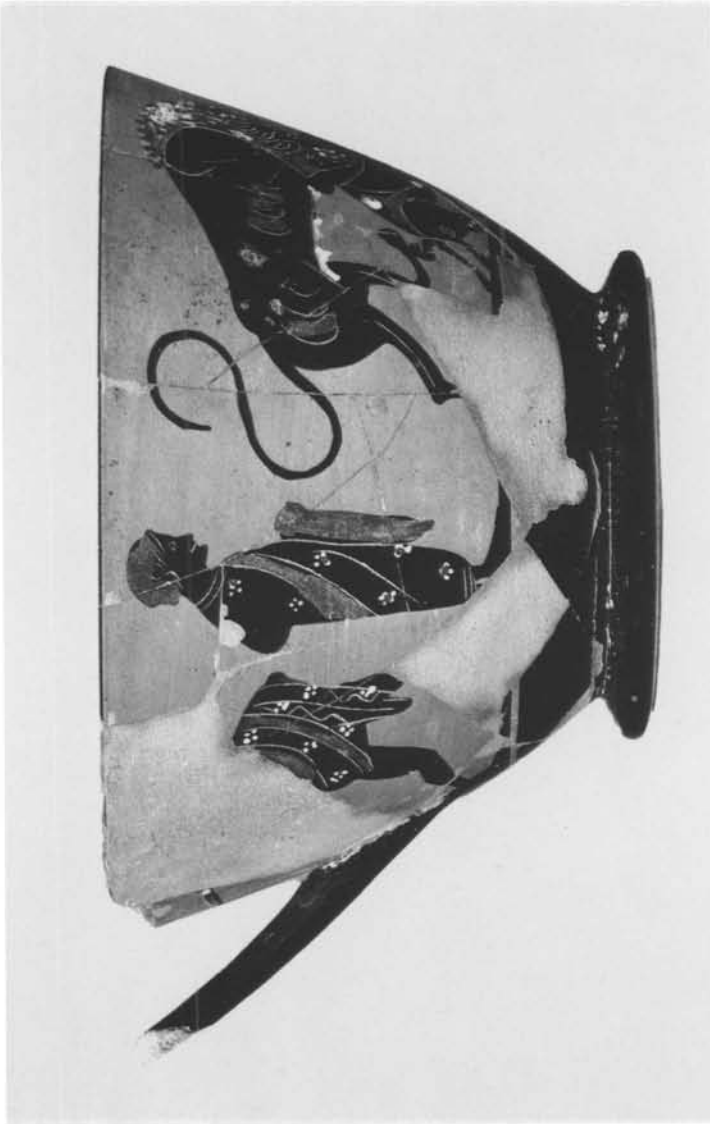
86.AE.98.16 1:1



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86.A.E.145



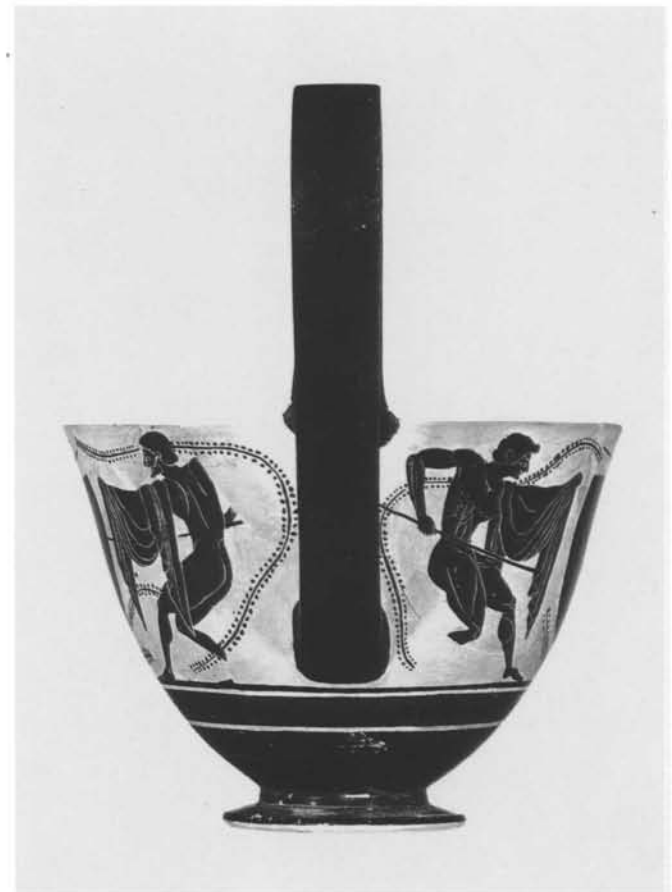
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86.AE.144



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86.AE.146



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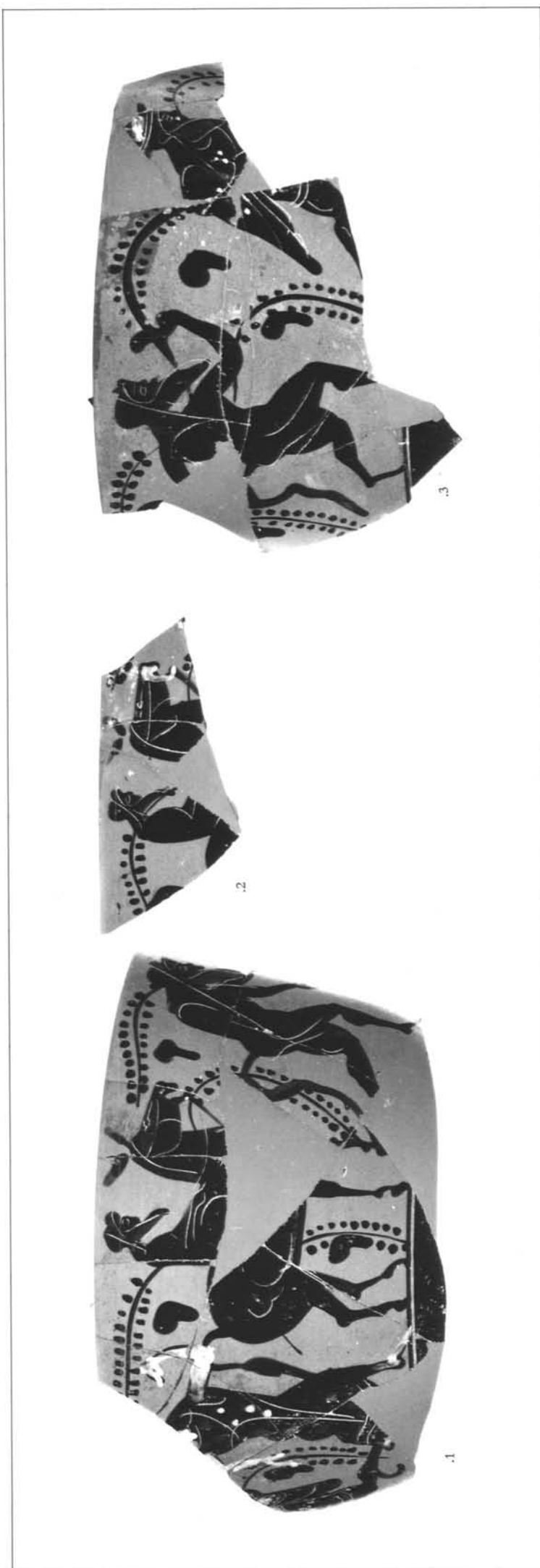


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86.AE.147



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85.AE.495.1-3 1:1



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86.AE.172 1:1



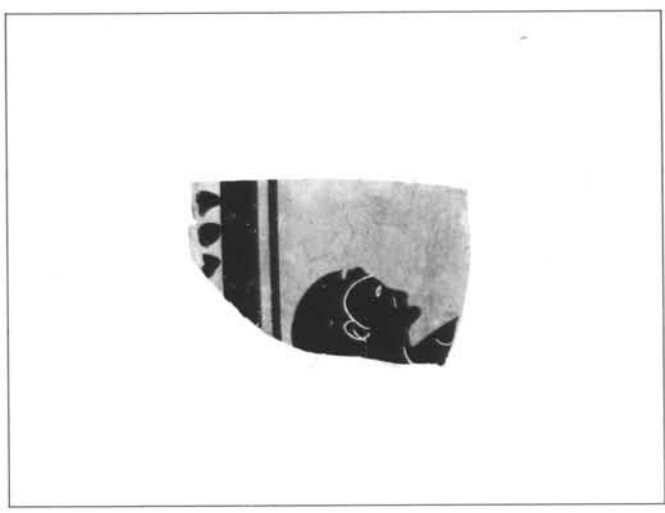
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86.AE.152 1:1



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86.AE.151 1:1



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86.AE.153 1:1





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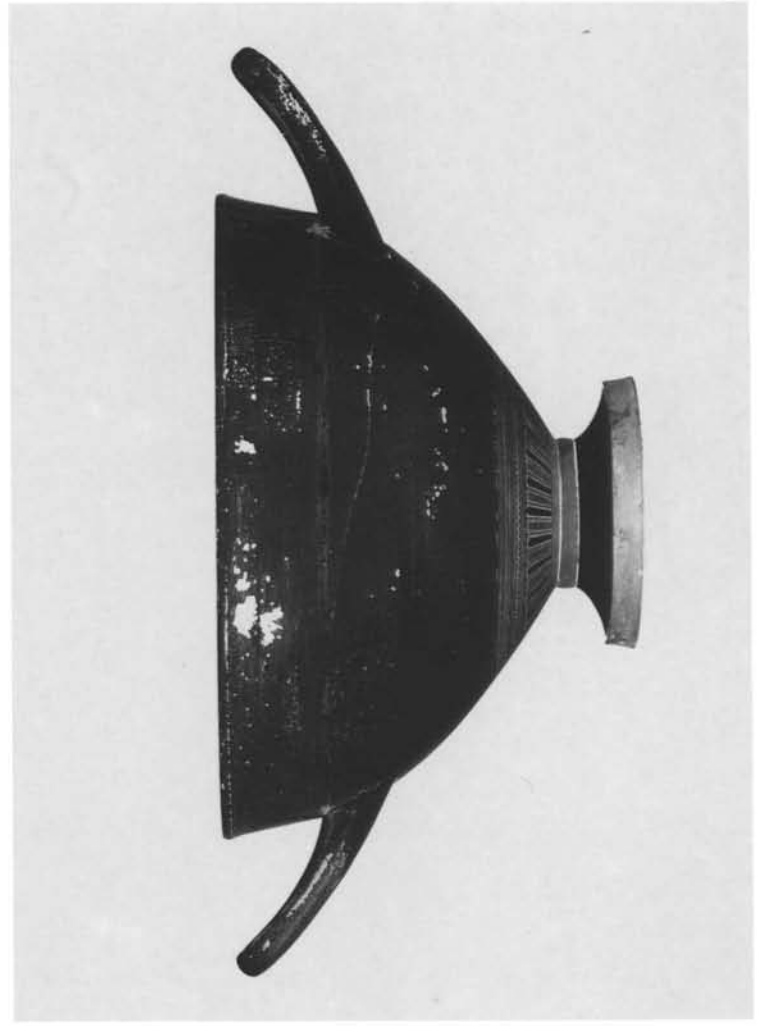


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86.AE.148



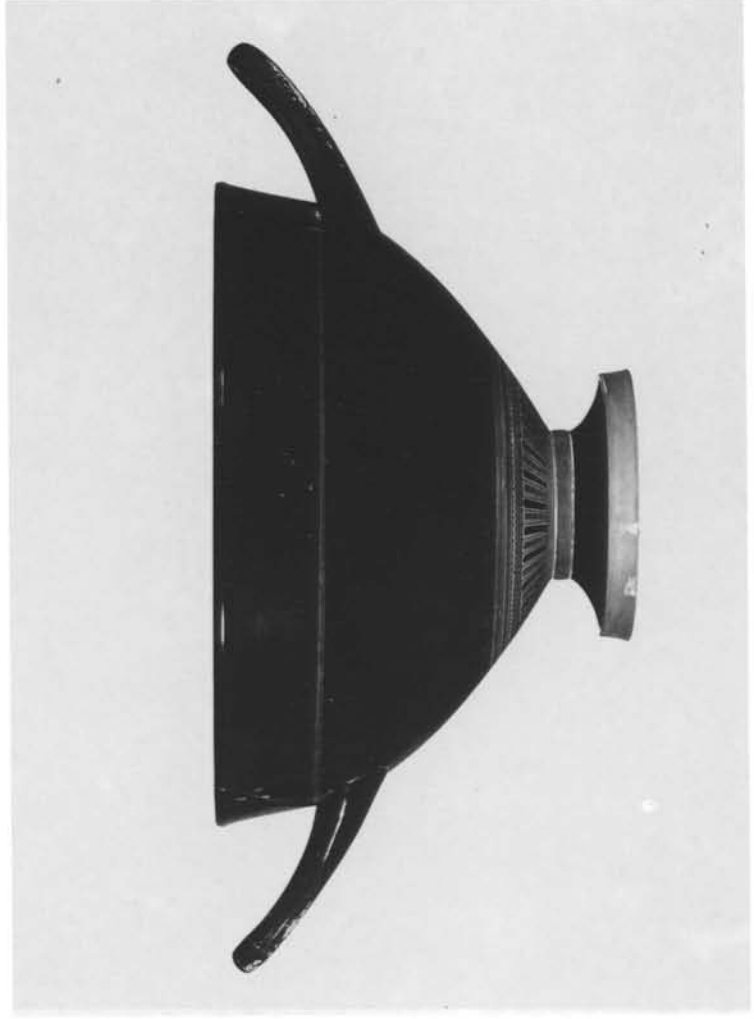
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86.AE.150



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86.AE.149



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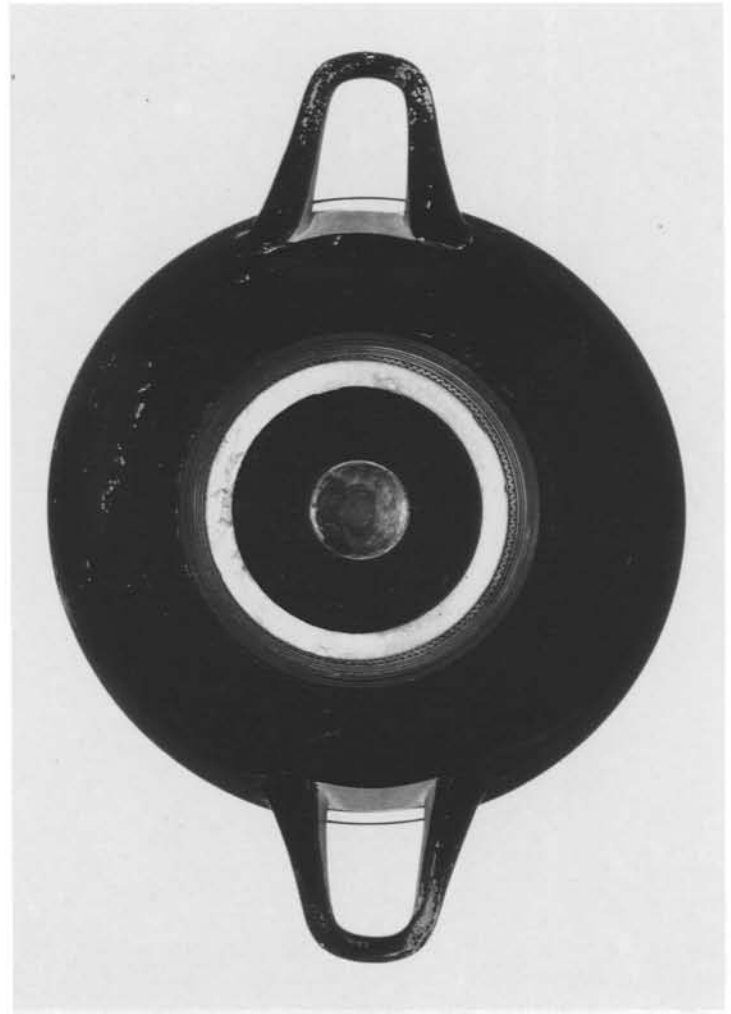


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86.AE.150



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86.AE.149



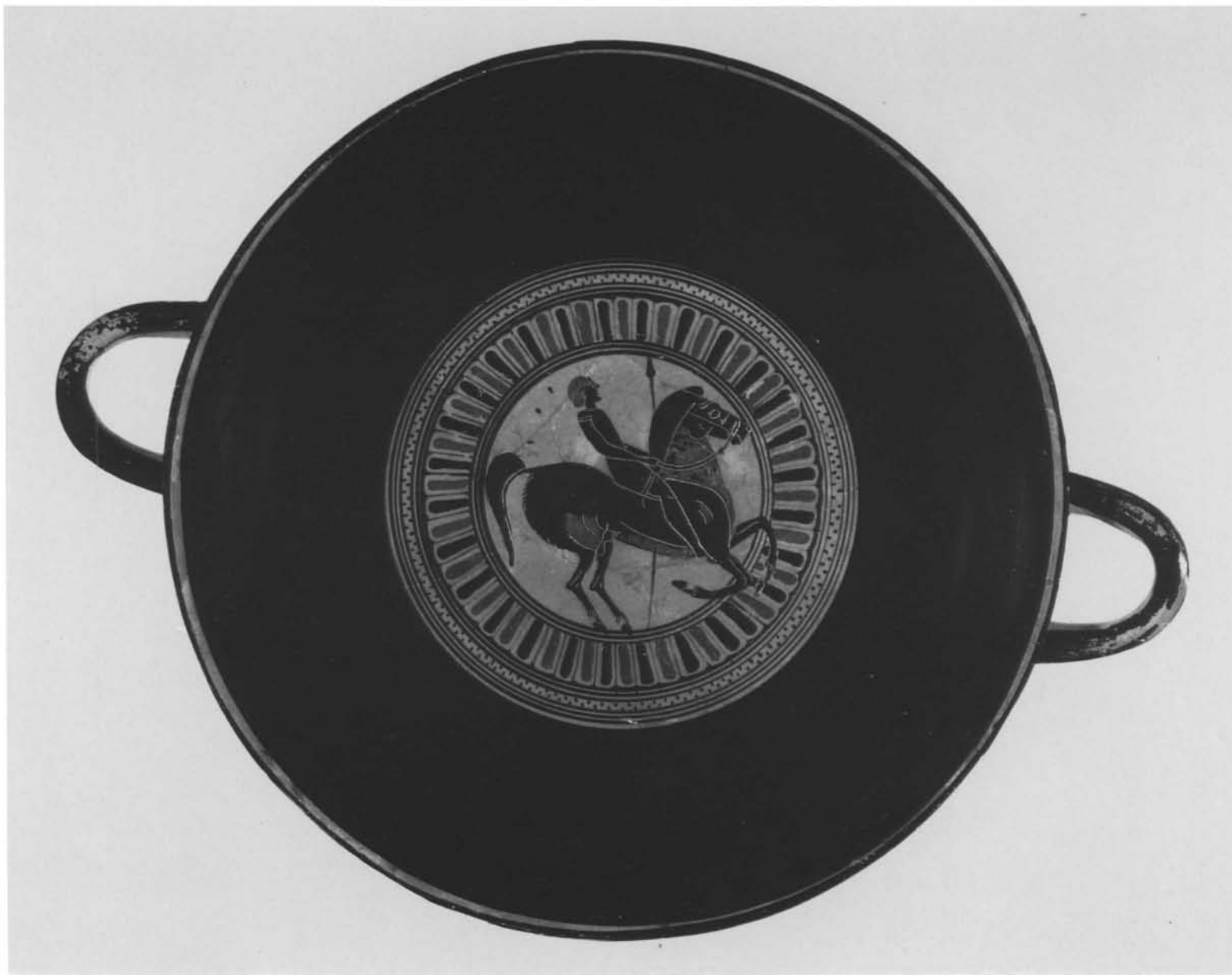
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86.AE.179 1:1



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86.AE.178 1:1



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86.AE.154



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86.AE.154



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86.AE.154



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86.AE.156.1-2



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86.AE.155





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86.AE.155



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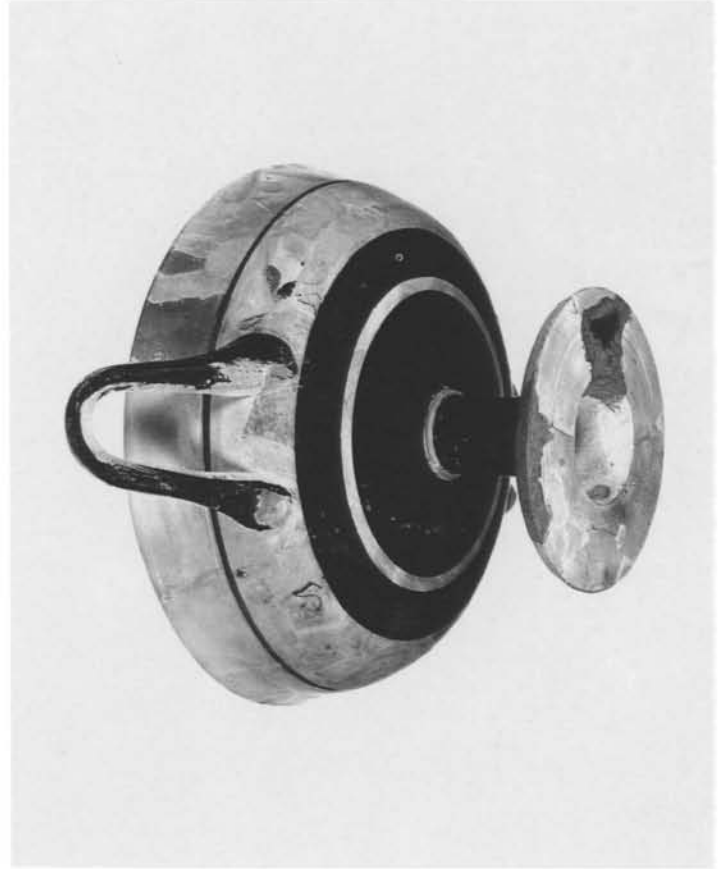
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86.AE.155



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86.AE.155



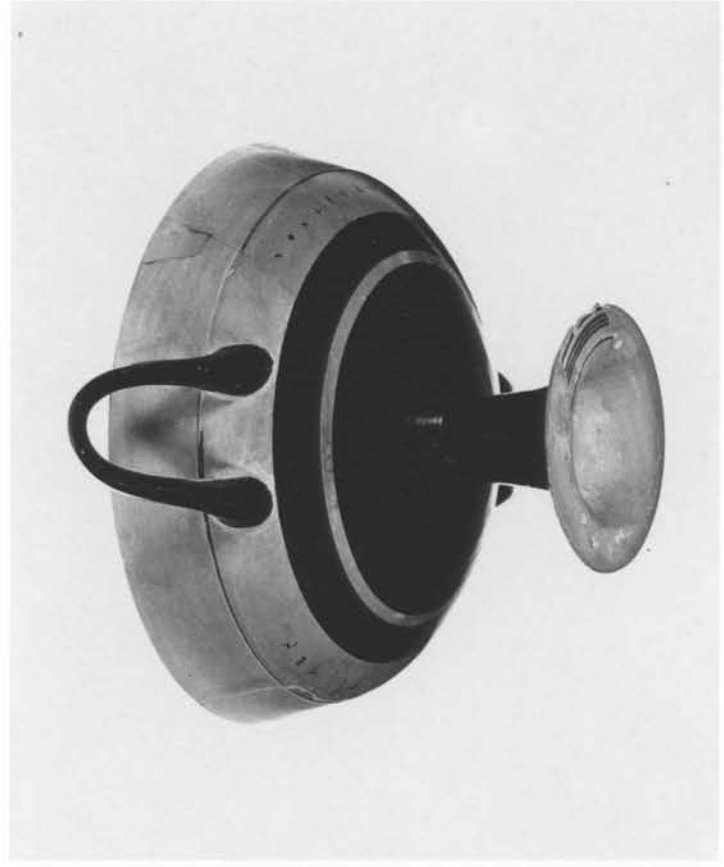
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86.AE.157



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86.AE.154



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86.AE.158



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86.AE.158



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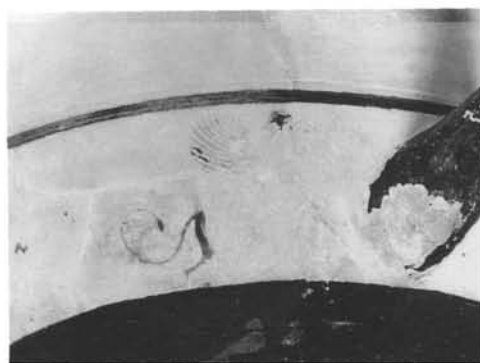
86.AE.158



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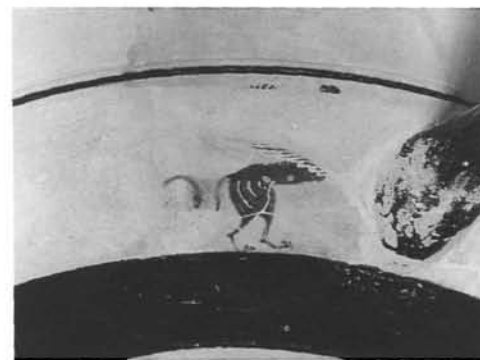
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86.AE.157, details



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86.AE.157



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86.AE.157



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86.AE.159





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86.AE.160



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86.AE.159



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86.AE.160



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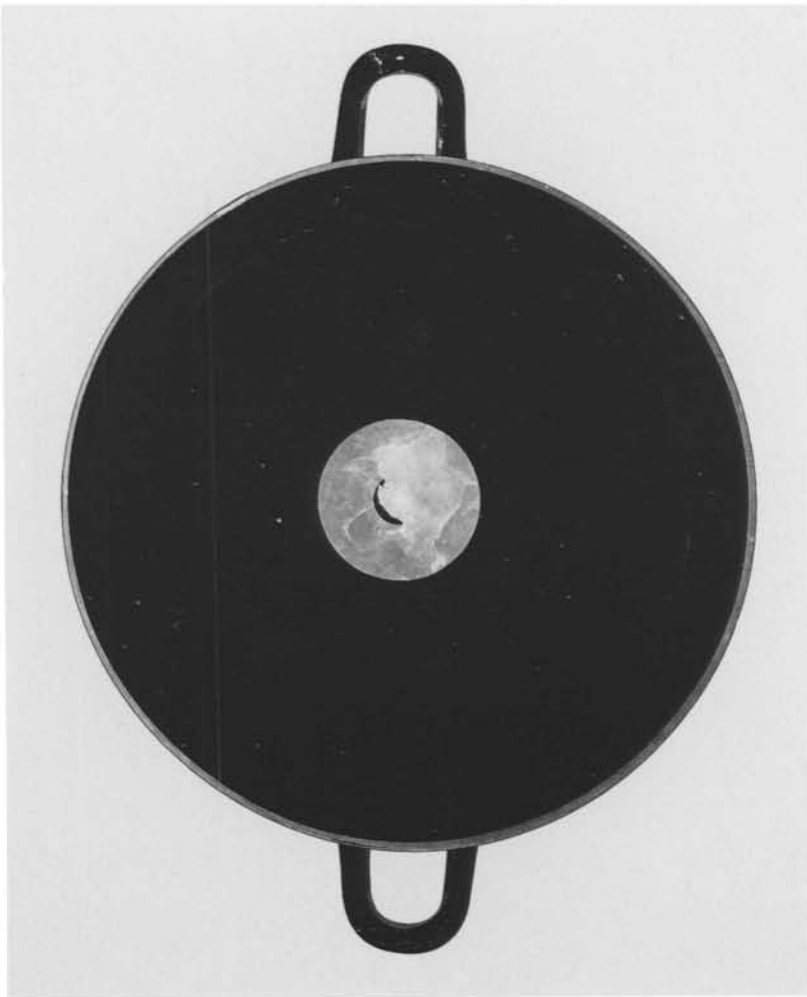
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86.AE.163

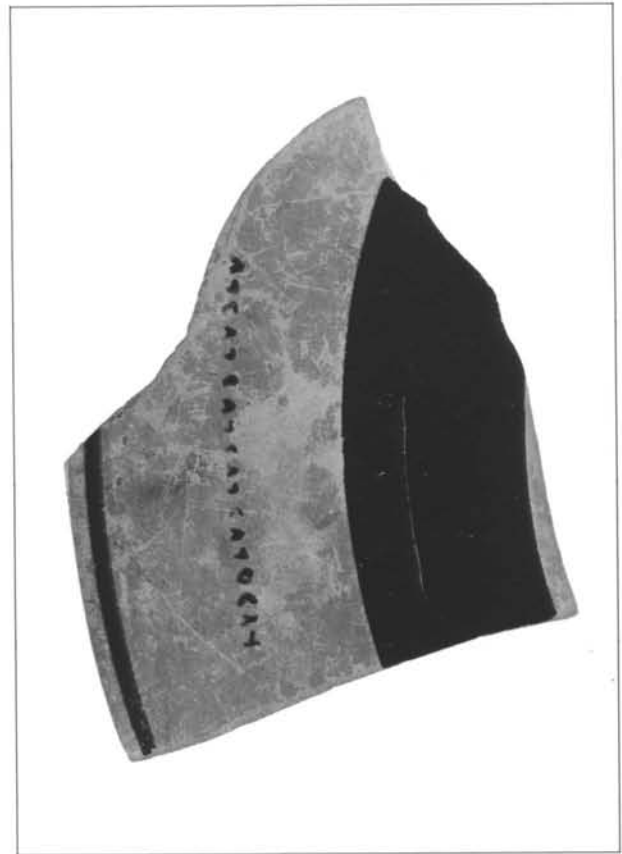


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86.AE.163

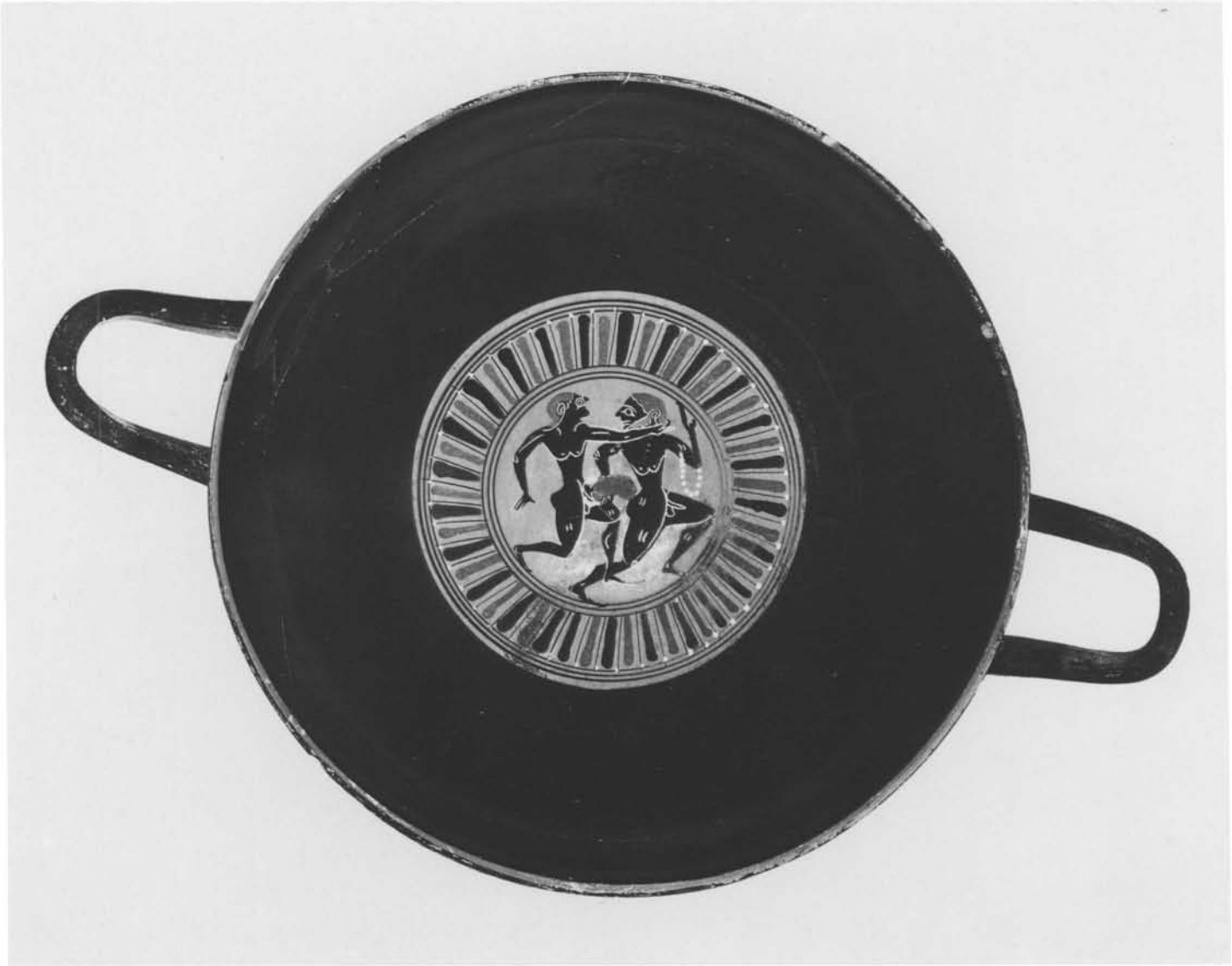


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86.AE.164 1:1

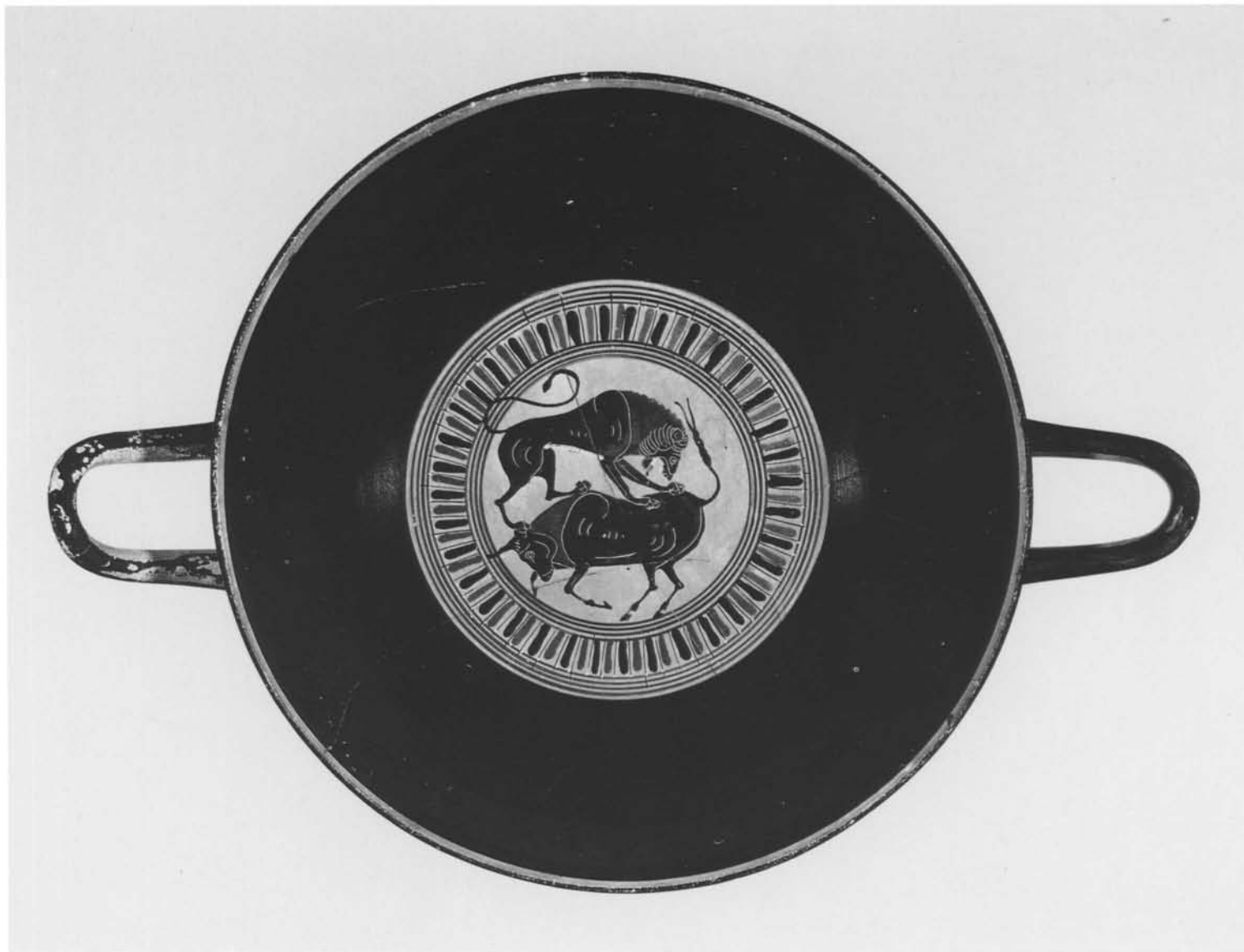


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86.AE.162

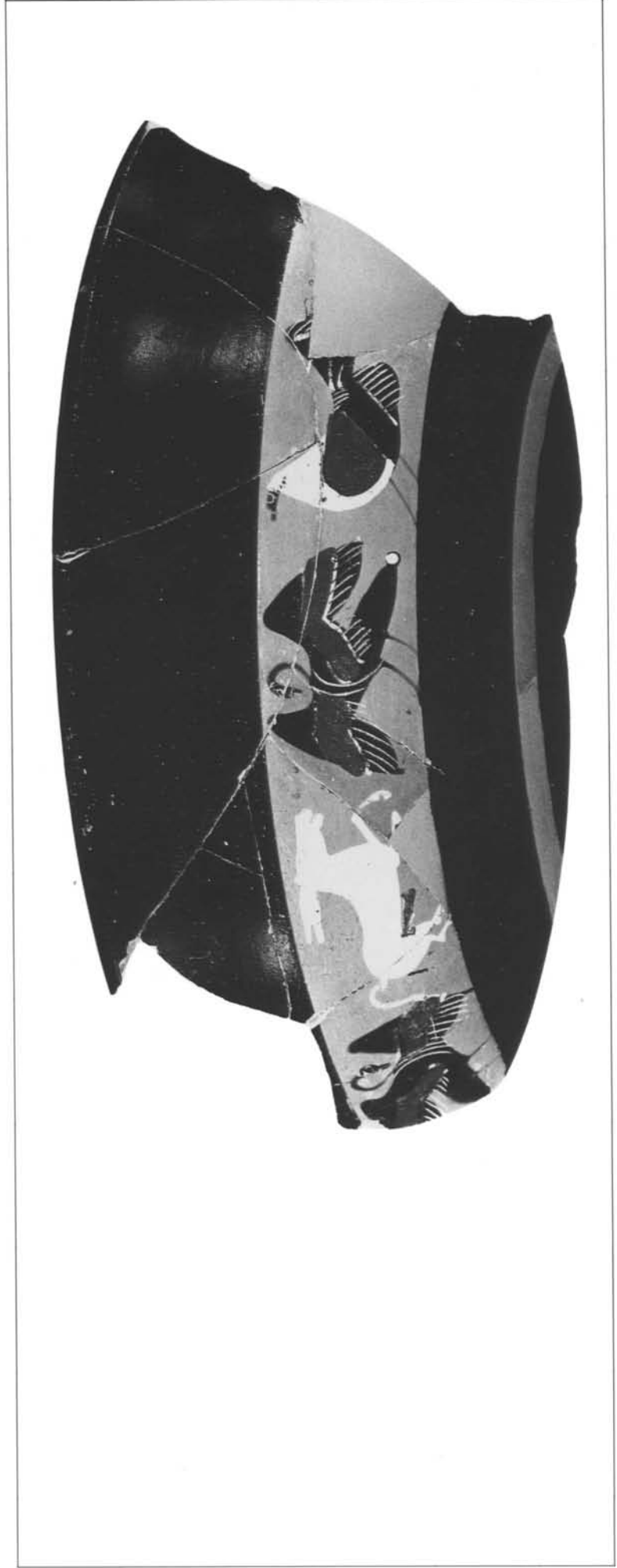


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86.AE.161



86.AE.168.1-2 1:1



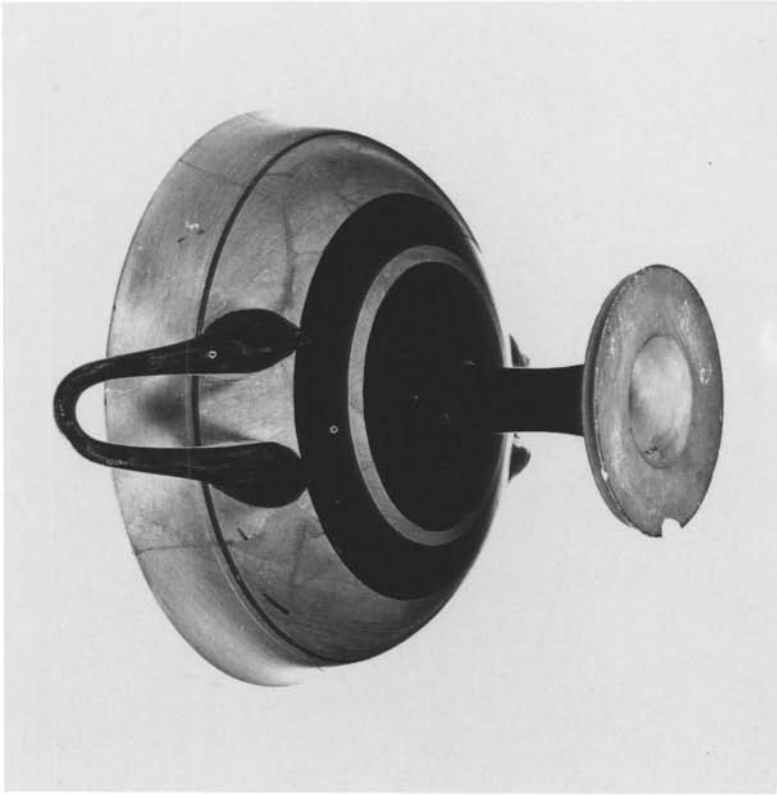
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86.AE.165





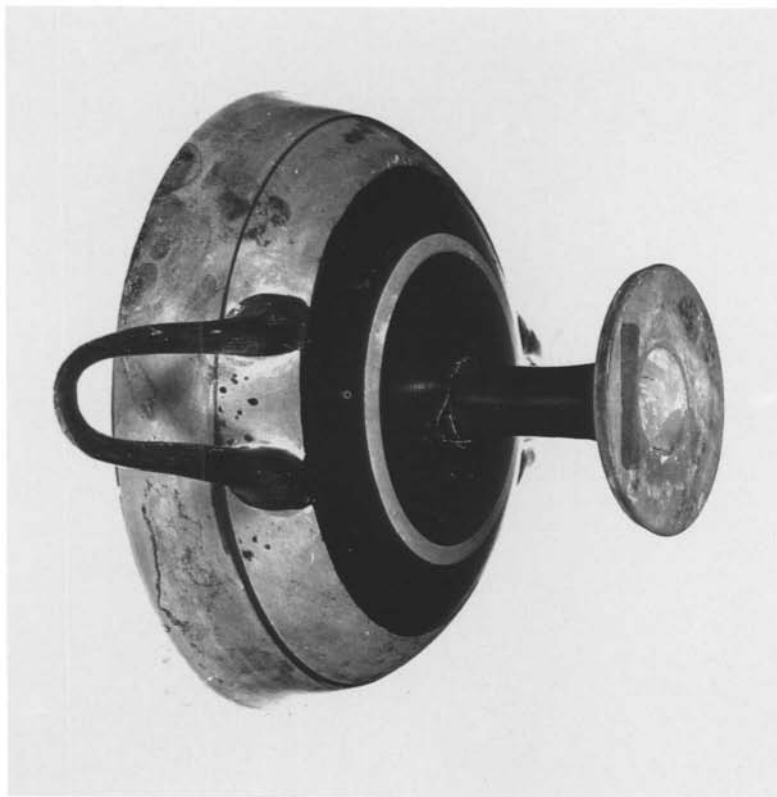
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86.AE.161



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86.AE.175 1:1



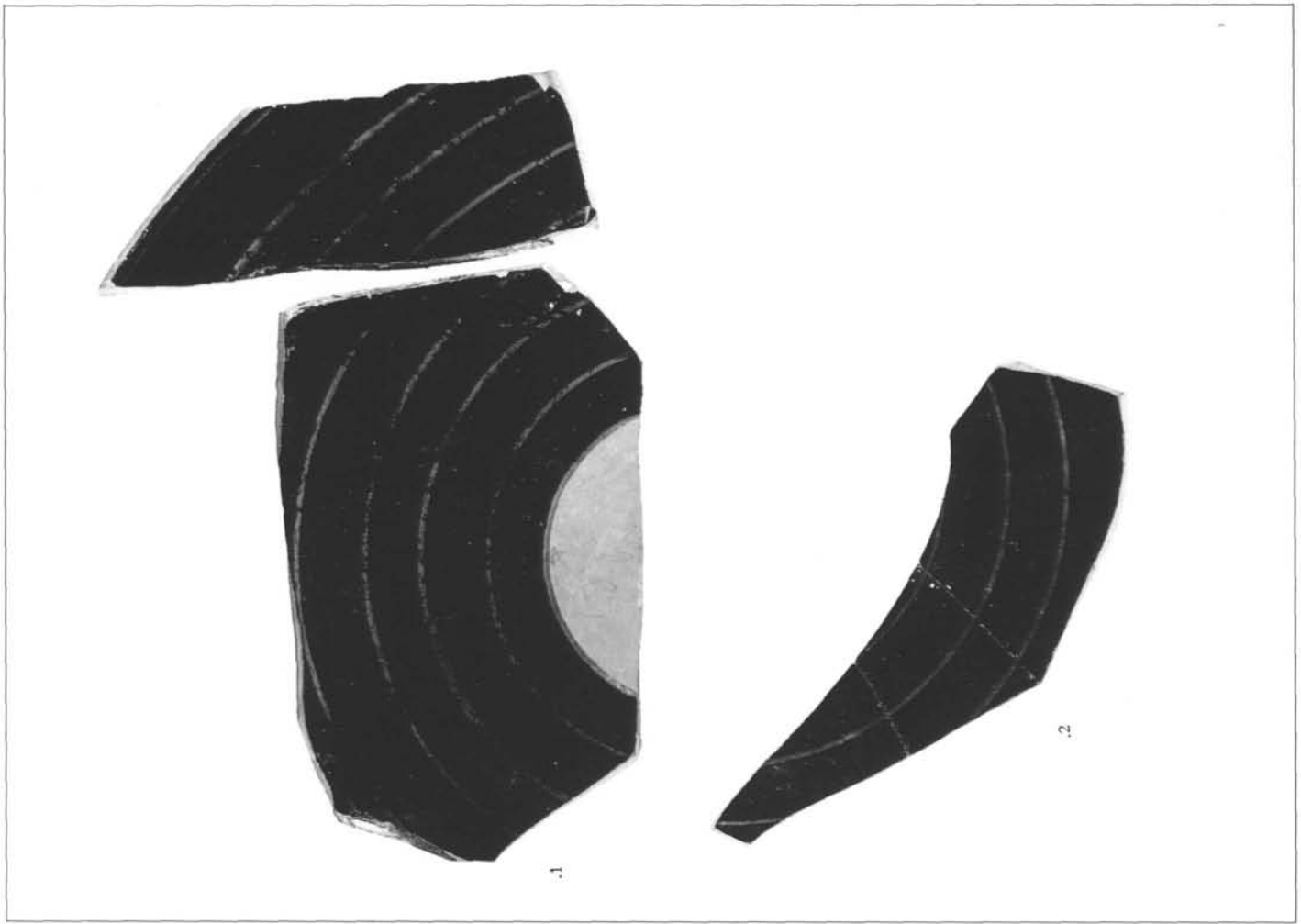
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86.AE.162

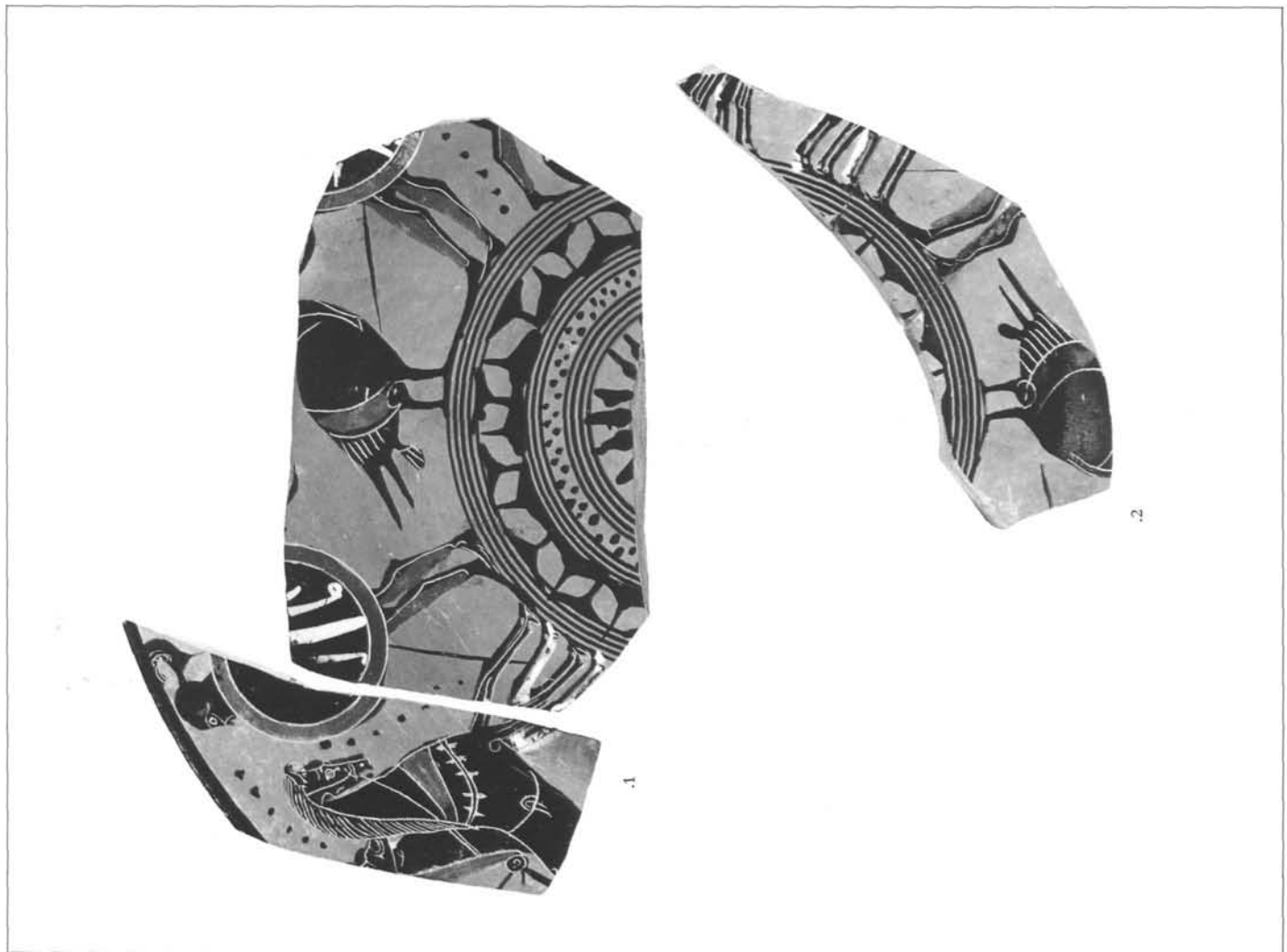


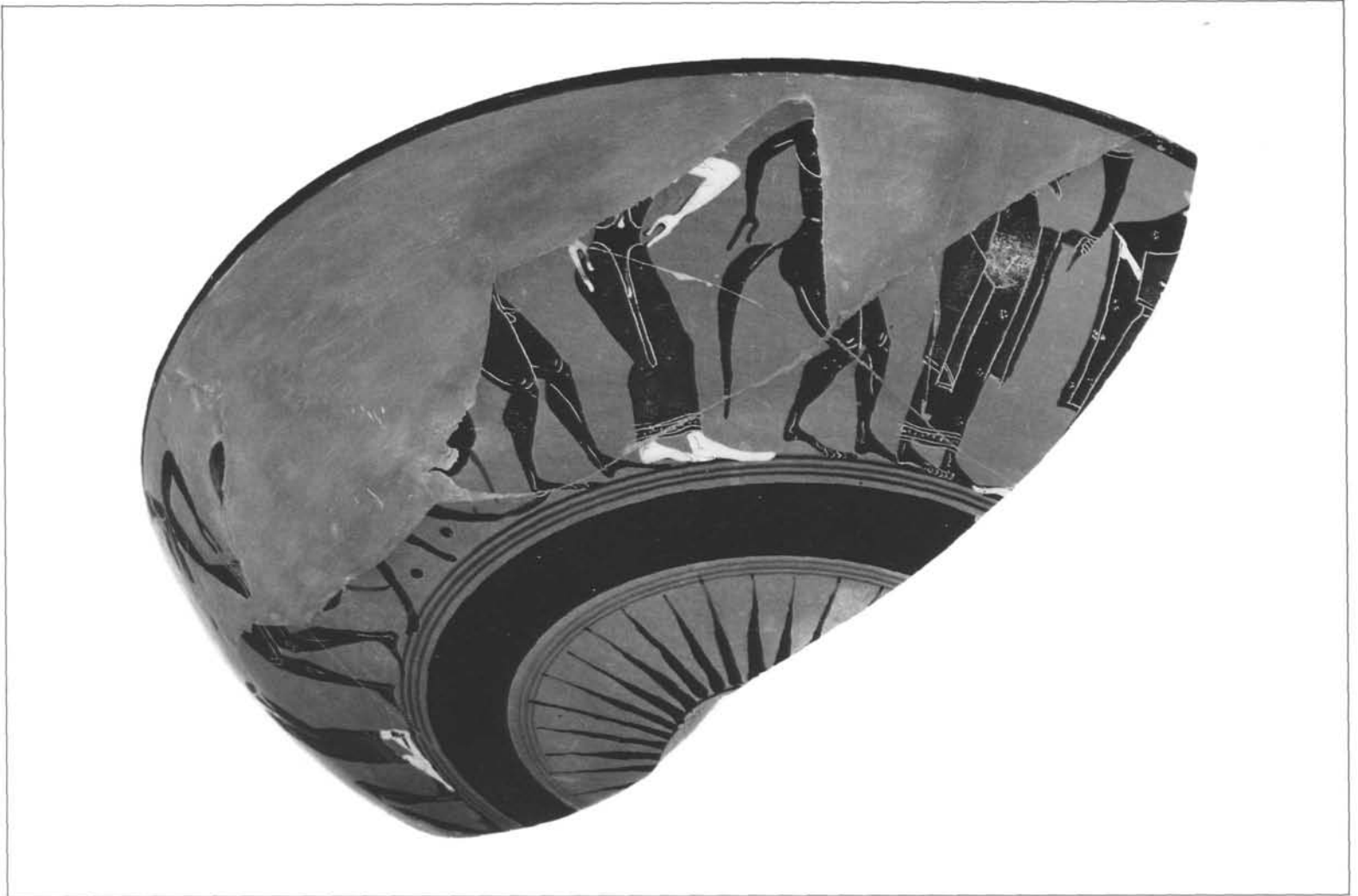
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86.AE.165



86.AE.181.1-2



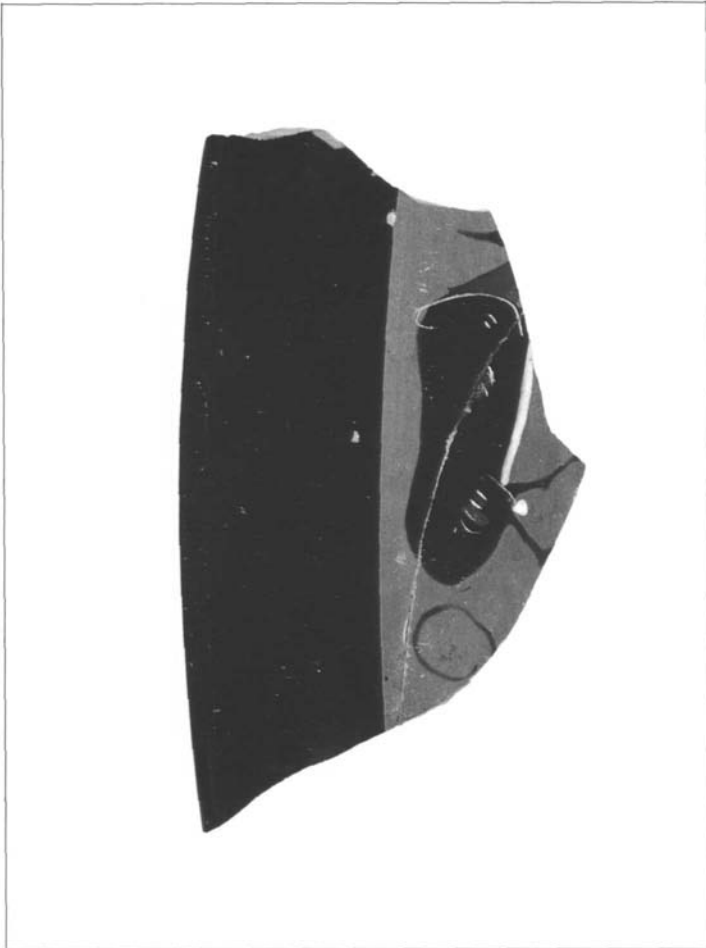


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86.AE.182



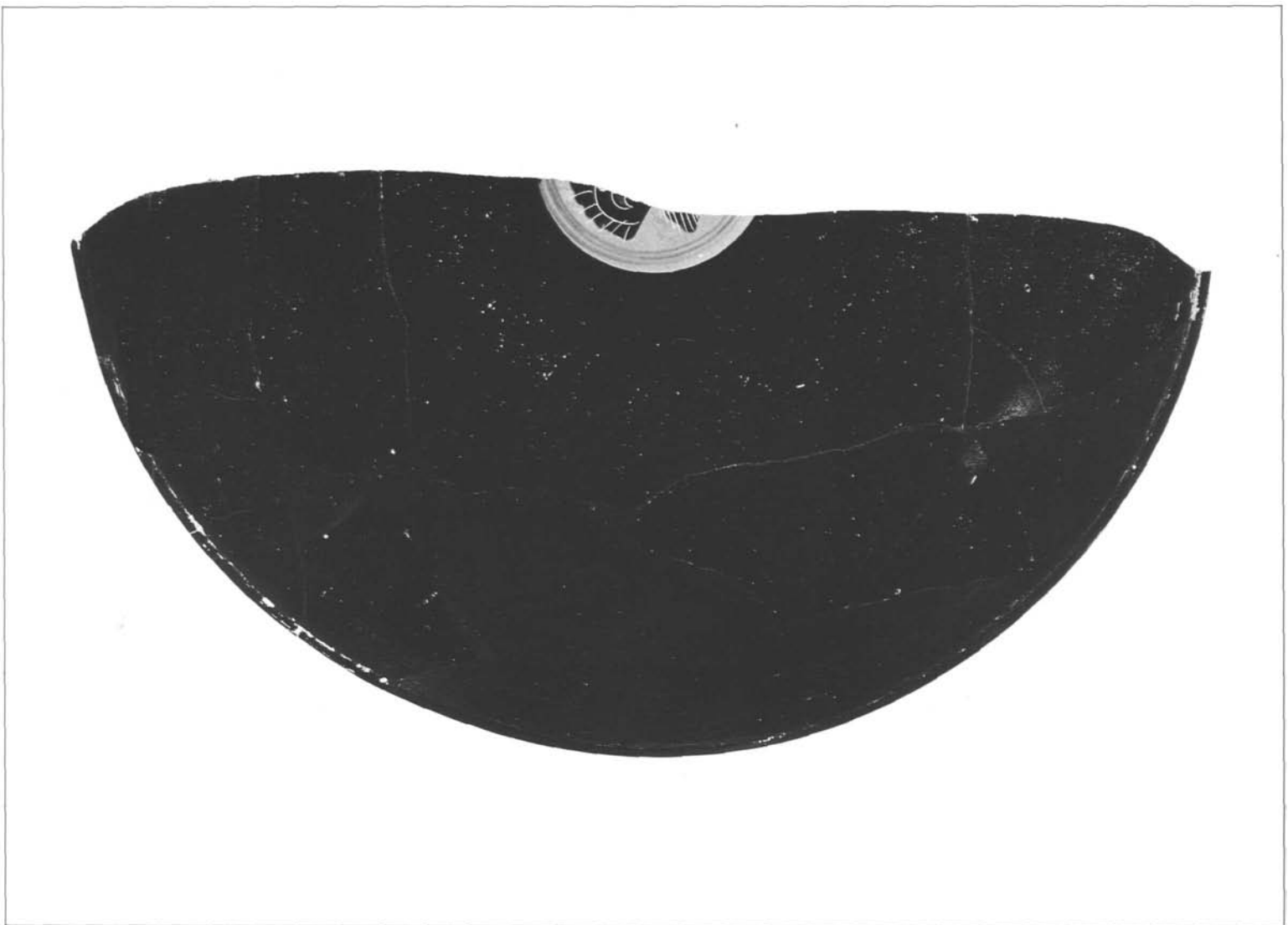
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86.AE.167 1:1



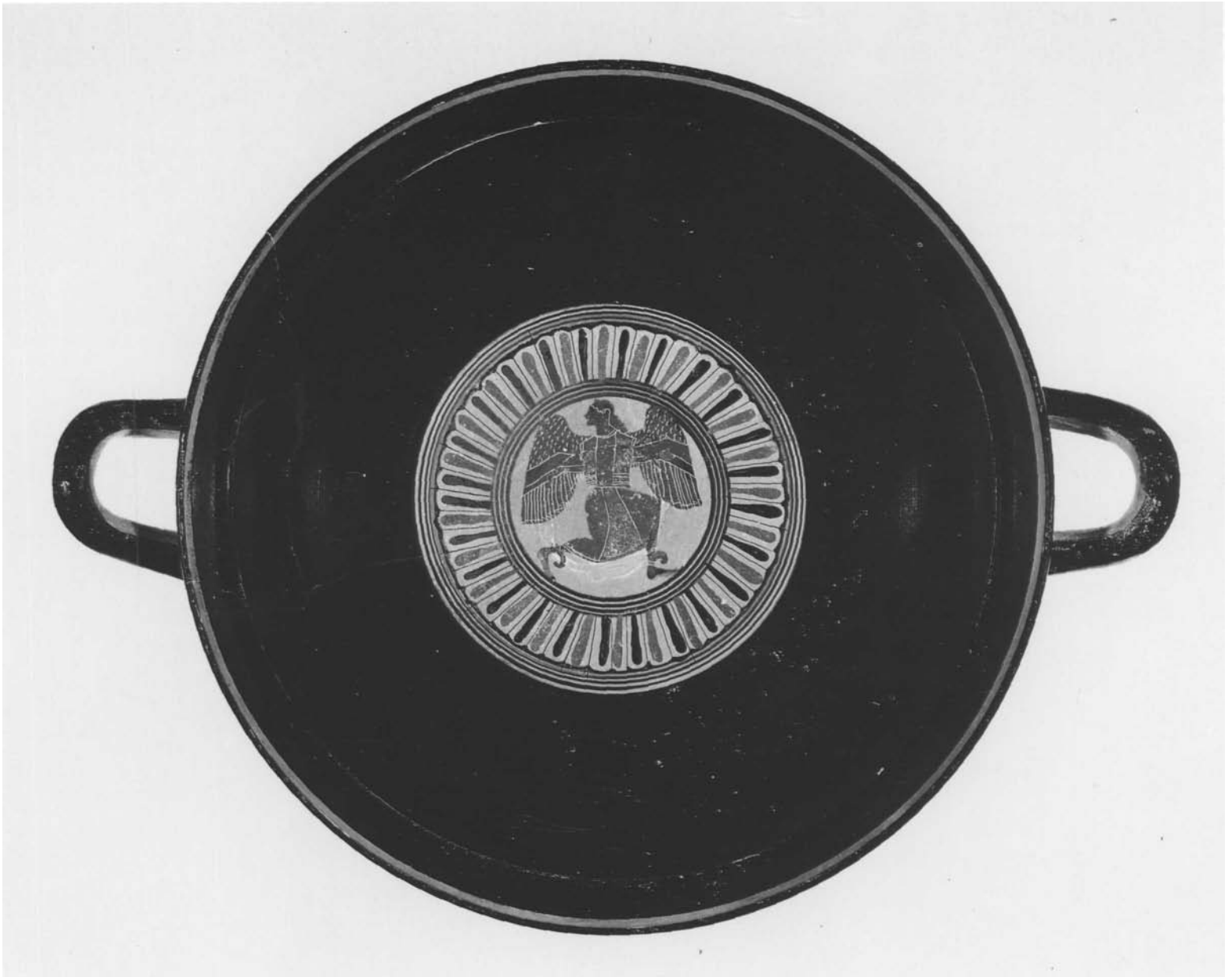
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86.AE.166 1:1



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86.AE.182



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86.AE.169



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86.AE.169

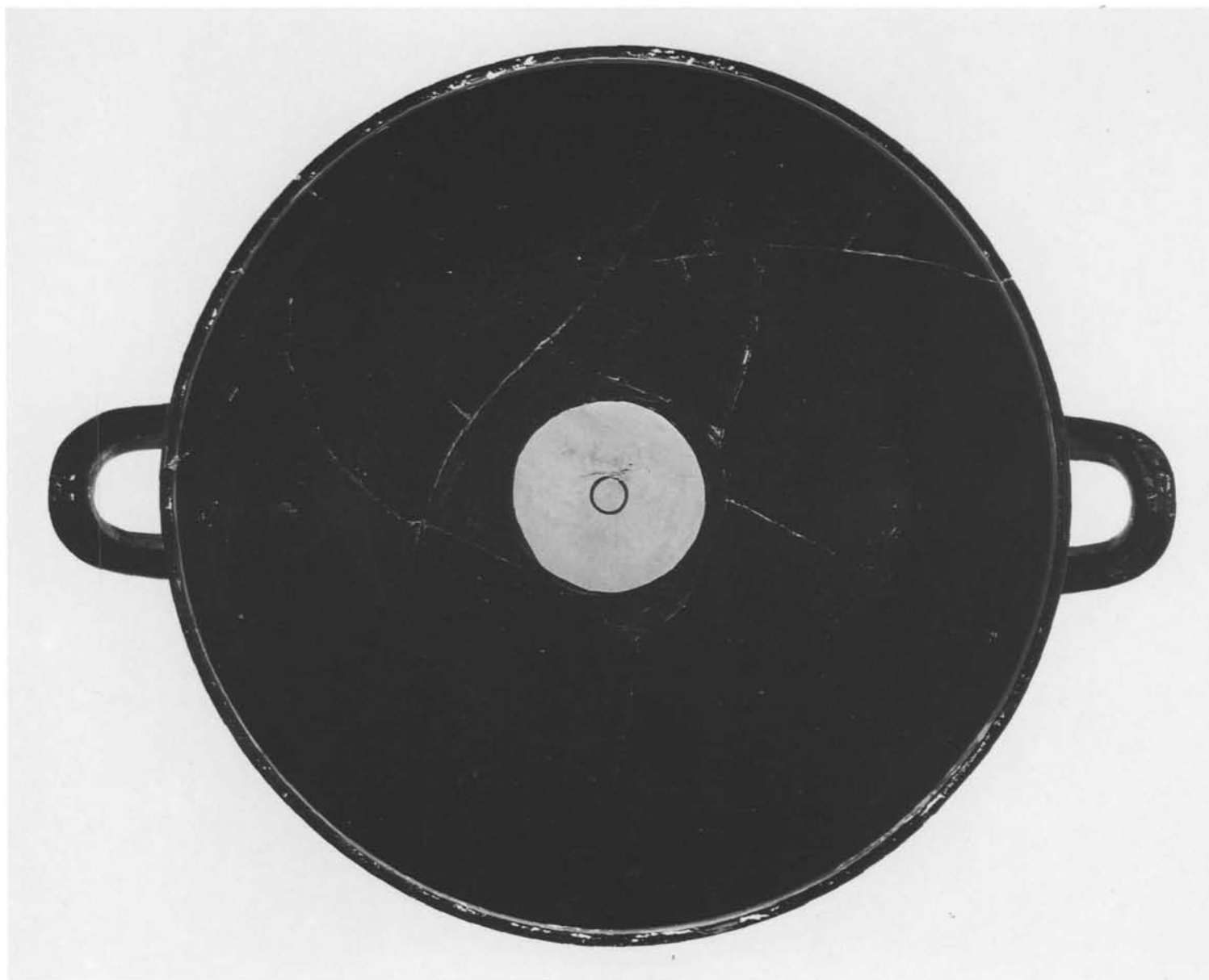


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86.AE.169



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86.AE.170



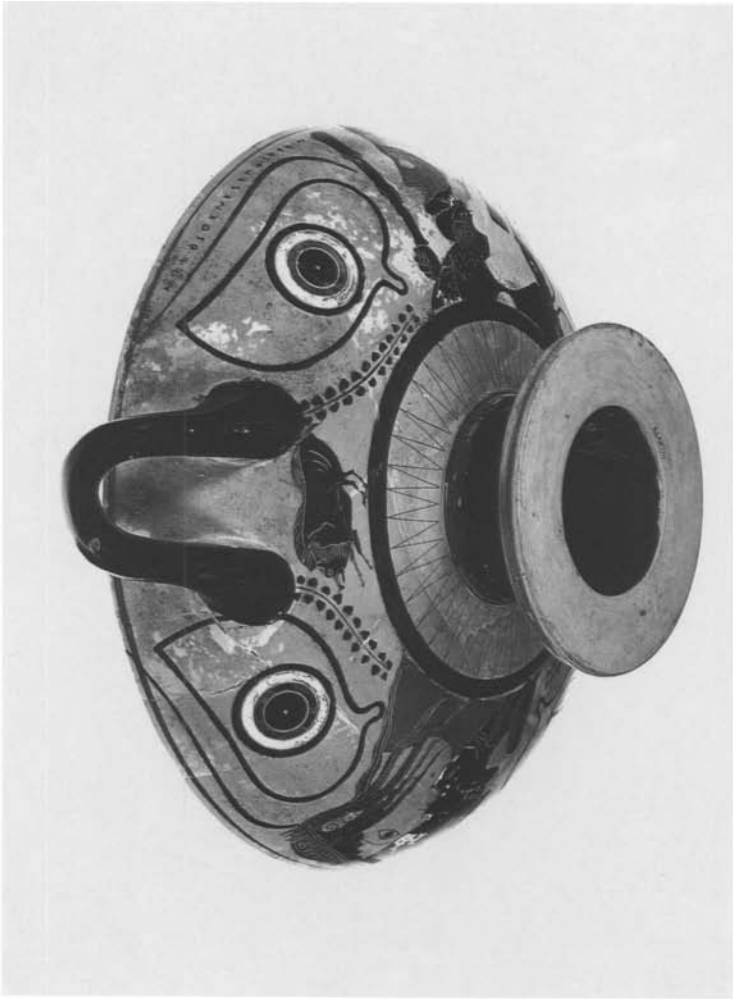


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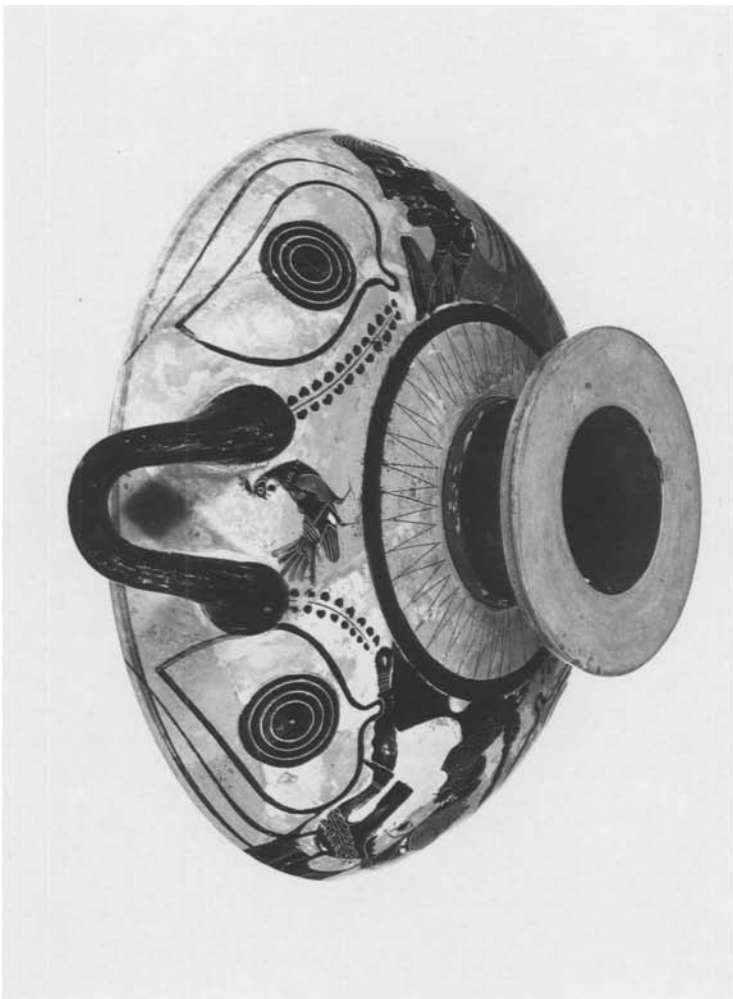
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86.AE.170



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86.A.E.170



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86.AE.170

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85.AE.462

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86.AE.169

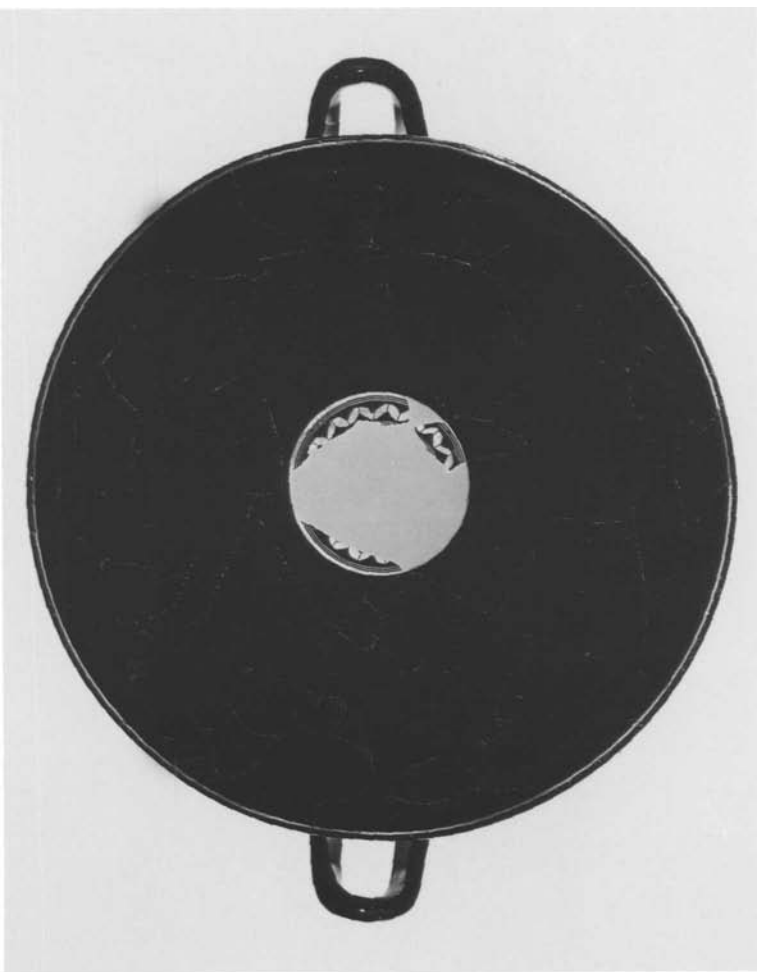


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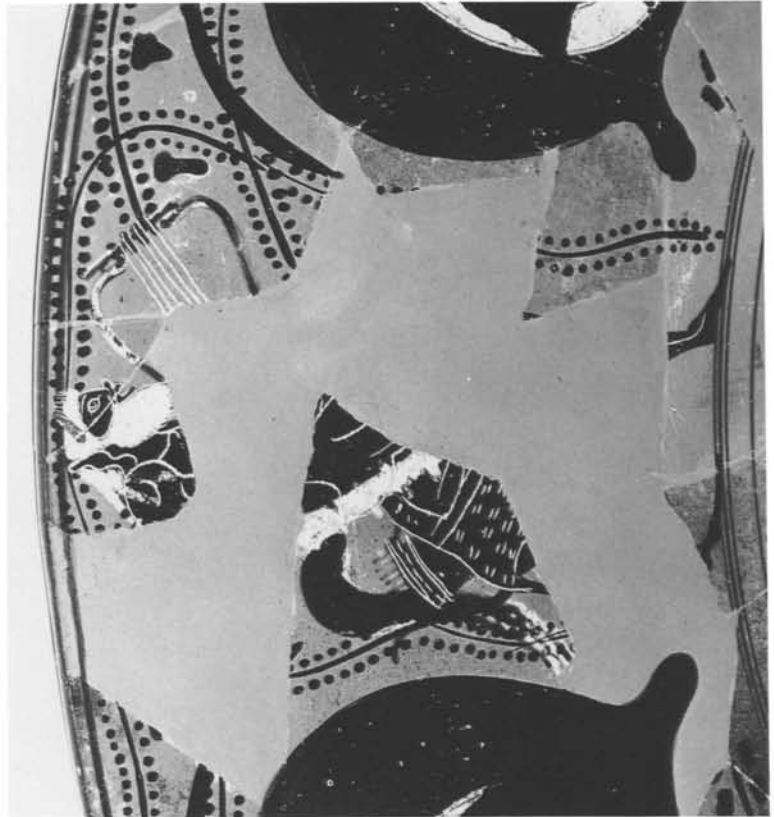
85.A.E.462



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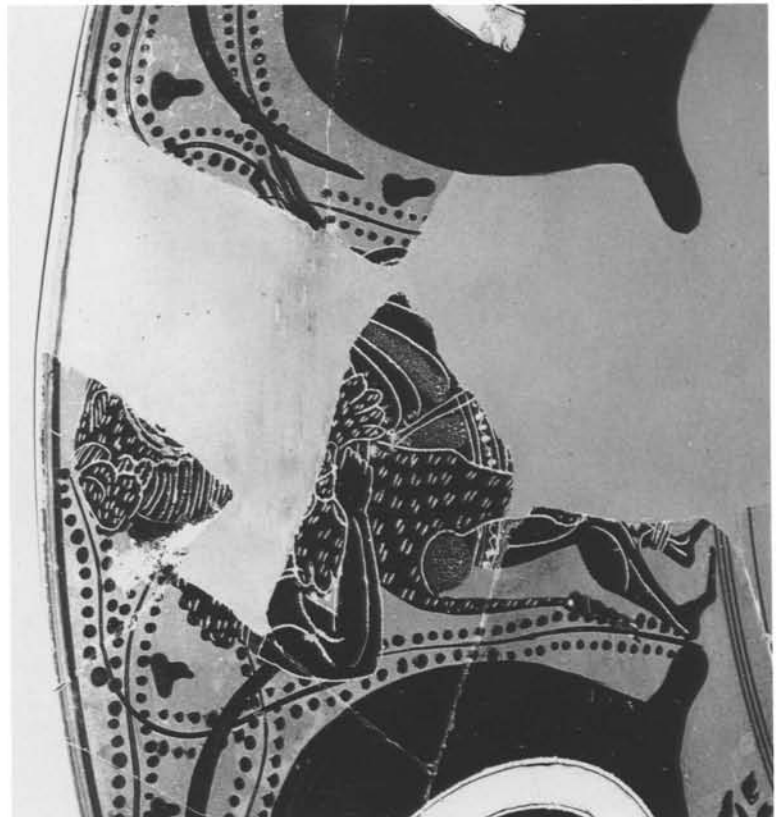
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85.AE.462



85.A.E.463.1-2

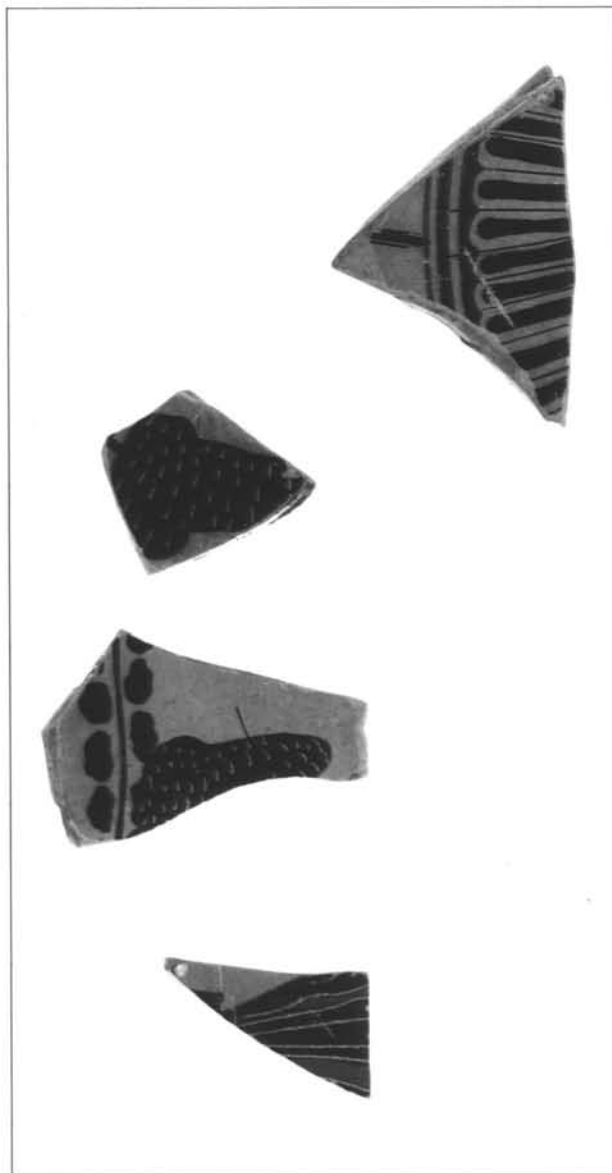


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86.AE.171 1:1



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85.AE.463.3-6 1:1

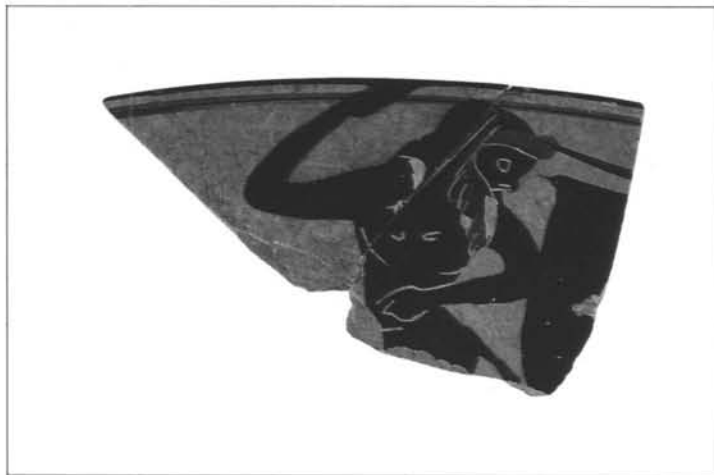


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86.AE.176 1:1



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86.AE.177 1:1



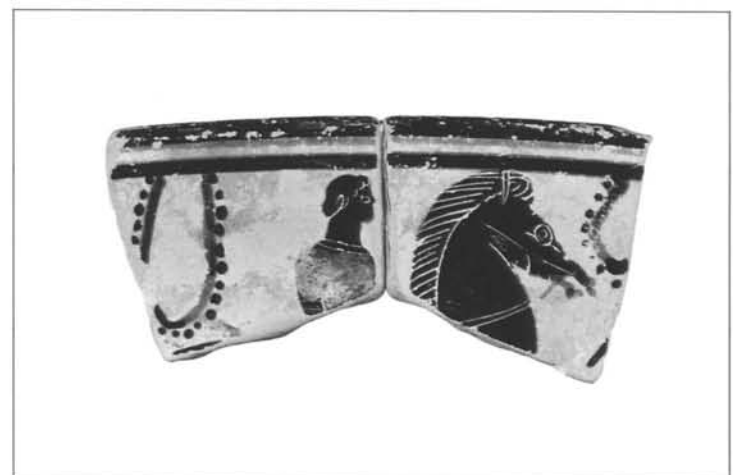
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86.AE.174.4 1:1



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85.AE.493.1 1:1



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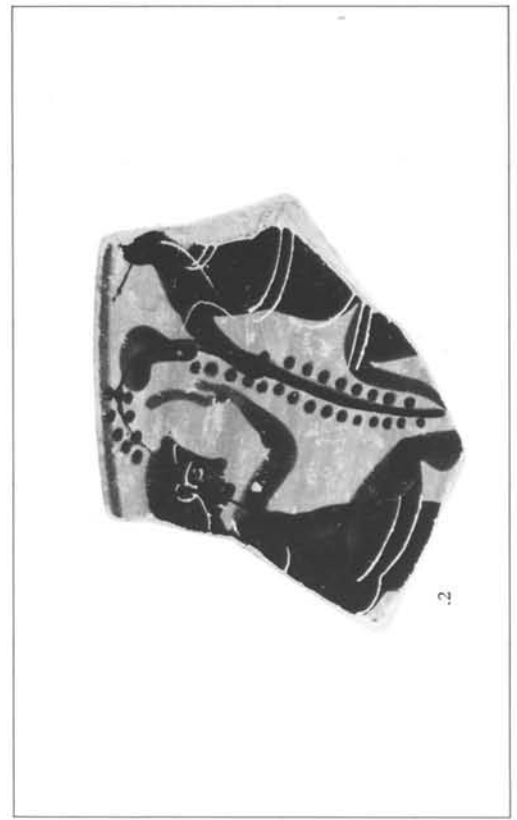
85.AE.493.2 1:1





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86.AE.184 1:1



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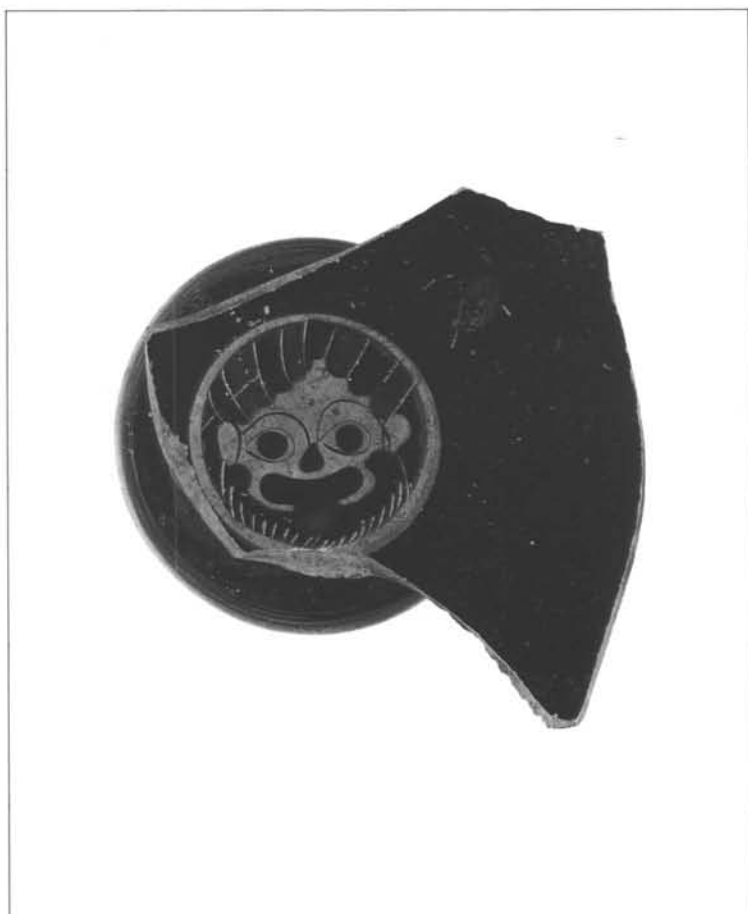
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86.AE.173 1:1



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86.AE.174.1-3 1:1



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86.AE.180



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86.AE.183



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86.AE.104



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86.AE.105

