

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM
ANTIQRORVM

THE J. PAUL GETTY MUSEUM · MALIBU

South Italian Vases · Apulian Red-figure

MARIT R. JENTOFT-NILSEN

in collaboration with

A. D. TRENDALL

THE J. PAUL GETTY MUSEUM

FASCICULE 3 · [U.S.A. FASCICULE 26]

1990

CORPVS VASORVM ANTIQVORVM

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The J. Paul Getty Museum, Malibu, Fascicule 3

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FOREWORD

This volume, the third in the series of Getty Museum Corpus Vasorum Antiquorum fascicules, is an abrupt shift of direction from the first two, both in terms of the fabric it treats and the approach it takes to the collection. Its subject is the red-figured kraters, amphorae, hydriai, kantharoi, lekanides, pyxides, plates, skyphos, oinochoai, epichyseis, and rhyta of Apulia. Unlike the first two fascicules, which were devoted entirely to vases from the Bareiss collection, this volume excludes the Bareiss material, which will be considered separately.

The appearance of this and the next fascicule (which will be dedicated to the remaining Apulian vase shapes and all other South Italian fabrics) before the publication of the Attic and Apulian red-figured material in the Bareiss collection and apparently out of chronological sequence is not an accident. It is due instead to the history of the development of the Museum's vase collection and the long and productive relationship between the Antiquities department of the Getty Museum, especially Marit Jentoft-Nilsen, and Arthur Dale Trendall.

For many years, the strongest aspect of the Museum's collection of ceramics was, in fact, the South Italian vases. The South Italian red-figured vase collection began in 1971 with the acquisition of some fourteen representative examples as part of a larger group purchase made from the Royal Athena Galleries, New York. The next major additions were made in 1977 and 1978 with Gordon McLendon's generous donation of twenty-one vases, including six large volute kraters by the White Saccos Painter and the Baltimore Painter. With such important acquisitions as the great Paestan krater by Astreas in 1981, the loutrophoros with the representation of mourning Niobe in 1982, and the sequence of Andromeda representations in 1984, 1985, and 1987, the South Italian collection came to maturity.

Professor Trendall began to study the South Italian vases in the Getty in 1974 and has continued his research on a regular basis since that time. During his three-month residence as a guest scholar in the spring of 1985, he agreed to collaborate with Dr. Jentoft-Nilsen, Associate Curator, Department of Antiquities, to produce a complete catalogue of the Getty Museum's vases in standard CVA format.

The Department of Antiquities is extremely grateful to Professor Trendall and to Dr. Jentoft-Nilsen, who overcame all of the problems inherent in long-distance collaboration to produce this text. In addition, we are indebted to Mary B. Moore, Chairman of the U.S.A. Committee on the Corpus Vasorum Antiquorum, for her guidance and advice.

Marion True

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PREFACE

Despite its comparatively recent foundation, the J. Paul Getty Museum in Malibu has succeeded in developing, thanks to the generosity of a number of donors, a fairly substantial collection of South Italian pottery, including pieces from all of the five main fabrics. Apulian predominates, with over sixty vases, but Lucanian, Campanian, and Paestan are also well represented, often with quite outstanding items, although, as yet, of Sicilian red-figure there is only one relatively minor example (78.AE.405).

The present fascicule of the *Corpus Vasorum Antiquorum—CVA Malibu 3*—is devoted entirely to Apulian red-figure and includes all of the kraters (except the Andromeda volute-krater 85.AE.102, which will appear in *CVA Malibu 4*), the amphorae, and most of the smaller vases. *CVA Malibu 4* will contain the remaining vases of that fabric, together with two in the polychrome technique (i.e., with decoration in added colors), which will be included since both are products of the workshop of the White Saccos Painter (80.AE.141.1–2). It will also contain all of the vases of the other four fabrics as well as a number of significant fragments. Unfortunately, very few of the vases appearing in *CVA Malibu 3* and *4* have reliable proveniences, and these will be given only when they can be established with reasonable certainty. Because the present fascicule consists exclusively of Apulian pottery, the sequential order of the vases by shape follows the pattern established by Professor Trendall and Alexander Cambitoglou in *The Red-figured Vases of Apulia*. Unless otherwise indicated, attributions are those of Professor Trendall.

Our entries generally follow the format outlined in the guidelines for the U.S.A. *CVA* series; standard information such as inventory numbers, dimensions, descriptions, and bibliography is always provided. In the section devoted to volute-kraters, a long-lived and significant shape in Apulian vase-painting, the reader will find an introductory commentary on their shape and decoration, as well as some relevant bibliography. This may be unusual for a fascicule of the *CVA*, but it seemed that its inclusion might be useful to those who have little familiarity with South Italian vases.

The Getty collection includes a number of vases having mythological scenes of unusual interest that, in a few cases, are unique. Among these vases are two that illustrate episodes from the Andromeda story: the pact between Perseus and Cepheus on the volute-krater 85.AE.102, and the aftermath of the legend on the pelike 87.AE.23. No less important is the remarkable loutrophoros 86.AE.680, with its unique representation of Astrape (Lightning) and Eniautos (Year) in association with Leda and the Swan. Noteworthy also are the calyx-krater 77.AE.93

representing the daughters of Kekrops (pl. 142), the loutrophoros 84.AE.996 with the visit of Pelops and Hippodamia to the mourning Niobe, the pelike 86.AE.611 with the arms of Achilles, and the oinochoe 72.AE.128 with the Transformation of Kallisto (pl. 169). The story of Europa and the Bull appears in splendid form on the Paestan calyx-krater 81.AE.78, signed by Asteas, and two other vases from that fabric show scenes connected with Orestes, one his meeting with Elektra (80.AE.153), and the other his slaying of Clytemnestra (80.AE.155.1). Vases like these make an important contribution to our understanding of Greek mythology and, although the *CVA* is not the place for lengthy interpretive discussions of such subjects, comments have been expanded on a few that we regarded as of particular significance.

The clay color of South Italian pottery tends to differ from that of Attic, ranging from an orange-red in Apulia, Lucania, and Paestum to a light buff in Sicily and Campania, where a pink or red wash is usually applied. On Apulian vases the black glaze ordinarily has a rather matte appearance, lacking the brilliant luster of the typical Attic glaze of the fifth century B.C. On the earlier vases the glaze is better in quality and more lustrous, but this phase is not of long duration, and on vases of the fourth century B.C. the glaze usually has a matte appearance. It is often applied rather thinly; thus it can assume a greenish hue. Occasionally it has an almost metallic luster with a silvery look, and at times, an iridescent effect.

To provide descriptions free of much cumbersome repetition, specific reference to the use of added colors is not usually made in the text unless special circumstances warrant it. Added colors play a large part in South Italian vase-painting, especially in its later phases; it should be noted that the term "yellow" is generally used to signify added white to which a wash of diluted glaze has been applied, giving it a yellow or golden appearance. An independent orange paint is sometimes used on the drapery of women, especially within a naiskos, but it looks completely different from the so-called yellow.

Apulian vases of the later fifth and earlier fourth centuries B.C. fall into two main styles, to which the designations "Plain" and "Ornate" have been given. As the name implies, the "Ornate" group generally consists of larger vases (e.g., volute-kraters) with monumental compositions treated in a more elaborate manner and with an increasing use of added colors. The earlier vases of the "Plain" style, in contrast, display comparatively little, if any, added white and yellow (e.g., 78.AE.256; pl. 144) and little or no decorative ornament below the handles of bell-kraters, while meander bands are confined to the area immediately below the pictures. Later, under the growing influence of the "Ornate" style, added white and yellow are used more extensively on "Plain"-style vases, and the ornament is considerably expanded (cf. 77.AE.116; pl. 152), although the distinction between the two styles is maintained. White and yellow are then regularly used for headgear,

jewelry, armor, shoes, and various adjuncts in the field on “Plain”-style vases, and also for floral patterns inspired by those on the necks of “Ornate” volute-kraters (cf. 77.AE.13; pl. 135, 1).

Although the list of abbreviations provides an extensive bibliography of South Italian vase-painting, it may be helpful to detail the basic works of reference for those generally unfamiliar with the subject. The following volumes contain extensive bibliographies, to which the reader is referred for further details:

A. D. Trendall, *The Red-figured Vases of Lucania, Campania, and Sicily*, Oxford, 1967, with three more volumes published as supplements to the *Bulletin of the Institute of Classical Studies of the University of London*

A. D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia*, Oxford, vol. I, 1978; vol. II, 1982, with two more volumes published as supplements to the *Bulletin of the Institute of Classical Studies of the University of London*

A. D. Trendall, *The Red-figured Vases of Paestum*, London, 1987

A. D. Trendall, *The Red-figured Vases of South Italy and Sicily*, London and New York, 1989

M. E. Mayo and K. Hamma, eds., *The Art of South Italy: Vases from Magna Graecia*, exh. cat., Virginia Museum of Fine Arts, Richmond, May–August 1982

The following work deals primarily with Apulian, but has useful general observations: C. Aellen, A. Cambitoglou, and J. Chamay, *Le Peintre de Darius et son milieu*, exh. cat. (Musée d’Art et d’Histoire, Geneva, April–August 1986). The following articles deal specifically with South Italian vases in the J. Paul Getty Museum:

S. Holo, “Unpublished Apulian Rhyta,” *GettyMusJ* 1 (1974), pp. 85–94

J. Frel, “A Lucanian Chous in Malibu,” *Studies in Honour of Arthur Dale Trendall*, Sydney, 1979, pp. 71–73

M. Jentoft-Nilsen, “A Krater by Asteas,” *Greek Vases in the Getty* 1 (OPA 1), 1983, pp. 139–148

M. Jentoft-Nilsen, “A Bell-Krater by the Branicki Painter,” *Greek Vases in the Getty* 2 (OPA 3), 1985, pp. 127–128

A. D. Trendall, “An Apulian Loutrophoros Representing the Tantalidae,” *Greek Vases in the Getty* 2 (OPA 3), 1985, pp. 129–144

Brief mention of newly acquired South Italian vases will be found in the section on "Acquisitions" in *GettyMusJ*:

- 12 (1984), pp. 251–252
- 13 (1985), pp. 170–171
- 14 (1986), pp. 193–194
- 15 (1987), pp. 163–164
- 16 (1988), p. 144

For the interpretation of mythological scenes, see especially *Lexicon Iconographicum Mythologiae Classicae* (Basel, 1981ff.; four volumes [A–Herakles] have been published up to the end of 1988); and P. Grimal, *Dictionary of Classical Mythology* (Oxford and New York, 1985).

Finally, many relevant articles have been published in various learned journals by Konrad Schauenburg (see *Mythologischer Sach- und Künstlerindex zu den Schriften von K. S.*, 1953–1983 [Kiel, 1984], with subject heading index [pp. 12–74]).

Marit R. Jentoft-Nilsen
A. D. Trendall
Malibu, January 1989

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The present fascicule was prepared by Marit Jentoft-Nilsen, of the J. Paul Getty Museum's Department of Antiquities, in consultation with Professor A. D. Trendall, whose primary concern was with the classification and attribution of individual vases. Professor Trendall is deeply grateful to Marion True, Curator, for the invitation to collaborate on this project; to Kenneth Hamma; and to Jiří Frel, the Department's first curator, to whom must go the credit for the acquisition of so many of the vases here illustrated.

The authors gratefully acknowledge the contribution of various individuals and departments concerned with this project, initially conceived of as a Museum catalogue during the tenure of Jiří Frel and then as a fascicule of the *Corpus Vasorum Antiquorum* during that of Arthur Houghton III as associate curator and acting head of the Department of Antiquities. Over the years, the Department of Antiquities Conservation cleaned or restored many of the vases. Among those principally responsible for photography were Donald Hull, former head of the Department of Photographic Services; Penelope B. Potter, former Associate Photographer; Ellen Rosenbery, Assistant Photographer; and Karen Shields, Senior Secretary, who expedited numerous photographic requests. Profiles were drawn by Andrew J. Clark and inked by Martha Breen. Overseeing production in the Department of Publications were Andrea P. A. Belloli and Victoria R. M. Scott, Consulting Editors, and Mary Holtman, Editorial Assistant; Betsy Alayne Ryan, Manuscript Editor; Patrick Dooley, Designer; Karen Schmidt, Production Manager; Elizabeth Burke Kahn, Production Coordinator; and Jane Schram, Photographs Assistant. Pre-conservation photographs of the volute-krater 80.AE.40 (pl. 124, 2-3) were provided courtesy Christie's, London. Special thanks are due to Dorothy Osaki, Senior Secretary in the Department of Antiquities, for retyping the manuscript to incorporate editorial changes, and to Mary B. Moore, Chairman of the U.S.A. CVA Committee, for her helpful suggestions and improvements to the text.

Marit Jentoft-Nilsen wishes particularly to thank Marion True for the opportunity and encouragement to continue with the publication of the Getty Museum's South Italian vases in the *Corpus Vasorum* series, and Andrew J. Clark, author of the first two *CVA Malibu* fascicules, for much practical advice and assistance. She owes a special debt of gratitude to Professor Trendall who, with his customary generosity, has kindly provided the benefit of his expertise and scholarship.

Marit R. Jentoft-Nilsen

A. D. Trendall

Malibu, January 1989

ABBREVIATIONS

<i>BICS</i>	<i>Bulletin of the Institute of Classical Studies of the University of London</i>
cat.	catalogue
coll.	collection
<i>CVA</i>	<i>Corpus Vasorum Antiquorum</i>
<i>GettyMusJ</i>	<i>The J. Paul Getty Museum Journal</i>
<i>Greek Vases in the Getty 1</i> (OPA 1 [1983])	<i>Greek Vases in the J. Paul Getty Museum</i> , vol. 1 (Occasional Papers on Antiquities, 1), Malibu, 1983
<i>Greek Vases in the Getty 2</i> (OPA 3 [1985])	<i>Greek Vases in the J. Paul Getty Museum</i> , vol. 2 (Occasional Papers on Antiquities, 3), Malibu, 1985
inv.	inventory number
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>
<i>LCS</i>	A. D. Trendall, <i>The Red-figured Vases of Lucania, Campania, and Sicily</i> , Oxford, 1967
<i>LCS Suppl. I</i>	A. D. Trendall, <i>The Red-figured Vases of Lucania, Campania, and Sicily</i> , First Supplement (Supplement to the <i>Bulletin of the Institute of Classical Studies of the University of London</i> , 26), London, 1969
<i>LCS Suppl. II</i>	A. D. Trendall, <i>The Red-figured Vases of Lucania, Campania, and Sicily</i> , Second Supplement (Supplement to the <i>Bulletin of the Institute of Classical Studies of the University of London</i> , 31), London, 1973
<i>LCS Suppl. III</i>	A. D. Trendall, <i>The Red-figured Vases of Lucania, Campania, and Sicily</i> , Third Supplement (Supplement to the <i>Bulletin of the Institute of Classical Studies of the University of London</i> , 41), London, 1983
<i>LIMC</i>	<i>Lexicon Iconographicum Mythologiae Classicae</i>
Lohmann, <i>Grabmäler</i> <i>Penn</i>	H. Lohmann, <i>Grabmäler auf unteritalischen Vasen</i> , Berlin, 1979 <i>Selected Works from the Ancient Art Collection of the J. Paul Getty Museum</i> , Malibu, California, exh. cat., Hetzel Union Gallery, Pennsylvania State University College of Arts and Architecture, State College, May–July 1971
priv. coll.	private collection
<i>Riverside</i>	D. Brinkerhoff et al., <i>Treasures of the Ancients: A Selection of Greek Vases from the J. Paul Getty Museum</i> , exh. cat. nos. 19 and 20, The University of California, Riverside, 1978
<i>RM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung</i>
<i>RVAp I/II</i>	A. D. Trendall and A. Cambitoglou, <i>The Red-figured Vases of Apulia</i> , Oxford, 1978/1982

- RVAp* Suppl. I A. D. Trendall and A. Cambitoglou, First Supplement to *The Red-figured Vases of Apulia* (Supplement to the *Bulletin of the Institute of Classical Studies of the University of London*, 42), London, 1983
- RVAp* Suppl. II A. D. Trendall and A. Cambitoglou, Second Supplement to *The Red-figured Vases of Apulia* (Supplement to the *Bulletin of the Institute of Classical Studies of the University of London*), London, forthcoming
- RVSIS* A. D. Trendall, *The Red-figured Vases of South Italy and Sicily*, London and New York, 1989
- Schauenburg, *UWB* K. Schauenburg, "Unterweltbilder aus Grossgriechenland," *RM* 91, 1984, pp. 359-387
- SIVG* *South Italian Vases*, exh. cat., J. Paul Getty Museum, Malibu, 1974
- Studies Trendall* A. Cambitoglou, ed., *Studies in Honour of Arthur Dale Trendall*, Sydney, 1979
- TR* H. Hoffmann, *Tarentine Rhyta*, Mainz, 1960
- VMG* M. E. Mayo and K. Hamma, eds., *The Art of South Italy: Vases from Magna Graecia*, exh. cat., Virginia Museum of Fine Arts, Richmond, May-August 1982

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Kraters

VOLUTE-KRATERS

Because volute-kraters play such an important role in Apulian vase production and form a significant part of the Getty's collection of South Italian pottery, it may be helpful to provide a few comments on this shape, pointing out some of the elements that volute-kraters have in common and that make them particularly noteworthy. Although the volute-krater was a well-known shape in Athens, it so declined in popularity that by about 370 B.C. it was no longer produced in Attic workshops. In South Italy, however, where in the later fifth century B.C. it was a shape made and decorated by the early schools of Lucanian and Apulian vase-potters and painters, whose work was more conservative than that of their successors, the volute-krater became a well-established part of the production, developing in both size and complexity of decoration. The larger the vases grew, the more well suited they became to the multi-tiered, multi-figured scenes increasingly favored by later Apulian vase-painters. By 330-320 B.C., a pinnacle of size and elaborate decoration was reached with the monumental vases painted by the Darius, Underworld, Baltimore, and White Saccos painters.

Of the seven volute-kraters described here, five have naiskos (shrine) scenes on the obverse, and two mythological. An early volute-krater representing the binding of Andromeda and the pact between Perseus and Cepheus will appear in *CVA Malibu* 4, so that all of the vases concerning Andromeda may be dealt with in the same fascicule.

The vases depicting funerary scenes, appropriate for accompaniment to a tomb burial, usually represent mourners (normally two or four in number) grouped symmetrically around a naiskos or a stele, holding various types of offerings in their hands.

Unless otherwise indicated, the figures within the naiskos are shown in added white (to simulate the marble or stuccoed limestone of the original grave monument). All naiskoi have Ionic columns and are depicted with pediment and akroteria; sometimes the ceiling beams are also represented, often with a simple attempt at perspective. The naiskos ordinarily stands on a plinth, which may be decorated with various ornamental patterns.

The surrounding figures usually consist of women and youths; the former are always draped, normally in a long sleeveless chiton, with appropriate jewelry; the latter are generally nude, sometimes with a cloak draped over one arm. In the text that follows, these figures are simply described as "draped woman" or "nude youth."

The following works deal in particular with funerary subjects on South Italian vases:

R. Pagenstecher, *Unteritalische Grabdenkmäler*, Strassburg, 1919

H. R. W. Smith, *Funerary Symbolism in Apulian Vase-painting*, Berkeley, 1972

M. Schmidt, A. D. Trendall, and A. Cambitoglou, *Eine Gruppe Apulischer Grabvasen in Basel*, Basel, 1976

M. Pensa, *Rappresentazioni dell'oltretomba nella ceramica apula*, Rome, 1977

H. Lohmann, *Grabmäler auf unteritalischen Vasen*, Berlin, 1979 (This book contains classified lists of funerary vases, with numerous illustrations, but does not include the vases in the Getty Museum.)

K. Schauenburg, "Unterweltsbilder aus Grossgriechenland," in *RM* 91 (1984), pp. 359-387 (Schauenburg, *UWB*)

The scenes depicted on funerary vases tend to fall into regular patterns; the descriptions have therefore been standardized to deal first with the figures in the naiskos and then with those flanking it or the stele.

The standard Apulian volute-krater of the second half of the fourth century B.C. is an impressive vase, ranging in height from 40 cm to over a meter, and averaging around 70-80 cm. It has tall handles rising from the shoulder, where the join is often marked by the presence of plastic swan heads, and terminating in volutes above the rim of the mouth. The volutes originally were decorated with ivy patterns and sometimes left open, but from the time of the Iliupersis Painter (circa 360 B.C.) onward they are usually solid and have masks of various kinds attached to them. The masks normally consist of female heads, those of Io being designated by the presence

of cow horns (77.AE.114; pl. 121), or of gorgoneia; on the obverse the flesh is often shown in added white and the hair in dilute glaze, and on the reverse the flesh may be red and the hair black. For a discussion of masks on the handles of volute-kraters, see Luca Giuliani, "Ver-
vielfältige Lockenköpfe," in *Kanon* (Festschrift Ernst Berger, *Antike Kunst*, Beiheft 15 [1988]), pp. 159–165. Sometimes the heads are surrounded by scroll-work (77.AE.13; pl. 133, 1), and when there are blinkers they may bear figured scenes (77.AE.14; pl. 136, 1).

The neck, which is comparatively tall, usually has a band of architectural decoration or a laurel wreath above a female head in a very elaborate floral setting (77.AE.13; pl.

135, 1), but may have a figured scene (77.AE.112; pl. 132, 3). Below the handles there are very elaborate palmette compositions, often of great beauty (77.AE.112; pl. 129).

The body, generally ovoid, tapers down to the foot, which often has a tall stem and may be made separately and attached (see H. Lohmann, "Zu technischen Besonderheiten Apulischer Vasen," *JdI* 97 (1982), pp. 191–249, and especially pp. 195–206; see also J. V. Noble, *VMG*, pp. 37–47). In such cases the kraters, and certain large hydriai as well, must have been designed for funerary purposes and not for actual use, since many were deliberately made with a pierced foot, and thus could not have functioned as containers.

Plates 121–122

Accession number 77.AE.114

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height to top of handles 67.2 cm; height to mouth 56.8 cm; diameter of mouth 32.2 cm; diameter of body 31 cm; diameter of foot 17.5 cm.

Intact except for missing swan head at join of left handle to shoulder on obverse. Black glaze is cracked on left side of foot; some incrustation remains, especially on swan heads and foot. There is some loss of added white, particularly on naiskos. Some large chips and gouges on mouth, and over body and foot especially on reverse; smaller nicks on handles, rim, and foot.

SHAPE AND ORNAMENT Broad mouth, with overhanging lip in two degrees; fillet at join of mouth to neck; concave neck, with upper part slightly offset; sloping shoulder; ovoid body. High volute handles, flanged in section, above vertical loop handles; on the volutes, plastic masks; plastic swan heads at join to shoulder. Pedestal foot with edge in two degrees and with narrow indented band at join to body.

A, side of lip: egg pattern; under lip: wave, white bead and reel on black. Neck: reserved key meander outlined with white between two reserved bands; frontal female head in added white wearing saccos, with radiate stephane, in elaborate floral setting; white buds, flowers, and spiraling tendrils. Shoulder: black tongues with narrow black stripes between them; below, egg pattern between reserved bands.

B, side of lip: egg pattern; under lip: wave. Neck: black band; berried laurel with central rosette between reserved bands; large central palmette-fan flanked by scrolls

with smaller fans. Below handles: two large superposed palmette-fans with side scrolls and fans.

A and B, around body below pictures: meander band interrupted by quartered and dotted squares.

Handle-medallions: A, heads of Io in white, with dilute glaze for hair, horns, and facial details.

B, heads of Io with faces in added red and hair, horns, and facial details in black.

SUBJECT A, nude youth seated in a naiskos, with his left hand resting on a shield, and a bird perched on his upraised right hand. Above him, to left, is a muscled cuirass with a red lining. Beside it is a petasos, now partly vanished. In the field at left is a fillet, and below to right, an oinochoe on its side. Outside, to left, stands a nude youth with a wreath around his head, a cloak over his left shoulder, wearing shoes, and holding a staff in his right hand. In the field behind him is a rosette, and, above to left, an ivy leaf. At the right is a woman wearing a sleeveless chiton and resting her left arm on a pillar. She holds a mirror in her right hand, a wreath in her left. In the field in front of her is a fillet; behind, a rosette.

B, two women dressed in sleeveless chitons at a stele, which rises from a rectangular plinth and is decorated with white stripes at the top and tied with a black fillet through which a white one is looped. The woman at left is approaching with a fan in her upraised left hand and a bunch of grapes in her right. The other moves away from the stele, but turns her head back toward it and carries a mirror in her right hand and a situla in her left. A thyrsos rests against her left arm, and a fillet hangs in the field beside the stele.

Attributed to the Patera Painter. Circa 330 B.C.

BIBLIOGRAPHY *Studies Trendall*, p. 73, no. 29; *RVAp* II, p. 728, no. 23/14; K. Schauenburg, *Archäologischer Anzeiger* 2 (1989), p. 234, fig. 9.

COMPARANDA A close parallel to this vase will be found in Ruvo 405 (*RVAp* II, p. 727, no. 23/13; Lohmann, *Grabmäler*, A 634, pl. 25, 2). It may be noted that when there is a woman in the naiskos, the figures on the reverse are normally both shown approaching the stele, but when the figure in the naiskos is male, they are often shown as on the Getty vase (cf. also Bari 22153: *RVAp* II, p. 727, no. 23/12). For the radiate frontal head on the neck, compare Milan "H. A." 225 and Erbach 52 (*RVAp* II, pp. 727–728, nos. 23/9 and 23/22), and for the saccos, compare the head in three-quarter view on Milan "H. A." 306 (*RVAp* II, p. 727, no. 23/16).

Plates 123–124

Accession number 80.AE.40
Gift of Mr. Walter Williamson

DIMENSIONS AND CONDITION Height to top of handles 66.4 cm; height to mouth 57.0 cm; diameter of mouth 31.5 cm; diameter of body 30.5 cm; diameter of foot 16.3 cm.

As offered at the Christie's sale on July 12, 1977 (see pl. 124, 2–3), large section missing from both sides, including right side of naiskos, lower half of woman beside it at right, and on reverse, corresponding part of woman at left as well as lower portion of palmettes below right handle. There was also a substantial break running from upper part of naiskos to shoulder and down right side of standing woman. Fragments of missing portion were preserved and incorporated into vase at time of its subsequent restoration, which must have taken place between its sale at Christie's and at Sotheby-Parke-Bernet on December 14, 1978. In its present state, most of woman in naiskos (as well as stool on which she is seated), lower part of woman at right (including the oinochoe in her right hand), lower part of woman at left on reverse, and palmettes below right handle are modern. Added white had badly deteriorated and has been largely repainted, especially on naiskos and stele. Foot was reattached to vase with nut and bolt.

SHAPE AND ORNAMENT Shape as for preceding.

A, side of lip: egg pattern; under lip: wave; white bead and reel on black. Neck: reserved meander pattern outlined in added white. Shoulder: red-figured female head in three-quarter view to left, wearing radiate stephane, rising from campanula, in floral setting with scrolls, flowers, and buds; tongues between black lines; egg pattern between reserved bands.

B, side of lip: egg pattern; under lip: wave; black band. Neck: berried laurel between narrow reserved bands; large central palmette with side scrolls and palmettes. Shoulder: tongues between black lines; egg pattern.

Around vase, beneath scenes: meanders in groups of three interrupted by saltire squares. Below each handle: two large superposed palmettes with side scrolls.

Handle-medallions: A, diademed female (Gorgon?) heads in white with dilute glaze for hair and facial details.

B, diademed female heads with added red for the face and black for hair and facial details.

SUBJECT A, within a naiskos, woman seated to left, with her head turned to right, looking into a mirror, and holding an open box in her right hand. Outside the naiskos on the left stands a woman, wearing a sleeveless chiton with a short cloak draped across the front of her body, who holds a white fillet in her right hand and a long-handled patera in her left. On the right is a standing woman, dressed in a sleeveless chiton, with a phiale in her left hand, an oinochoe (restored) in her right.

In the upper corners of the field are balls, one quartered in white, the other in black. In each lower corner is a phiale outlined in white and decorated with a row of white dots, and beside the naiskos to left stands a white alabastron.

B, two women approaching a stele. The stele is reserved and decorated in white at the top with one broad band, a narrow band, a zigzag, and two narrow bands. A black fillet, through which a white one is looped, is tied around the shaft. The base has two narrow bands and a flat-S pattern in white.

The woman at left holds in her right hand a fillet (incorrectly restored) and in her upraised left hand, a mirror. The woman on the right grasps a long-handled patera with her right hand and holds a bunch of grapes in her left. In each upper corner is a fillet; in each lower one, a rosette. In the field between the stele and the woman on the right is a fillet. A rosette has been restored in the corresponding space on the left.

Attributed to the Patera Painter. Circa 330 B.C.

Ex-London market, Christie's, July 12, 1977, lot 140; from the collection of the Comte du Chastel; later, New York market, Sotheby-Parke-Bernet, December 14, 1978, lot 242.

BIBLIOGRAPHY Sale cat., Christie's, London, July 12, 1977, lot 140; sale cat., Sotheby-Parke-Bernet, New York, December 14, 1978, lot 242; *RVAp* II, p. 728, no. 23/15.

COMPARANDA Similar representations will be found on the following volute-kraters: Zurich, Roš collection (*RVAp* II, p. 727, no. 23/7); Cab. Méd. 919 (*RVAp* II, p. 727, no. 23/8); Milan "H.A." 225 (*RVAp* II, p. 727, no. 23/9); Bologna 567 (*RVAp* II, p. 728, no. 23/20); Leningrad 578 (*RVAp* II, p. 728, no. 23/21); for the reverse, cf. also Oxford 1947.265 (*RVAp* II, p. 727, no. 23/11).

Plates 125–127

Accession number 77.AE.115
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height to top of handles 63.2 cm; height to mouth 53.5 cm; diameter of mouth 28.2 cm; diameter of body 29 cm; diameter of foot 15.8 cm.

Reassembled from fragments; small gaps on reverse have been filled. Some cracking in black glaze on handles, especially in area of volutes and masks; some abrasion of black glaze on lower body and foot. On reverse, part of added white is missing from stele.

SHAPE AND ORNAMENT Shape as for preceding; edge of foot in three degrees.

A, side of lip: egg pattern; under lip: wave; bead and reel in added white. Neck: between reserved bands, eight rosettes with dot clusters; below, head of a woman in added white, in profile to left and gazing upward, springs from flower flanked by spiraling tendrils, buds, and flowers shown in red, white, and different shades of yellow. She wears a kekryphalos and a beaded necklace. Shoulder: tongues between black stripes; egg pattern between reserved bands.

B, side of lip: egg pattern; under lip: wave. Neck: berried laurel pattern between two reserved bands; large palmette-fan with side scrolls and fans. Shoulder: tongues; below, egg pattern between narrow reserved bands.

Around vase, below pictures: meander pattern interrupted by saltire squares except beneath handle-palmette, where the square is hollow with a dotted center.

Handle-medallions: A, diademed female heads in white, with hair and facial details in dilute glaze.

B, female heads with red faces, hair and details in black; diadem has six black dots on red band.

SUBJECT A, within a naiskos, a woman seated to left on a stylized pile of rocks in white with black centers. She wears a short-sleeved, unbelted chiton of fine material, shoes, and a kekryphalos with a bunch of hair at the back

of her head. A mantle edged in red is draped behind her and across her lower body. A ball is suspended on a string from her right hand, which also holds a large, elaborately decorated cista; in her left hand is a wreath. A white fillet hangs in the upper right corner. The ceiling beams of the naiskos are outlined with white; its base is decorated with a white key pattern on a reserved background bordered by bands of black.

Outside the naiskos, to left, a woman stands bending forward to right with her left foot on a rock pile, a situla with white figural decoration in her left hand, and a mirror in her right. On the other side stands a youth wearing a fillet and holding a large, long-handled patera. A cloak covers most of his left arm. A long, slender staff is grasped in the drapery-covered hand. In the field below is a fillet, and in each upper corner, a window.

B, woman and youth at a stele, the shaft of which is reserved with bands of white: at the top, a broad band, a narrow one, a row of dots, two narrow bands; at the bottom, two narrow bands. The stele stands on a base decorated with a small white scroll pattern with white dots on a reserved background. A white fillet on the front of the stele is looped through a large black one. On the left is a woman bending forward, holding in her right hand a long-handled patera and in her left, a tambourine. The youth wears a fillet and holds a similar patera in his right hand; his left arm is mostly covered with a cloak and the hand grasps a white stick. In front of him in the field is a fillet. In each upper corner is a reserved window outlined in white, with a black center.

Attributed to the Patera Painter. Circa 330 B.C.

Said to have been found together with 77.AE.13–15, 77.AE.19, 77.AE.61, 77.AE.112–113, 77.AE.116, 78.AE.274–279, and 78.AE.350.

BIBLIOGRAPHY *Studies Trendall*, p. 73, no. 30; *RVAp* II, p. 730, no. 23/33.

COMPARANDA A close parallel to this vase will be found on a volute-krater once on the German market (*RVAp* II, p. 731, no. 23/33a; Schauenburg, *UWB*, pl. 119, 2). For the obverse, cf. also the following three amphorae: Melbourne, Geddes coll. A1:7 (*RVAp* Suppl. I, p. 128, no. 23/3c) and A1:11 (*RVAp* Suppl. II, no. 23/3e; ex-London market, sale cat., Sotheby's, May 13, 1986, no. 306, pl. 18, 1); and once Paris market, Mythes et Légendes (*RVAp* Suppl. II, no. 23/3h). For the head on the neck, cf. also the volute-krater Seraing 202 (*RVAp* II, p. 729, no. 23/24) and once New York market, André Emmerich Gallery GR 278 (*RVAp* II, p. 730, no. 23/32b). For the reverse cf. also Liverpool 1977–114–41 (*RVAp* II, p. 731, no. 23/35) and Duke University DCC 64.26 (*RVAp* II, p. 731, no. 23/37).

Plates 128–130; 132, 3

Accession number 77.AE.112

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height to top of handles 86 cm; height to mouth 74.3 cm; diameter of mouth 40.5 cm; diameter of body 38.8 cm; diameter of foot 22.5 cm.

Reassembled from fragments and partially restored; chips and nicks on parts of body, lip, handles, and foot; black glaze abraded from part of foot. Swan head at join of left handle to shoulder is missing. Incrustation, especially on lower body.

SHAPE AND ORNAMENT Shape as for preceding.

A, side of lip: egg pattern; under lip: wave. Neck: bead and reel; wreath with berried leaves alternating in red and white, meeting in central rosette with white-tipped petals and white center (for figured scene, see under SUBJECT). Shoulder: between reserved bands, tongues divided by black lines; egg pattern.

B, side of lip: egg pattern; under lip: wave. Neck: band of white dots on black; between reserved bands, berried laurel wreath with a central rosette; large central palmette-fan flanked by scrolls and smaller palmettes.

A and B, below scene and encircling vase: meander band interspersed with hollow squares. Beneath handles: two superposed palmettes; on either side: above, enclosed palmettes with small fan on inner side at top; below, palmette and scroll pattern.

Handle-medallions: A, female heads in white with dilute glaze for hair, diadems, and facial features.

B, female heads in reserve with black glaze for hair, dots on diadems, and facial features.

SUBJECT A, within a naiskos, a woman pouring a libation to a warrior standing beside a horse. The warrior wears a short tunic in added red, and over it a muscled cuirass. His stance is almost frontal but his head is turned to left; his right arm is outstretched and in his left hand he holds a whip. His horse stands with the left foreleg raised. The woman (his wife?) wears a long tunic with short sleeves; painted in shades of yellow ochre, it has two broad red stripes running down the front. She holds an oinochoe in her right hand and a phiale in her left. Through the use of shaded tones of color, the objects she holds and the warrior's armor are given a three-dimensional effect. Hanging from the ceiling beams in the upper right corner are a sheathed sword in added red and white, and a pilos-helmet. The floor, inner walls, and ceiling beams of the naiskos are also in red. The beams are outlined with white, heightening the contrast with the black areas between them.

The architrave of the naiskos is decorated with a row of dentils and, above it, an egg pattern. This is repeated on the sloping sides of the pediment, which displays a scroll motif on either side of a rosette on a black background. The palmette akroteria on the roof intrude onto the patterns on the shoulder of the vase. On the base of the naiskos, between white and black bands, is a swastika meander accompanied by black squares edged in white.

Outside the naiskos are four figures, two male and two female, arranged chiasmically. To left is a seated woman, partly missing, but wearing a long garment with a beaded girdle and a cloak draped over her lap and behind her. In her upraised right hand, she holds a white oinochoe and in the other hand, a cista with a row of eggs on top. In the opposite corner a nude youth sits on a ground line of dots. Drapery, looped over his shoulder, falls behind him and is gathered in folds between his knees and under him. He wears a broad white fillet and holds in his left hand an oinochoe in added yellowish white, to which is tied a white ribbon. In his right hand, he holds a phiale containing two floral sprays and an alabastron. Against his shoulder rests a branch with reserved leaves, and berries and stem in white.

In the lower left corner stands a nude youth. He wears a broad fillet and a cloak draped behind him over his right shoulder and left forearm. In his upraised right hand he holds a fan. In his left hand, he has a phiale with eggs and a fillet. A knotty slender staff rests against his forearm.

In the lower right corner stands a woman dressed like the first, except for a double-strand necklace. In her right hand she holds a cista with decorative patterns and a fillet; in her left, a beaded wreath.

On the neck, Nike behind a biga drawn by white horses; in front of them, an attendant Eros, with whip. Nike wears a sleeveless chiton fastened at the shoulder by a brooch and gathered at the waist by a belt. She moves toward the chariot, as if about to step up into it. She holds the reins in both hands and a whip in her right hand. The box of the chariot is in added red; its wheels and pole are yellowish white. Between the legs of Eros is a phiale mesomphalos; behind the horses, a plant.

B, youth in red-figure, with drapery gathered over his left arm, facing left within a naiskos. Around his head is a broad white fillet. A long branch with reserved leaves and white berries is held in the crook of his arm. His right hand is extended holding a phiale. Below it is a branch of leaves and berries on a white stem. In the top left corner is an ivy leaf.

The back columns and floor of the naiskos are painted

red; the ceiling is black without beams. Outside the naiskos, on the upper left, a nude youth is seated on folded drapery. He holds a long, leafy branch with berries in his right hand, and a phiale in his left. Above the phiale is another phiale seen obliquely. On the right is a seated woman, wearing a long sleeveless chiton, who holds a mirror in her right hand and an ivy leaf in her left.

In the lower left corner stands a woman clad almost identically; she has no hair ribbon, but has a belt. In her right hand she holds a situla, and in her left, a cista. Before her in the field is a phiale mesomphalos. On the other side stands a youth, nude but for a broad fillet on his head. He holds a situla in his right hand and a staff in his left. In the field above the situla is a phiale on its side.

Attributed to the Baltimore Painter. Circa 330–320 B.C.

Said to have been found together with 77.AE.13–15, 77.AE.19, 77.AE.61, 77.AE.113, 77.AE.115–116, 78.AE.274–279, and 78.AE.350.

LOAN Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *Studies Trendall*, p. 73, no. 27; *RVAp* II, p. 862, no. 27/11; *VMG*, pp. 162–163, no. 67 (ill.); *LIMC* III, s.v. “Eros,” p. 933, no. 1017.

COMPARANDA The volute-krater 77.AE.113 (pls. 131–132, 1–2) provides a close parallel in general treatment to this vase; the figured scene on the neck of the obverse is very similar, and both show a youth in red-figure in the naiskos on the reverse. Other parallels to the naiskos scene on the obverse are found on a volute-krater on the London market (*RVAp* Suppl. II, no. 23), and on an amphora in the Geddes coll. in Melbourne (A1:24; *RVAp* Suppl. I, p. 153, no. 27/39a); for the reverse cf. Los Angeles L.80.36.10 (*RVAp* Suppl. I, p. 149, no. 27/12a) and Toledo 77.45 (*RVAp* I, p. 862, no. 27/13).

Plates 131; 132, 1–2

Accession number 77.AE.113
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height to top of handles 86.0 cm; height to mouth 73.2 cm; diameter of mouth 41.0 cm; diameter of body 39.5 cm; diameter of foot 22.0 cm.

Recomposed from numerous fragments. Considerable portions are missing; in particular, on left side of naiskos

on obverse, and above right side on reverse. These have been restored in plain black. Swan heads at joins of handles on left side of obverse and right side of reverse are also missing. Much of the white paint has disappeared; remains of heavy gray incrustation are evident on part of body and neck.

SHAPE AND ORNAMENT Shape as for preceding; edge of foot in two degrees.

A, side of lip: egg pattern; under lip: wave. Neck: band with white zigzag on black; between two reserved bands, a berried laurel wreath with central rosette, its leaves alternately reserved and white, with several leaves missing (for figured scene, see under SUBJECT). Shoulder: between two reserved bands, tongues separated by black stripes; egg pattern and reserved band.

B, side of lip: egg pattern; under lip: wave. Neck: black band in relief; between two reserved bands, a berried laurel wreath with central rosette. The main panel is filled with two superposed palmette-fans with side scrolls and enclosed palmette-fans. Shoulder: as for A.

Around body, below pictures: meander pattern interspersed with hollow squares. Below handles, two superposed palmette-fans; on either side, a palmette and scroll pattern, as on preceding vase.

Handle-medallions: A, white female masks with hair, diadems, and facial details in dilute glaze.

B, female masks with red flesh and black glaze for hair, zigzag pattern on diadems, and facial details.

SUBJECT A, in a naiskos, a youth, nude except for a red cloak over his shoulders, in front of his horse, and an attendant (now almost completely lost). Hanging down his back is a petasos, and he holds a spear in his left hand, the reins of the horse in his right. In the field behind him is a cuirass. Outside the naiskos, in the upper left, is a seated youth, nude except for drapery behind him, who wears a wreath and holds in his left hand a sheathed sword and in his right, a spear. A helmet is in the field in front of him. At the lower left stands a draped woman holding in her left hand a phiale and in her right, a situla. In the upper right a nude youth sits on drapery, holding a berried branch in his left hand and a pilos and wreath in his right. In the lower right stands a woman holding a situla in her left hand and dish in her right.

Neck: Nike driving a biga to left; Eros in front, holding in his right hand a staff and in his left, the reins of the right-hand horse. In the field below the horses are plants and a hare.

B, in a naiskos, a youth in red-figure, nude except for a wreath on his head, seated to left on drapery but look-

ing right; he holds a staff in his left hand and a phiale in his right. In the field are a dotted wreath and an ivy leaf. Outside, in the upper left, a nude, wreathed youth sits to left on drapery looking back and holds a branch in his right hand. In the lower left a woman holding a long-handled patera(?) in her right hand bends forward over one raised foot. In the upper right, sitting on folded drapery, is a nude youth; his upper torso is missing. In the lower right a woman holding a fillet with both hands bends forward over her raised right foot.

Attributed to the Baltimore Painter. Circa 320 B.C.

Said to have been found together with 77.AE.13-15, 77.AE.19, 77.AE.61, 77.AE.112, 77.AE.115-116, 78.AE.274-279, and 78.AE.350.

BIBLIOGRAPHY *Studies Trendall*, p. 73, no. 28; *RVAp* II, p. 862, no. 27/12; Schauenburg, *UWB*, pl. 106, 1-2.

COMPARANDA Very close in style and treatment to the preceding vase.

Plates 133-135

Accession number 77.AE.13
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height (as restored) 89.0 cm; diameter of mouth 54.0 cm; diameter of body 52.5 cm.

Recomposed from fragments, with substantial portions of body missing and restored in black; also missing are lower part of body, handle-volutes, left-hand blinker, and two swan heads.

SHAPE AND ORNAMENT Shape as for preceding (volutes mostly missing and restored); blinkers on flanged part of handles (those on handle B/A missing).

A, side of lip: egg pattern with white centers; under lip: band of palmettes; a black-on-white reverse wave. Neck: berried laurel wreath with alternating added red and white leaves and a central rosette; a white female head with polos crown (i.e., of a goddess) emerges in three-quarter view to right from a campanula in an elaborate design of flowers and tendrils. Shoulder: palmette and lotus pattern, with egg pattern below.

B, side of lip: egg pattern; under lip: wave above a black band. Neck: laurel wreath to right; below, three palmette-fans with half-fans between them above. Shoulder: tongue pattern; below, egg pattern.

A and B, below the scene is preserved part of a meander pattern interrupted with quartered and dotted squares.

Under each handle: superposed palmette-fans with scrolls below and enclosed palmette-fans above. Below joins of handles: half palmette-fans.

Blinkers: A, floral scroll-work in added white, yellow, and red.

B, missing.

SUBJECT A, Underworld scene. Persephone and Pluto are seated on a white couch in their palace. The details of the couch and the footrest below it are in added red. Persephone, holding a cross-bar torch with *infula* in her right hand, wears a chiton with an embroidered panel down the front and a cloak across the lower part of her body. She has long hair falling in ringlets onto her shoulders and a veil draped over the back of her head. Pluto turns his head to the right. The long sleeves of his tunic and some details on his outer garment are in added red. He holds an eagle-tipped scepter in his right hand and leans on a cushion with his left arm. From the ceiling beams of the palace hang greaves, a helmet, a shield, and a muscled cuirass. All are in added white and yellow, and the cuirass has added red flaps and interior lining.

On the upper left, sitting on a rock pile, is Hermes, who wears a cloak over his shoulders, fastened by a brooch at the throat, a petasos, and high-laced sandals revealing the toes. In his right hand he holds a caduceus, the top of which is missing, and in his left, an M-handled hydria, with a flowering plant below it. Below stands Hekate holding a flaming torch in each hand, with *infula* attached. Knotted around her shoulders is a panther-skin, the interior in added red and the exterior white with spots in dilute glaze. She also wears an added red long-sleeved garment, red trousers beneath her tunic, and a diadem.

On the upper right is Megara, dressed like Persephone, seated on a rock pile and flanked by two Herakleidai; the one on the left is nude but wears a white fillet around his head and a bandage tied around his thigh; the one on the right is partially draped and has a white belt and fillet. Below them stands Orpheus in a long-sleeved garment with an embroidered panel down the front. He also wears a mantle and a Phrygian cap, and holds a kithara in his left hand with the plectrum in his right.

In front of the palace are seated three draped women wearing white saccoi; beside each of them is an M-handled hydria (perhaps to indicate that they are Danaides). The one on the left holds a phiale in her right hand and a fan in her left; the central figure holds a fan in her left hand; the one on the right holds a dish in her right hand.

In the fields between Hermes and Hekate, and between

Megara and Orpheus, are phialai. In the field above Megara is a phiale with looped *infula* and ivy leaf.

B, youth in added white seated to right on a piece of drapery in a naiskos, looking over his shoulder to left. He holds a phiale with offerings in his left hand. A petasos hangs down his back. A shield is behind him, a window and a ball to upper left, two fillets to right, and two flowers below. The naiskos is flanked by two draped women, the one to left holding a phiale and fillets, the other holding a fan(?) and a bunch of grapes. There is a phiale in the field to left and a fillet to right, with a bunch of grapes in the corner above. The base of the naiskos is decorated with a band of white vine leaves on a red background with a row of white dots on black above it.

Attributed to the White Saccos Painter. Circa 320 B.C.

Said to have been found together with 77.AE.14-15; 77.AE.19, 77.AE.61, 77.AE.112-113, 77.AE.115-116, 78.AE.274-279, and 78.AE.350.

BIBLIOGRAPHY *Studies Trendall*, p. 72, no. 18; *RVAp* II, p. 863, no. 27/17, pl. 323, 3-4; corrected in *RVAp* Suppl. I, pp. 147-148 and 182, where listed as no. 29/A; Schauenburg, *UWB*, pl. 94; *LIMC* III, s.v. "Danaides," p. 339, no. 12; *LIMC* IV, s.v. "Hades," p. 385, no. 125; *LIMC* IV, s.v. "Herakleidai," p. 727, no. 15, pl. 444, 1; M. Maas and J. M. Snyder, *Stringed Instruments of Ancient Greece* (New Haven, 1989), p. 242, n. 50.

COMPARANDA This vase was originally attributed to the Baltimore Painter (*RVAp* II, p. 863, no. 27/17), but new evidence provided by a number of recently discovered vases (*RVAp* Suppl. I, pp. 147-149 and 182) has shown that it is in fact the work of the White Saccos Painter, a close follower and pupil of the Baltimore Painter. Characteristic of the former's work, as exemplified on the Getty vase, are the treatment of the face in three-quarter view (e.g., Persephone and Megara), the curious form of the petasos (as worn by Hermes), the drawing of the white saccoi worn by the three women in front of the palace, and the treatment of the female breasts and the drapery over them. Other vases closely connected in style are listed in *RVAp* Suppl. I, pp. 182-183, nos. 29/B-H, where the present krater is no. 29/A, 77.AE.14 is 29/C, and 77.AE.15 is 29/F.

Representations of the Underworld on Apulian vases have been treated in some detail by M. Pensa, *Rappresentazioni dell'oltretomba nella ceramica apula* (Rome, 1977), with notable additions by Schauenburg, *UWB*, pp. 359-387, where this vase is illustrated on pl. 94. Two very similar representations of the Underworld will be found on a volute-krater in Kiel (B535; Schauenburg, *UWB*, pl.

100; *RVAp* Suppl. II, no. 29/A1) and on another in the Rizzon collection in Bari (51: Schauenburg, *UWB*, pls. 112, 2-115; *RVAp* Suppl. II, no. 29/A2); these are discussed in detail by Schauenburg, with a full interpretive commentary. For the Herakleidai, see *LIMC* IV, pp. 723-728, with bibliography on p. 725.

For the identification of the women with hydriai in front of the palace as Danaides, see E. Keuls, *The Water-Carriers in Hades* (Amsterdam, 1974), and *LIMC* III, pp. 338-339, where this vase is listed as no. 12. For a recent consideration of the iconography of Orpheus, see M. Wegner, "Orpheus: Ursprung und Nachfolge," *Boreas* 11 (1988), pp. 177-225.

Plates 136-139

Accession number 77.AE.14

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height as restored, including handles 103.0 cm; height to mouth 90.0 cm; height of neck 24.0 cm; height of body 58.0 cm; diameter of mouth 54.8 cm; diameter of body 56.0 cm.

Reassembled from numerous fragments; lower part of body and foot are not extant. On handles, mascarons are missing; volute of left handle is restored; outer circle of volute of right handle is partially preserved and volute restored. On left side of obverse, blinker on handle and part of swan head by join of handle are missing. Vase has numerous fills; portions of lip are chipped and missing.

SHAPE AND ORNAMENT Shape as for preceding.

A, side of lip: egg pattern with white centers; under lip: lesbian cymation. Neck: on relief band, black on white wave; below, female head in three-quarter view to right in added white, in a band of floral pattern, with spiraling tendrils and florals (for figured scene, see under SUBJECT). Shoulder: palmette-fans separated by lotus buds between two reserved bands; egg pattern; two reserved lines.

B, side of lip: egg pattern; under lip: wave. Neck: on relief band, flat-S pattern; below, berried laurel with central rosette (for figured scene, see under SUBJECT). Shoulder: alternating tongues and lines between two reserved bands; below, egg pattern.

Around vase below scenes: meander pattern (partly preserved). Below handles: elaborate setting of enclosed palmette-fans with scrolls and half-fans, with rosette in center. On A, blinkers, of which the one to left is only partially preserved, have no pattern (for figured decoration, see under SUBJECT). On B, blinkers are decorated

with scroll pattern with white dots at ends of scrolls. A simpler version runs around outer edge of volutes.

SUBJECT A, Phoinix and Achilles in a building. Phoinix, with white hair, stands to left on a low footrest that runs along the length of the couch (cf. 77.AE.13, pls. 133 and 135, above), cross-legged and leaning on a staff. He wears a long, red-sleeved garment and a cloak draped around his lower body. Achilles is seated, partially draped, on a couch with his feet on the footrest below. His left arm rests on a cushion and in his right hand he holds a knotty staff. From the ceiling beams hang one greave, a shield, a sheathed sword, a muscled cuirass, and a Phrygian cap (partially lost). Outside, to the left of the building, are two warriors: one bearded and wearing a helmet, chlamys, and greaves, standing with his left foot resting on an Ionic capital, a sheathed sword and spear beside him; the other seated facing left and holding a spear in his right hand, a shield resting on its edge beside him. Below them sits a partially draped youth wearing a baldric with sheathed sword and holding a spear in his right hand, a plumed helmet in his left. A cuirass and a flowering plant are beside him to the left.

To the right of the building is a youth seated to left but looking right. He wears greaves and a baldric with sheathed sword and holds a plumed helmet in his left hand and a spear in his right. Beside him is a shield. Next to him stands a youth in full armor, wearing a cuirass, a petasos, a baldric with sword in a scabbard, greaves, and a chlamys. He holds a spear in his right hand; his left hand grasps a shield that rests on its rim. Below them are two more youths. The one seated to right wears a baldric with a sheathed sword and a petasos over his shoulder. He holds a spear in his right hand and a cuirass in his left. Facing him stands a youth, bending forward over his raised right foot. He wears a baldric with a sheathed sword and a chlamys and holds a helmet in his left hand.

In front of the building are four warriors. The bearded one on the left is seated to left but looks to right. He wears a helmet and holds a spear in his right hand and a baldric with a sheathed sword in his left. A cuirass rests at his left side; a shield is beside him on his right. The second youth, wearing a pilos-helmet, a cloak, and a baldric with a sheathed sword, stands holding a fillet in his right hand, and a shield that rests on the ground in his left. The third figure is only partially preserved; his face and torso are missing. He sits right while looking left (as the back of his head and helmet indicate), with some drapery over his right arm. A partially preserved spear rests diagonally in the crook of his bent right arm. In his left hand he holds a cuirass that rests on his left thigh; at his knee the tops of greaves are preserved. Beside him

only the upper half of the bare torso of the fourth figure on the far right is extant. He sits to right on drapery but turns his head to left. Unlike his three companions, he wears no helmet, but wears a fillet and a baldric. In the crook of his right arm rests an upright spear. He holds a helmet in his left hand.

Neck, the Rape of Chrysis by Laios. The chariot, with the box shown in added red and the axle and wheel in white, is driven by Laios, who is nude but for a baldric, a sheathed sword, and a chlamys. The sword and scabbard are shown in white, with red and black for details. On his head Laios wears a petasos. In his right hand he wields a whip; his left arm encircles the young Chrysis, who is nude but for a necklace and a bandolier. A ribbon binds his hair in a bunch behind his head. His hands are outstretched to his father, Pelops, who comes up from the far right behind the chariot. Pelops wears oriental costume with trousers in added red. Over this, he has a short belted tunic and a chlamys fastened at the neck. On his left arm he has a shield and in his left hand, a downturned spear. His right hand is outstretched to Laios and Chrysis. Four white horses, with reins shown in added red and anatomical details in dilute glaze, gallop. Directly in front of and turned toward them leaps a small dog. To the extreme left is the figure of a male intervener. He has a chlamys over his shoulder and wears a baldric with sheathed sword and boots. He holds in his left hand two spears, and in his upraised right hand, a plumed helmet.

Over the heads of the horses flies a white bird (dove?) carrying a white ribbon in its claws. In each upper corner of the scene is a star. At the bottom are different kinds of vegetation, including various types of flowering plants, in added red and white.

Blinker on right handle: an Amazon on a rearing white horse. She wears a Phrygian cap and costume and carries a shield on her left arm and a spear in the other hand.

B, in a naiskos, a warrior facing left seated on drapery. He wears a helmet and a baldric with sheathed sword, and holds in his right hand a spear. The added white for his body has largely disappeared from his head and part of his upper torso. Standing to left and facing him is a nude youth who, with his right hand, pours from an oinochoe into a phiale held in his left hand. Both vases are painted in shades of dilute glaze. Within the upper left corner is a window, and in the center is a ball.

The base of the naiskos is decorated with vine leaves in white on a reserved background between two bands of black. The upper band is decorated with a white zigzag and the lower one with white dots.

Around the outside of the naiskos are six figures, all women except one. At the left stands a woman facing right and wearing a sleeveless chiton fastened at the shoulder and gathered at the waist. Her hair is caught up in a kekryphalos and a stephane in white, with a ribbon tied around a bunch of hair at the back. She holds in her right hand a phiale with eggs and in her left, a wreath. Facing her is a seated woman who holds a fan in her right hand. Between the figures is a small flower; beside the seated woman, a ball.

In the lower left corner a woman stands bending forward. She holds a fan in her right hand and a phiale with two sprays in her left. Above right is a seated youth, nude except for a ribboned fillet and high boots. He sits on folded drapery that hangs over the ground line of dots, and holds in his right hand an oinochoe. In his left hand, which rests on the drapery, he holds a slender, short staff in white. He looks over his shoulder at a woman on the far right who, facing him, stands holding a white alabastron in her right hand and a phiale with eggs in her left. In the field behind her, in the upper corner, is an ivy leaf and behind her leg, a fillet. Below is a standing woman who holds up before her in her right hand a cista and in her left a bunch of grapes. In the field below the cista is a phiale; behind the woman hangs a fillet.

Neck: Dionysos, in the center, with two maenads on either side. The god is nude with traces of a narrow white fillet in his hair. The shin and calf of his left leg and the ankle and lower shin of his right leg are restored. Lines at the ankle of his left foot suggest a sandal. Dionysos sits facing left on a bunch of drapery and holds before him in his right hand a plate with sprays. A thyrsos rests in the crook of his left arm. On the far left, leaning on a rock pile, is a maenad facing left, but with her head turned to right. She holds a mirror in her right hand. The maenad adjacent to her stands facing Dionysos; only part of her head, her right shoulder, and her lower legs are extant. In the field between the two women is an ivy leaf; another leaf is in the field over the plate held by Dionysos. Behind Dionysos and facing the center stands another maenad. She holds a long fillet in her right hand and a ball in her left. Behind her, a fourth maenad, sitting to right on a rock pile while looking left, holds a phiale with spray in her right hand and a mirror in her left.

Attributed to the White Saccos Painter. Circa 320 B.C.

Said to have been found together with 77.AE.13, 77.AE.15, 77.AE.19, 77.AE.61, 77.AE.112–113, 77.AE.115–116, 78.AE.274–279, and 78.AE.350.

BIBLIOGRAPHY *Studies Trendall*, p. 72, no. 19; *RVAp* II, p. 866, 27/26; *RVAp* Suppl. I, pp. 147, 182, no. 29/C; Schauenburg, *UWB*, pl. 97; *LIMC* III, s.v. "Chrysispos," p. 288, no. 4b, pl. 227, 1.

COMPARANDA This vase, like the preceding krater, with which it is very closely connected in style, was also originally attributed to the Baltimore Painter (*RVAp* II, p. 866, no. 27/26) and later transferred to the White Saccos Painter (*RVAp* Suppl. I, p. 182, no. 29/C). A close parallel in both style and subject may be seen in the fragmentary krater Foggia 132821, from Arpi (*RVAp* II, p. 866, no. 27/25; Schauenburg, *UWB*, pl. 96, 3), which is also probably now to be attributed to the White Saccos Painter (*RVAp* Suppl. II, no. 29/C1).

An earlier representation of the subject on the obverse is probably to be found on the fragmentary krater (now New York 1984.323.1: *RVAp* II, p. 503, no. 18/77, pl. 181, 2) that depicts a bearded figure in a building, and we may also compare the central scene on the Thersites krater in Boston (03.804: *RVAp* II, p. 472, no. 17/75), which shows Phoinix and Achilles.

The Rape of Chrysispos, which appears on the neck of the obverse, is a fairly popular theme with Apulian vase-painters (see *LIMC* III, pp. 287–288) as both a main and a subsidiary subject. In the latter case (as on the Getty vase), Laios is normally shown driving off in the chariot and grasping Chrysispos, who stretches out his arms in vain entreaty to his father Pelops. In front of the chariot, a youth (perhaps an elder brother of Chrysispos) tries to impede the progress of the chariot (cf. Berlin F 3239: *RVAp* II, p. 490, no. 18/22; *LIMC* III, p. 287 [ill.]; and Naples, priv. coll. 370: *RVAp* II, p. 866, no. 27/27, pl. 325, 2). Two new vases by the White Saccos Painter both illustrate this scene on the upper register, but without the presence of Pelops (amphora, Bari, Louidice coll.: *RVAp* Suppl. II, no. 29/D1; and Ioutrophoros, New York market: sale cat., Sotheby's, December 2, 1988, no. 107/1; *RVAp* Suppl. II, no. 29/D3).

COLUMN-KRATER

Plates 140–141

Accession number 81.AE.13
Gift of Mr. L. M. Rath

DIMENSIONS AND CONDITION Height 46.8 cm; diameter of mouth 32.5 cm; diameter of foot 32.5 cm.

Restored from large fragments; some cracking of glaze on interior of mouth. Brownish red wash over body.

SHAPE AND ORNAMENT Broad flaring mouth with flat rim and overhanging lip; neck tall and concave; short sloping shoulder; ovoid body. Cylindrical handles with plates at join to rim. Echinus foot with indented, narrow reserved band at join to body.

A and B, top of rim: black rays; side of rim: reserved, with two rows of black dots. Tops and sides of handle-plates: black-figured palmette-fans; central leaves of palmettes on top are sprung and patterned with dots and dot clusters. Neck: reserved panels on which is a band of ivy with black leaves and triple berry clusters with white centers. Shoulder: black tongues. Body, either side of picture: vertical reserved band with two rows of black dots separated by black line. Below picture: reserved band with flat-S pattern. Underside of foot: reserved.

SUBJECT A, draped woman standing to left in front of a seated warrior in native costume. She wears a long sleeveless chiton and holds a situla in her right hand, and in the left, a cista on top of which are two leaves with white dots, two eggs, and dot-clusters. She also wears a necklace, bracelets, and white slippers.

In front of her, seated on a piece of folded drapery, is a young warrior wearing a short tunic patterned with a white central stripe, black stripes and rows of dots, and

a yellow girdle. On his head is a conical fur pilos, with white for the tufts and the loop at the top. In his right hand he holds a wreath in white and yellow, and in his left, a spear with a yellow point. He has high-laced shoes on his feet, between which is a flower. Below is a ground line of white dots. In the field are an ivy leaf with white and yellow berries and dot-clusters.

B, large female head in profile to left between palmette-fans and scrolls tipped with white. The hair is caught up in a kekryphalos patterned with black and yellow dots and stripes with a band of ray pattern at the top, from which a bunch of curly hair emerges, tied by a white ribbon. She wears a radiate stephane, a bandeau in white across her hair above the brow, and a pendant earring over the ringlets by her ear. The upper eyelid is an acute angle, the pupil of the eye a stroke, and the lower lid a short stroke. Her mouth turns sharply downward. A double-strand white necklace around the neck rises up slightly on either side.

Attributed to the White Saccos Painter/Kantharos Group. Circa 320 B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 185, no. 29/8c.

COMPARANDA The head is close to those of the Kantharos Group and finds comparisons in *RVAp* II, p. 963, nos. 29/6, 29/6a, 29/7, 29/8, and 29/8a; cf. also 29/17 and 29/17a. The “cockscorn” or “scaloped” reserved area in front of the head is very typical of the Kantharos Group. For the costume of the warrior see C. Saulnier, *L'armée et la guerre chez les peuples Samnites* (Paris, 1980), pp. 78–79, and for the pilos, pp. 70–71. The columnkrater has become rare by this period; this is the only example known so far in the White Saccos Painter/Kantharos Group.

CALYX-KRATER

Plate 142

Accession number 77.AE.93
Gift of Mr. and Mrs. F. Bromberg

DIMENSIONS AND CONDITION Height as restored 36.6 cm; diameter of mouth 36.5 cm; diameter of body 28.8 cm.

Reconstructed from fragments with large portions missing. Only obverse is preserved; foot and half of right

handle are missing. Some gaps have been filled and painted black. Some of original black glaze has been abraded.

SHAPE AND ORNAMENT Torus mouth; concave body with offset band at top; upswung handles.

Under rim: vine leaves with incised stem and tendrils; veins on leaves are rendered with black glaze. Below

picture: meanders in groups of two separated by checkered squares above narrow band of egg pattern.

SUBJECT The myth of the Kekropidai. At the center of the composition, Athena moves to the right, holding a spear in her right hand, with her left hand outstretched before her. She wears a richly decorated short-sleeved chiton belted to form an overfall. Her drapery is elaborately patterned with leaves, meanders, stars, and circles, and has a dot- or ray-stripe border at the selvage. Athena's snake-fringed aegis, shaded with an over-wash of dilute glaze and patterned with dots in dark brown glaze, covers her chest and left arm. Her helmet is also shaded and has details in darker glaze. Her hair, emerging from beneath the helmet, is a mass of curls drawn in relief in black glaze. She wears a four-strand necklace of white dots and a coil bracelet on her right forearm. A trace of added white for the sandal on the left foot remains.

Directly behind Athena and looking toward her stands Kekrops. He is half draped in a garment decorated with stars. It covers his left shoulder and the lower part of his body, and falls over his left arm. He holds a white staff, on which he leans. His right hand rests on his hip, and one leg is crossed in front of the other. His curly beard and hair are drawn in dilute glaze.

Below Kekrops stands the partially preserved figure of Erysichthon. Part of his head, upper torso, and lower legs are preserved. His high boots are shaded and elaborately detailed with laces and flaps. Over his left arm is a mantle with a broad border and dots. His face has a worried expression emphasized by the lines on his brow. He is striking down at the serpent, most of which, being in added white, is no longer visible. Directly behind Kekrops are preserved only a single hand and booted foot of another figure, perhaps Hermes.

Just below Athena, to the right on a large altar, of which some of the original added white is extant, sits Pandrosos, one of the three daughters of Kekrops, resting her arms on a chest with a pattern of alternating black and reserved squares. Her head and legs are turned to the left, but her torso is twisted to the right; her expression is rather sorrowful. Her sleeveless chiton, shaded in light brown, is patterned with stars and an embattled, or crenellated, pattern. Broad bands of dark glaze mark the selvages of the overfall and skirt. She wears white earrings, a necklace of two strands of small beads, another one of large beads with small pendants of dot-clusters, and a coil bracelet on her right arm. She is barefoot. Her hair, drawn in relief, falls in long, wavy tresses upon her shoulders.

To the immediate right are the two other daughters, Herse and Aglauros, driven away by Athena. Both look left at the box as they run to the right. The right hand of the daughter below is outstretched, and her left hand touches the top of her head in a gesture of alarm at the sight of the snake. Her dress is decorated with stars, an embattled pattern, rows of double parallel fold-lines, and selvages bordered with dot-stripes. The upper part is gathered to form voluminous folds. A mantle patterned with dots and a broad dark border is looped from behind her back and over both arms, on which are bracelets with three coils. She also wears a double-strand necklace of white beads and a black earring with white pendants. Her hair is styled in waves. At the upper right is the third daughter, in pose and drapery almost identical to her sister, moving rapidly to right.

In front of Athena, in the field to right, is the olive tree sapling that signifies the action as taking place on the Acropolis, from which the daughters of Kekrops are preparing to hurl themselves.

Attributed to the Black Fury Group. Circa 370 B.C.

LOANS Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *RVAp* I, p. 440, 7/22a; *RVAp* II, p. 1074; *Studies Trendall*, p. 73, nos. 26 and 32; *VMG*, pp. 88–89, no. 18 (ill.); *Bulletin of the Cleveland Museum* vol. 70, no. 7 (September, 1983), p. 279, fig. 10; E. Simon, *Festivals of Attica* (Madison, Wisconsin, 1983), pp. 45–46, pls. 12, 2 and 13; *LIMC* IV, s.v. "Erysichthon II," p. 19, no. 2, pl. 11, 6 and s.v. "Erechtheus," p. 933, no. 31.

COMPARANDA While still in fragmentary form, before its present restoration (*RVAp* I, p. 440, no. 7/22a), this vase was associated with the Black Fury Group; after its restoration (*RVAp* II, p. 1074) it was seen to be by the same hand as (1) a fragment in Basel showing Orestes and Elektra at the tomb of Agamemnon (H. A. Cahn coll. 284; *LIMC* III, s.v. "Elektra," p. 710, no. 3, pl. 543, 2) and (2) another in Taranto showing the Rape of Cassandra (*RVAp* II, p. 1074, no. 7/22c).

For the myth, see U. Kron, *Die zehn attischen Phylenheroen* (Berlin, 1976), pp. 67–72, and for its representation in art, E. B. Harrison in *AJA* 81 (1977), pp. 270–284. See also *LIMC* I, s.v. "Aglauros," p. 283ff. The scene, in view of the elaborate costumes worn by the participants, may well have been derived from a drama based on the story of the Kekropidai.

BELL-KRATERS

Plate 143

Accession number 79.AE.204
Gift of Mr. Sheldon Breitbart

DIMENSIONS AND CONDITION Height 26.7 cm; diameter of mouth 30.7 cm; diameter of foot 13.5 cm.

Reconstructed from fragments with small restorations; some chips missing from rim and foot. Red-brown wash.

SHAPE AND ORNAMENT Flaring rim, upswung horizontal handles, slightly convex body; short stem, ring foot with reserved groove at top; reserved band on lower edge of foot; reserved stripe where stem meets foot.

Under rim: laurel wreath to right between reserved lines. Below each picture: meanders in groups of three interrupted by saltire squares. No decoration at roots of handles, but the area between them, reserved.

SUBJECT A, in the center, a nude, youthful Dionysos seated three-quarters left on black-bordered drapery that is looped over his left arm. Around his head is a fillet in added white decorated with black dots. He holds a white narthex in his left hand and a white kantharos in his right, which is extended before him. A duck stands on the ground line below him. In front of him stands a maenad draped in a long sleeveless chiton belted at the waist. With her right hand, she plucks at the drapery over her right thigh and, with her left, is about to pour from an oinochoe into the kantharos held by Dionysos. On the right stands a nude, bearded satyr with a fillet in added white around his head; he holds a white situla in his right hand, and in his left, a thyrsos, the top of which is indicated by wavy black and white (mostly disappeared) lines on a reserved background.

B, three draped youths. Each wears a black-bordered himation draped so as to envelop the left arm and leave the right shoulder and arm exposed. The bodies of the first two youths are shown in almost frontal view, with their heads turned to right (cf. *RVAp* I, pl. 97, 4); the third is in profile to left (cf. *RVAp* I, pl. 97, 5). The right arm of the first youth is akimbo; those of the other two youths hold sticks.

Attributed to the Painter of the Long Overfalls. Circa 380–370 B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 10, no. 4/114a, pl. 1, 3.

COMPARANDA This vase must be placed among the painter's earlier works since the meanders are confined to the area below the pictures (cf. *RVAp* I, p. 81, nos. 4/106–

Figure 1

110) and there is no decoration at the roots of the handles. For the bearded satyr, cf. *RVAp* I, p. 82, no. 4/122, pl. 29, 1; for the narthex, p. 81, no. 4/114; and for the duck, p. 81, nos. 4/106 and 4/106a. The youths on the reverse find counterparts in many of the painter's other vases, especially on Louvre K 522 (*RVAp* I, no. 4/141, p. 85, pl. 29, 6); cf. also those on pl. 28, 2, 4, and 6 for similar poses and treatment of drapery.

Plate 144

Accession number 78.AE.256
Gift of Mr. David Collins

DIMENSIONS AND CONDITION Height 31.6 cm; diameter of mouth 35.0 cm; diameter of foot 15.0 cm.

Broken and repaired with six lead clamps in antiquity. Mouth and part of body subsequently broken and reconstructed. Numerous chips and nicks. Incrustation remains on interior and especially on foot. Underside of foot is covered with a red wash.

SHAPE AND ORNAMENT Flaring rim, upswung horizontal handles, slightly convex cylindrical body tapering to foot, with very short stem; ring foot with reserved groove at top.

Under rim: laurel wreath to left between two reserved lines. Below each picture: meander pattern beginning with and interrupted by saltire squares. Around handle-roots: black tongues; between handle-roots: reserved. On both sides of pictures: simple scrolls (cf. *RVAp* I, p. 123, nos. 5/194, 5/196–5/198).

SUBJECT A, bearded satyr, holding a box in his left hand, approaching a maenad, who moves to right while looking back toward the satyr. She wears a chiton with a black stripe down the side. Her right arm is outstretched toward the satyr, and in her left hand she holds a thyrsos.

B, two draped youths flanking a Doric column (cf. *RVAp* I, p. 123, nos. 5/195–5/197). Each youth holds a staff in his right hand and wears a himation draped so as to leave the right shoulder and arm exposed. The himatia have plain black borders, wavy in the bottom corners and assuming an S-like appearance on the overhang of the youth to left (cf. *RVAp* I, pp. 123–124, nos. 5/197 and 5/202; also p. 131, no. 5/275, by a close follower of the Lecce Painter).

Attributed to the Lecce Painter. Circa 360–350 B.C.

Ex-London market, Christie's, July 12, 1977, lot 113; later, Los Angeles market, Superior Stamp and Coin Co.

BIBLIOGRAPHY Sale cat., Christie's, London, July 12, 1977, lot 113, pl. 22, 1; Superior Stamp and Coin Co., *Ancient Art and Artifacts* (Winter, 1977), no. 164 (ill.); *Studies Trendall*, p. 73, no. 34 (where listed as Lucanian); *RVAp* II, p. 1046, no. 5/197a (add. and corr. for Chap. 5).

Plates 145; 147, 1-2

Accession number 71.AE.248

DIMENSIONS AND CONDITION Height 34.2 cm; diameter of mouth 34.6 cm; diameter of foot 14.8 cm.

Broken and repaired; chipped and flaked in some places, particularly on and below handles, at base of foot, and in interior of bowl, in which some gray incrustation remains. Red-brown wash on body. The National Museum inventory number remains on edge of foot.

SHAPE AND ORNAMENT Flaring rim, upswung horizontal handles, below which body curves outward before tapering to comparatively tall stem; ring foot with reserved groove at top; reserved groove on top of foot and also around upper edge.

Inside at junction of mouth and body: reserved band. Under rim: laurel wreath to left between reserved lines. Below handles: palmettes with side-scrolls, which serve to frame pictures. Around handle-roots: black tongues. Below pictures: meander pattern completely encircling vase and interrupted by three saltire squares on B only. Underside of foot: reserved.

SUBJECT A, on the left, a youth with a white fillet around his head, nude except for a cloak over his right arm, running and stretching out his left arm toward a woman wearing a long sleeveless chiton with a black stripe down the side and swirling folds over her right leg. Running to right, she turns her head toward him and holds a wreath in her right hand and, in her left, a thyrsos, the stem of which is cut short by the scroll beneath the join of the handle. A window is in the field above to left.

B, on the left, a youth standing with a white fillet around his head, nude except for a cloak over his right arm, holding in his left hand a wreath, which is grasped by the right hand of a woman similar to the one on the obverse. She runs to right, but turns her head back to left and holds a thyrsos in her left hand. A disk is in the field above the figures, and a palmette scroll is between them.

Attributed to the Thyrsus Painter. Circa 360-350 B.C.

Ex-collections Baron d'Usses; Spiridon; United States National Museum, Washington, D. C. (now part of the Smithsonian Institution) (inv. 170388); later, New York market, Parke-Bernet, December 4, 1969, no. 237.

BIBLIOGRAPHY A. Cambitoglou and A. D. Trendall, *Apulian Red-figure Vase-painters of the Plain Style* (Archaeological Institute of America, 1961), p. 78, no. 10, pl. 40, fig. 202; sale cat., Parke-Bernet, December 4, 1969, no. 237, p. 84 (ill.); *SIVG*, no. 7; *RVAp* I, p. 275, no. 10/103 (where the reverse is incorrectly described as "two draped youths"); *Studies Trendall*, p. 72, no. 3; *RVSIS*, ill. 133.

COMPARANDA A thoroughly characteristic work of the Thyrsus Painter, it is closely comparable in style, subject matter, and treatment to Los Angeles 62.27.5, on which the window has the same I-form, Lecce 634, and Taranto 52482 (*RVAp* I, pp. 274-276, nos. 10/91, 10/101, 10/110).

Plates 146; 147, 3-4

Accession number 76.AE.20

Gift of Mr. Gary Rubin

DIMENSIONS AND CONDITION Height 34.8 cm; diameter of mouth 38.0 cm; diameter of foot 15.5 cm.

Broken and reassembled from many fragments. Orange wash on body.

SHAPE AND ORNAMENT Flaring rim, upswung horizontal handles, body tapering to tall stem; ring foot in one degree; incised line near top and reserved band at lower edge.

Under rim: laurel wreath to left between reserved bands. Below each handle: palmette pattern with side-scrolls. Around handle-roots: black tongues; between handle-roots: reserved area. Around vase, below pictures: meander pattern interrupted by quartered and dotted squares between two reserved lines. Underside of foot: reserved.

SUBJECT A, woman in a long chiton, girt at the waist with a black ribbon, with a double black stripe down the side and a wavy lower border, moving left, holding a mirror in her right hand and a cista with two sprays in her left. She looks to right toward a nude Eros, who carries a tambourine in his right hand and a fillet in his left. A fillet is in the field at the left, a plant between the feet of Eros, and a window in the upper right field.

B, two draped youths (as on *RVAp* I, pl. 97, 3 and 10), each with a staff, facing each other. Between them is a stele with a black-dotted wreath above.

Attributed to the Como Group (i) c. Circa 330–320 B.C.
Ex-Amsterdam market, J. Schulman.

LOAN University of California, Riverside, June 12–August 5, 1978.

BIBLIOGRAPHY J. Schulman, Amsterdam, *List* 870, no. 17, back cover (ill.); *Riverside*, no. 20; *Studies Trendall*, p. 72, no. 17; *RVAp* II, p. 580, no. 20/187, pl. 220, 3–4.

COMPARANDA The vase goes closely with a few vases that may be regarded as the immediate forerunners of those by the Como Painter himself, if indeed it is not an early work by his own hand. The running woman may be compared with the corresponding figure on Copenhagen 303 (*RVAp* II, p. 580, no. 20/189), especially in the treatment of the drapery, and the tall youths on the reverse with those on nos. 20/184–186, on the last two of which there is also a stele between the youths.

Plate 148

Accession number 80.AE.41.2
Gift of Mr. Walter Williamson

DIMENSIONS AND CONDITION Height 24.8 cm; diameter of mouth 28.4 cm; diameter of foot 12.7 cm.

Complete and intact. Some cracking of the glaze on edge of lip, on and around handles, and on foot. Red wash overall and on underside of foot.

SHAPE AND ORNAMENT Flaring rim, upswung horizontal handles, cylindrical body curving sharply inward to stem; foot with groove at top, reserved band at lower edge.

Under rim: continuous band of black chevrons on reserved background. Below pictures: reserved band—A, with black bead and reel; B, with carelessly drawn embattled, or crenellated, pattern.

SUBJECT A, nude youth seated to left on a piece of folded drapery that follows the ground line of white dots below it. He wears a fillet and high-laced sandals. He holds a dish with cakes (two *pyramides* and one *plakous*) in his right hand, from which also hangs a fillet decorated with white dots and white ribbons at the ends. In his left hand he holds a branch, with white berries between the leaves, from which hangs a fillet. In the field above to left are a window and a four-petaled rosette; below to right, two scrolls with a half-palmette between them.

B, head of a woman (probably an Amazon), wearing a Phrygian cap, facing left. Her hair is shown by overlapping waves of dilute glaze. Over the hair is a wreath of added white disks and dot-clusters. The cap is colored

with a brown wash; its outline and decorative scroll pattern are in white covered with dilute glaze. In front of her face, and forming a vertical border, is a spear. In the upper right field is a window.

Attributed to the Chevron Group, the Archidamos Sub-Group. Circa 330 B.C.

BIBLIOGRAPHY *RVAp* II, p. 654, no. 22/47a.

COMPARANDA The connection with the Archidamos Painter is suggested by (1) the use of the bead and reel pattern on the obverse, (2) the similarity between compositions on the reverses, and (3) the carelessly drawn embattled pattern below the picture, which also appears on the reverse on Prague 1909 (*RVAp* II, p. 654, no. 22/50). Other points of resemblance with vases in this sub-group may be noted in the drawing of the eyes and of the mouth with its rather thick lips (cf. *RVAp* II, p. 654, nos. 22/48–50, and *RVAp* Suppl. II, nos. 22/48a–e).

Plate 149

Accession number 80.AE.41.1
Gift of Mr. Walter Williamson

DIMENSIONS AND CONDITION Height 23.0 cm; diameter of mouth 26.0 cm; diameter of foot 10.4 cm.

Intact. Some cracking in glaze on and around handles; chips and nicks at rim and lip. Lustrous black glaze on upper body; thinner on lower body and foot. Dark red wash on exterior; lighter wash on underside of foot.

SHAPE AND ORNAMENT Flaring rim, upswung horizontal handles, body curving sharply inward to stem; foot with groove at top.

Under rim: laurel wreath to left between reserved bands. Below pictures: reverse-wave pattern between reserved bands all around the vase. Below handles: palmette-fans with two side-scrolls and smaller fans, which serve to frame pictures. Around handle-roots: black tongues; between handle-roots: reserved area.

SUBJECT A, nude youth seated to left on folded drapery. He holds a phiale in his right hand and in his left, a branch of berried laurel to which a fillet has been tied at both ends. In the field are three rosettes, a looped fillet, a dot-cluster, and, at bottom right, a phiale. The ground line consists of white dots.

B, female head in profile to left, wearing a kekryphalos decorated with two rows of black dots. A white ribbon is tied around the bunch of hair at the back. Over the hair at the front is a radiate stephane in added white. In

the upper left field are a pair of haltēres with a white dot at the center, and a white ivy leaf. In the field below is an ivy leaf; its stem, veins, and the two tendrils around it are in added white. In the upper right field are a three-dot cluster and a second pair of haltēres. Below is a plant with berries; the stem, tendrils, berries, and details on the leaves are white, much of which has worn off.

Attributed to the Chevron Group, the Magnini Sub-Group. Circa 340–330 B.C.

BIBLIOGRAPHY *RVAp* I, p. 655, no. 22/57a.

COMPARANDA The white-dotted haltēres suggest a connection with the Schulman Group (cf. *RVAp* I, pls. 129, 6 and 130, 2 and 4).

Plate 150

Accession number 71.AE.301

DIMENSIONS AND CONDITION Height 23.6; diameter of mouth 22.7 cm; diameter of foot 10.0 cm.

Reconstructed from fragments; complete except for some chips missing on both inside and outside at join of left handle to body. Some tan and brown incrustation remains on inside of body and on underside of foot, which is reserved.

SHAPE AND ORNAMENT Flaring rim, upswung horizontal handles, partly reserved on inside and between roots; slightly convex curve to body before it tapers to join stem, where there is a narrow reserved band; ring foot with reserved groove at top; reserved band at lower edge.

Interior of mouth: two reserved stripes. Under rim: continuous band of black chevrons on reserved background. Below pictures: black wave on reserved band; on B, it is marred by a splotch of glaze.

SUBJECT A, woman moving right toward an altar. Her body is shown frontally, but she turns her head to left; she holds a cista in her right hand and a beaded wreath in her left. Below, to left, is a palmette motif enhanced by white dots; above, a rosette to left and a disk to right.

B, head of a woman in profile to left, flanked by two simple palmette-scrolls. She wears a kekryphalos, and, in added white, a stephane, an earring, and a necklace. In the field, top left, is a rosette.

Attributed to the Chevron Group, the Malibu Painter (name-piece together with 71.AE.302, where further discussion is given). Circa 340 B.C.

Ex-New York market, Alex G. Malloy, 1971; later, Royal Athena Galleries.

LOANS Hetzel Union Gallery, Pennsylvania State University College of Arts and Architecture, State College, May 29–June 20, June 28–July 10, 1971; Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *Cat.*, Alex G. Malloy (New York, 1971), no. 94, p. 14 (ill.); *Penn*, no. 99; *SIVG*, no. 11 (listed as 71.AE.302); *Studies Trendall*, p. 72, no. 4 (listed as 71.AE.302); *RVAp* II, p. 656, no. 22/76, pl. 243, 8; *VMG*, p. 151, no. 60 (where listed as 71.AE.302); *RVSIS*, ills. 224–225.

Plate 151

Accession number 71.AE.302

DIMENSIONS AND CONDITION Height 23.5 cm; diameter of mouth 22.9 cm; diameter of foot 9.9 cm.

Reconstructed from fragments, with some restoration on foot. Some cracking in glaze, particularly in areas around handle-roots. Foot broken and repaired in antiquity with lead rivets; underside reserved; some tan incrustation. Overall red-brown wash.

SHAPE AND ORNAMENT As for preceding.

SUBJECT A, woman seated left on drapery over a rock, which is outlined in white. She wears a sleeveless chiton, girt at the waist, and a kekryphalos, and holds a mirror in her right hand and a wreath, from which hangs a fillet, in her left. In the field are a fillet and a rosette.

B, head of a woman in profile to right. She wears a kekryphalos with radiate stephane in white; a ribbon tied around the bunch of hair, which emerges at the back; a large pendant earring; and a necklace; all in added white. In the field are a rosette below and a window above; to right, two palmette-scrolls.

Attributed to the Chevron Group, the Malibu Painter (name-piece together with 71.AE.301). Circa 340 B.C.

Ex-New York market, Alex G. Malloy, 1971; later, Royal Athena Galleries.

LOANS Hetzel Union Gallery, Pennsylvania State University College of Arts and Architecture, State College, May 29–June 20, June 28–July 10, 1971; Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20,

1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY Cat., Alex G. Malloy (New York, 1971), no. 95, p. 17 (ill.); *Penn*, no. 100; *SIVG*, no. 10 (listed as 71.AE.301); *Studies Trendall*, p. 72 (listed as 71.AE.301); *RVAp* II, p. 657, no. 22/78, pl. 243, 9; *VMG*, p. 150, no. 59 (listed as 71.AE.301).

COMPARANDA The bell-kraters 71.AE.301 and 77.AE.302 make a closely corresponding pair in shape, decoration, and subject matter; the two female heads are extremely alike, though they face in opposite directions. The kraters go closely together with a third bell-krater formerly in the collection of Abbé Mignot and now in Louvain-la-Neuve (F. de Ruyt and T. Hackens, *Vases grecs, italiotes, et étrusques de la collection Abbé Mignot* [Louvain, 1974], pp. 183–185, no. 40, figs. 91–92; *RVAp* II, p. 657, no. 22/77) and also with a bell-krater once on the London market (sale cat., Sotheby's, June 16, 1975, no. 188), which in *RVAp* II (p. 655, no. 22/61, pl. 243, 4) was erroneously placed in the Magnini Sub-Group, but which clearly belongs here. All four kraters are by the same artist, to whom the name of the Malibu Painter has been given. Also close is *RVAp* II, no. 22/79; nos. 22/80–82 stand a little apart, though they make a coherent group. All of these form part of an extensive series of vases, normally with a woman, youth, satyr, or Eros on one side and a female head on the other.

Plates 152–153

Accession number 77.AE.116
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height 42.2 cm; diameter of mouth 44.7 cm; diameter of foot 19.5 cm.

Reconstructed from fragments, with a few pieces missing near junction of foot and body; large fragment missing from foot; some nicks and scratches. Black glaze abraded on upper areas of reverse. Brownish pink overall wash.

SHAPE AND ORNAMENT Flaring rim, upswung horizontal handles; body curving inward to tall stem; foot with reserved groove at upper edge and reserved band on lower edge.

Inside, just above junction of mouth and body: broad reserved band; a narrow one around top edge of rim. Under rim: laurel wreath to left between reserved bands, but partially obliterated in areas above handles by black glaze. Below handles: double superposed palmette with side scrolls. Around handle-roots: black tongues; between, but slightly above handles: triangular reserved

area. Around body beneath pictures: meander pattern broken by quartered and dotted squares.

A, woman, wearing a long sleeveless chiton, kekryphalos, and the usual jewelry, running to left, turning her head to look back at a youth and a satyr who follow her. She carries a mirror in her right hand and a cista with two sprays extending from it in her left. The youth is nude except for a wreath around his head and a cloak over his left arm. He carries a figured situla in his right hand, a knotty staff in his left. The satyr wears a wreath. In his right hand he carries a flaming torch tied with a fillet; in his left hand is a thyrsos. All three figures are on a ground line of dots from which spring a flowering plant and a berried spray. In the field to left are two rosettes; above the cista is a bucranium; to the left of the torch, an ivy leaf; in the right field, a rosette.

B, three draped youths with sticks (Types B, B, and C; *RVAp* I, pl. 97). In the upper field between the first two is a pair of haltères; between the second and third, a diptych with stylus.

Circle of the Patera Painter. Circa 330 B.C.

Said to have been found together with 77.AE.13–15, 77.AE.19, 77.AE.61, 77.AE.112–113, 77.AE.115, 78.AE.274–279, and 78.AE.350.

BIBLIOGRAPHY *Studies Trendall*, p. 73, no. 31; *RVAp* II, p. 745, no. 23/154.

COMPARANDA In *RVAp* II, p. 745, this vase was listed among the works of the Patera Painter as no. 23/154. The youths on the reverse certainly have close affinities with those on some of his vases, especially in regard to the wavy borders of the overhang and at the lower edge (cf. Lecce 774: *RVAp* II, p. 744, no. 23/146; Bonn 82: *RVAp* II, p. 744, no. 23/147; Palermo 2257: *RVAp* II, p. 745, no. 23/149; Warsaw 198928: *RVAp* II, p. 745, no. 23/150; and Karlsruhe B 218: *RVAp* II, p. 745, no. 23/153). They are even closer to those on the group of vases that includes *RVAp* II, p. 745, nos. 23/157–159, on which the youths are of the more slender type (in contrast to the stockier figures on *RVAp* II, p. 744, no. 23/147ff.). The running woman on the obverse finds parallels on Lecce 774 (*RVAp* II, p. 744, no. 23/146) and Bonn 82 (*RVAp* II, p. 744, no. 23/147), but certain differences will be noted in the rendering of the drapery over the breasts and in the treatment of the fold lines. Further, the pattern-work below the handles does not correspond with that on any of the other bell-kraters by the Patera Painter; neither does the diptych on the reverse. The drawing of the faces also is not completely in accord with the typical style of the Patera Painter, and it looks as if the vase cannot be specifically ascribed to his hand.

The pattern-work finds some parallels with that on vases of the Helbig-Grape Vine Group (cf. *RVAp* I, pl. 132), but the drawing of the figures would suggest a somewhat later date since the objects carried by the various figures (e.g., the cista with white triangles, the figured situla, and the torch with fillet around it) and the adjuncts are more in keeping with those on vases by the later contemporaries of the Darius Painter and the Patera Painter. A curious parallel with the work of the Lucera Painter may be observed in the use of a small solid-black circle for the pubic hair on the youth and satyr on the obverse.

A precisely similar phenomenon occurs on *RVAp* II, nos. 20/164 and 20/178b attributed to that artist. The figures on the obverse (especially the woman) are, however, drawn with greater elegance than are most of those by the Lucera Painter, the pattern-work is a little more elaborate than that normally found on his vases, and neither the draped youths nor the diptych are in his typical manner. At present, it does not seem possible to make a precise attribution of this vase; it is close to the group referred to in *RVAp* II, p. 745, nos. 23/157-159, but does not appear to be by the same painter.

Amphorae of Panathenaic Shape

Plates 154–155

Accession number 79.AE.25.2
Gift of Dr. Nicholas Bercel

DIMENSIONS AND CONDITION Height 60.0 cm; diameter of mouth 19.5 cm; diameter of body 26.0 cm; diameter of foot 13.9 cm.

Reconstructed from fragments. The vase has a pierced foot.

SHAPE AND ORNAMENT Wide mouth with flaring rim, narrow neck spreading out toward shoulder; thick strap handles narrowing at the top; ovoid body tapering downward to tall, reserved stem; ring foot, in black glaze, with raised upper edge, partly reserved on lower edge.

A and B, on side of mouth: white laurel wreath to left. Neck: black palmette-fan flanked by lotuses. Shoulder: black tongues separated by lines ending in a large black dot. Between handles: A, black band with reserved line below; B, black wave. Beneath pictures all around vase: meanders interspersed with dotted and quartered squares. Below handles: black strokes on reserved band around part of joins; tall single palmette with side-scrolls and fans.

SUBJECT A, woman and youth at naiskos, within which stands a muscled cuirass with a looped fillet above it. Below the naiskos floor is a black panel with a white zigzag pattern; the plinth is decorated with a white scroll pattern between white bands. The woman wears a short-sleeved chiton with a piece of drapery across the front of her body. Her hair is caught up in a kekryphalos; it emerges in a bunch on top. In her right hand she holds a wreath and in her left, a cista and a hanging fillet. The youth bends forward over his right leg, the foot resting on a rock pile. There is a cloak over his left shoulder. In his upraised right hand he holds a patera, and in his left, a bunch of grapes. In the bottom left corner is a phiale mesomphalos; at top right, a window; and at bottom, a looped fillet.

B, two draped youths with sticks. Both wear himatia so draped as to leave the right shoulder and arm exposed (cf. Types B and F; *RVAp* I, pl. 97). Above them is a diptych with stylus and to right, a window.

Attributed to the Haifa Painter. Circa 330–320 B.C.

BIBLIOGRAPHY *RVAp* II, p. 568, no. 20/69, pl. 214, 1–2.

COMPARANDA The draped youths and diptych on the reverse are in the Haifa Painter's characteristic manner (cf. *RVAp* II and *RVAp* Suppl. I, nos. 20/42b, 20/43, 20/43a, 20/44, 20/45). Armor by itself in a naiskos is a comparatively rare subject on Apulian vases; Lohmann's *Grabmäler* lists some eight examples (nos. A 393, A 396, A 553/B, A 587, A 589b, A 639, A 640, and A 829/B; pl. 56, 1–2), mostly depicting shields (cf. Philadelphia L 64–26; *CVA* 1, pl. 2, 3). Naples Stg. 14 (*RVAp* II, no. 20/68) shows a somewhat similar naiskos, but with a flowering plant inside it.

Plates 156–157

Accession number 79.AE.25.1
Gift of Dr. Nicholas Bercel

DIMENSIONS AND CONDITION Height 49.5 cm; diameter of mouth 15.2 cm; diameter of body 21.5 cm; diameter of foot 13.2 cm.

Broken and reconstructed from fragments. Some of the added white has worn off.

SHAPE AND ORNAMENT Wide mouth with flaring rim; narrow neck curving slightly outward to shoulder; thick strap handles; ovoid body tapering downward to reserved stem; ring foot in black glaze with reserved inset at top and partly reserved lower edge.

A and B, on side of mouth: white berried laurel wreath to right. Neck: black palmette-fan flanked by single scroll leaves; raised black band and black zigzag on reserved band below. Shoulder: tongues separated by black lines ending in black dots. Below pictures, all around vase: meanders interspersed with dotted and quartered squares. Below handles: large palmette-fan flanked by side-scrolls.

SUBJECT A, woman and youth at grave stele. The woman, wearing a long sleeveless chiton girt at the waist, is seated to left on a rock pile, but turns her head to right. In her right hand she holds a phiale with fillet and ivy leaf, and in her left, a bunch of grapes. The youth, nude except for a cloak over his left arm, bends forward over his raised right leg, the foot resting on a ground line of dots. He holds a situla with added white decoration in

his right hand, and a white knotty stick in his left, which is covered by the drapery. The base of the stele is decorated with a white scroll pattern between bands of white; the shaft, around which is tied a black fillet with a white one looped through it, has a white pediment and akroteria. A white fillet appears in the field above on either side of the stele.

B, two draped youths facing each other; the one on the right holds a staff in his right hand; above, between them, a pair of haltēres. The youth to left is Type A, the other, Type F (see *RVAp* I, pl. 97).

Attributed to the Patera Painter. Circa 330 B.C.

BIBLIOGRAPHY *RVAp* II, p. 742, no. 23/119a, pl. 274, 3-4.

COMPARANDA Typical of the Patera Painter's less pretentious work. For stelai with pediments on top, scroll-decorated bases, and looped fillets, cf. Malibu 77.AE.115, pl. 5 (*RVAp* II, p. 730, no. 23/33), Vienna 74 (*RVAp* II, p. 741, no. 23/114), Milan "H. A." 451 (*RVAp* II, p. 742, no. 23/120), and Naples 2394 (*RVAp* II, p. 742, no. 23/122). For the reverse, cf. *RVAp* II, p. 741, nos. 23/118-119.

Plate 158

Accession number 79.AE.190

Gift of Dr. Nicholas Bercel

DIMENSIONS AND CONDITION Height 34.3 cm; diameter of mouth 14.0 cm; diameter of body 14.0 cm; diameter of foot 8.7 cm.

Broken and repaired at neck and handles, on which there is some abrasion of the black glaze. The vase has a pierced foot.

SHAPE AND ORNAMENT Wide mouth, curving downward to narrow neck; strap handles; ovoid body tapering to reserved stem; black-glazed ring foot.

A and B, on side of mouth: white laurel wreath to left. Neck: black palmette-fan above a black band in relief; below: A, black wave on a reserved band; B, black dots on reserved band. Shoulder: A, tongues on reserved background, band of white outward-curving leaves on black background; B, tongues with black dots between them at the bottom, going down to top of figured scene. Below pictures around vase: black wave on reserved background between two black stripes. Below handles: single large white-cored palmette with side-scrolls and fans.

SUBJECT A, head of a woman in profile to left, wearing a kekryphalos decorated with white and black stripes and a row of black strokes at the top, where a bunch of hair emerges, tied with a white ribbon. She also wears a white radiate stephane, a pendant earring, and a necklace with one strand of white beads and another of black. In the field above on either side, white bucrania; below, single white scroll.

B, as on A, except that the earring is circular and the necklace is a double strand in white. In the field above, on either side, an ivy leaf.

Workshop of the Baltimore Painter, Lavello Group. Circa 320 B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 166, no. 27/454a.

COMPARANDA Closely comparable to the amphorae in *RVAp* II, p. 900, nos. 27/453, 27/453a, and 27/454, which show almost identical heads.

Hydriai

Plate 159

Accession number 77.AE.17
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height 30.5 cm; diameter of mouth 12.2 cm; diameter of body 20.3 cm; diameter of foot 11.4 cm.

Reconstructed from fragments. Some pitting and a chip on foot; a few small nicks on handles and on mouth, which also has a surface crack.

SHAPE AND ORNAMENT Mouth with overhanging lip in two degrees; short concave neck; ovoid body. Vertical handle, upswung horizontal handles, round in section; ogival foot with edge in two degrees.

Side of lip: vertical black strokes on reserved background. Neck, as far as handle: laurel wreath to left between narrow reserved stripes. Handle-roots: around them, black tongues; connecting them, fairly narrow reserved stripe. Below vertical handle: a phiale on either side of root, and superposed palmette-fans with radiating scrolls and drop leaves; scrolls with drop leaves are also under both horizontal handles. Below picture, and encircling vase: meander band, broken by four quartered and dotted squares. Foot: edge and underside, reserved.

SUBJECT Two women in sleeveless chitons at a stele. The one to left stands on a ground line of dots, with her left foot resting on a higher level. She is holding open a decorated box, which rests upon its own ground line, and is removing from it with her right hand a black-dotted fillet. The woman at right is seated away from the stele, but looks toward it. With her right hand she places a leafy wreath at the base of the stele; in her left she holds a cista, the front of which is divided by two diagonal lines. In each compartment of the cista is a dot-cluster, and atop the box are three eggs. The stele is tied with a fringed, black-dotted fillet and is topped by a phiale shown frontally. On top of the base are eggs; the front is draped with a looped black fillet. In the field above the woman on the left is a fillet decorated with white dots; above the other is a phiale and a branch with berries; between her feet and the base of the stele is a flowering plant.

Attributed to the Group of the Dublin Situlae. Circa 360–350 B.C.

Figure 2 Ex-Los Angeles market, Summa Galleries (inv. 198).

BIBLIOGRAPHY *RVAp* I, p. 403, no. 15/39a; *Studies Trendall*, p. 72, no. 22.

COMPARANDA The vase finds a close parallel in Copenhagen 48 (*RVAp* I, p. 402, no. 15/39), especially in the drawing of the drapery, the treatment of the heads and faces, the ground lines, and the adjuncts. The subject looks back to that of several vases in the Iliupersis Group (e.g., *RVAp* I, p. 205, no. 8/109, with a phiale on top of the stele, and nos. 8/111–8/112, with one standing and one seated woman) and is repeated on many later hydriai associated with the Darius workshop (e.g., *RVAp* II, p. 550, nos. 19/19–21). For the phiale on top of a stele cf. also *RVAp* II, p. 550, nos. 19/17, 19/22, 19/22a, 19/22b; and *RVAp* II, p. 551, no. 19/25a. For the box see E. Brümmer, "Griechische Truhenbehälter," *JdI* 100 (1985), pp. 1–168, especially p. 24; p. 64, fig. 20; and p. 75, fig. 24b, which is particularly close to the box on the Getty vase. Note the small dots at the top of individual fold-lines, which indicate the influence of the Varrese Painter (*RVAp* I, p. 336).

Plates 160–161

Accession number 77.AE.15
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height as preserved 53.5 cm; diameter of mouth 25.6 cm; diameter of body 39.5 cm.

Reconstructed from numerous fragments. Lower portion of vase is missing. Some gaps in upper portion filled; chips missing from lip and handles.

SHAPE AND ORNAMENT Mouth with overhanging lip in two degrees; narrow concave neck; ovoid body. Vertical handle, upswung horizontal handles, round in section.

Side of lip: egg pattern. Neck: female head in added white in three-quarter view to right within a floral setting; above are two reserved bands; below is a band of black wave pattern between reserved stripes; below band is a continuous pattern of white circles with dot-clusters below them. Handle zone, separating the scenes on shoulder and body: between two pairs of reserved bands, a white female head in three-quarter view to right in an

elaborate setting of spiraling tendrils, scrolls, and palmette-fans. Roots of vertical handles: around them, black tongues; between them, broad reserved band. Below vertical handle: elaborately decorated with superposed palmette-fans, with side-scrolls and enclosed fans.

SUBJECT Shoulder: in the center, a woman, wearing a crown and holding a fan, seated on a white throne, body facing to left, but her head turned to right. She wears a chiton and drapery over her legs. At the far left sits a woman, similarly dressed but without the crown, facing right. She holds a fan in her right hand and a phiale with spray in her left. Facing her and sitting on an M-handled hydria is another woman holding a tall alabastron in her right hand and a wreath in her left. In the field above them are two balls; to left of the woman at the extreme left, near the ground, is an alabastron, and to right, a phiale.

On the far right is the partially preserved draped figure of a woman seated to right and apparently dressed similarly. She holds in her left hand a phiale with eggs and beaded leaves, and a ball. Her missing right hand held a fan, only the top of which is preserved. Between her and the central figure stands a woman similarly dressed, but also wearing a white kekryphalos. She rests her right elbow on the back of the throne and holds a handled cista in her left hand. Beneath the cista is a phiale, and in the field beside the throne, a thymiaterion. A ground line of white dots runs across the bottom of the scene.

Body: the scene, only partially preserved, retains at its center two Ionic columns, the architrave and decorated pediment, with akroteria, of a fountain house (cf. *RVAp* Suppl. I, pl. 37, 1) in added white. On the left, a draped woman approaches the building, a situla in her right hand and a fan in her left. Above her is a fillet suspended from a wreath, and beside her, a fillet with a white border and dots. To the right of the fountain house are preserved only the head, left arm, and shoulder of a woman. She appears to be attired similarly, and to hold the handle of a situla in her left hand. In the field in front of her is a bunch of grapes, to left, and behind her, a looped fillet.

Now attributed to the White Saccos Painter. Circa 320–310 B.C.

Ex-Los Angeles market, Summa Galleries. Said to have been found together with 77.AE.13–14, 77.AE.19, 77.AE.61, 77.AE.112–113, 77.AE.115–116, 78.AE.274–279, and 78.AE.350.

BIBLIOGRAPHY *Studies Trendall*, p. 72, no. 20; *RVAp* II, p. 872, no. 27/60, with attribution to the Baltimore Painter; *RVAp* Suppl. I, p. 183, no. 29/F, with correction; Schauenburg, *UWB*, pl. 95; Schauenburg, *JdI* 99 (1984), pp. 136–137, figs. 11–12.

COMPARANDA This vase, when in a less complete state than at present, was attributed to the Baltimore Painter (*RVAp* II, p. 872, no. 27/60); however, further study in the light of a good deal of new material shows it, like 77.AE.13 and 77.AE.14 (pls. 133–139), to be the work of the White Saccos Painter (*RVAp* Suppl. I, p. 183, no. 29/F), who was his close follower. It goes clearly in style with a hydria formerly on the Zurich market (*RVAp* Suppl. I, p. 183, no. 29/G, pl. 37), which has similar subjects on both the shoulder and body, though the scenes are separated by a band of white dentils as on *RVAp* Suppl. I, p. 183, no. 29/E (now Hamburg 1982/4/St 350: Hornbostel, *Jahrbuch des Museums für Kunst und Gewerbe Hamburg* 2 (1983), pp. 181–189, with 10 ills.). Many of its elements are directly derived from the Baltimore Painter (e.g., the M-handled hydria, the throne, the three-quarter face), but the rendering of the drapery, the treatment of the woman on the throne, and the fountain house below show it to be the work of the White Saccos Painter who, from his rendering of the drapery and adjuncts, is very clearly the painter of *RVAp* Suppl. I, p. 183, nos. 29/E and 29/G, with which this vase must be closely connected.

The scene on the shoulder, like that on 29/G, is probably to be connected with bridal preparations and is repeated, with variations, on a number of the painter's smaller vases (e.g., *RVAp* II, p. 965, nos. 29/42 and 29/45; *RVAp* II, p. 966, nos. 29/55 and 29/57), where parallels for most of the individual figures will readily be found. For the fountain house, cf. *RVAp* Suppl. I, pp. 182–183, nos. 29/B and 29/G, pls. 36–37; and Tampa Museum of Art, ex-C. W. Sahlman coll. (*RVAp* Suppl. II, no. 29).

Kantharoi

Plate 162, 1-2

Accession number 80.AE.117
Gift of Mr. Harvey Sarnier

DIMENSIONS AND CONDITION Height including handles 25.6 cm; height to mouth 21.1 cm; width including handles 22.0 cm; diameter of mouth 13.6 cm; diameter of foot 9.0 cm.

Complete and intact except for minor chip from one handle. Shiny black glaze was applied too thinly at foot, where it is streaked with red. A reddish pink overwash. Small losses of added white; some incrustation, particularly on face of Nike.

SHAPE AND ORNAMENT Deep, slightly concave bowl with overhanging lip. Concave strap handles looped at top, with a small spur about one-third above their join to bowl, where there is a reserved area; at upper join inside bowl, a plastic female head. Stem with central ridge; foot in four degrees; underside, reserved.

Side of lip: eggs.

SUBJECT A, frontal head of a Nike, flanked by wings, rising from a flower (probably a campanula). The features of her face are drawn in dilute glaze. The hair is rendered in a golden brown wash over the white; it is centrally parted and wavy on either side.

B, female head in white emerging from the petals of a campanula between spiraling tendrils. Her face and gaze are turned three-quarters to left. Her eyes, nose, mouth, and hair are drawn in dilute glaze. Three eyelashes define each lower lid.

Attributed to the White Saccos Group. Circa 320-310 B.C.

BIBLIOGRAPHY *RVAp* Suppl. II, no. 29.

COMPARANDA The two heads on this vase find parallels in those on the kantharoi and oinochoai associated with the White Saccos Painter in *RVAp* II, p. 968ff., no. 29/90ff.; in particular, in those on nos. 29/101-111a and

29/112-116. On these, the head often rises from a campanula with large petals (as on this vase) and is flanked by either Erotes or spiraling tendrils. The lower eyelashes are shown as short strokes painted in dilute glaze (*RVAp* II, nos. 29/112-116b), and the faces often have a slightly pained look, which seems to be very characteristic of this group.

Plate 162, 3-4

Accession number 80.AE.118
Gift of Mr. Richard Swingler

DIMENSIONS AND CONDITION Maximum height as preserved 14.9 cm; height to mouth 11.0 cm; width including handles 18.5 cm; diameter of mouth 11.0 cm.

Lower part of stem and foot are missing.

SHAPE AND ORNAMENT Deep bowl with flaring mouth. Concave strap handles looped at top, with small spur about one-third above their join to bowl, where there is reserved area.

SUBJECT A, head of a woman in profile to left. She wears a radiate stephane; a saccos with a pattern of white bands, crosses on a black background, and dots; a circular earring with drop pendant; and a single-strand necklace of white over black dots. There is a dot-cluster below her chin and above her head. A long fillet with a ribbon at each end appears in the field in front of her head, an Ionic column behind.

B, as on A, but with a slight variation in the earring and without the dot-cluster below her chin.

Attributed to the Kantharos Group. Circa 330-320 B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 193, no. 29/427a.

COMPARANDA The style is very characteristic of the work of the Kantharos Group; cf. *RVAp* II, p. 995, no. 29/371ff., pl. 388.

Knob-Handled Patera

Plate 163

Accession number 71.AE.236

DIMENSIONS AND CONDITION Height to top of handles 10.8 cm; height to rim 7.6 cm; diameter 33.9 cm.

Reconstructed from fragments. Knob of right handle missing. Some cracks around join of foot and body; some chips on lower edge of foot. Cracked paint in the field of central medallion. Grayish tan incrustation on part of rim and handles.

SHAPE AND ORNAMENT Shallow bowl with flat rim with raised outer edge. Upright handles, segmental in section, each with mushroom-shaped knob at top center and at either side on rim; short stem with flaring foot.

Top of rim: reserved. Handles: black with painted rosettes on knobs. Around tondo: reserved circle; between circle and rim: band of vine leaves in added white, with dotted tendrils. Side of rim: black vertical strokes on reserved background; under edge: reserved with occasional splotches of black glaze intruding. Exterior, be-

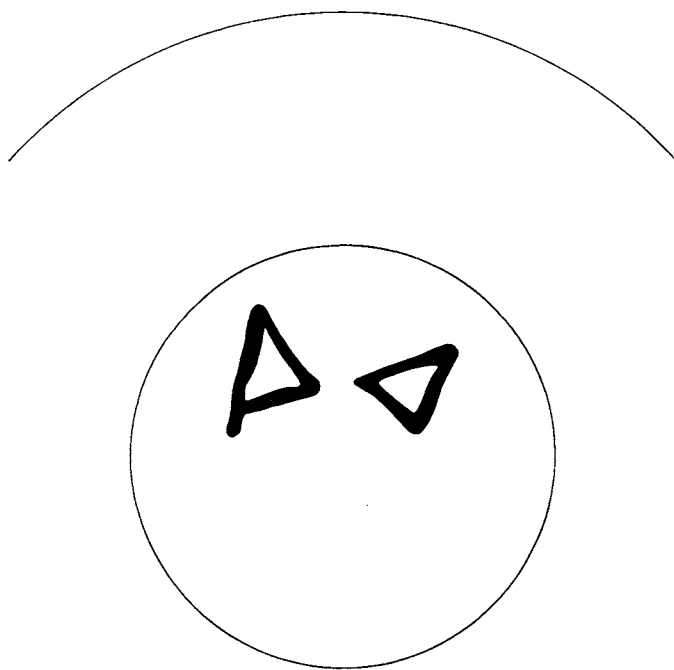


Figure 3

tween the figured scenes: palmette-fan flanked by scrolls and palmette leaves. Around foot: black wave pattern between two reserved lines. Foot: edge, reserved; under-side, mostly reserved, having some red wash toward the outer edge, and marked by a dipinto.

SUBJECT Tondo: head of a woman in profile to left. She wears a kekryphalos patterned with white lines and rows of white dots; the bunch of hair emerging at the back is tied with a narrow white ribbon. On the hair above the forehead is an oak-leaf stephane in white. She wears a pendant earring and a single-strand necklace. To left is a white fillet, and to right, a laurel branch with white berries.

Exterior: A, Eros, seated to left on a hollow rock, holding a cista in his right hand. He wears a double-strand necklace, two bracelets on each arm, a bracelet on his left ankle, and shoes. In the field, to left, a fillet.

B, woman seated to right on a rock-pile. She looks to left, and holds a mirror in her right hand, a cista in her left. She wears a sleeveless chiton, a kekryphalos, a ribbon around her hair, two bracelets on each arm, and shoes. In the field are a plant and fillet.

Attributed to the Oak-leaf Painter. Circa 330 B.C.

Ex-New York market, Royal Athena Galleries.

BIBLIOGRAPHY *SIVG*, no. 18; G. Schneider-Herrmann, *Apulian Red-figured Paterae with Flat or Knobbed Handles* (*BICS Suppl.* 34, 1977), p. 85, no. 112; M. Jentoft-Nilsen, *GettyMusJ* 6/7 (1978-1979), p. 204, fig. 1; *Studies Trendall*, p. 72, no. 7; *RVAp* II, p. 693, no. 22/545, pl. 257, 2.

COMPARANDA The head is very close in style and treatment to those in the tondi of Bari 5610 and 6458 (*RVAp* II, p. 693, nos. 22/543-22/544, pl. 257, 1; G. Schneider-Herrmann, *Apulian Red-figured Paterae with Flat or Knobbed Handles* [*BICS Suppl.* 34, 1977], nos. 113 and 156A), which are by the same hand and form a compact group.

Lekanides

LEKANIS WITHOUT HANDLES AND WITH LID

Plate 164, 1-2

Accession number 83.AE.393
Gift of Mr. Carlos L. Campillo

DIMENSIONS AND CONDITION Total height 9.5 cm; height of lid 5.3 cm; diameter of lid 11.5 cm; height of bowl 5.0 cm; diameter of bowl 11.2 cm.

Reconstructed from numerous fragments; chips missing from handle, lid, and bowl. Underside of foot partially covered with red wash.

SHAPE AND ORNAMENT Domed lid with downturned rim and double loop handle tied in form of Herakles knot. Bowl with inset rim; conical foot.

Side of lid: vertical black stripes on reserved band; inside: reserved. Except for broad reserved band around stem of foot, entire bowl is black.

SUBJECT Lid: on opposite sides, in panels framed by reserved bands, two female heads in profile to left. Each wears a radiate stephane; a kekryphalos with black and

white stripes, with the strokes at the top separated by white dots; an earring; and a necklace. Between them and below the handle are palmette-fans. In the lower left corner of each panel is a small palmette-fan, in the right, a fan and a scroll with two leaves.

Attributed to a Follower of the Stoke-on-Trent Painter. Circa 320 B.C.

BIBLIOGRAPHY "Acquisitions/1983," *GettyMusJ* 12 (1984), p. 252, no. 113.

COMPARANDA Lekanides of this form are not common in Apulia, and most of the extant examples come from the Kantharos Group (*RVAp* II, p. 1008, nos. 29/754-29/756; *RVAp* Suppl. I, p. 196, no. 755a). A close parallel to the Getty lekanis may be seen in another vase of the same shape and by the same painter formerly on the London market (Charles Ede Ltd., *Greek Pottery from South Italy* IX [1983], no. 19, ill.). That these vases lead to those of the Kantharos Group is clear from a comparison with Philadelphia L.64-209 (*CVA* 1, pl. 30, 1-3; *RVAp* II, p. 1008, no. 29/756).

LEKANIS WITH HANDLES AND WITH KNOBBED LID

Plate 164, 3-4

Accession number 83.AE.413
Gift of Mr. John Saxon

DIMENSIONS AND CONDITION Total height 20.0 cm; height of lid 11.1 cm; diameter of lid 21.9 cm; height of bowl 9.9 cm; diameter of bowl 22.0 cm; width of bowl including handles 29.0 cm.

Both lid and bowl have been reconstructed from numerous fragments; many chips. Lid does not fit perfectly. Overall red wash on exterior of both lid and bowl, and on underside of foot; in some areas, glaze misfired red-brown. Glaze abraded on part of lid, and especially on handles of bowl.

SHAPE AND ORNAMENT Domed lid with downturned rim and knobbed handle, with concave side, on cylindrical stem. Bowl with inset rim and horizontal handles; short stem, foot with convex edge.

Lid: recessed disk in center of knob decorated with rosette, the petals of which have a white stroke down the center and are separated by white circles. Outer edge of disk: decorated with a stripe that, due to misfiring, is more red than black. Rim of knob: decorated with black strokes; side of knob has reserved band bordered by two narrow black bands. Stem has broad black band and, around its join to lid, egg pattern. Lower edge of lid: also decorated with egg pattern, with central strokes of white. Inside of lid: reserved.

Bowl: interior entirely black except at center where there is a small, elliptically shaped area that is red, perhaps as a result of misfiring due to the thickness of the clay, or because another vessel was placed upon it during the firing process. Exterior: band of laurel in red-figure with white berries between leaves. Between handle-roots: broad vertical reserved stripe. Lower part of bowl: black; stem: reserved, with narrow black stripe above broad black band at center. Edge of foot: black; its underside has single black circular band.

SUBJECT Lid: both sides, head of a woman in profile to left. The hair is caught up in a kekryphalos, patterned with pinkish white lines and strokes at the top, where the hair emerges in a wavy bunch and is tied with a white ribbon. Each woman also wears a row of beads across the hair on the brow, a yellowish white radiate stephane, a circular earring with a dot-cluster, and a double-strand necklace.

The drawing is of poor quality; the eyes, which are set

far back, lack the lower eyelid, and the line of the brow and nose is concave, with a button-like nose and a very heavy chin.

Between the heads are palmette-fans with side-scrolls and white dots between the upper leaves. Behind each head is a white-tipped, four-petaled rosette. In the field in front of one is an ivy leaf.

Late fourth century B.C.

BIBLIOGRAPHY "Acquisitions/1983," *GettyMusJ* 12 (1984), p. 252, no. 112.

COMPARANDA The heads on the lid are very late; they illustrate well the deterioration of Apulian drawing at the end of the fourth century B.C. They follow from those of artists like the Painter of the Macinagrossa Stand and are contemporary with the work of the Painter of B.M. F339. A large number of lekanides decorated in similar fashion exist, but they have not been fully classified (see *RVAp* Suppl. II).

LEKANIS WITHOUT HANDLES AND WITH KNOBBED LID

Plate 165, 1-3

Accession number 77.AE.19

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Total height 9.2 cm; height of lid 5.1 cm; diameter of lid 9.1 cm; height of bowl 4.7 cm; diameter of bowl 9.1 cm; diameter of foot 3.9 cm.

Except for a few nicks and missing chips on outer edge of bowl, both lid and bowl are intact.

SHAPE AND ORNAMENT Domed lid with downturned rim and ogival knobbed handle. Bowl with inset rim and conical foot.

Lid: reserved inside; hub of knob is recessed and decorated with a rosette. Underside of knob: black. Around its join to lid: reserved band partially interrupted by central leaves of two palmette-fans, which are flanked by large white dots. A reverse-wave pattern decorates outer edge of lid.

Bowl: stands on a foot in one degree and has lip upon

which lid rests; bowl is completely covered with black glaze, without any ornament or reserved areas.

SUBJECT Lid: between palmette-fans and reserved bands, two female heads in profile to left. One wears a white-bordered kekryphalos with black stripes, a white hair ribbon, a pendant earring, and a necklace. The other wears a saccos decorated with white and black stripes and a row of black strokes below the white peak. She also wears a white stephane, a circular earring, and a necklace.

Attributed to the Stoke-on-Trent Painter. Circa 330-320 B.C.

Said to have been found together with 77.AE.13-15, 77.AE.61, 77.AE.112-113, 77.AE.115-116, 78.AE.274-279, and 78.AE.350.

BIBLIOGRAPHY *Studies Trendall*, p. 47, no. 24; *RVAp* II, p. 892, no. 27/299a.

COMPARANDA Cf. the heads illustrated in *RVAp* II, Chap. 27, pls. 340-341.

LEKANIS WITH HANDLES AND WITH KNOBBED LID

Plate 165, 4-6

Accession number 78.AE.278

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Total height 16.6 cm; height of lid 8.6 cm; diameter of lid 18.4 cm; height of bowl 8.0 cm; width of bowl including handles 24.9 cm; diameter of bowl 18.2 cm; diameter of foot 6.8 cm.

Except for partially broken handle on bowl, both body and lid are intact. One side of the body has a wide crack running through it from base to outer edge on one-half only. Gray-colored clay of body, including clay of broken handle, suggests that the vessel may have been exposed to fire. Lid retains its original tan color, but about half of the inside, which was reserved, is covered with a black, soot-like substance.

SHAPE AND ORNAMENT Domed lid with downturned lip and knobbed handle in two degrees on short stem. Bowl with inset rim and torus foot on short stem.

Lid: reserved inside with knob in two degrees; knob's hub is recessed and decorated with a rosette. Around its join to lid: narrow reserved band. A reverse-wave pattern decorates side of lid.

Bowl: completely covered with black glaze; no ornament or reserved areas.

SUBJECT Lid: between palmette-fans with reserved lines beside them, two female heads in profile to left. Each wears a patterned kekryphalos, a wavy hair ribbon, a radiate stephane, a circular earring, and a double-strand necklace. Below each kekryphalos emerge three strands of wavy hair (cf. 71.AE.243, pl. 167, 1 below).

Attributed to the Stoke-on-Trent Painter. Circa 330-320 B.C.

Said to have been found together with 77.AE.13-15, 77.AE.19, 77.AE.61, 77.AE.112-113, 77.AE.115-116, 78.AE.274-277, 77.AE.279, and 78.AE.350.

LOANS Virginia Museum of Fine Arts, Richmond, May 12-August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982-January 9, 1983; Detroit Institute of Arts, Michigan, February 7-April 10, 1983.

BIBLIOGRAPHY *Studies Trendall*, p. 73, no. 35 (listed as P.78.AE.15); *GettyMusJ* 6/7 (1978/1979), p. 203, n. 1, no. 7; *RVAp* II, p. 891, no. 27/290a; *VMG*, p. 161, no. 66 (ill.).

COMPARANDA The drawing of the eye and the mouth is typical of many of the Stoke-on-Trent Painter's heads; cf. *RVAp* II, pls. 339, 6; 340, 2 and 4; and 341, 3 and 4.

Pyxides

CYLINDRICAL PYXIS

Plate 166, 1-3

Accession number 80.AE.116
Gift of Mr. Harvey Sarnier

DIMENSIONS AND CONDITION Height 5.0 cm; diameter of lid 15.7 cm; diameter of bowl 15.1 cm.

Lid reconstructed from three fragments; red wash on exterior. Bowl intact; black inside.

SHAPE AND ORNAMENT Flat lid with raised band on top and raised band in two degrees on side. Bowl with inset rim, vertical sides, and slightly flared lower edge.

Top of lid (from outer edge): reserved band, wave on raised band edged in black on its inner side, reserved band. Side of lid: reserved; raised band: black; lip: reserved.

Bowl: band of ivy leaves with incised stem, yellow above and white below. Underside: reserved.

SUBJECT Lid: head of a woman in profile to left. She wears a stephane and a patterned kekryphalos with ribbon, a circular earring with pendant, and a necklace. The profile of the eye is a black dot enclosed on three sides by black lines of varying length. In front of her forehead is a white alabastron; above is a decorative element, perhaps a simple floral. Below, left, are a scroll and a leaf.

Close to the Stoke-on-Trent Painter. Circa 330-320 B.C.

BIBLIOGRAPHY Unpublished.

COMPARANDA A close parallel to the unusual treatment of the eye will be found on another cylindrical pyxis, once London market, sale cat., Sotheby's, May 18, 1981, no. 299 (*RVAp* II, no. 29/647), on which the subsidiary decoration is also very similar, and which seems to represent a slightly later version of the head on this vase.

GLOBULAR PYXIS

Plate 166, 4-6

Accession number 80.AE.119
Gift of Mr. Richard Swingler

DIMENSIONS AND CONDITION Total height 18.8 cm; height of lid 9.5 cm; diameter of lid 14.2 cm; height of bowl 9.3 cm; diameter of bowl 14.2 cm.

Lid intact; bowl reconstructed from fragments. Much of glaze, misfired in shades of dark brown to orange-red, has flaked away or disappeared.

SHAPE AND ORNAMENT Hemispherical lid with pomegranate knob and inset rim. Hemispherical bowl with foot in two degrees on short, broad stem; fillet at join of stem to body and to foot.

Lid: at center top of knob, very small black cone rising out of recessed circle, with reserved band around. Knob

is black; its black stem has narrow reserved bands at joins above and below. Inside of lid: reserved.

Bowl: around exterior, laurel wreath to left with white berries; below: wave between two black bands. Around stem of foot: narrow brown stripe above a broad pink-red band. Underside of foot: reserved.

SUBJECT Lid: between large palmettes, two female heads in profile to left. Each wears a stephane, a saccos with ribbon, an earring, and a necklace. In front of one head is an ivy leaf; rosette below; quarter-palmette behind. In front of and behind the other, quarter-palmettes.

Attributed to the Kantharos Group. Circa 320-310 B.C.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 195, no. 29/674d.

COMPARANDA For vases of similar shape and decoration, see *RVAp* II, pp. 1004-1005 and *RVAp* Suppl. I, p. 195.

Plates

Plate 167, 1

Accession number 71.AE.243

DIMENSIONS AND CONDITION Diameter 20.4 cm; height 4.5 cm; diameter of foot 7.0 cm.

Unbroken, with a few minor chips and nicks. An overall brown wash on decorated side.

SHAPE AND ORNAMENT Shallow bowl with raised flat rim. Foot in two degrees on thick short stem.

Rim: thick black strokes.

Tondo: wave-pattern border, with thick black stripe beneath it, between two reserved bands. Outside of bowl: lusterless black; reserved band at junction of foot and body; underside of foot: reserved and decorated with wide black stripe.

SUBJECT Tondo: head of a woman in profile to left. She wears a kekryphalos decorated with black and white stripes, a band of white embattled, or crenellated, pattern on black, and a solid white upper portion; her hair comes down below the kekryphalos in three wavy lines (cf. 78.AE.278, pl. 165, 4–6 above). The bunch of hair at the back is tied with a wavy white ribbon, and on the hair above the brow is a radiate stephane. She also wears a pendant earring and a double-strand necklace. To left in the field are two dot-clusters and a white-edged ivy leaf.

Attributed to the Stoke-on-Trent Painter. Circa 330–320 B.C.

Ex-collection, United States National Museum, Washington, D. C. (now part of the Smithsonian Institution) (inv. 197246); later, New York market, Parke-Bernet, December 4, 1969; and Royal Athena Galleries.

LOAN Hetzel Union Gallery, Pennsylvania State University College of Arts and Architecture, State College, May 29–June 20, June 28–July 10, 1971.

BIBLIOGRAPHY Sale cat., Parke-Bernet, New York, December 4, 1969, no. 235; *Penn*, no. 105; *SIVG*, no. 20; *Studies Trendall*, p. 72, no. 6; *RVAp* II, p. 891, no. 27/271, pl. 341, 5.

COMPARANDA Another very typical example of the work of this painter (cf. 77.AE.19, pl. 165, 1–3 and 78.

Figure 4

AE.278, pl. 165, 4–6, above; and 78.AE.279, pl. 167, 2 and 77.AE.61, pl. 167, 3–6, below).

Plate 167, 2

Accession number 78.AE.279

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height 4.2 cm; diameter 20.1 cm; diameter of foot 7.0 cm.

Unbroken; some small nicks and chips. Exterior covered with shiny black glaze as far as junction with stem of foot; broad reserved band on stem. Brown wash; traces of heavy incrustation.

SHAPE AND ORNAMENT Shape as for preceding vase.

Rim: thick black strokes.

Tondo: bordered with wreath of slender white leaves to right, which curve slightly outward; below this, wave between two reserved bands. Foot: very narrow reserved line at bottom edge; underside: central reserved disk, around which are two black stripes bordering a broad reserved band.

SUBJECT Tondo: head of a woman in profile to left. She wears a kekryphalos patterned with black and white stripes, from the back of which emerges a bunch of hair tied with a wavy white ribbon; she also wears a large radiate stephane above the brow, a circular earring, and a double-strand necklace. To left is a phiale in side view, and to right, a mirror.

Attributed to the Stoke-on-Trent Painter. Circa 330–320 B.C.

Said to have been found together with 77.AE.13–15, 77.AE.19, 77.AE.61, 77.AE.112–113, 77.AE.115–116, 78.AE.274–278, and 78.AE.350.

BIBLIOGRAPHY *Studies Trendall*, p. 73, no. 36 (where listed as P.78.AE.16); *GettyMusJ*, 6/7 (1978/1979), p. 203, n. 1, no. 6; *RVAp* II, p. 891, no. 27/283b.

COMPARANDA Cf. also 71.AE.243, pl. 167, 1; 77.AE.19, pl. 165, 1–3; 78.AE.278, pl. 165, 4–6, all above; and 77.AE.61, pl. 167, 3–6, below.

Figure 5

Skyphos of Corinthian Shape

Plate 167, 3-6

Accession number 77.AE.61
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height 10.5 cm; diameter including handles 15.0 cm; diameter of mouth 9.4 cm; diameter of foot 4.7 cm.

Intact. Glaze is abraded around edge of foot. Interior is covered with black glaze. Brownish wash over most of body, but more pink at mouth; some incrustation on part of inside, outside at join of foot and base, and lesser amount at handle areas.

SHAPE AND ORNAMENT Slightly flaring rim; deep bowl tapering sharply toward foot; horizontal handles; low ring foot.

Around rim between handles: egg pattern above reserved stripe. Under each handle: palmette-fan with single side-scrolls that serve as frames for pictures, below which are three black bands alternating with reserved bands. Top of foot: reserved.

SUBJECT A, head of a woman in profile to left wearing a kekryphalos patterned with black and white stripes and dots, a radiate stephane, a circular earring with drop pendant, and a double-strand necklace.

B, head of a woman in profile to left wearing a saccos with a double bow at the top and decorated with black and white stripes and dots, an earring, and a double-strand necklace. Across the brow is a row of beads, above which is a white bandeau and radiate stephane.

Attributed to the Stoke-on-Trent Painter. Circa 330 B.C.

Said to have been found together with 77.AE.13-15, 77.AE.19, 77.AE.112-113, 77.AE.115-116, 78.AE.274-279, and 78.AE.350.

BIBLIOGRAPHY *Studies Trendall*, p. 73, no. 25; *RVAp II*, p. 894, no. 27/364a.

COMPARANDA Standard Stoke-on-Trent mouth and style (cf. 71.AE.243, pl. 167, 1; 77.AE.19, pl. 165, 1-3; 78.AE.278, pl. 165, 4-6; and 78.AE.279, pl. 167, 2, all above).

Oinochoai

OINOCHOAI, SHAPE 1

Plate 168, 1-4

Accession number 78.AE.275

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height including handle 23.2 cm; height to top of mouth 20.8 cm; diameter of body 9.4 cm; diameter of foot 5.4 cm.

Unbroken; a few nicks on foot; a crack at join of handle. Some glaze abraded from foot and stem. An overall reddish brown wash. Incrustation covers small area of neck under lip; about one-third of underside of foot has a black substance over it.

SHAPE AND ORNAMENT High handle with double ridge; trefoil mouth with molded lip impressed with egg pattern; slender neck; ovoid body; foot in two degrees.

Edge of lip: incised egg pattern over which white, much of it now flaked, was added. Neck: egg pattern in black between narrow black and reserved bands; below, alternating white and black tongues. Shoulder: between two reserved bands, eleven rosettes and dot-clusters. Below picture, reverse wave. Area of neck facing handle: reserved. On body, below handle: palmette-scroll pattern with dots and bars of added white for details. Foot: recessed, in two degrees; exterior of upper part: reserved; lower edge: black. Reserved band encircles foot at its join to body and edge of foot.

SUBJECT Body: half-draped Nike, with white wings and dotted pinions, seated to left on an Ionic capital. Her upper torso is bare, with an almost frontal left breast but only a projecting nipple for the right. She wears an undecorated kekryphalos, a stephane of four beads, a crescent-shaped earring with two pendants, a double-strand necklace, and shoes. In her right hand she holds an elaborate fan with a palmette at its center and scroll-like terminals on the handle; behind this hand is a white mirror. In the field beside her legs are a rosette and a fillet, and behind her, a rosette and phiale mesomphalos.

Attributed to the Menzies Group. About 330-320 B.C.

Said to have been found together with 77.AE.13-15, 77.

AE.19, 77.AE.61, 77.AE.112-113, 77.AE.115-116, 78.AE.274, 77.AE.276-279, and 78.AE.350.

BIBLIOGRAPHY *RVAp* Suppl. I, p. 143. no. 26/135c.

Plate 168, 5-8

Accession number 81.AE.168

Gift of Mr. Robert Blaugrund

DIMENSIONS AND CONDITION Height including handle 30.5 cm; height to top of mouth 25.6 cm; diameter of body 11.1 cm; diameter of foot 6.0 cm.

Broken at foot and reconstructed. Flaking and cracking of glaze, especially on handle and mouth. An overall red wash.

SHAPE AND ORNAMENT High handle with double ridge; trefoil mouth; slender neck; ovoid body; foot in three degrees.

Neck: three encircling, concentric bands of white; below them, nine white rays. Shoulder: wave pattern; reserved band. Below handle: large palmette-fan with side-scrolls and smaller half-fans. Below picture and palmette: reserved band and brown glaze band. Underside of foot: reserved.

SUBJECT Head of woman in profile to left. She wears a radiate stephane, a saccos decorated with black and white stripes and dots with a bow at the top tied by a white ribbon, a long beaded earring, and a necklace. In the field above left is a fillet in shades of dilute glaze with details in yellow and white; a plant is in lower left field. Behind the head, in the lower right field, is a rosette.

Attributed to the Kantharos Group. Circa 330-320 B.C.

BIBLIOGRAPHY *RVAp* Suppl. II, no. 29/577a.

COMPARANDA Typical work of this group; the decoration on the neck is standard for this shape (cf. *RVAp* II, p. 100off., no. 29/531ff.; for the head, cf. nos. 29/540, 29/547, 29/551, 29/562, and 29/575, pl. 389, 3).

OINOCHOAI, SHAPE 3

Plate 169

Accession number 72.AE.128

DIMENSIONS AND CONDITION Height including handle 16.8 cm; diameter of mouth 8.4 cm; diameter of body 12.8 cm; diameter of foot 8.6 cm.

Broken at neck and mouth and repaired; many nicks and chips on mouth and handle, some pitting on body. Black glaze on inside of mouth has largely flaked away; on outside it was applied so thinly that in areas of mouth and body it has disappeared completely; elsewhere it shows signs of red wash beneath it. Tan incrustation, particularly heavy on underside of foot and under handle at upper end, remains at junction of foot to body and on some of interior.

SHAPE AND ORNAMENT Low ridged handle; bulbous body with trefoil mouth; echinoid base.

Around neck, except under handle: band of enclosed, upright palmettes between two reserved lines. Below handle: superposed palmettes springing from acanthus-leaf base, with side-scrolls enclosing palmette-fans. Added white appears for terminals of the palmette-scroll design in handle zone and for some leaves on saplings. Below picture: meander pattern interrupted by occasional squares with various types of saltires and a star pattern; underside of foot, reserved.

SUBJECT Body: the Transformation of Kallisto. A semi-draped Kallisto, with star-spangled drapery over her legs, is seated to right on a skin-covered rock, behind which are two trees and other smaller saplings. She wears hunting boots, and her right leg is bent beneath her. Two spears are by her right hand, which rests beside her on the rock. Both hands are in the process of transforming into paws, and fur is beginning to appear on her arms and face. To the right of Kallisto, Hermes, wearing a petasos and a flapping chlamys, is in the act of pulling up by his hands the nude figure of the infant Arcas. Hermes' caduceus leans against a stele behind him. Striding to left behind Kallisto, but looking at her, is a young hunter, nude except for a pilos on his head and a chlamys over his shoulders and wrapped around his arms for protection against animal bites. He carries a spear.

Early "Ornate" Apulian, near to the Black Fury Group, approaching the style of the Iliupersis Painter. Circa 360 B.C.

BIBLIOGRAPHY A. D. Trendall, "Kallisto in Apulian Vase-

Painting," *Antike Kunst* 20, 2 (1977), p. 99ff.; *RVAp* I, p. 167, no. 7/12; D. Amyx, "The Many Loves of Zeus," *Archaeological News*, vol. 8, no. 4 (1979), p. 108, figs. 19-20; *Studies Trendall*, p. 72, no. 15; K. Schefold, *Die Göttersage in der klassischen und hellenistischen Kunst* (Munich, 1981), p. 230, figs. 319-321; A. D. Trendall, "Nuovi aspetti dell'iconografia dei vasi italoti," *Venticinque Anni della Facoltà di Lettere e Filosofia* (Lecce, 1983), fig. 2; *LIMC* II, s.v. "Arkas 3," p. 167, pl. 430, 2; P. Shepard and B. Sanders, *The Sacred Paw* (New York, 1985), between pp. 110-111 (ill.); E. Keuls, *Reign of the Phallus* (New York, 1986), p. 313, fig. 275; *RVSIS*, ill. 135.

COMPARANDA The nymph Kallisto, a companion and friend of Artemis, was beloved by Zeus and, according to one version of the myth, became the mother of Arcas, the ancestor of the Arcadians. In another account, the jealous Hera transformed her into a bear. In yet another story, she was changed into a bear by Zeus in order to protect her from the wrath of the jealous Hera, and then was accidentally slain by Artemis and set by Zeus among the constellations.

For the subject, A. Stenico, "Kallisto," *Numismatica e antichità classiche: Quaderni ticinesi* 6 (1977), pp. 73-86; R. Arena, "Considerazioni sul mito di Kallisto," *Acme. Annali della Facoltà di Filosofia e Lettere dell'Università Statale* 32 (1979), pp. 5-26; L. Rossi, *Ceramiche apule nel Museo di Cremona* (Bari, 1981), p. 31, no. 43, pls. 15-17; *RVAp* Suppl. I, p. 21; *LIMC* II, s.v. "Arkas," with bibliography; *LIMC* forthcoming, s.v. "Kallisto." For the myth in later times and other cultures as well as antiquity, see P. Shepard and B. Sanders, *The Sacred Paw* (New York, 1985), especially Chap. 5.

Plate 170, 1-2

Accession number 74.AE.50

Gift of Dr. Jerome Eisenberg

DIMENSIONS AND CONDITION Height including handle 14.1 cm; diameter of body 10.0 cm; diameter of foot 7.3 cm.

Reconstructed from fragments; chips, nicks, and scratches. Glaze outside borders of picture is thin and flaked. Gray incrustation on underside of foot and interior of vase.

SHAPE AND ORNAMENT Low flattish handle; bulbous body with trefoil mouth; low ring base.

Reverse-wave pattern serves as the upper border of picture; reserved bands for the other three.

SUBJECT Body: the head of a bearded silen in profile to left, wearing a yellowish white fillet in his hair. His hair and beard are in dilute glaze. In the upper field, there are four ivy leaves, one of which has disappeared almost entirely; to the right, two palmette-scrolls.

Attributed to the Felton Painter. Circa 360–350 B.C.

BIBLIOGRAPHY *SIVG*, no. 17 (as loan); *RVAp* I, p. 178, no. 7/96b; *Studies Trendall*, p. 72, no. 16; A. Cambitoglou, "The Felton Painter in Sydney," in E. Bohr and W. Martini, eds., *Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65 Geburtstag am 16 April 1986* (Mainz, 1986), pp. 143–147 (ill.).

COMPARANDA For the Felton Painter see, in particular, A. D. Trendall, "The Felton Painter," in F. Philipp and J. Stewart, eds., *Essays and Studies in Honour of Daryl Lindsay* (Melbourne, 1964), pp. 45–52.

Plate 170, 3–4

Accession number 71.AE.361

DIMENSIONS AND CONDITION Height including handle 15.4 cm; diameter of body 11.3 cm; diameter of foot 8.2 cm.

Complete and unbroken, but with some nicks and chips on edge and rib of handle as well as on part of foot. Scratches appear on body between handle and left side of picture. Glaze is mostly thin and lusterless. Some gray

incrustation remains on interior of mouth and at junction of foot and body.

SHAPE AND ORNAMENT Low flattish handle; bulbous body with trefoil mouth; low ring base.

Picture framed by reserved bands; above top border, frieze of eggs. Underside of foot: reserved, with shell-like pattern in the clay (perhaps from potter's wheel).

SUBJECT Woman wearing a sleeveless chiton moving to left, holding a mirror in her right hand, a beaded wreath in her left. She wears a sphenone, a stephane, an earring, a necklace, and two bracelets on each arm. In the lower left field, a scroll with diamond floral; in the lower right, a stele; in the upper field, a phiale; in both upper corners, ivy leaves.

Attributed to the Waterspout Group. Circa 360 B.C.

Ex-collection, United States National Museum, Washington, D. C. (now part of the Smithsonian Institution) (inv. 197241); ex-New York market, Royal Athena Galleries.

LOAN Hetzel Union Gallery, Pennsylvania State University College of Arts and Architecture, State College, May 29–June 20, June 28–July 10, 1971.

BIBLIOGRAPHY *Penn*, no. 104; *RVAp* I, p. 293, no. 11/56, pl. 93, 7; *Studies Trendall*, p. 72, no. 8.

COMPARANDA Very close to, and by the same hand as, Cambridge, Museum of Classical Archaeology 73 (*RVAp* I, p. 292, no. 11/53, pl. 93, 5), especially for the drapery of the woman, and the floral pattern on the reverse, for which see also p. 293, no. 11/54. For the woman, cf. *RVAp* I, p. 293, nos. 11/56a and 11/57.

OINOCHOE, SHAPE 8 (WITH LID)

Plate 171

Accession number 81.AE.133
Gift of Mr. Richard Swingler

DIMENSIONS AND CONDITION Total height 38.5 cm; height of lid 14.5 cm; diameter of lid 14.6 cm; height of body 26.3 cm; diameter of mouth 13.4 cm; diameter of body 16.3 cm; diameter of foot 9.6 cm.

Reassembled from fragments. On lid, part of one of leaves around knob missing. On body, numerous chips along breaks, on handle and mouth; some cracking of glaze on body. Dark red wash overall; black glaze on inside of mouth.

SHAPE AND ORNAMENT Lid has knob, which has the appearance of a bottle-like element, with a vent-hole at top and two rows of upright acanthus leaves around base; inset rim. Vase has flaring mouth above narrower, rather tall neck. Body curves outward in elongated oval, and is joined to foot in two degrees by short stem. Double-loop handle tied in form of Herakles knot.

Under lip: black tongues on reserved band between black line borders. Neck: between narrow reserved lines, black band with alternating rosettes and phialai; faint traces of added white that marked tops of rosette petals remain. Shoulder: egg pattern between two reserved bands. Below handle: large palmette-fan with side-scrolls and half-

fans. Lower body: reverse wave between two reserved bands. Stem of foot: reserved. Only very slight traces of added white that was used for details and patterns on body remain.

Lid: three enclosed palmettes, with a rosette in each of two of the fields between them, and a phiale in the other. The knob retains traces of pink; the lower leaves are alternating blue and pink, the upper, all blue; brown defines the veins and details of the leaves. Underside of lid: reserved.

SUBJECT Body: female head in three-quarter view to right emerges from a large flower, surrounded by leafy scrolls (probably representing acanthus) and flowers. The details of her face are no longer visible.

Attributed to the Virginia Exhibition Group. Circa 320–310 B.C.

BIBLIOGRAPHY K. Schauenburg, "Herakles und Eulen," *RM* 92 (1985), pl. 43, 2–3; *RVAp* Suppl. II, no. 28/86s.

COMPARANDA See K. Schauenburg, "Zu einer Gruppe polychrome apulischer Vasen in Kiel," *JdI* 100 (1985), pp. 399–443; K. Schauenburg, "Herakles und Eulen," *RM* 92 (1985), pl. 43, 2–3; *RVAp* Suppl. I, pp. 173–174.

A close parallel to the Getty oinochoe will be found in another of the same shape once on the New York market (*RVAp* Suppl. II, no. 28/86q), which shows a female head in red-figure in an elaborate floral setting on its body; it has a lid with a knob similar to those on Kiel B 580–1 (K. Schauenburg, *JdI* 100 [1985], pp. 416–417, figs. 27–31; *RVAp* Suppl. II, nos. 28/86n–o). Rosettes and phialai regularly appear on the shoulders of oinochoai (Shape 1); cf. *RVAp* Suppl. II, nos. 28/86g–j.

OINOCHOAI, SHAPE 10

Plate 172, 1–4

Accession number 78.AE.274

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height including handle 18.7 cm; height to top of mouth 15.5 cm; diameter of body 7.3 cm; diameter of foot 5.5 cm.

Complete and intact. Brownish wash overall; lustrous black glaze. Some incrustation remains on mouth; body, especially over the join of handle; and foot.

SHAPE AND ORNAMENT High ridged handle, sharply angled at top, with plastic heads on each side at join to mouth, which has beaked spout; bulbous body with slender neck; short stem with foot in two degrees.

Neck: egg pattern between two reserved lines; below: band of white dots. Lower part of handle and on back of body, including shoulder: large palmette-fan with detached side-scrolls and half palmettes. Reserved stripe encircling lower body. Stem, top surface, and underside of foot: reserved.

SUBJECT Body: woman running to left. She wears a sleeveless chiton with a black wavy border girt at the waist by a ribbon, a kekryphalos, a stephane, jewelry, and shoes. A mantle is draped over her left arm. Her right hand grasps the double handle of a banded situla. In her left hand she holds a cista decorated with triangles of white. In the upper left field is a white fillet; in the

lower left, a flower with details and stem in added white; in the field at right, an iynx (magic wheel).

Attributed to the Menzies Group. The style is cruder than usual. Circa 330–320 B.C.

Ex-Los Angeles market, Summa Galleries. Said to have been found together with 77.AE.13–15, 77.AE.19, 77.AE.61, 77.AE.112–113, 77.AE. 115–116, 78.AE.275–279, and 78.AE.350.

BIBLIOGRAPHY *GettyMusJ* 6/7 (1978/1979), n. 1, no. 1 (where termed "Shape 1"); *RVAp* Suppl. I, p. 143, no. 26/231b.

COMPARANDA Cf. *RVAp* Suppl. I, p. 143, nos. 26/230b and 26/231c; *RVAp* II, p. 838ff., nos. 26/276, 26/355, and 26/448; for the double handle of the situla, cf. no. 26/372. For the iynx, see H. A. Shapiro, "Greek 'Bobbins': A New Interpretation," *The Ancient World* 11 (1985), pp. 115–120.

Plate 172, 5–8

Accession number 78.AE.276

Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height including handle 19.7 cm; height to top of mouth 17.4 cm; diameter of body 7.5 cm; diameter of foot 5.4 cm.

Complete and intact; small cracks on handle, body, and foot. Some incrustation on small areas of mouth, handle, lower body, and foot. Reddish brown wash overall.

SHAPE AND ORNAMENT Shape as for preceding.

Neck: egg pattern between two reserved bands. Back, below handle: large palmette-fan with detached side-scrolls, with dots in added white for detail on leaves. Reserved stripe encircling lower body. Stem: reserved, with reddish pink band at join to body; top surface and underside of foot: reserved.

SUBJECT Body: nude Eros standing on a ground line of white dots. On his head is a sphendone and a stephane; he wears an earring, a double-strand necklace, a beaded bandolier across his body, a triple-coil bracelet on each arm, a five-coil bracelet on his left leg, and shoes. His wings have details in added yellowish white, white, white with pink, and black.

With his right hand he puts incense on a thymiaterion. In his left hand he holds a phiale. The thymiaterion is elaborate; it stands on three curved legs; its top is ren-

dered by yellow and white cross-hatching, and the lower portion is decorated with white dots. A rosette is in the far left and right fields. A small flower springs up between the thymiaterion and Eros, and behind him there is a larger plant with seven leaves and six berries.

Attributed to the Menzies Group. Circa 330–320 B.C.

Said to have been found together with 77.AE.13–15, 77.AE.19, 77.AE.61, 77.AE.112–113, 77.AE.115–116, 78.AE.274–275, 77.AE.277–279, and 78.AE.350.

BIBLIOGRAPHY *GettyMusJ* 6/7 (1978/1979), p. 203, n. 1, no. 2 (where termed “Shape 1”); *RVAp* Suppl. I, p. 143, no. 26/237b (corrected to 237c in *RVAp* Suppl. II; 237b is in Monopoli).

COMPARANDA The Eros is comparable to those on *RVAp* II, p. 836, no. 26/234 and *RVAp* Suppl. I, p. 143, no. 234b; cf. also *RVAp* II, p. 823, nos. 26/51–53, the Trieste Askoi Group. For the thymiaterion, common on vases by the Baltimore and White Saccos Painters, to which this leads, cf. *RVAp* II, p. 834, no. 26/189.

Epichyseis

Plates 173; 175, 1

Accession number 78.AE.277
Gift of Mr. Gordon McLendon

DIMENSIONS AND CONDITION Height including handle 17.2 cm; height to top of mouth 15.1 cm; height to rim a join of shoulder and body 4.2 cm; diameter of body 6.0 cm; diameter of foot 8.8 cm.

Complete except for a few small chips on spout, which was broken and reattached; cracking of glaze on neck and body, some incrustation in areas of mouth, handle, and join of body to foot. Red-brown wash.

SHAPE AND ORNAMENT Strap handle, sharply angled at the top; modeled lip, with ridge at inner edge; beaked spout; on either side of spout at handle attachment, plastic animal head; downward-curving shoulder with palmette and figured decoration; flanged body; reserved band marks join of body to lower flange. Underside of foot: reserved.

Base of neck: black tongues. Base of handle: palmette-fan and, on either side of join, scroll with palmette leaves and white dots; inside of handle: reserved to same height as tongue pattern on neck. Top side of flange at shoulder: wave. Around body: continuous ivy pattern with white leaves and incised stem.

SUBJECT Shoulder: nude Eros sitting on a dotted white and white-stripe ground line with his legs outstretched before him. He wears a kekryphalos, a single-strand necklace, a bandolier, a four-coil bracelet on his left leg, and shoes. Most of the white detail on his wings has disappeared. He holds in his right hand a phiale containing four eggs.

In the field in front of him is a fillet. Behind his left hand, which rests on the ground line, is a reserved phiale.

Attributed to the Menzies Group. Circa 330–320 B.C.

Said to have been found together with 77.AE.13–15, 77.AE.19, 77.AE.61, 77.AE.112–113, 77.AE.115–116, 78.AE.274–276, 77.AE.278–279, and 78.AE.350.

BIBLIOGRAPHY *GettyMusJ* 6/7 (1978/1979), p. 204, n. 1, no. 4; *RVAp* Suppl. I, p. 144, no. 26/254a.

COMPARANDA Stretched-out figures of women or Eros appear frequently on the shoulders of epichyseis in the

Menzies Group (cf. *RVAp* II, p. 836, no. 26/238ff.). For the shape, cf. Philadelphia 50–1–101 (*CVA* 1, pl. 26, 3; *RVAp* Suppl. I, p. 143, no. 26/246a) and World Heritage Museum 22.1.61 (*RVAp* II, p. 837, no. 26/254; *CVA World Heritage Museum and Krannert Art Museum* 1, pl. 50, 2–3).

Plates 174; 175, 2–3

Accession number 78.AE.350
Gift of Mr. David Collins

DIMENSIONS AND CONDITION Height including handle 17.3 cm; height to mouth 13.4 cm; height to rim at join of shoulder to body 4.2 cm; diameter at join of shoulder to body 10.2 cm; diameter of body 7.0 cm; diameter of foot 10.3 cm.

Broken at join of handle to shoulder and spout and at top of handle, and reassembled. Some nicks on foot and slight traces of incrustation. Overall reddish wash.

SHAPE AND ORNAMENT As for preceding, but with reserved line between body and lower flange (or foot) and plastic female heads at join of handle and mouth.

Around neck: black tongues. Handle and shoulder: palmette-fan on base of handle, which is flanked on shoulder by scrolls and palmette leaves with dots in white; inside of handle: partially reserved. Top side of flange at shoulder: egg pattern. Around body: a continuous ivy pattern with white leaves on incised stem. Underside of foot reserved, but with cross in added red wash; sketch of an oinochoe, Shape 10 (cf. 78.AE.274, pl. 172, 1–4; and 78.AE.276, pl. 172, 5–8, both above), in outline glaze.

SUBJECT Shoulder: nude Eros kneeling; his right leg is bent beneath him; the other is stretched out behind him. He wears a kekryphalos, a radiate stephane, a two-drop earring, a single-strand necklace plus a bandolier across his chest, a double bracelet above the knee on his left leg, a four-coil bracelet on his left ankle, and shoes.

In his right hand he holds a mirror and, from his left hand, which is held out behind him, drop three white dots. In the field before him is a rosette and also a phiale with white center and outline. In the upper field behind his wings is a phiale. Clusters of three dots and ivy leaves are scattered in the rest of the field.

Attributed to the Menzies Group. Circa 330–320 B.C.

Said to have been found together with 77.AE.13–15, 77.AE.19, 77.AE.61, 77.AE.112–113, 77.AE.115–116, and 78.AE.274–279.

LOANS Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *GettyMusJ* 6/7 (1978/1979), p. 203, n. 1, no. 5; *RVAp* Suppl. I, p. 108, no. 21/382a (where assigned to the Liverpool Group); corrected in *RVAp* Suppl. II, where transferred to the Menzies Group as no. 26/260a; *VMG*, pp. 159–160, no. 65; *LIMC* III, s.v. "Eros," p. 895, no. 519l.

COMPARANDA In *RVAp* Suppl. I, p. 108, this vase was

placed in the Liverpool Group as no. 21/382a. Closer study shows that it should in fact be placed in the Menzies Group; it is near in both shape and style to the preceding epichysis. The Eros has become more effeminate, as may be seen from the treatment of the breasts, and the presence of a bandolier, as well as the palmette decoration and adjuncts, suggests that the vase is better associated with the Menzies Group than with the Darius Workshop.

The cross in added red on the underside of the foot appears frequently on Apulian vases, especially oinochoai (Shape 3); the presence of the oinochoe drawn in black glaze outline is most unusual. Dipinto decoration of this kind in black glaze is extremely rare; it is sometimes found on the underside of lekanis lids, and on one occasion (*RVAp* II, p. 510) is used for an inscription on the base of a pelike.

Rhyta

BULL'S HEAD RHYTON

Plate 176

Accession number 71.AE.196

DIMENSIONS AND CONDITION Length 19.3 cm; diameter of mouth 9.3 to 9.5 cm.

Reconstructed from fragments with restoration of missing areas across top of bull's head on bowl. Bull's left ear is missing; there are some nicks on horns, ear, nose, and mouth as well as cracks and/or cracked paint along eyes, horns, and between horns.

SHAPE AND ORNAMENT Broad bowl with concave sides and flaring lip; handle concave in section. Molded body.

Wave pattern encircles lip except above junction of handle and bowl. Enclosed palmette-fan on either side of handle.

Head of bull has natural-looking fleshy wrinkles over eyes and curly texture of hair on forehead. Around horns: short incised lines. Nostrils, eyes, and inside of ear: reserved, with orange-red overwash. Pupils and irises are drawn in black glaze. Added white and yellow appear for the ground line, adjuncts, and pattern.

SUBJECT Bowl: maenad, wearing a long sleeveless chiton and two bracelets on each arm, dancing to left, holding a tambourine in her left hand. Two ivy leaves appear in the upper left field.

Associated with the Iliupersis Painter. Circa 360 B.C.

Ex-New York market, Royal Athena Galleries.

LOANS Hetzel Union Gallery, Pennsylvania State University College of Arts and Architecture, State College, May 29–June 20, June 28–July 10, 1971; University of California, Riverside, June 12–August 5, 1978; Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *Penn*, no. 102; *SIVG*, no. 25; S. Holo, "Unpublished Apulian Rhyta," *GettyMusJ* 1 (1974), p. 87, figs. 6–8, and p. 90, fig. 12; T. Schreiber, "Handles of Greek Vases," *GettyMusJ* 5 (1977), p. 137, fig. 6 right; *Riverside*, no. 19; *RVAp* I, p. 202, no. 8/90; *Studies Trendall*, p. 72, no. 12; *VMG*, p. 115, no. 37.

COMPARANDA Very close in style to 71.AE.195, pl. 177 below, as is the pattern-work (wave, enclosed palmettes, large white dots for ground line). For other examples, see *TR*, p. 20ff., pls. VII–X. Close in style are Ruvo 1361 (*TR*, pl. VII, 1, 3), Ruvo 1405 (*TR*, pl. VIII, 1–2), with very similar maenad. Cf. also the enclosed palmettes on *TR*, pl. VII, 3–4.

RAM'S HEAD RHYTON

Plate 177

Accession number 71.AE.195

DIMENSIONS AND CONDITION Length 19.5 cm; diameter of mouth 9.5 to 10.0 cm.

Reconstructed from fragments, with small areas of restoration; ram's right ear missing. Some nicks around ram's mouth and ear, and on handle and mouth of vase; some cracking of black glaze.

SHAPE AND ORNAMENT Short broad bowl with concave sides and flaring lip; handle slightly concave in section. Molded body.

Wave pattern encircles lip except above join of handle and bowl; enclosed palmette-fan on either side of handle.

Head of ram: black except for eyes, inner ear, and horns, all of which are reserved and covered with reddish orange wash. Pupil and iris of eyes as well as sections of

horns: delineated in black glaze. By either corner of mouth: short incised line.

SUBJECT Bowl: half-draped athlete, holding a strigil in added white in his upraised right hand, seated to left, but turning his head to right. Two ivy leaves appear in the upper field on either side of the scene.

Associated with the Iliupersis Painter. Circa 360 B.C.

Ex-New York market, Royal Athena Galleries.

LOANS Hetzel Union Gallery, Pennsylvania State University College of Arts and Architecture, State College, May 29–June 20, June 28–July 10, 1971; Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20,

1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *Penn*, no. 101; *SIVG*, no. 24; S. Holo, *GettyMusJ* 1 (1974), p. 86, figs. 1–3, and p. 90, fig. 11; T. Schreiber, *GettyMusJ* 5 (1977), p. 137, fig. 6 left; *RVAp* I, p. 202, no. 8/93; *Studies Trendall*, p. 72, no. 11; *VMG*, p. 114, no. 36.

COMPARANDA For other examples of ram's head rhyta, see *TR*, p. 30ff. and pls. xvi–xix. For the treatment of the horn, cf. Louvre H83 (*TR*, pl. xvii, 1–2) and also BMF 425 (*TR*, pl. xvi, 1–2), which is close to the Malibu rhyton in style.

The rendering of the athlete suggests that the rhyton belongs to Hoffmann's "Early Group."

HOUND'S HEAD RHYTON

Plate 178

Accession number 71.AE.296

DIMENSIONS AND CONDITION Length 19.5 cm; diameter of mouth 9.3 cm.

Bowl broken and repaired; some restoration. Glaze is a lustrous blue-black, but very thinly applied, especially on hound's head; brown wash over reserved areas.

SHAPE AND ORNAMENT Long slender bowl, almost cylindrical, with flaring lip; handle concave in section. Molded body.

Around mouth on exterior rim: egg pattern with dots between each egg on lower border. On either side of handle: enclosed palmette-fan. From outer border of palmette-fan, reserved line descends to join stripe below picture. Added white and yellow for objects on phiale, satyr's hair, upper part of design and ribbon on the thyrsos, and vegetation in the field.

Head of hound: entirely black except for eyes and inside of ears, which are reserved and covered with a wash. Pupils and irises: indicated by black glaze.

SUBJECT Bowl: satyr striding left holding in his right hand a dish with cakes and in his left, a beribboned thyrsos. On the ground line are three plants.

Attributed to the Workshop of the Darius Painter. Circa 340–330 B.C.

Ex-New York market, Royal Athena Galleries.

LOANS Hetzel Union Gallery, Pennsylvania State University College of Arts and Architecture, State College, May 29–June 20, June 28–July 10, 1971; Virginia Museum of Fine Arts, Richmond, May 12–August 8, 1982; Philbrook Art Center, Tulsa, Oklahoma, November 20, 1982–January 9, 1983; Detroit Institute of Arts, Michigan, February 7–April 10, 1983.

BIBLIOGRAPHY *Penn*, no. 103; *SIVG*, no. 24; S. Holo, *GettyMusJ* 1 (1974), p. 90, fig. 15, and p. 91, figs. 13–14; *Studies Trendall*, p. 72, no. 10; *RVAp* II, p. 618, no. 21/101; *VMG*, p. 139, no. 53.

COMPARANDA For the head of the Laconian hound, see *TR*, p. 46ff., pls. xxviii–xxix, esp. nos. 257–258 and 267; the rhyton New York 41.162.249 (*TR*, pl. xxix, 1–2) is particularly close.

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PROFILE DRAWINGS

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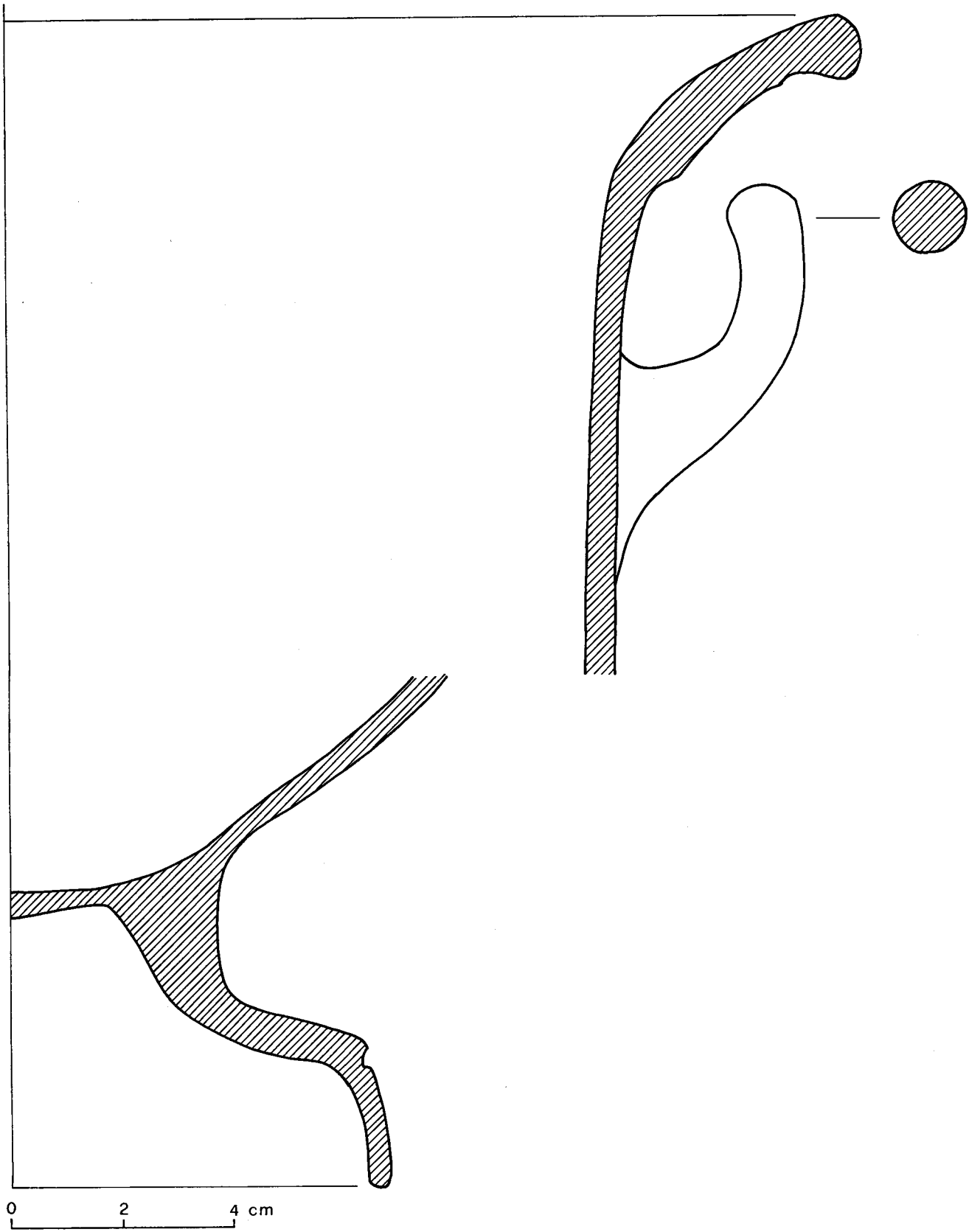


Figure 1

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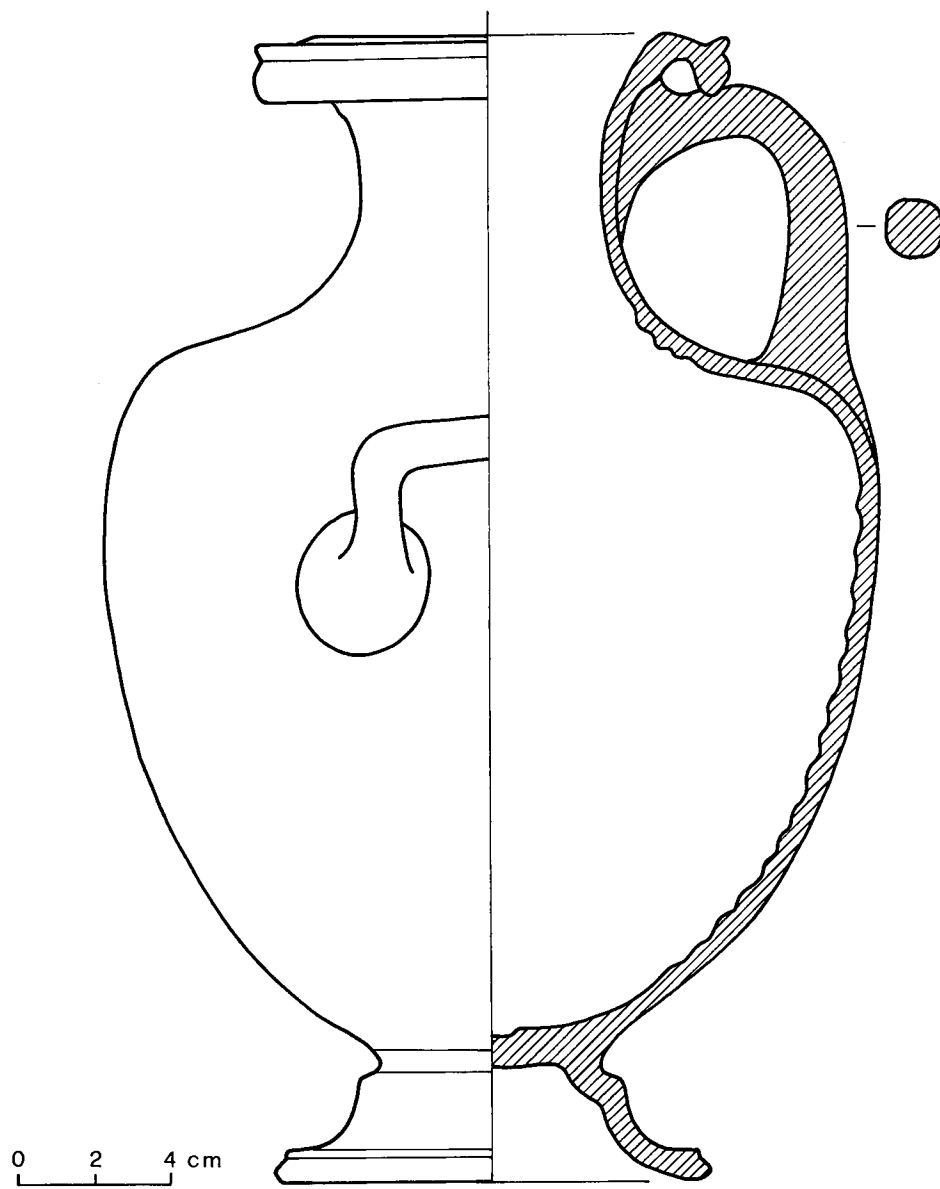
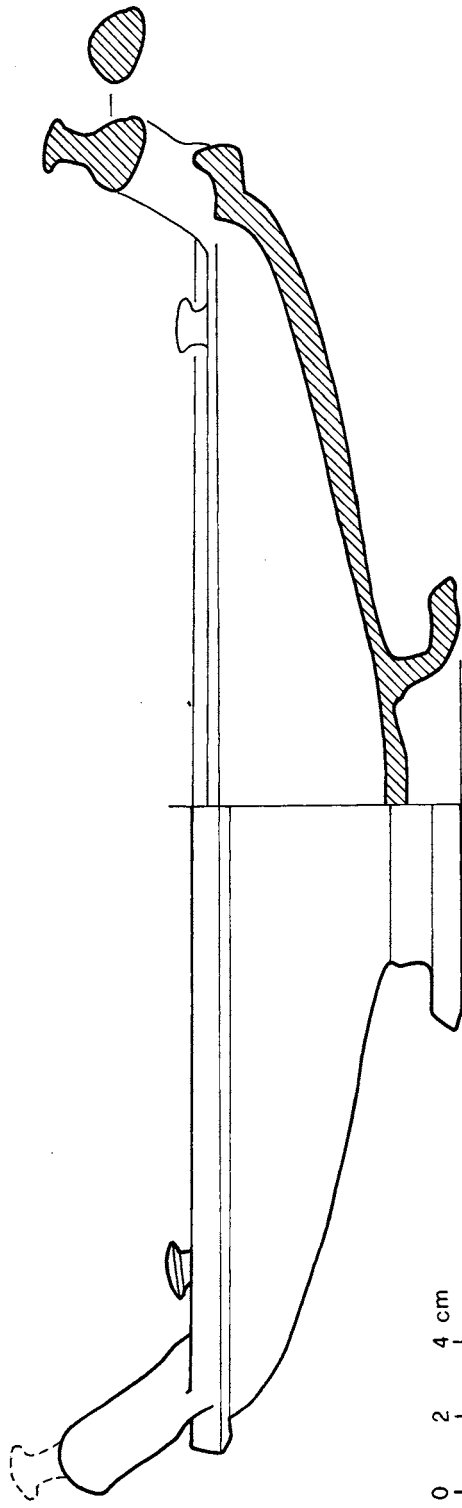


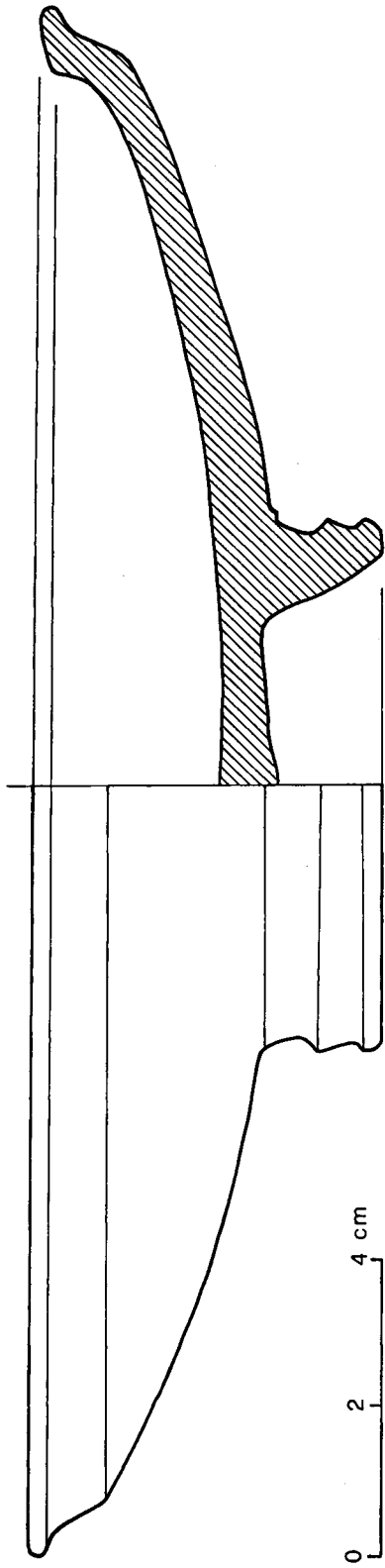
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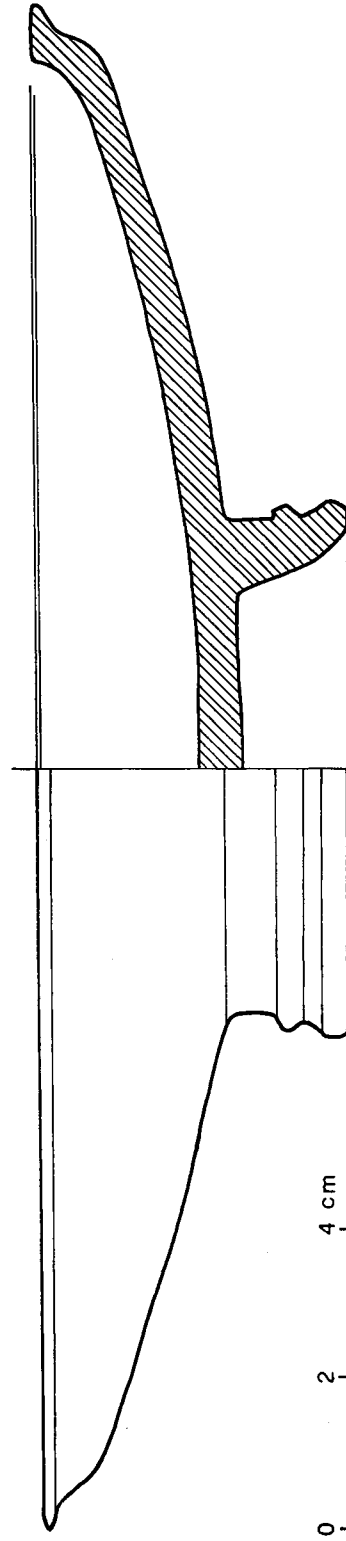
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Figure 4



78.AE.279 1:1

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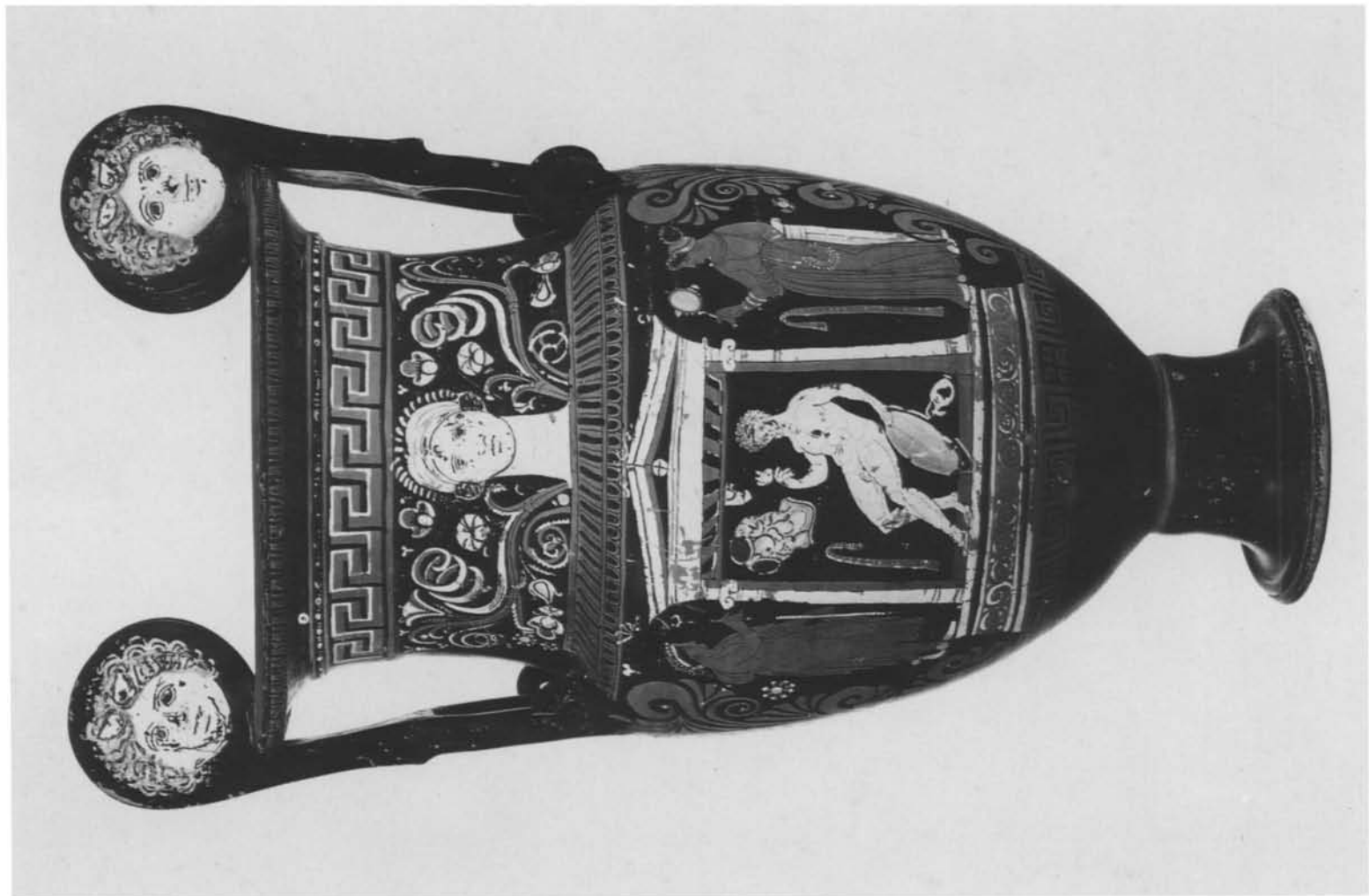
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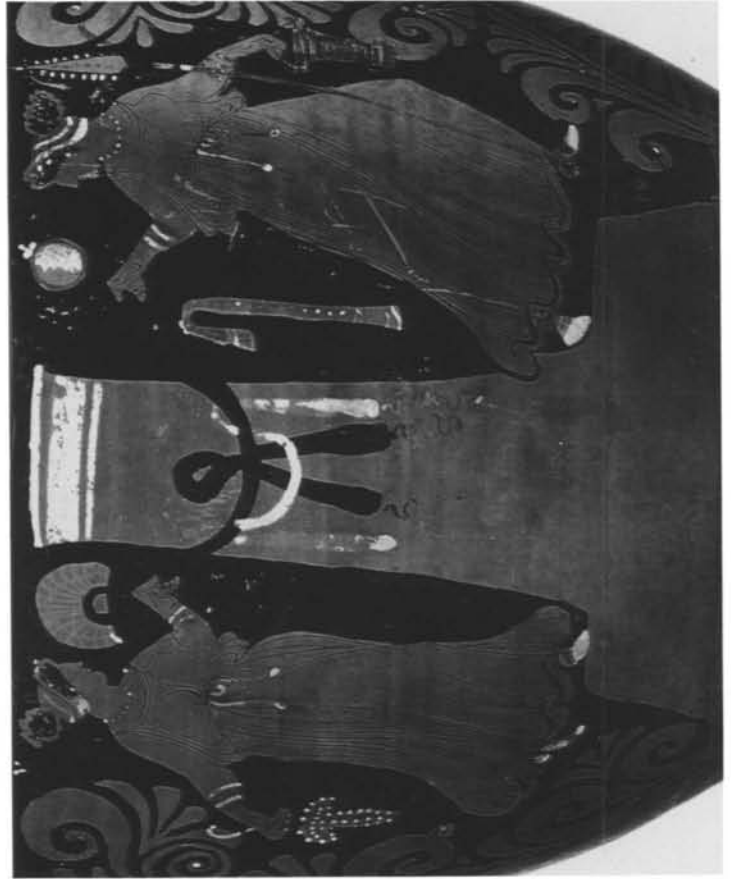


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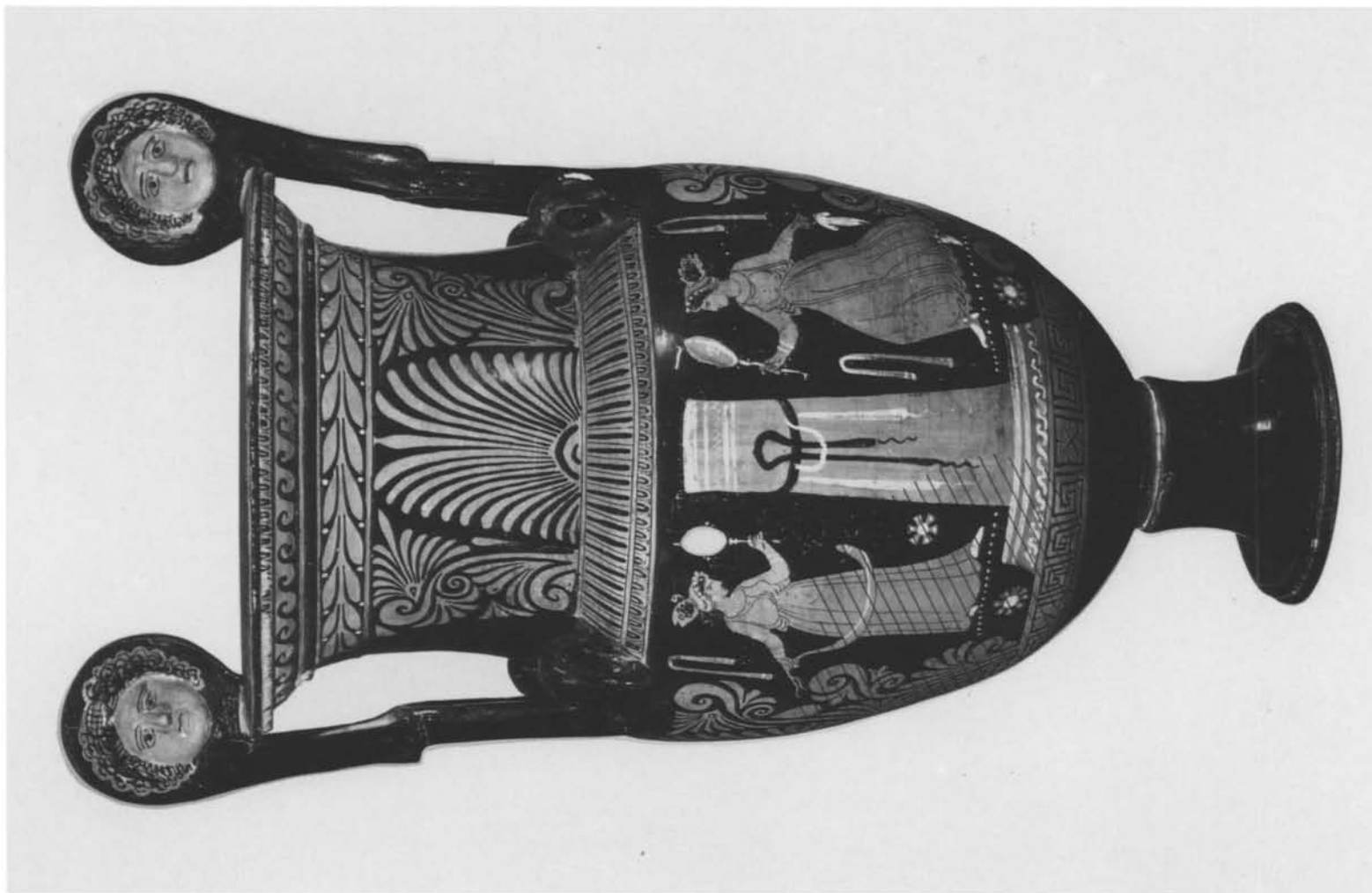


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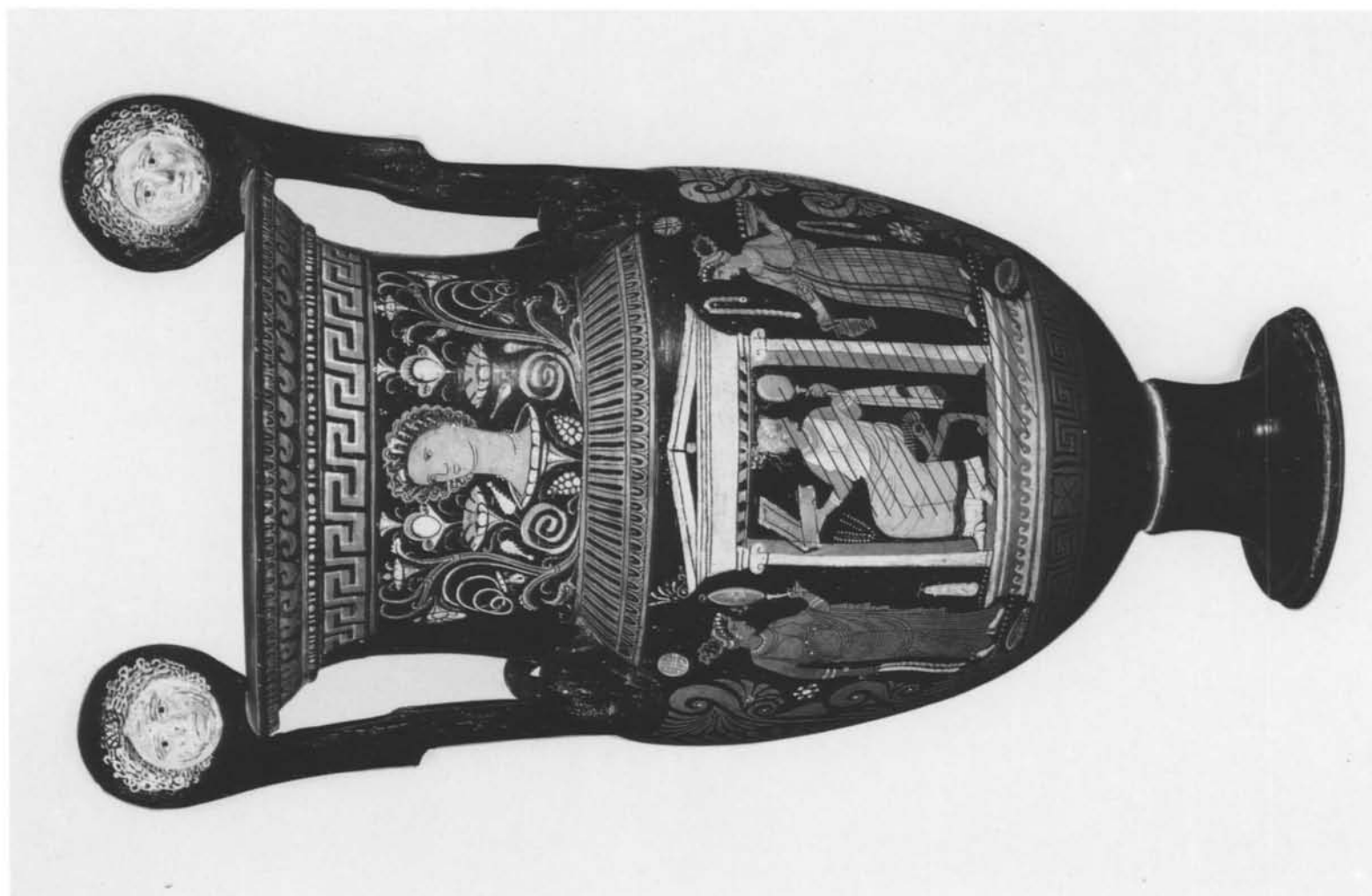


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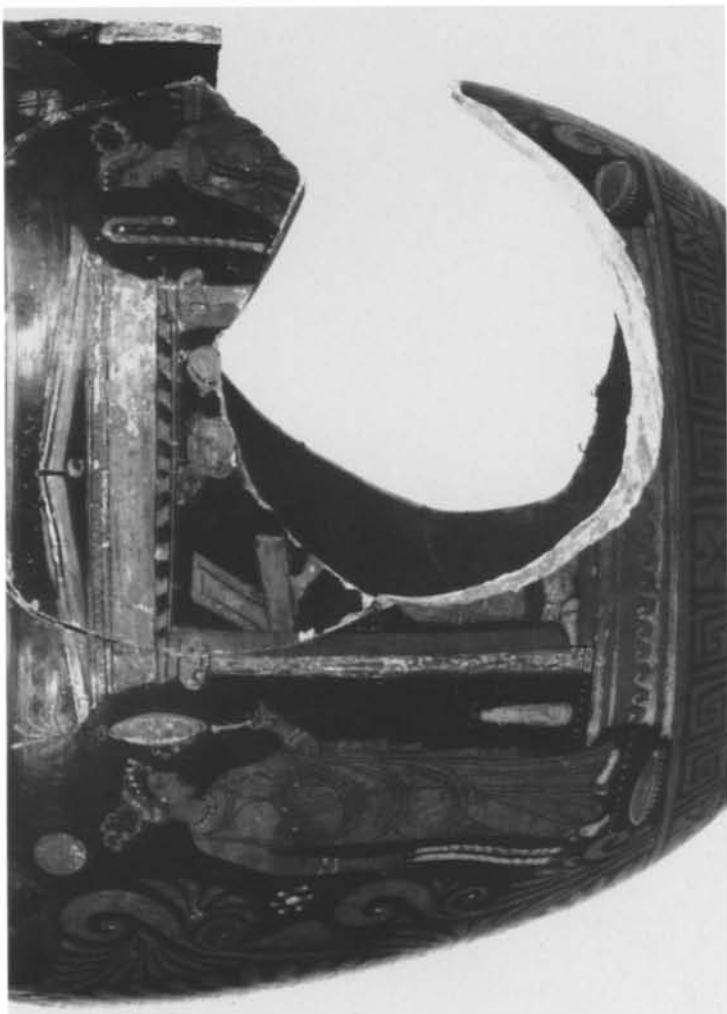


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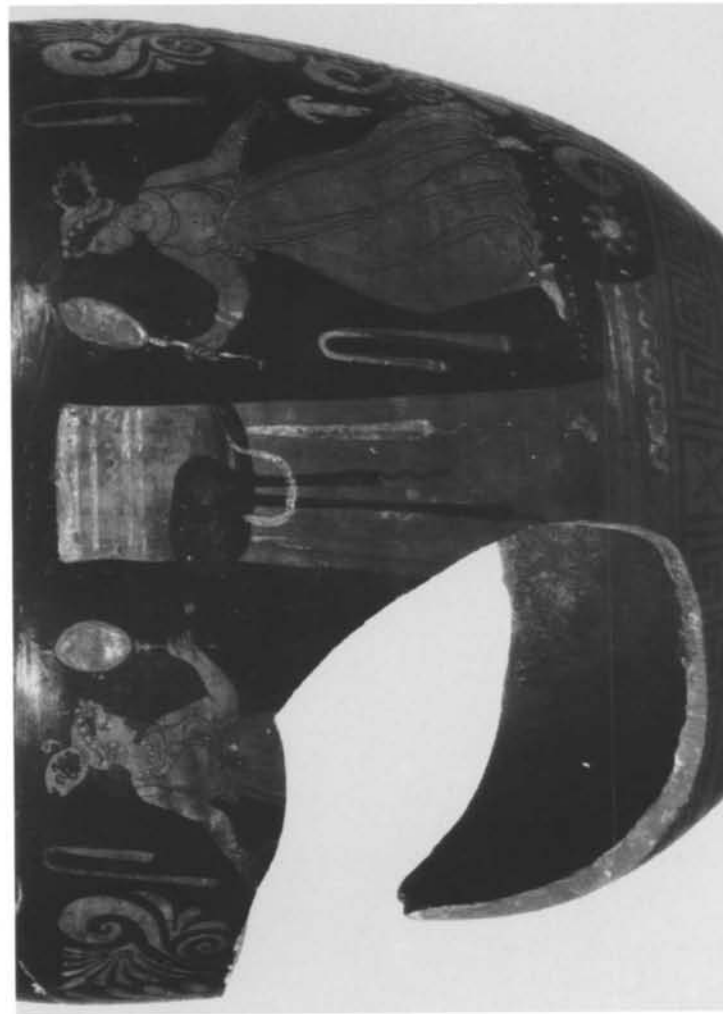
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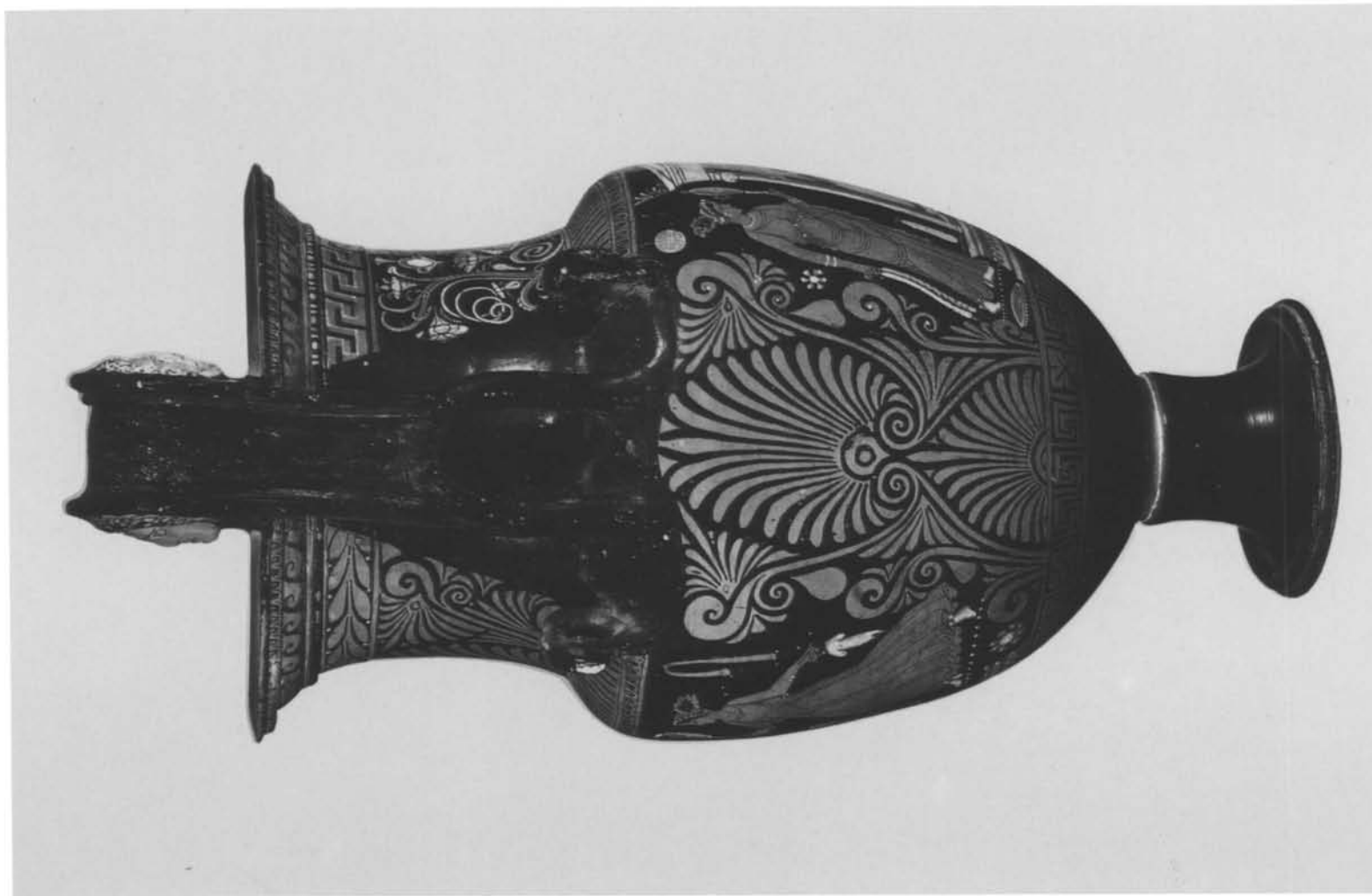


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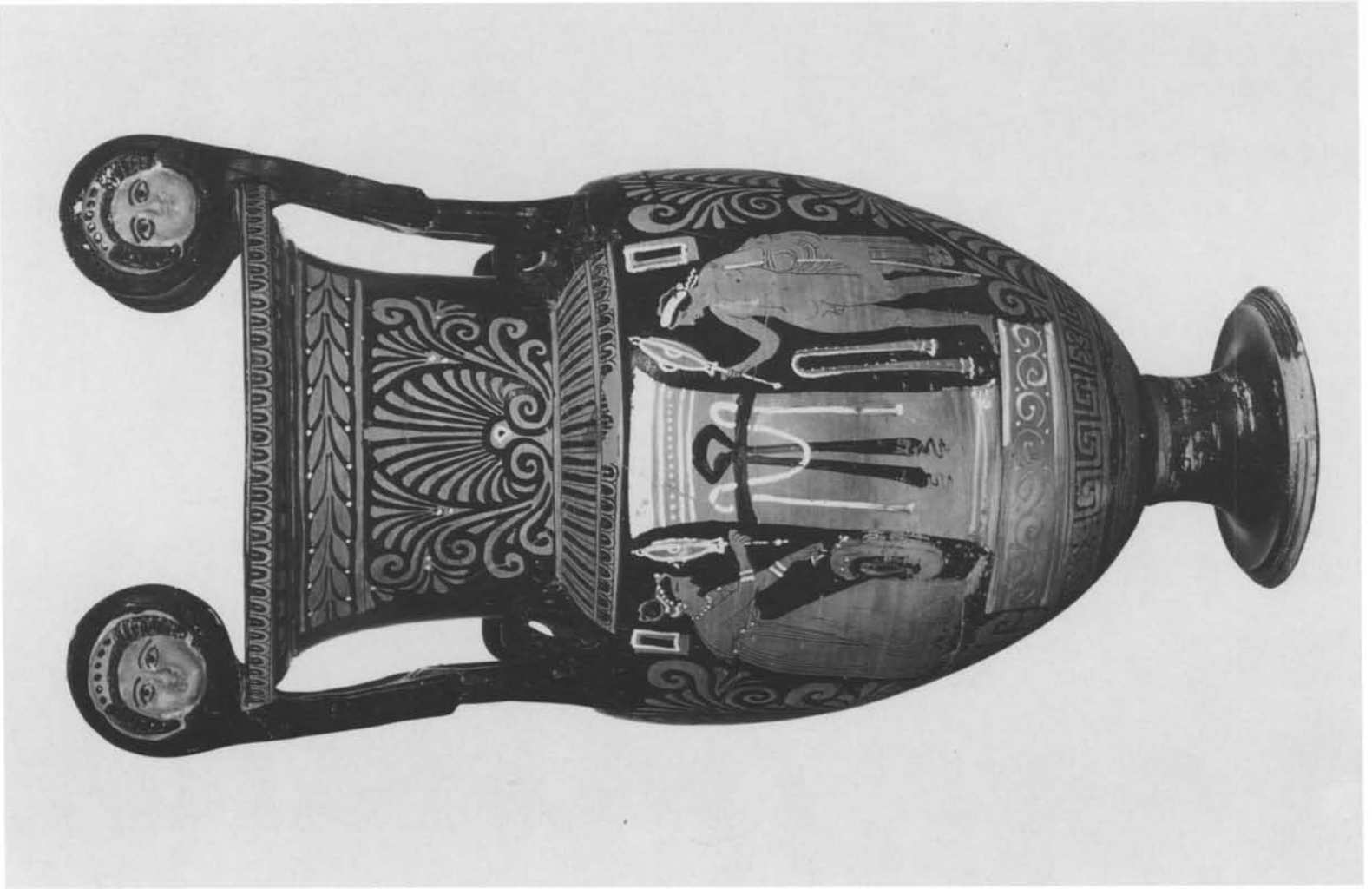


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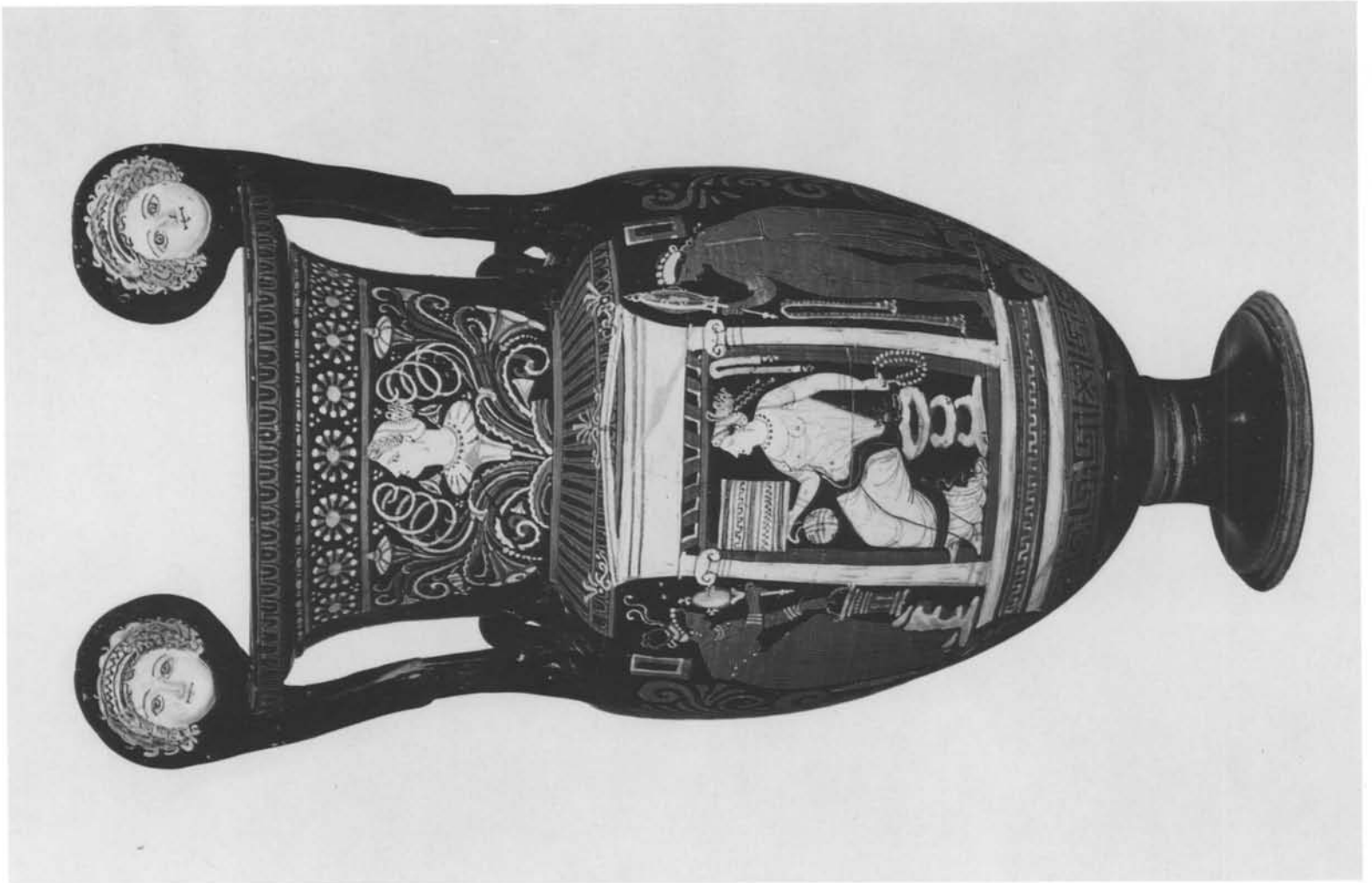


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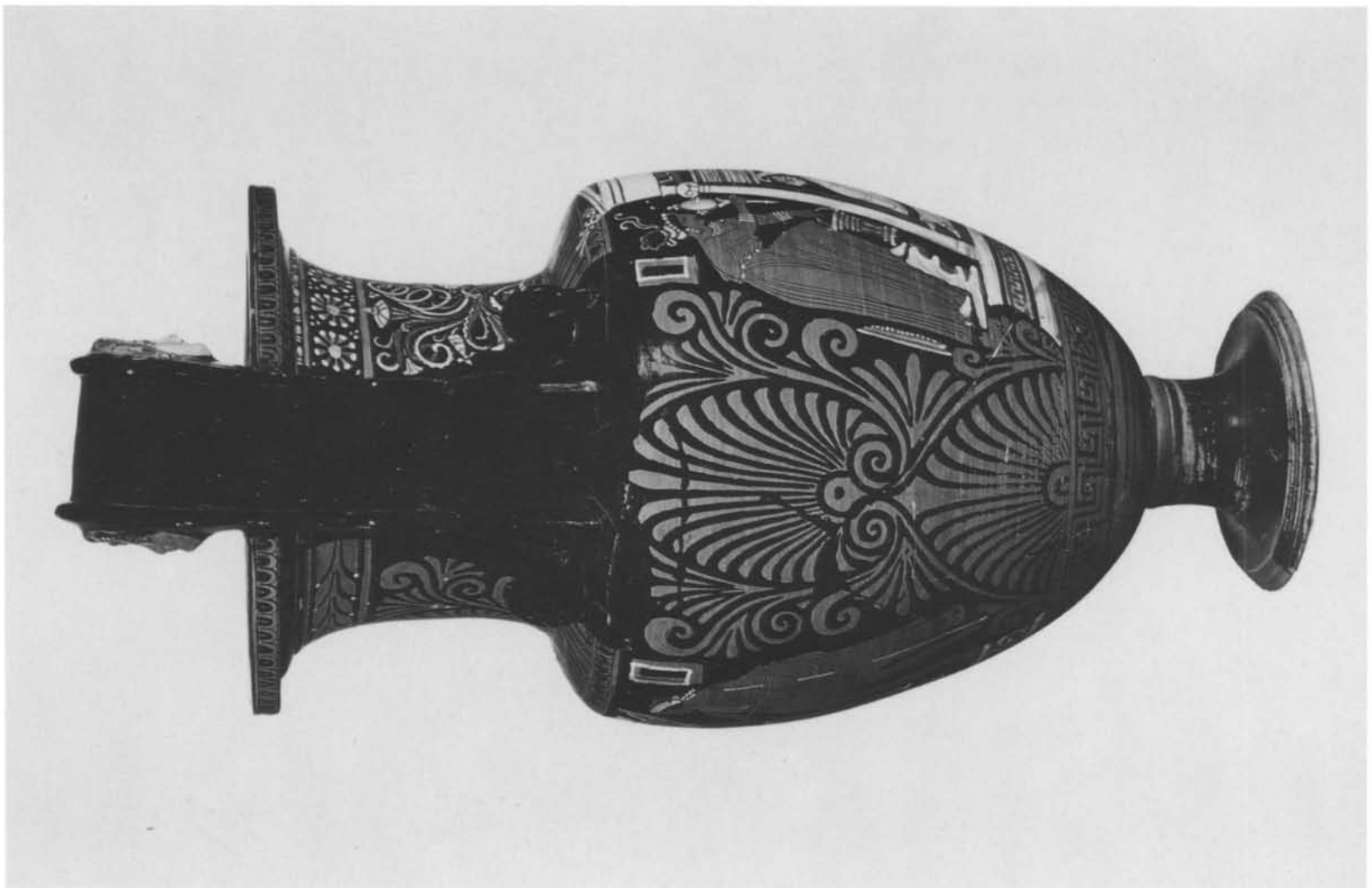
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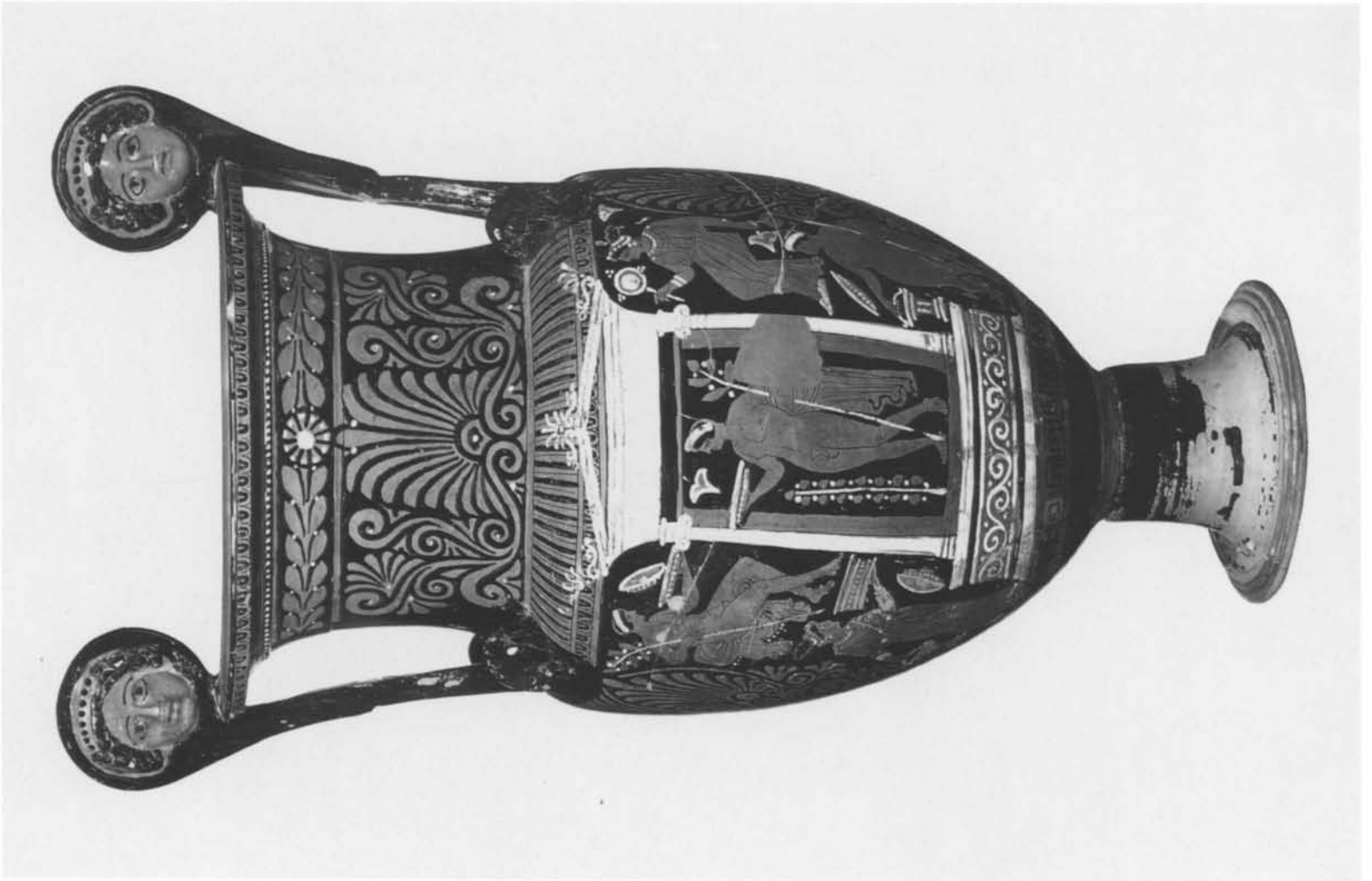


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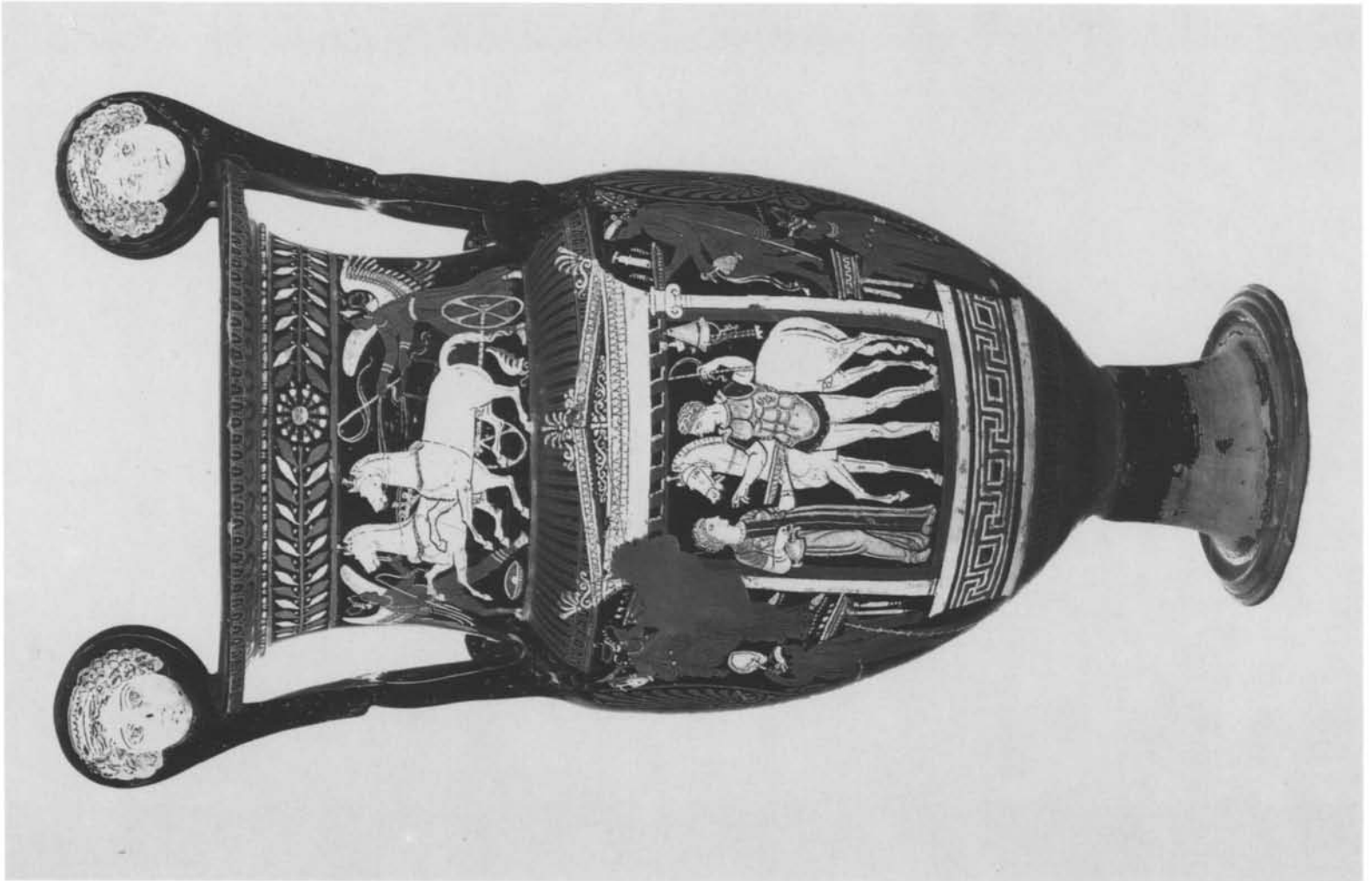
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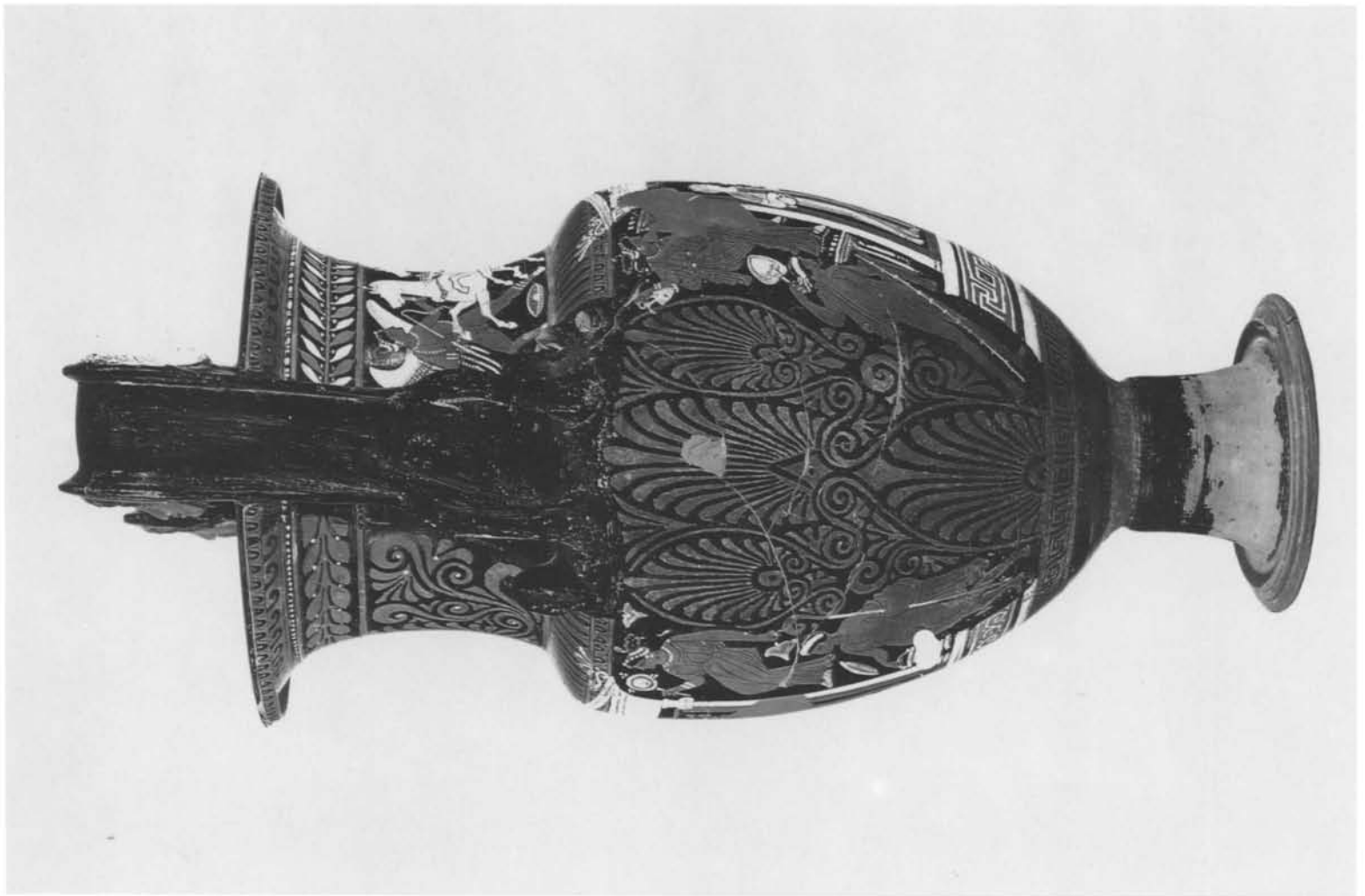


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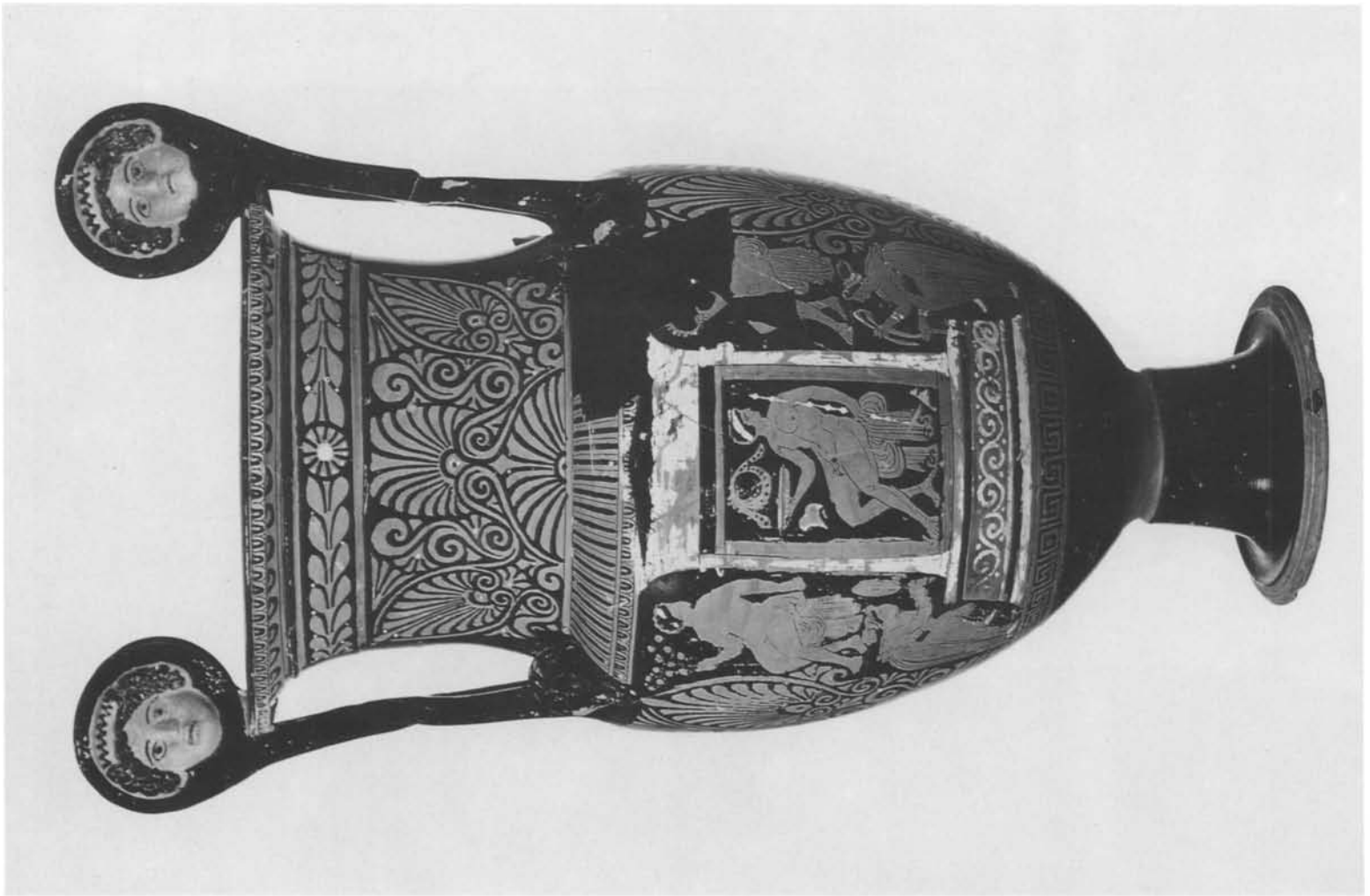


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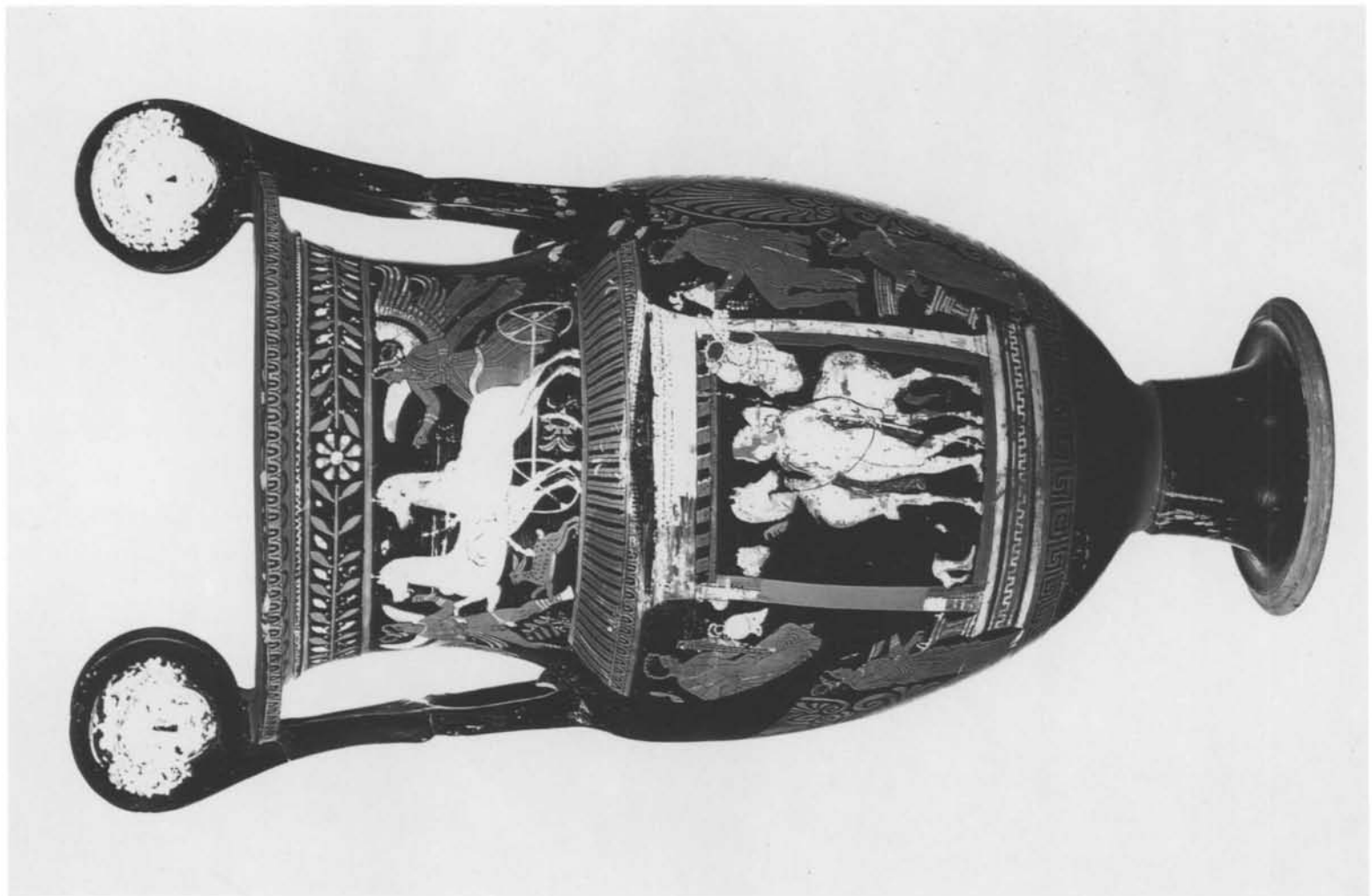
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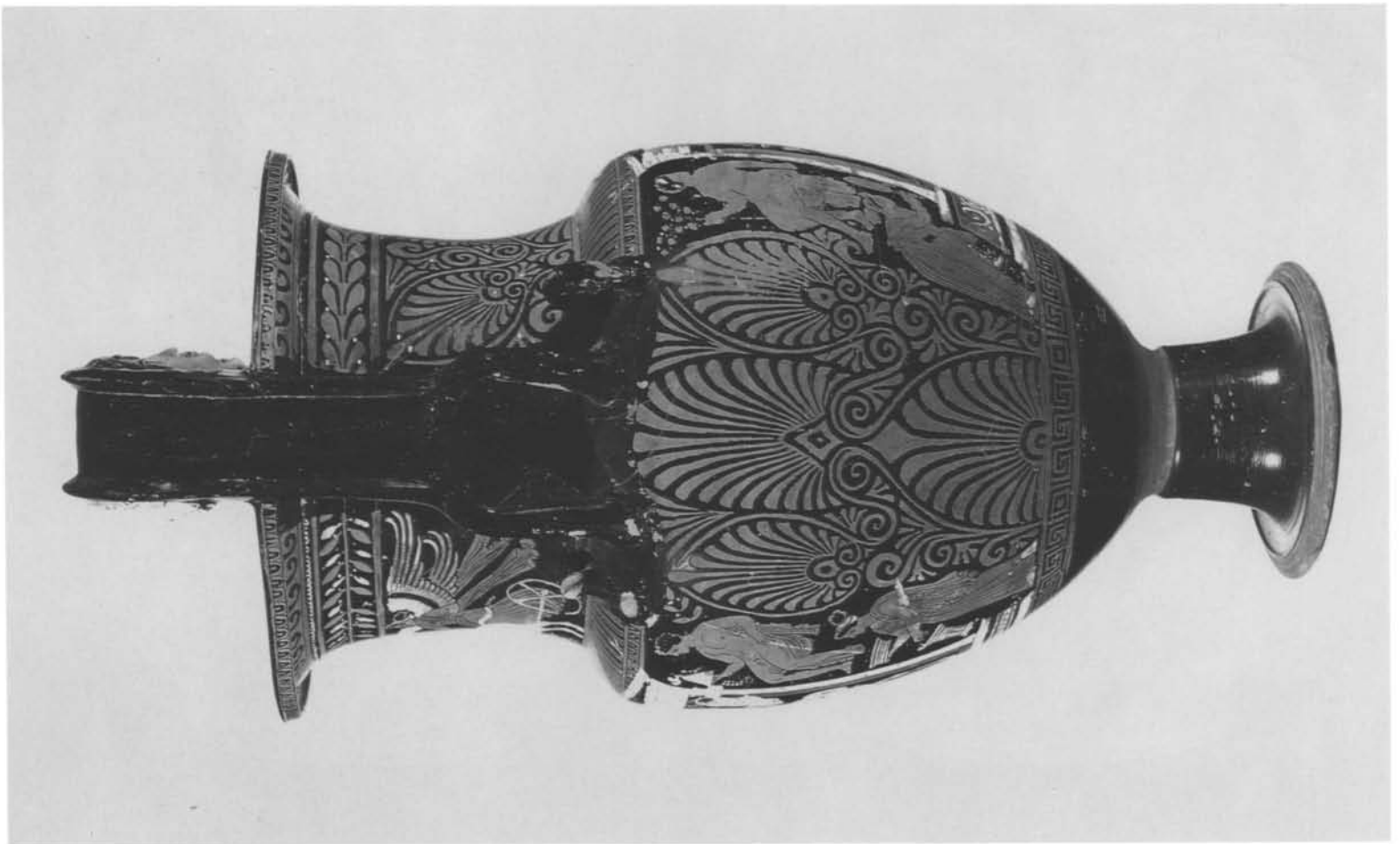
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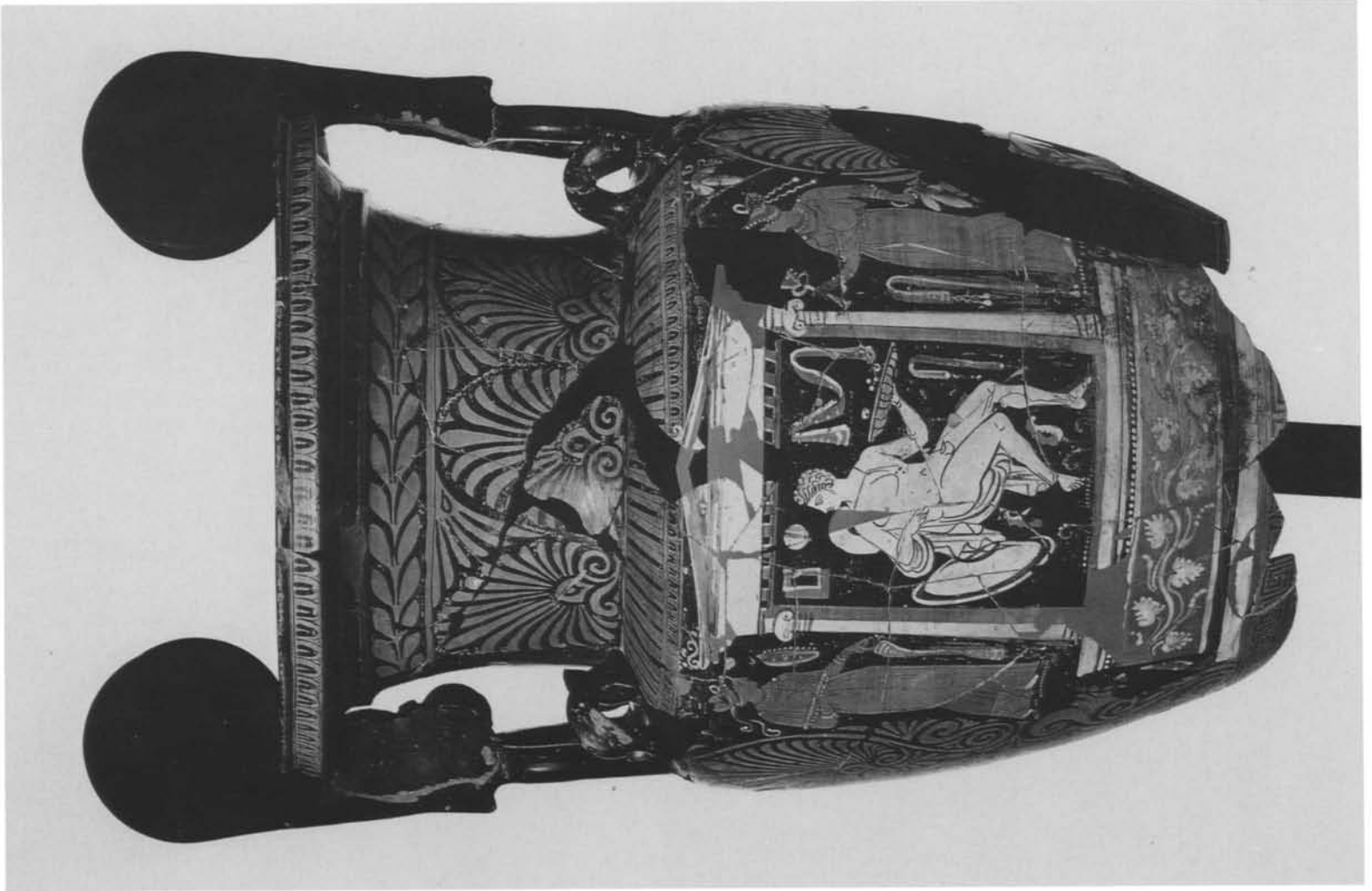
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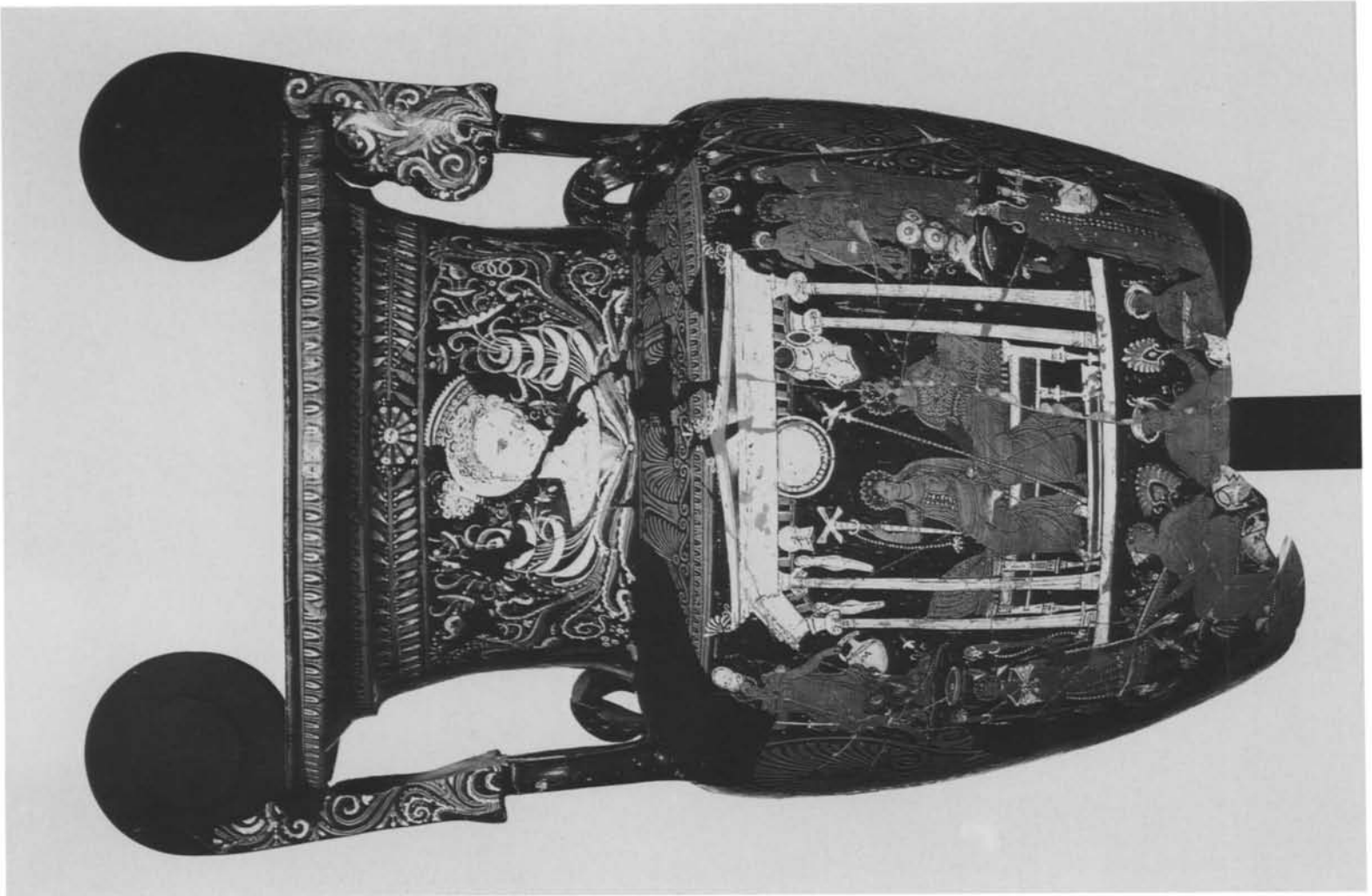
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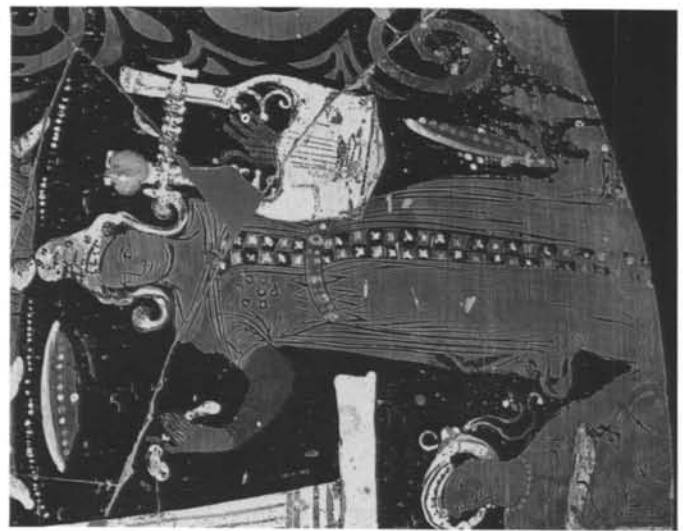


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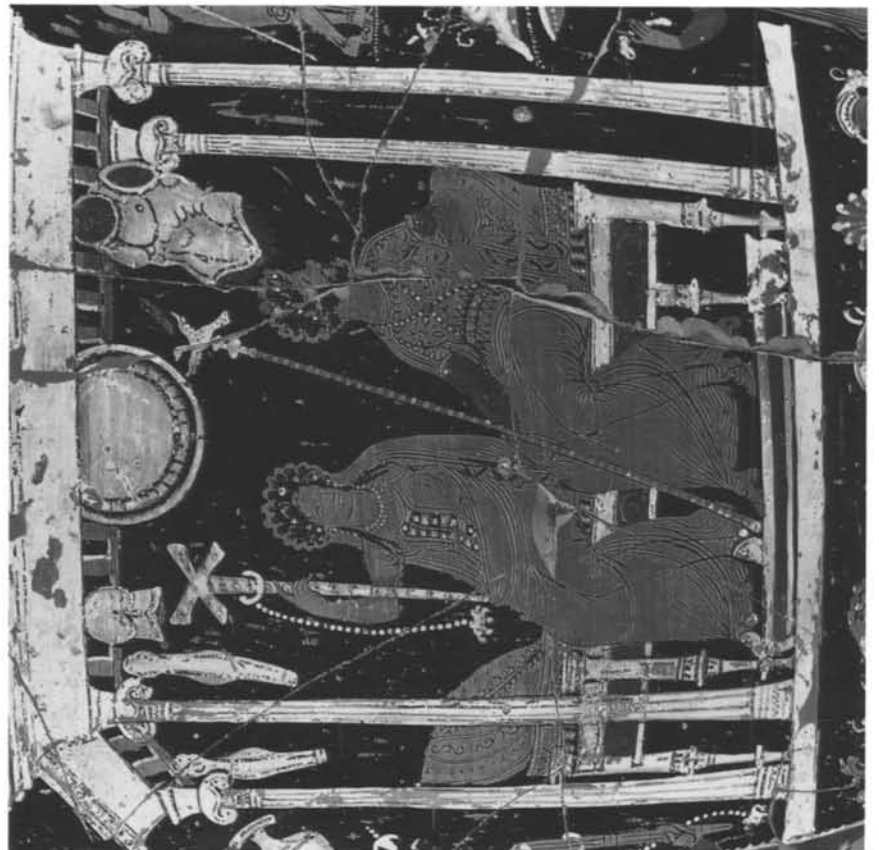
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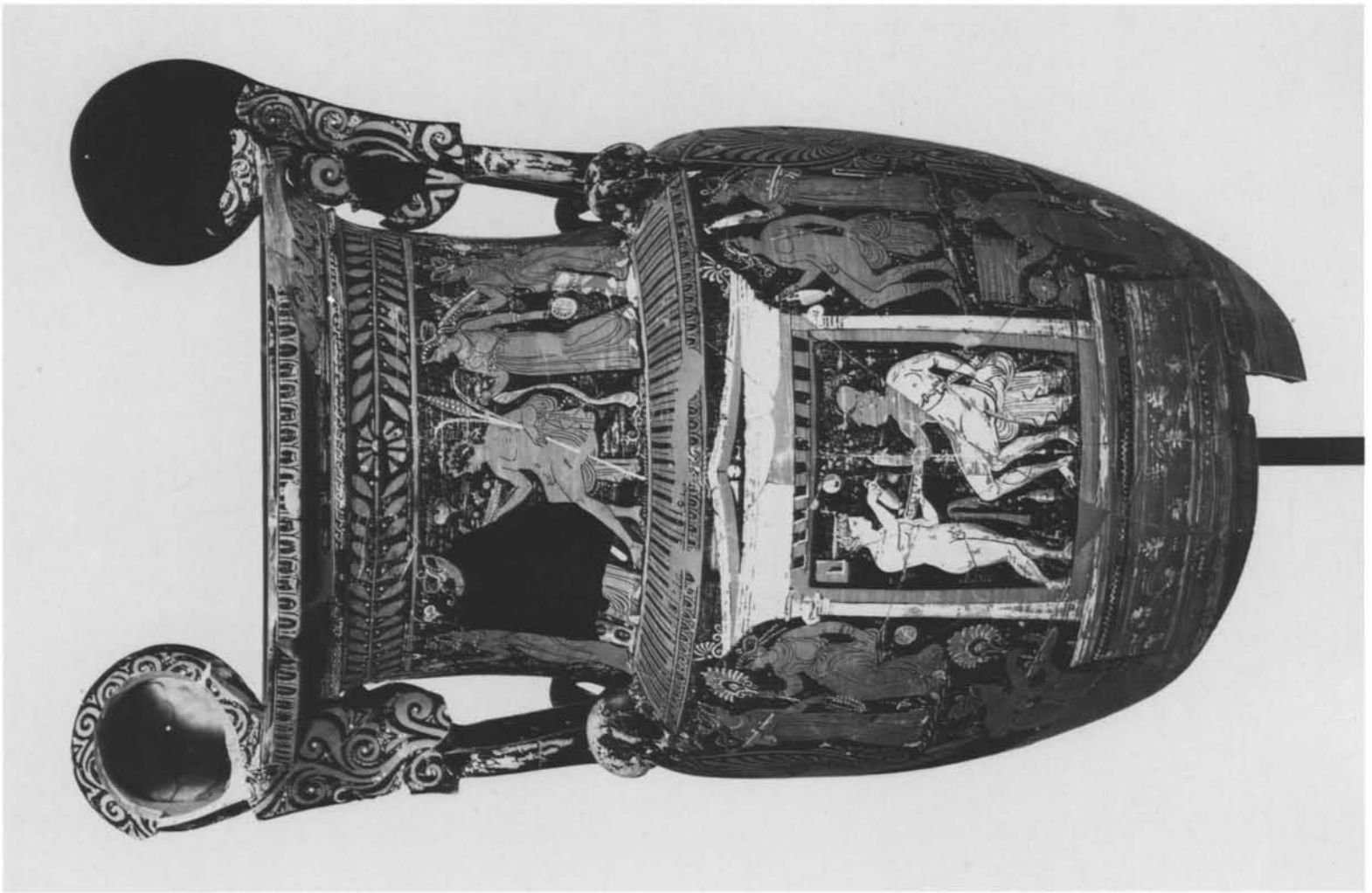


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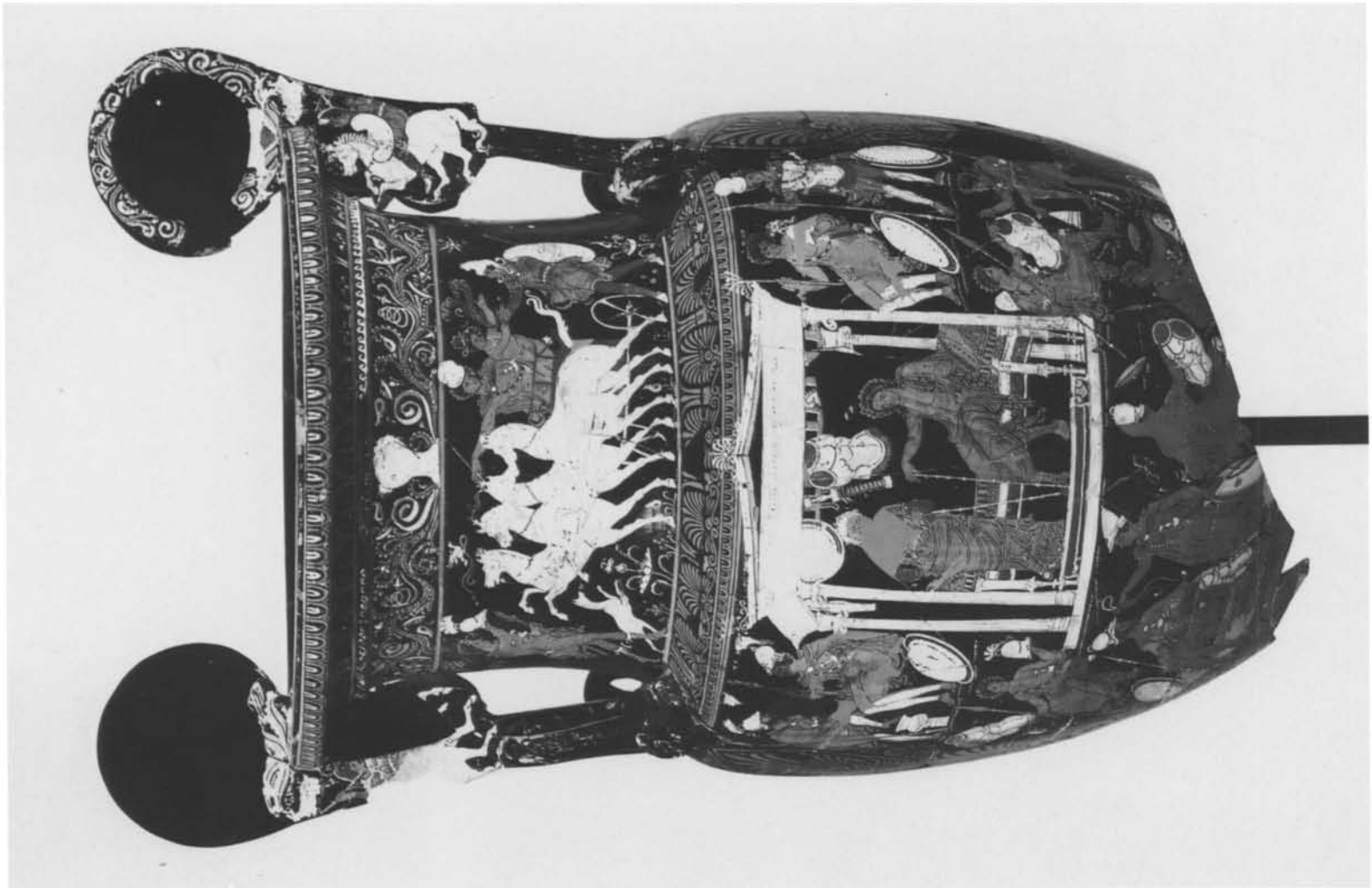
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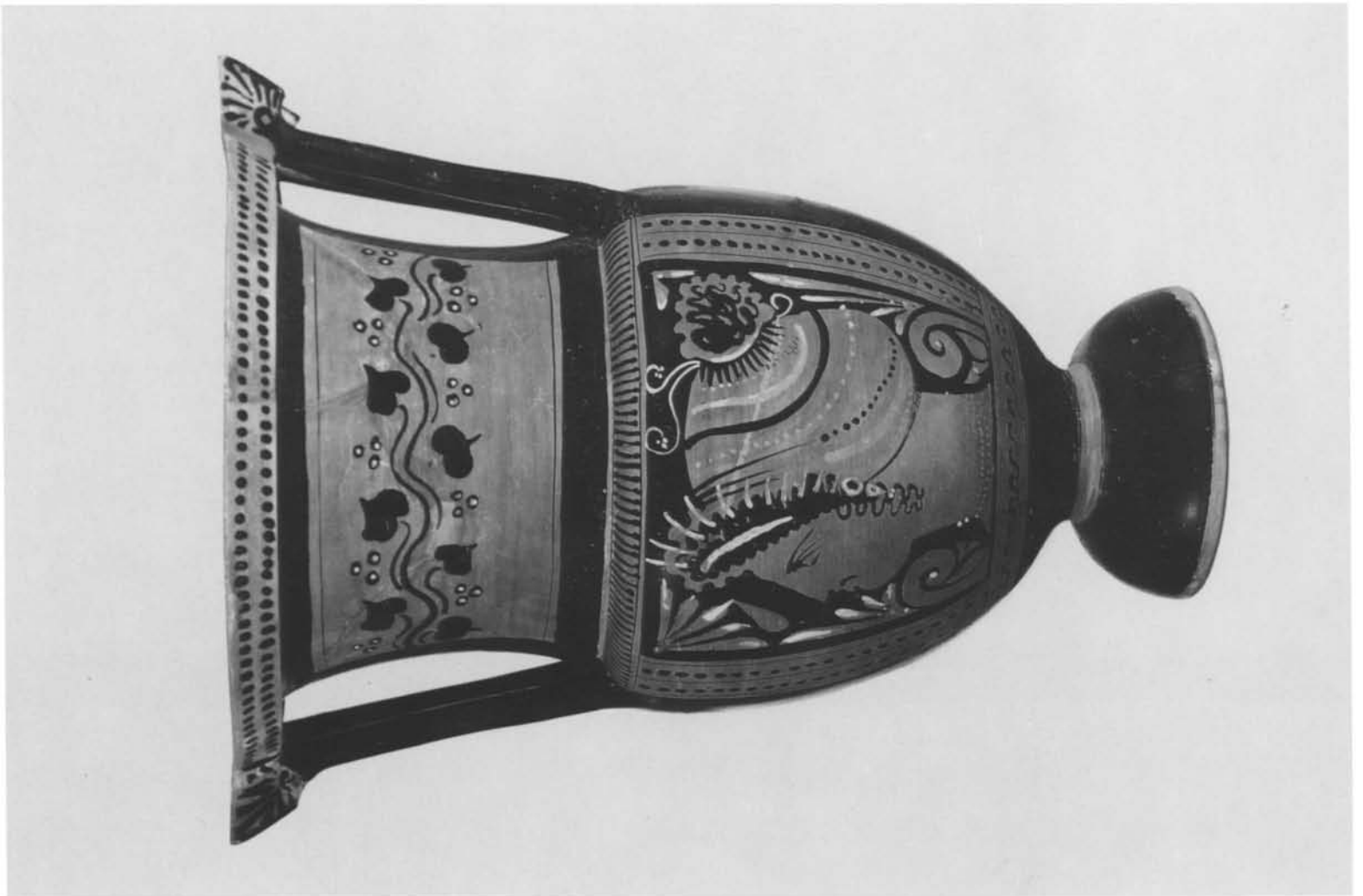


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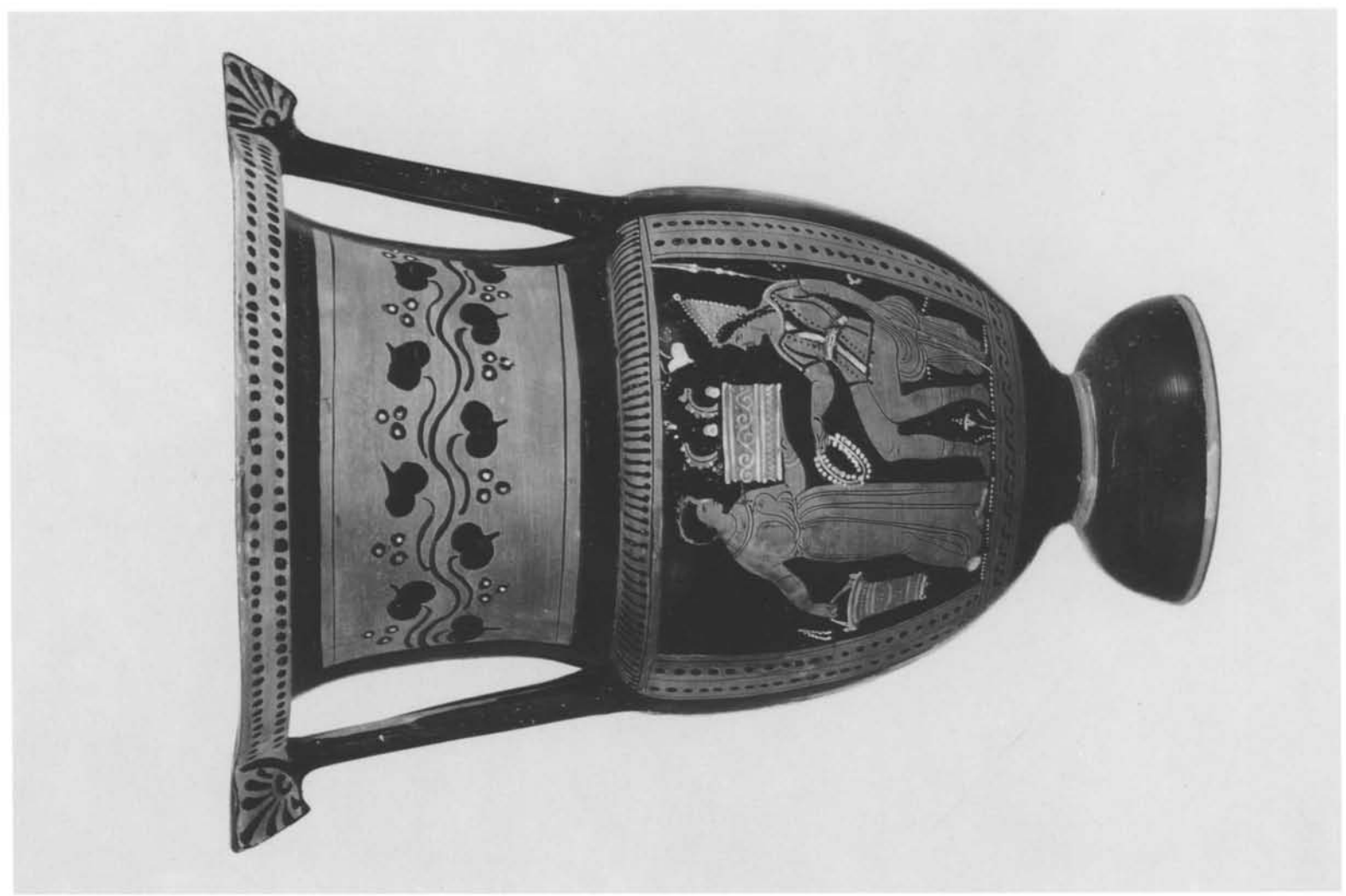


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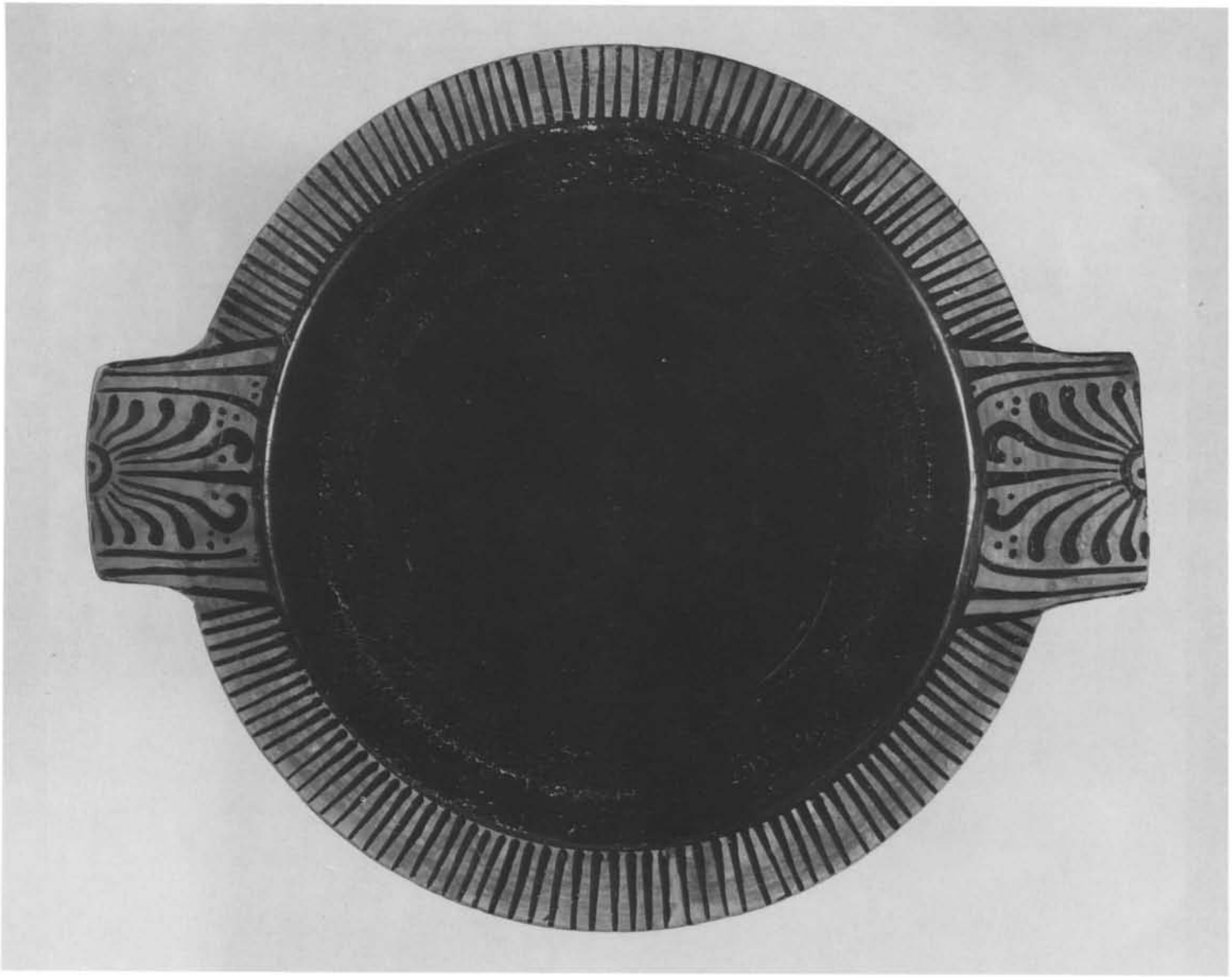


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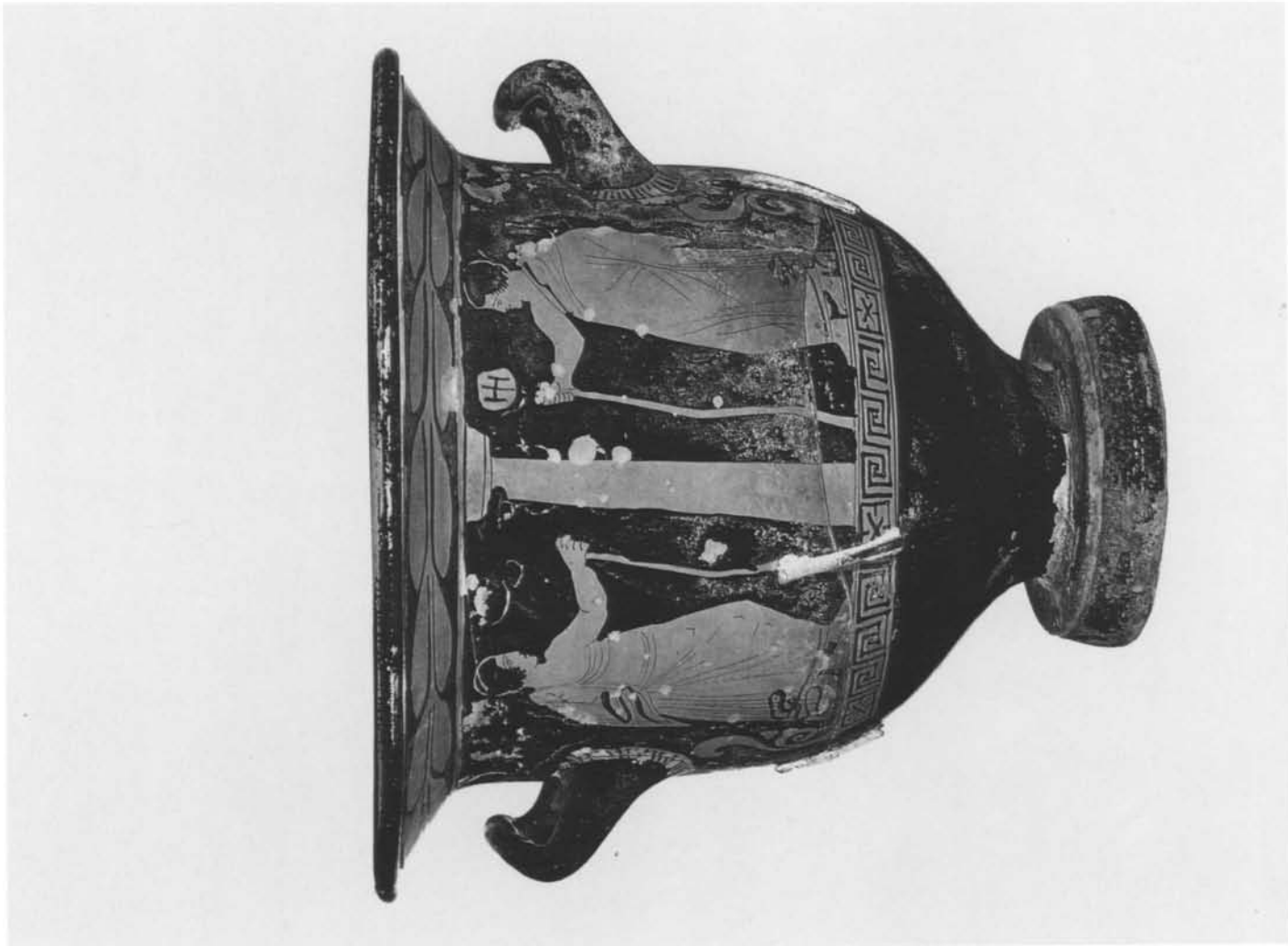


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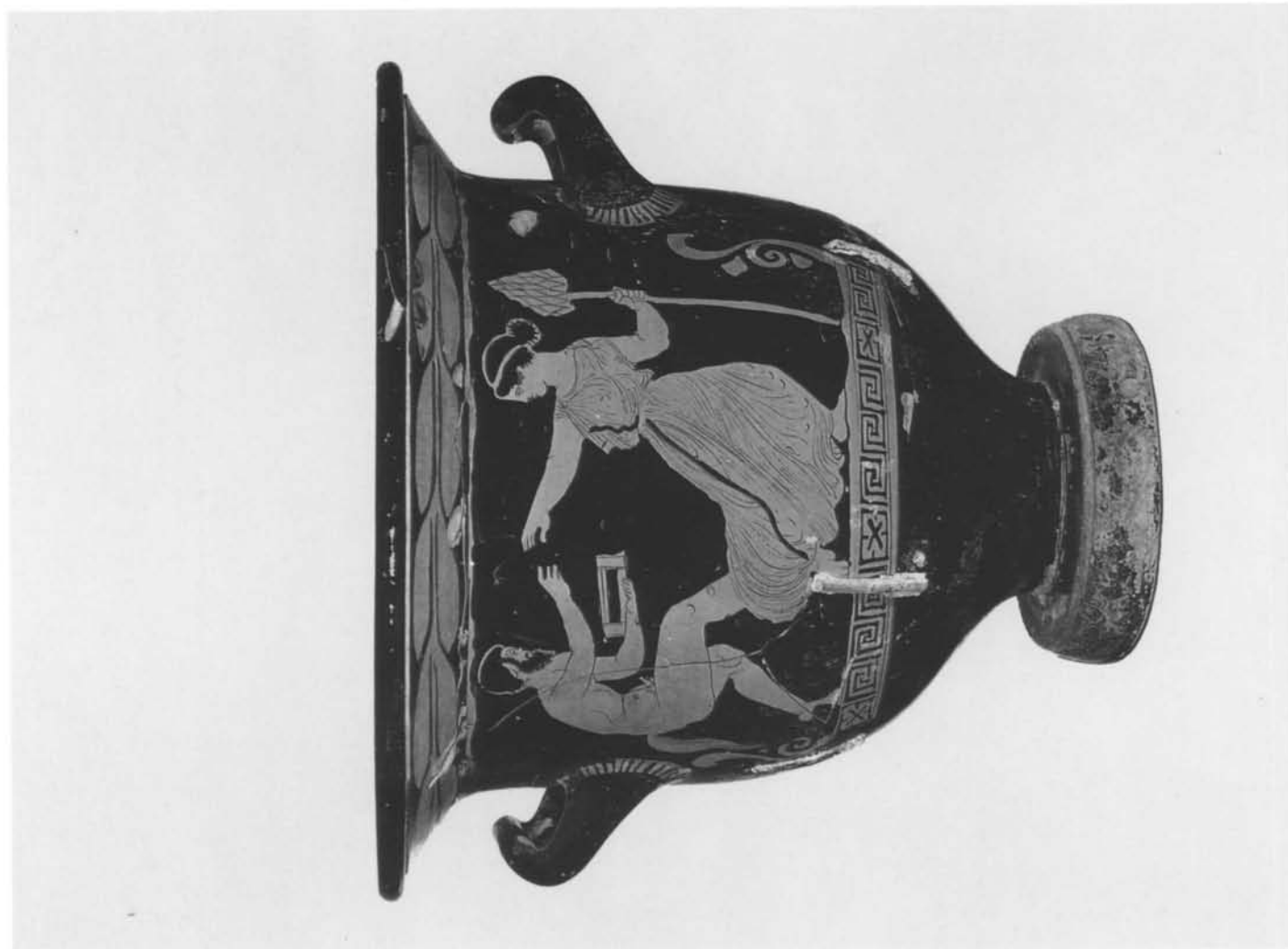


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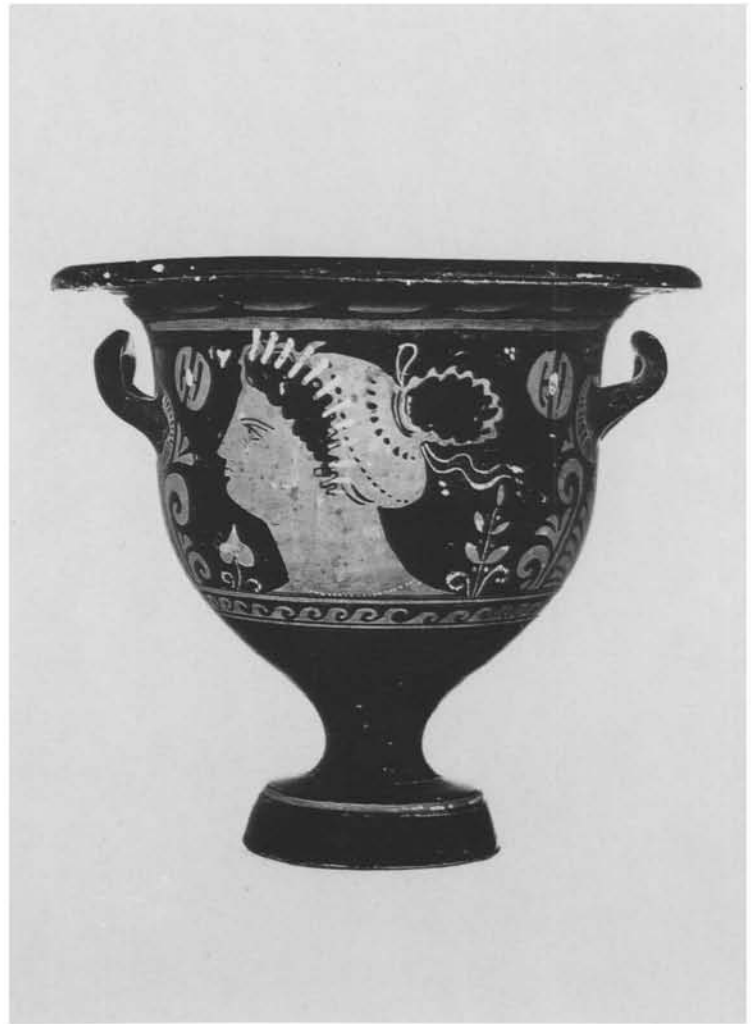
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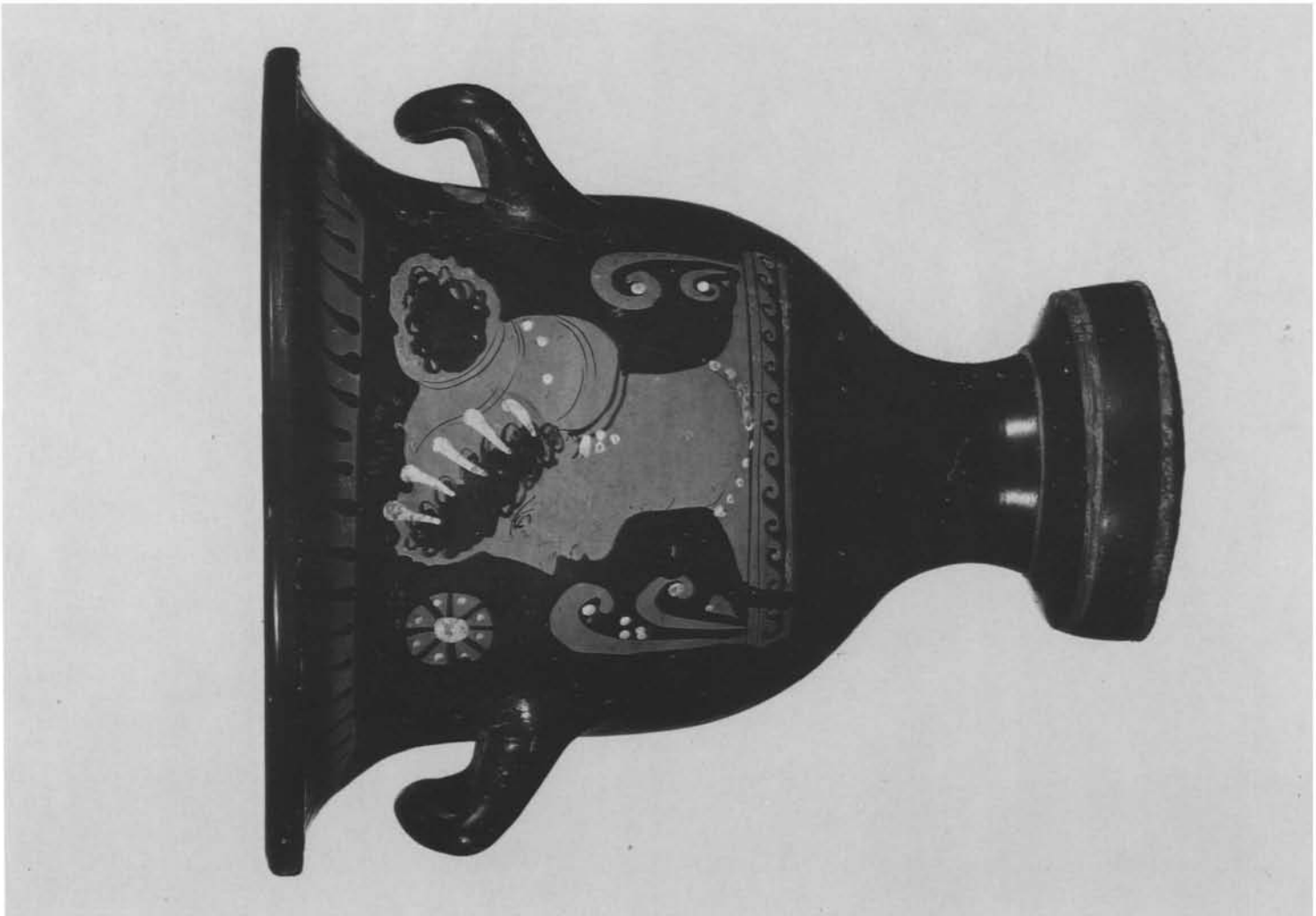


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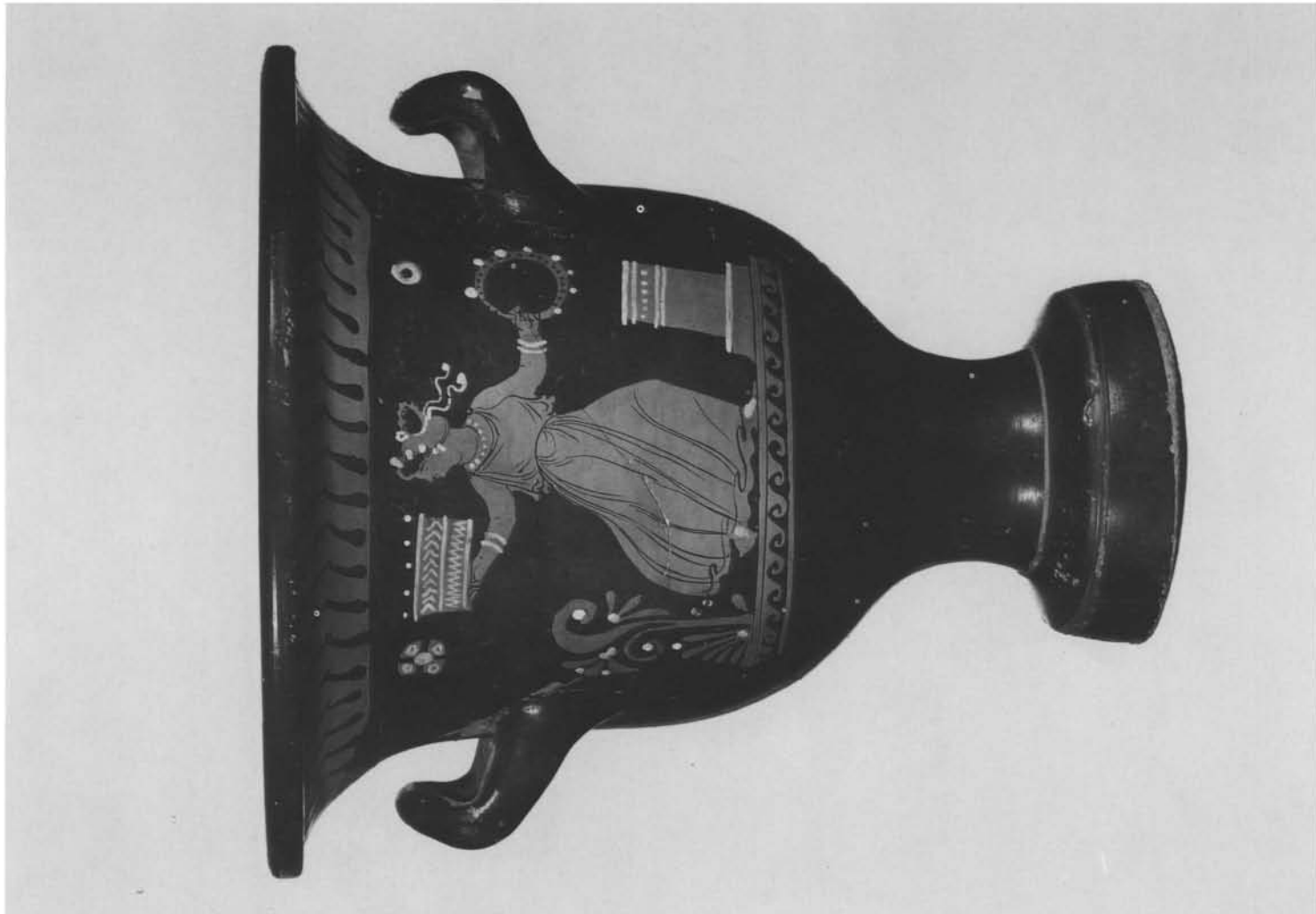
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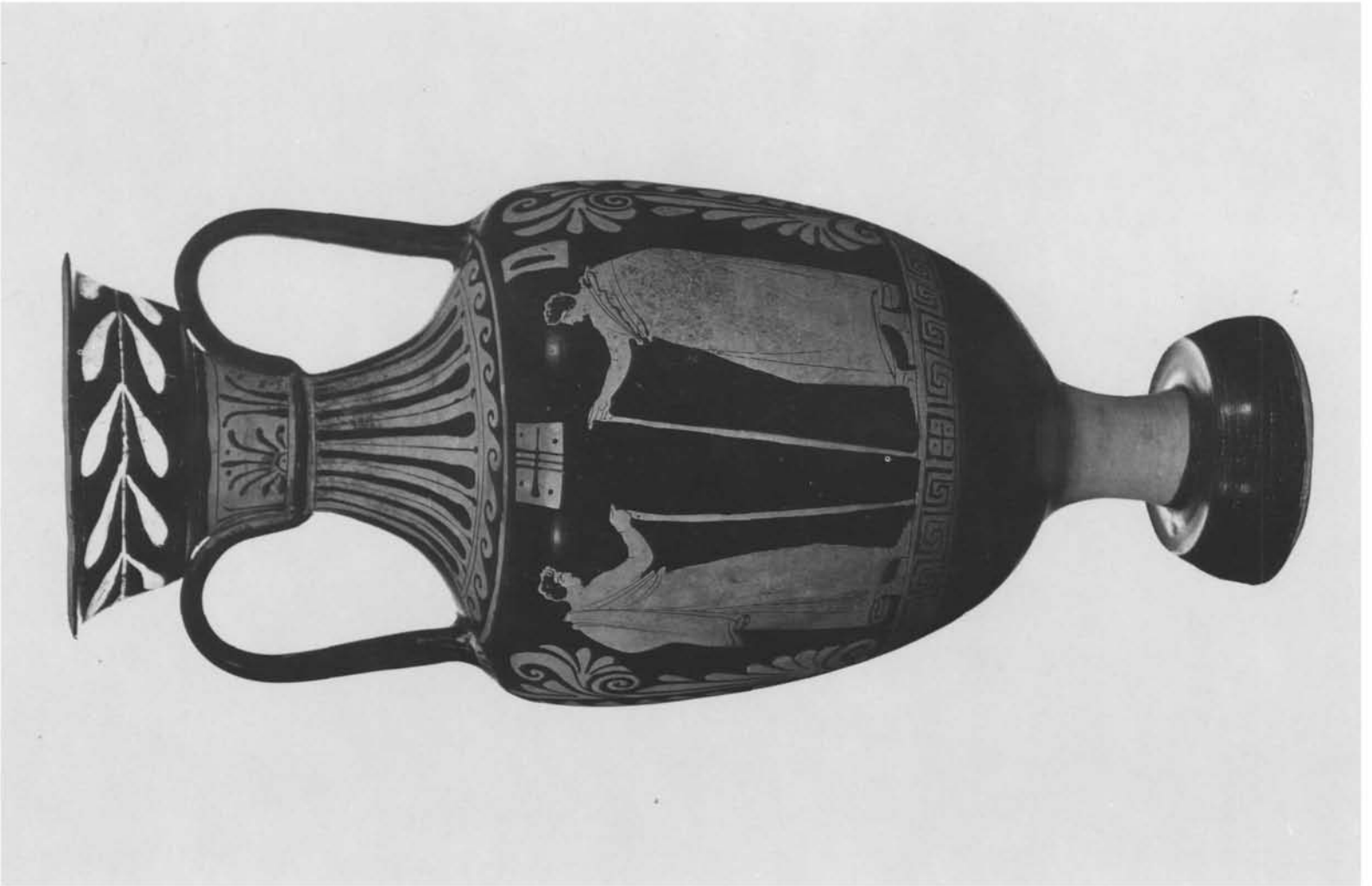


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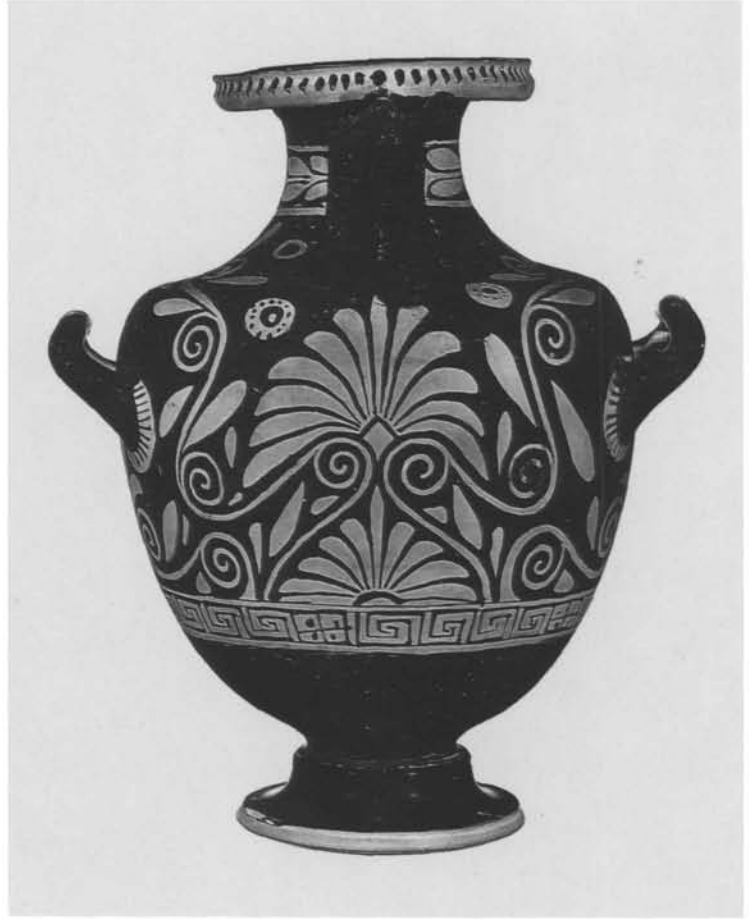


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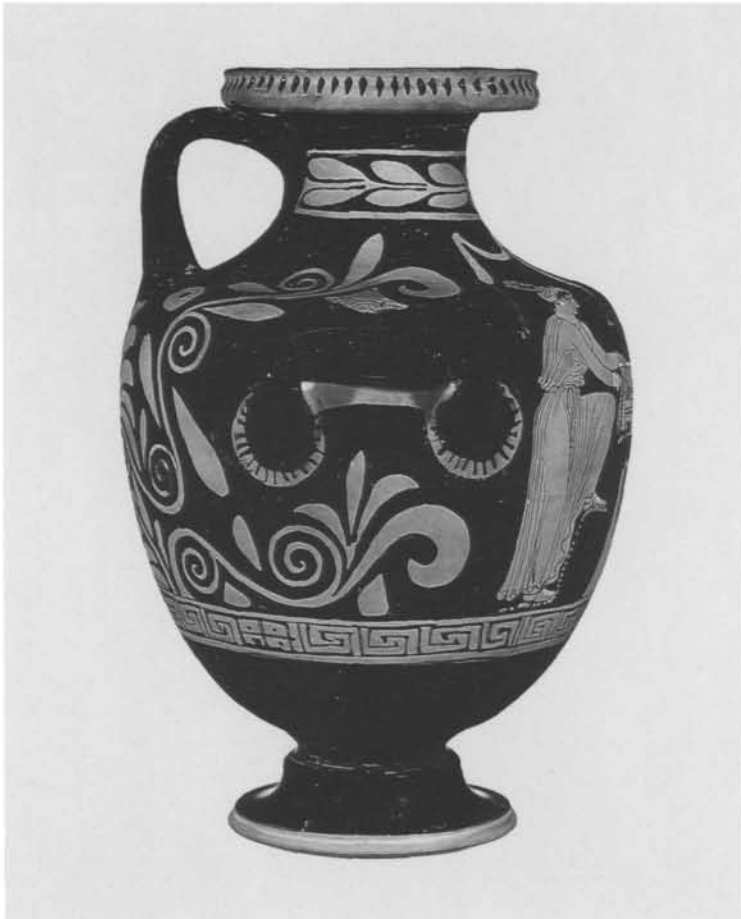
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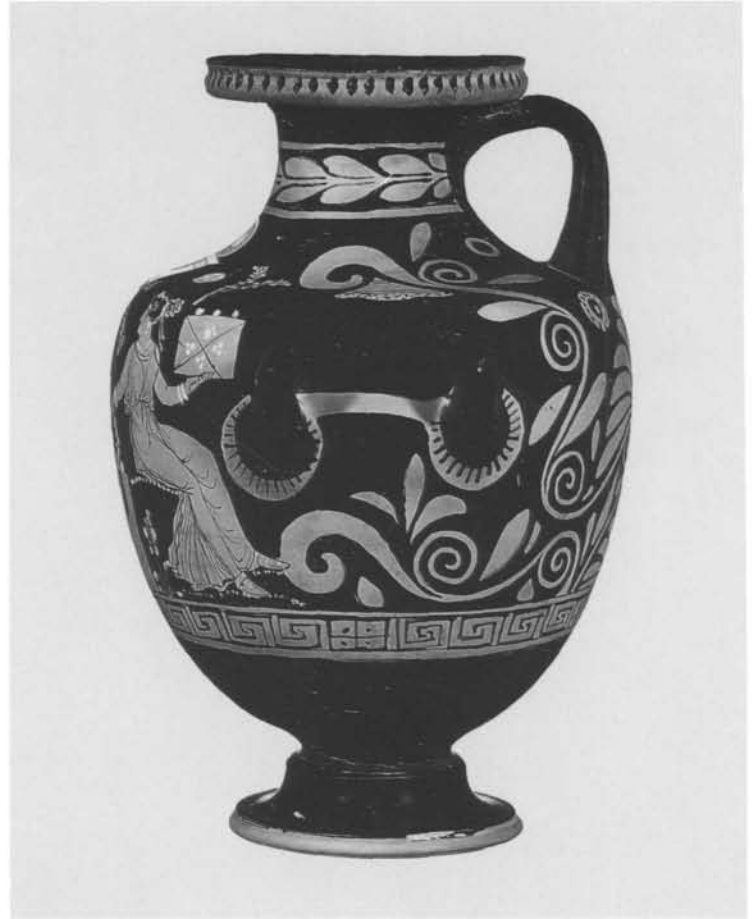
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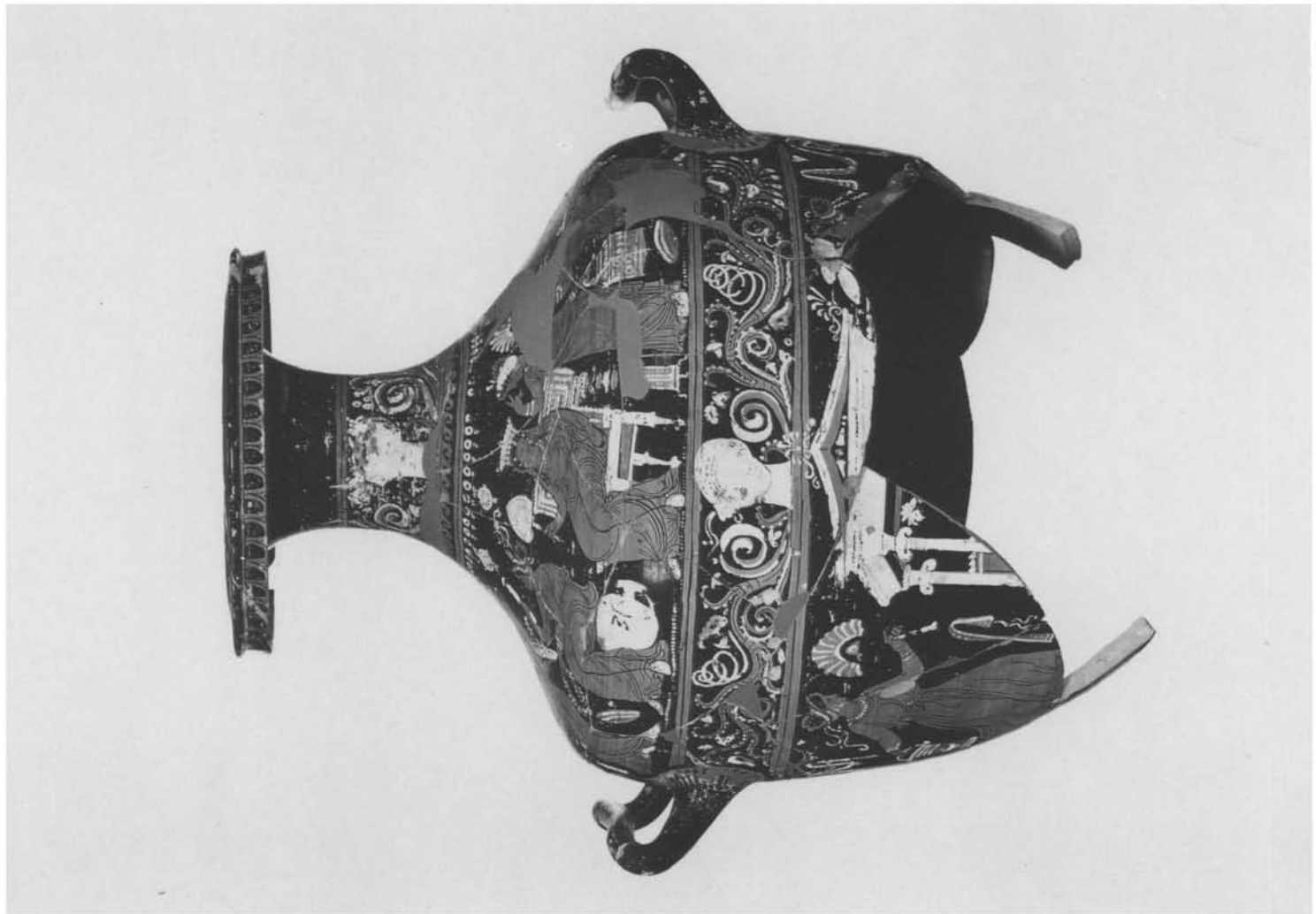


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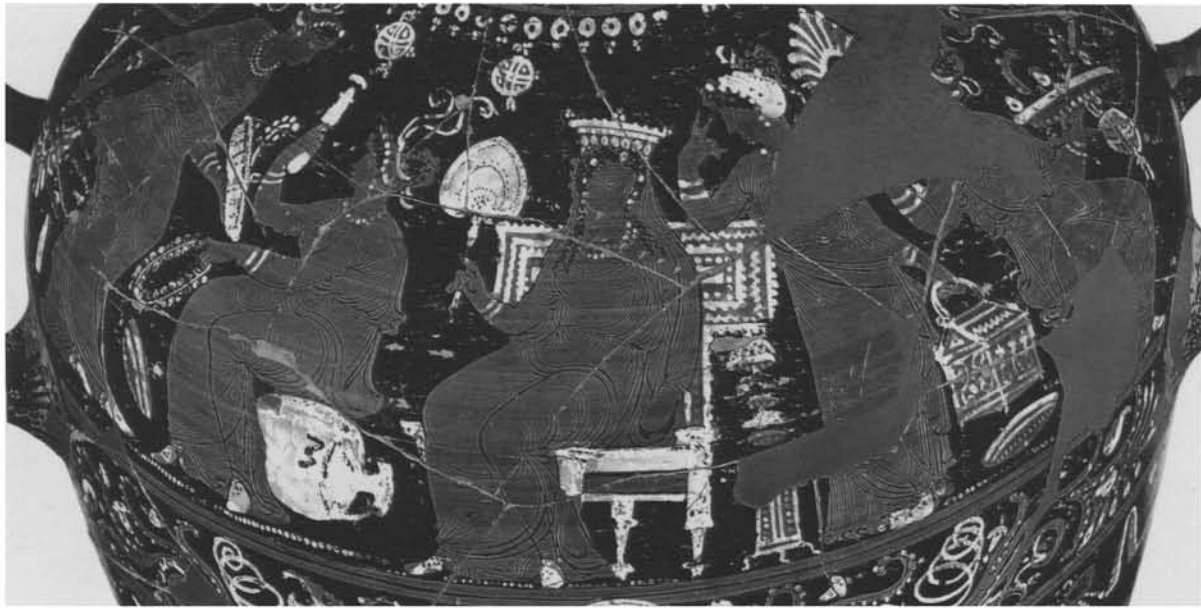


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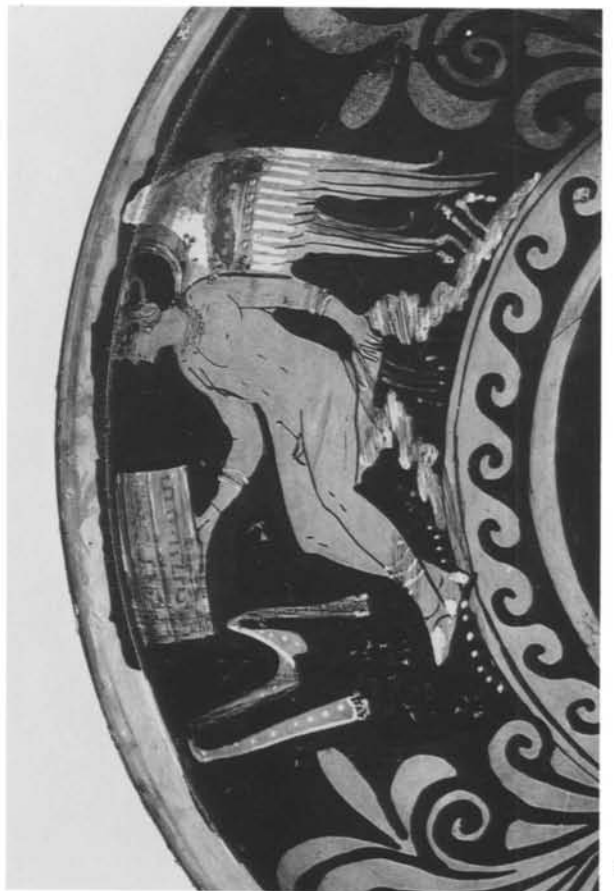
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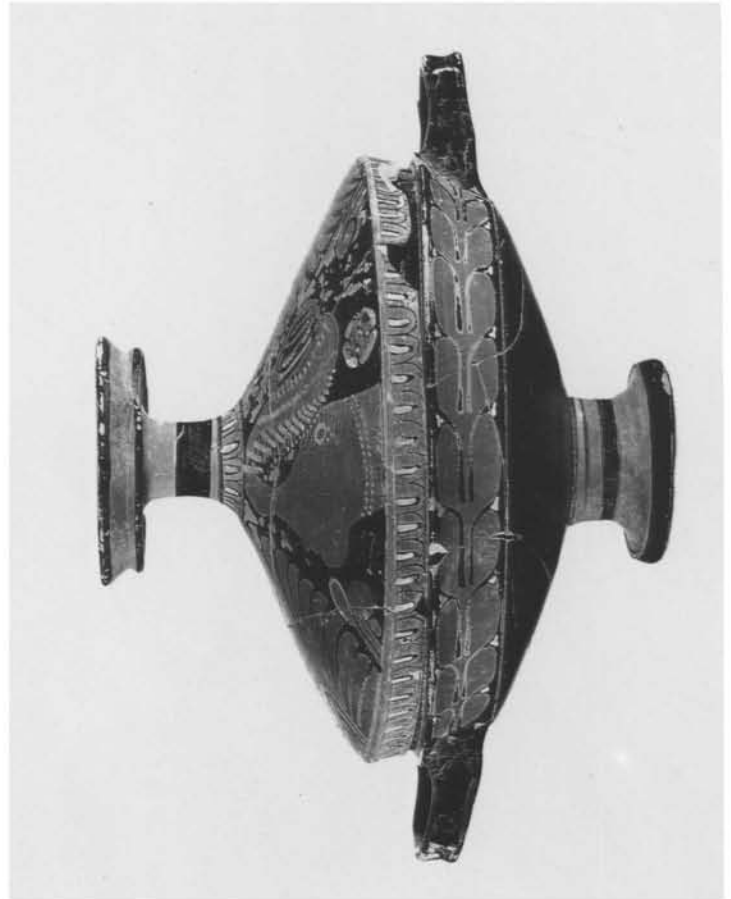
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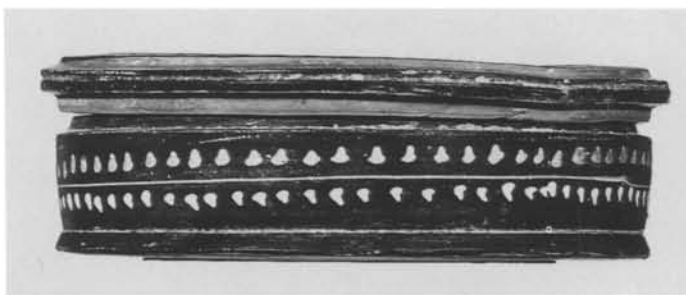
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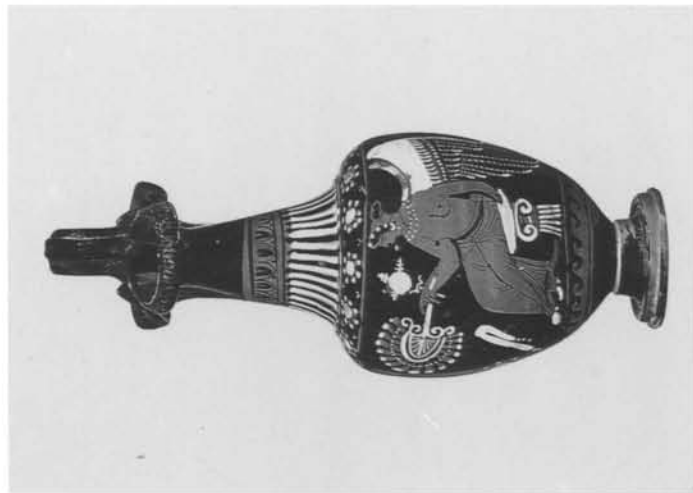


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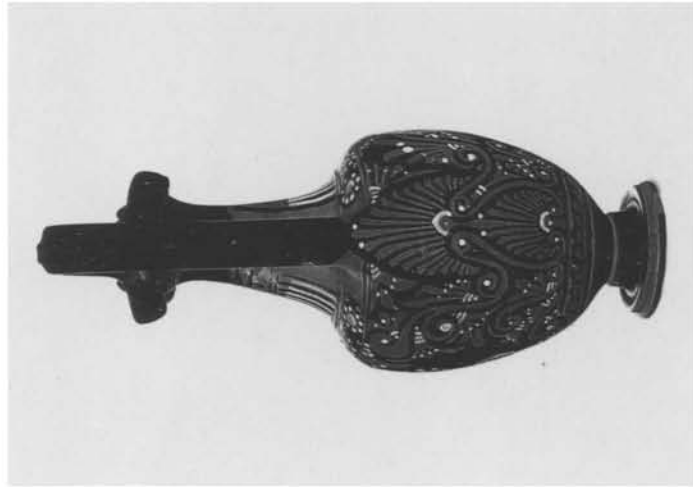


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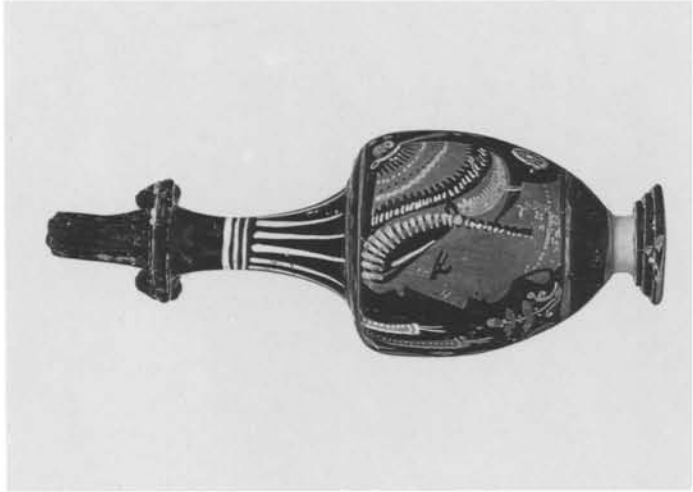
77.AE.61



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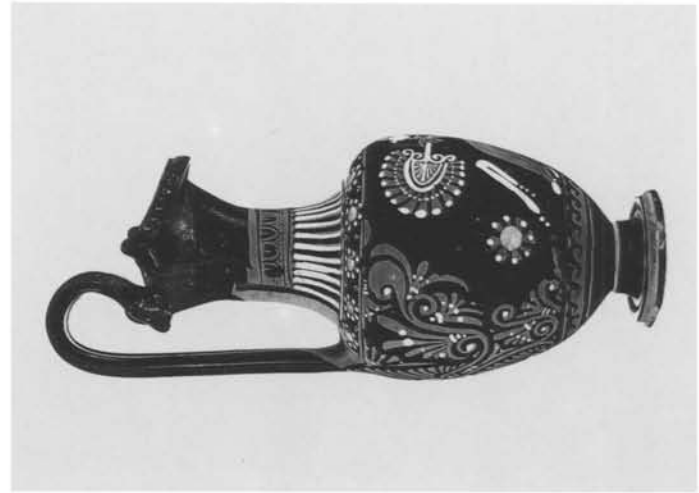
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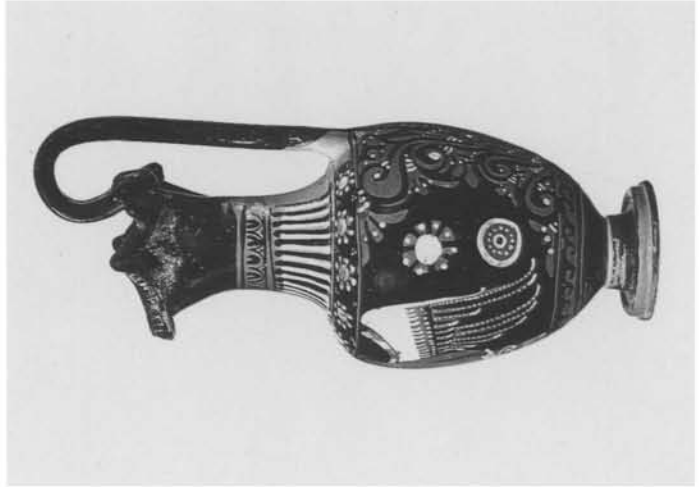
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6



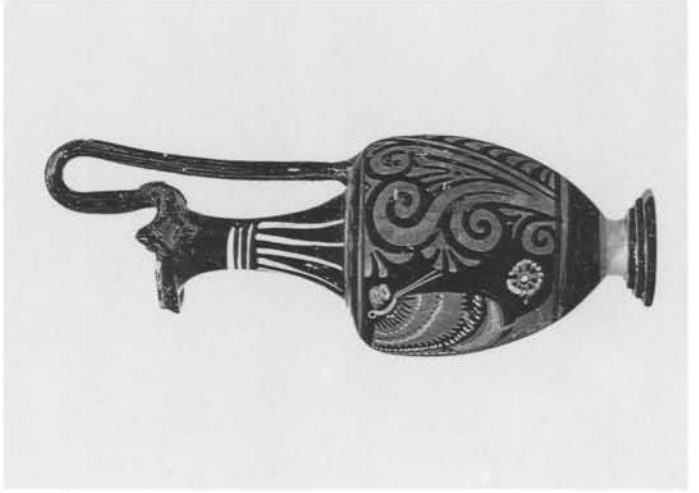
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4



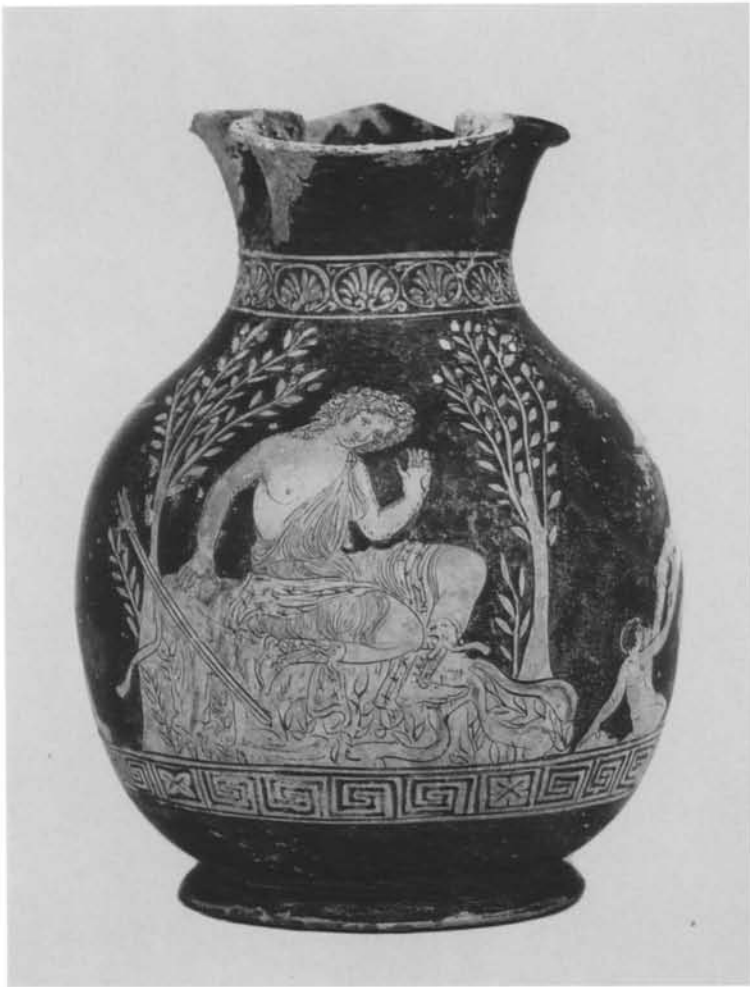
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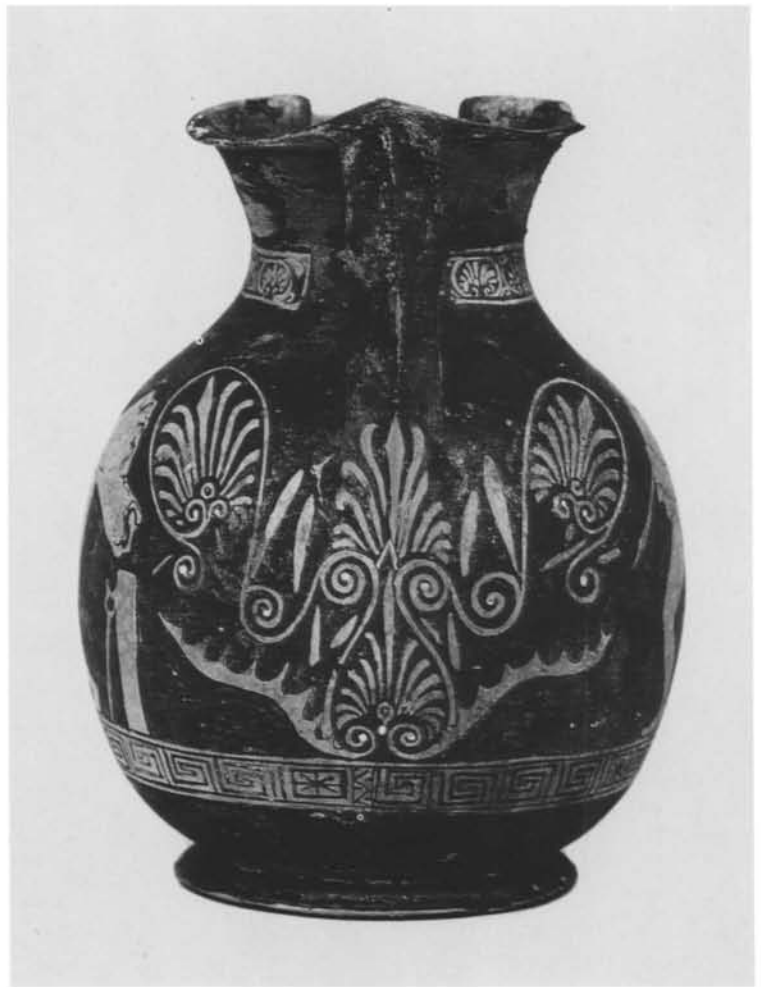
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78.A.E.275

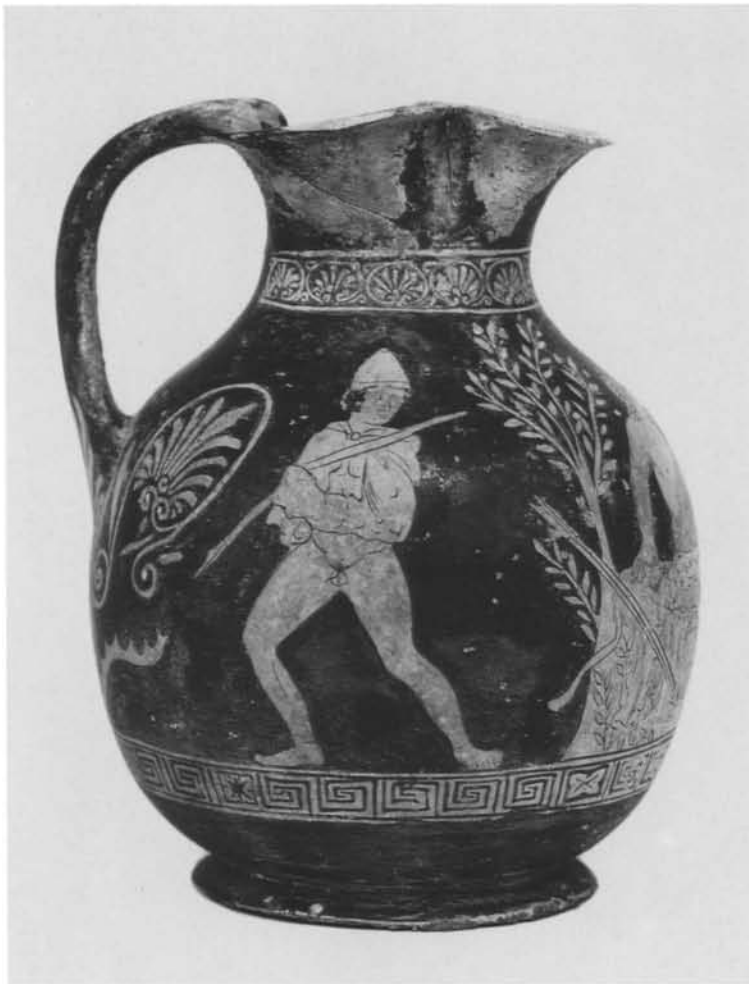
81.A.E.168



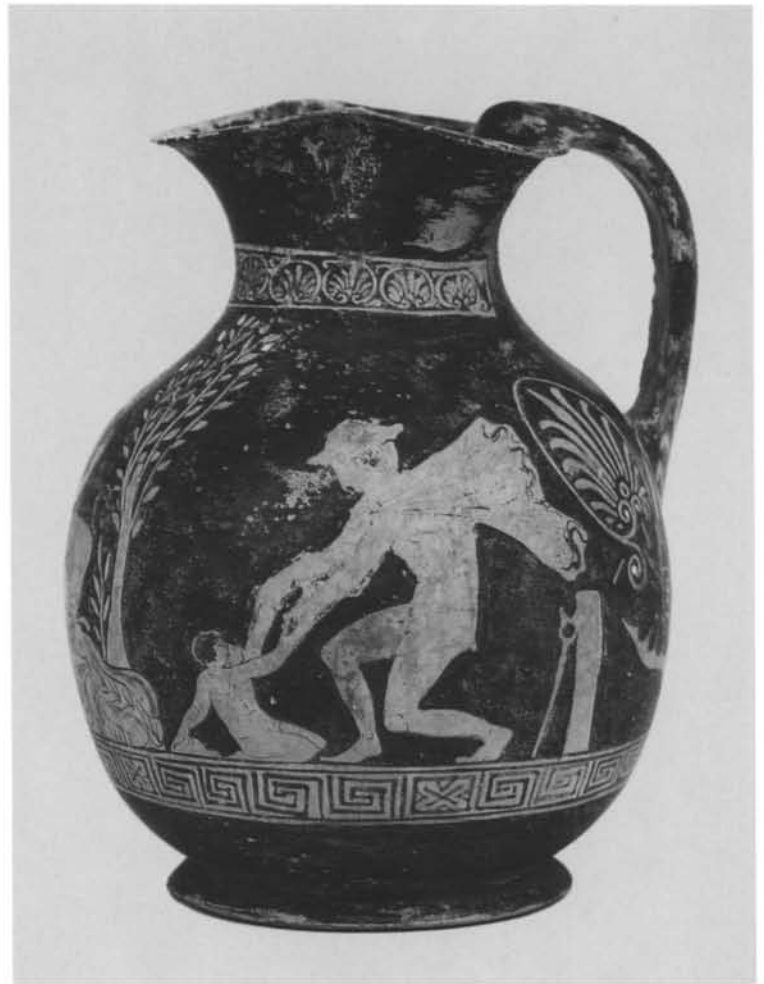
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2



3

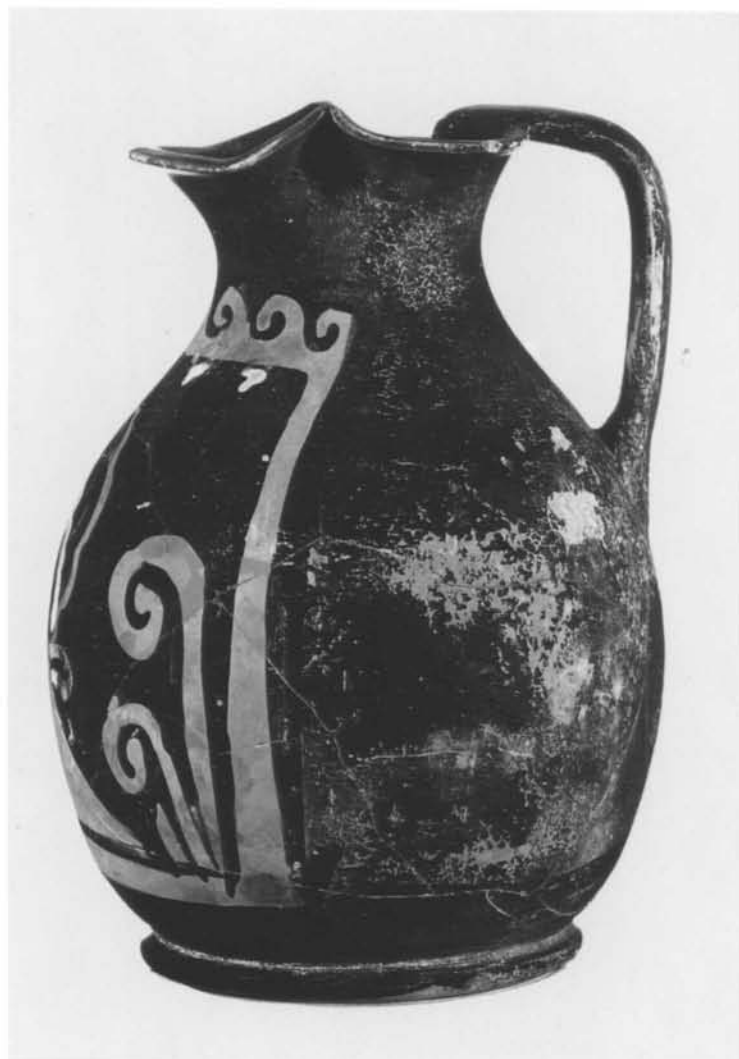


4

72.AE.128



1



2

74.AE.50



3

U.S.A. 1344



4

71.AE.361



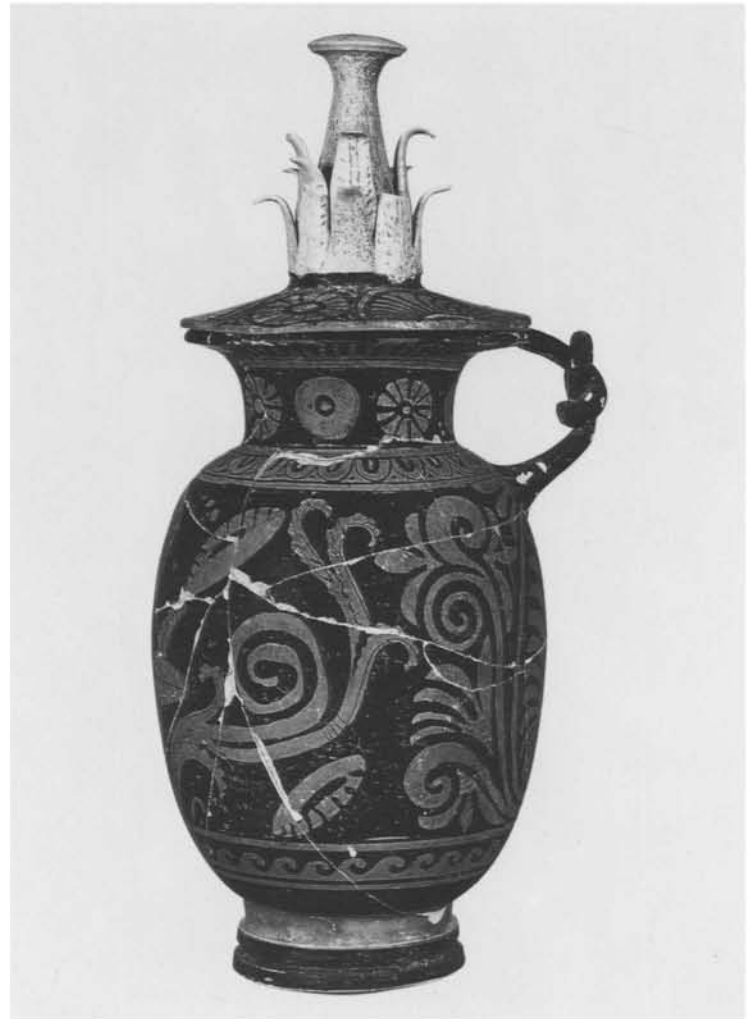
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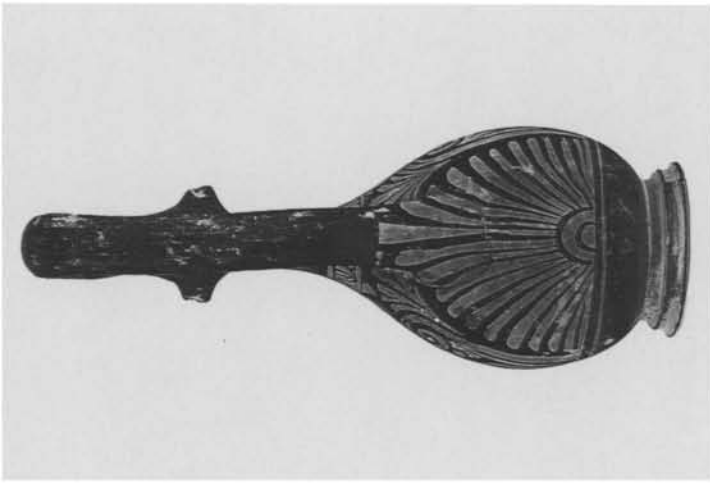
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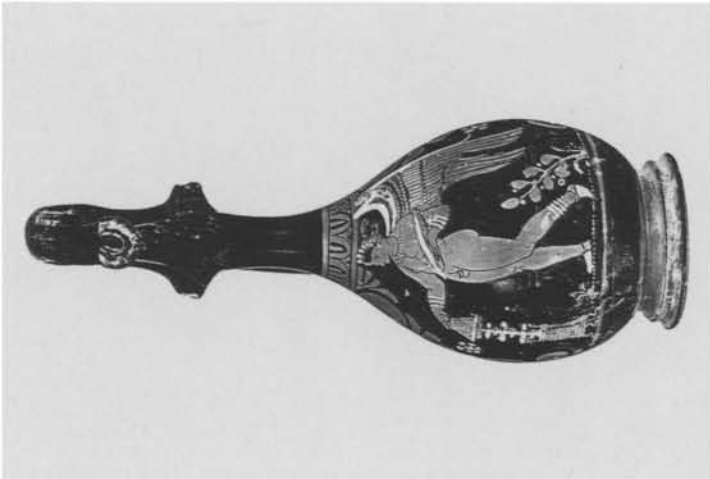
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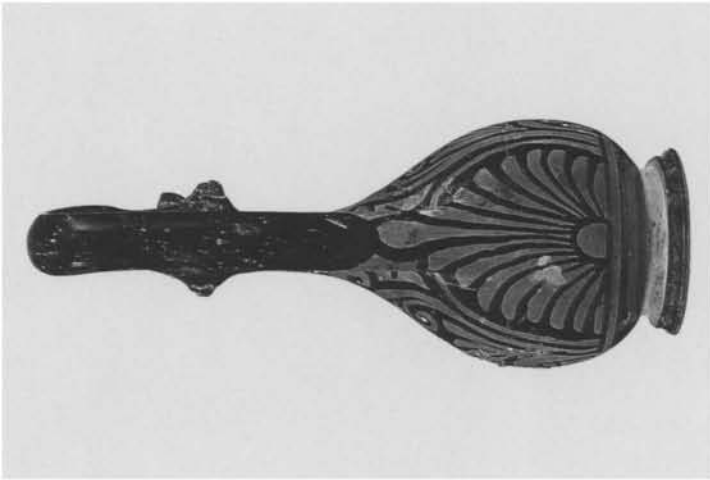
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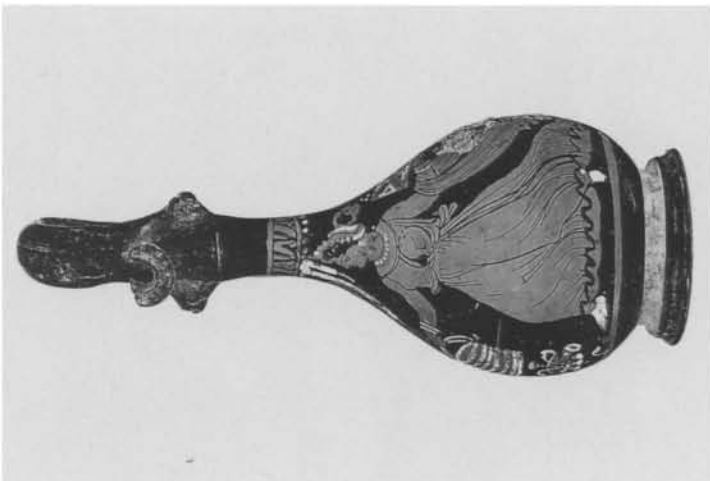
6



5



2



1



8



7



3

78.A.E.276



1



2



3



4

78.AE.277



1



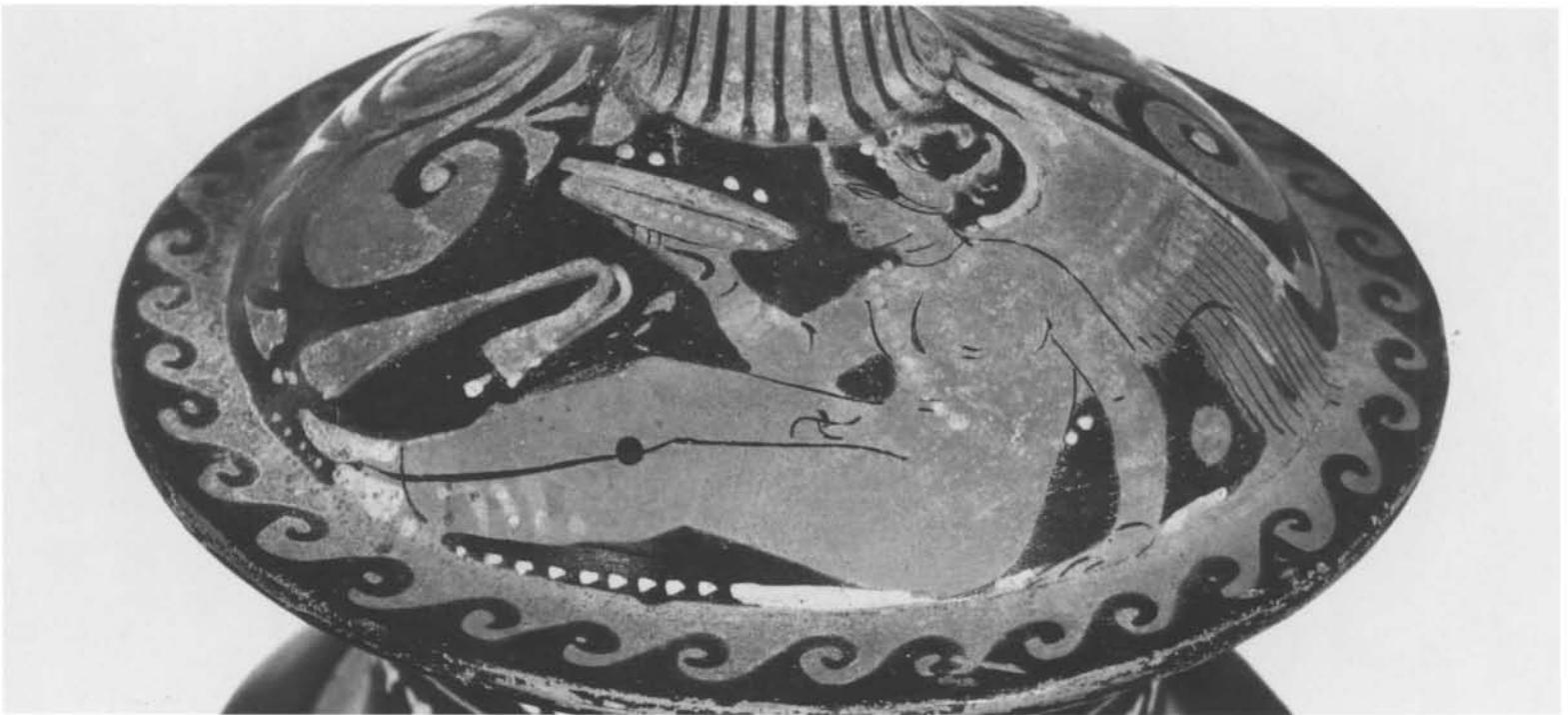
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3



4

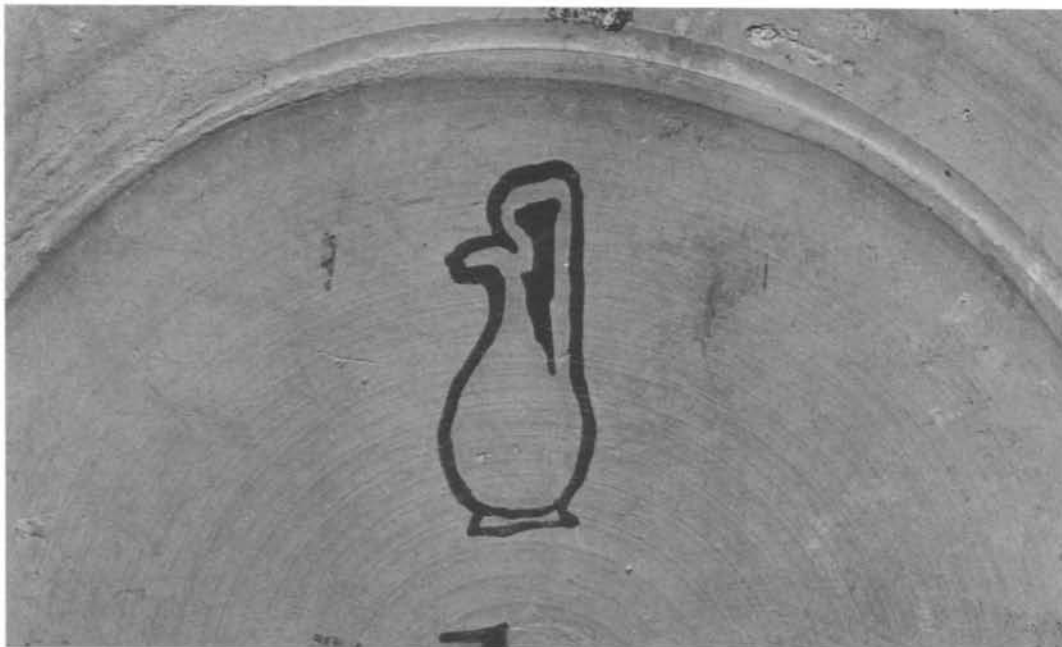


1

78.AE.277



2



3

78.AE.350



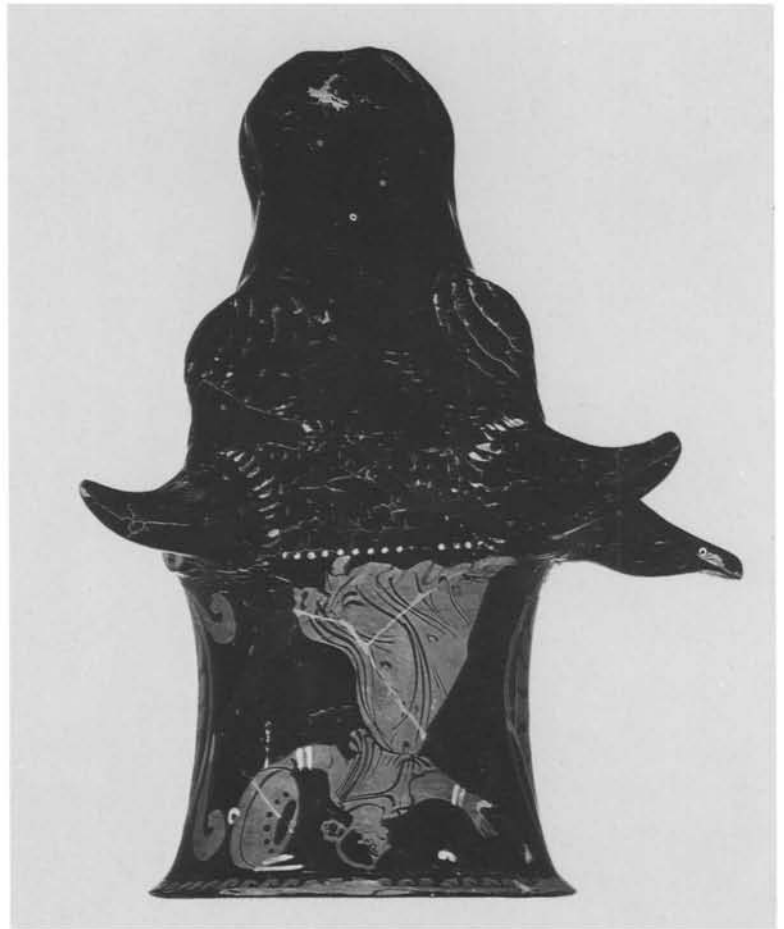
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4



1

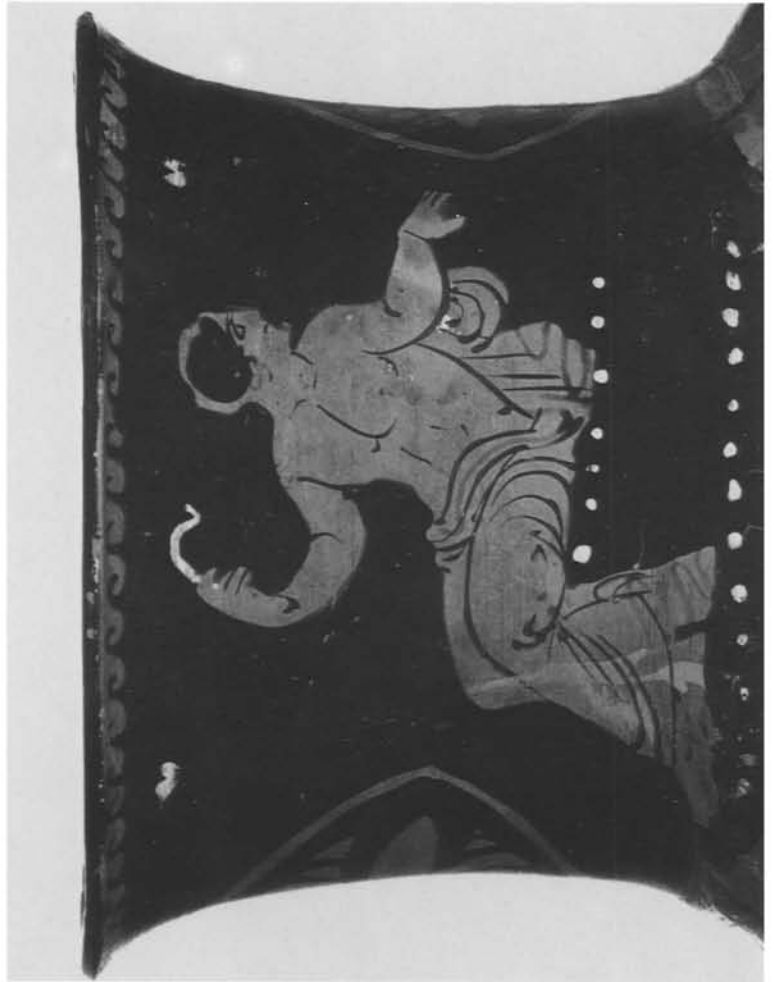


3

71.AE.196



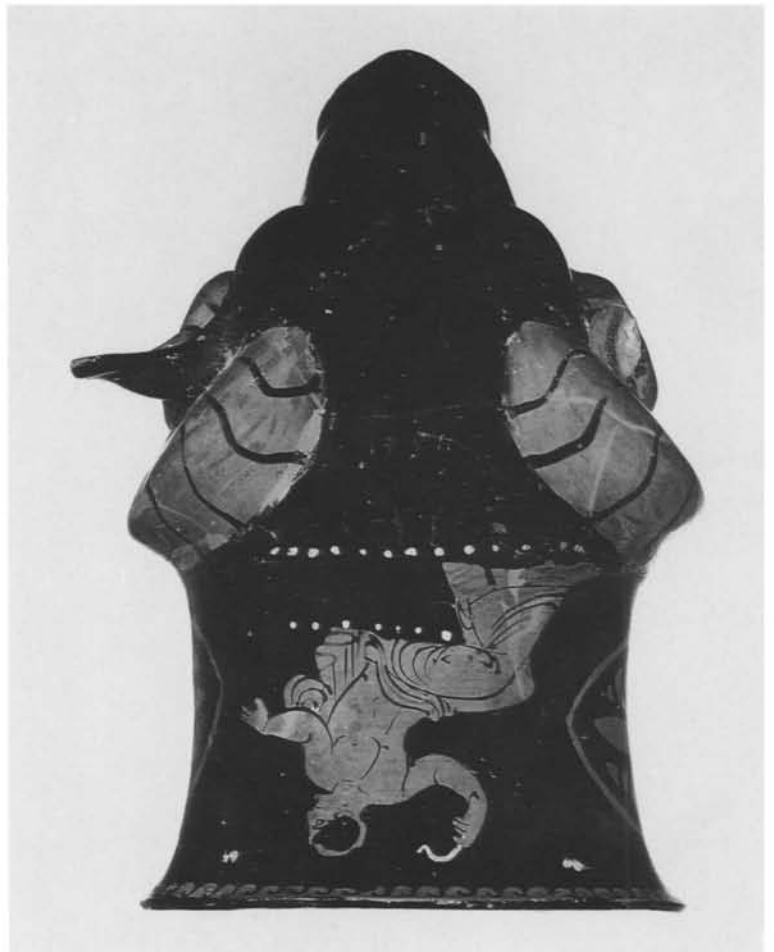
2



4



1



3

71.AE.195



2



4



3

71.AE.296

