

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM
ANTIQVORVM

THE J. PAUL GETTY MUSEUM · MALIBU

Molly and Walter Bareiss Collection

*Mycenaean, Faience, East Greek, Proto-Corinthian,
Corinthian, Laconian, Euboean, Chalcidian, Attic geometric,
Attic black-figure, Attic network, Attic black body, Attic black glaze,
Apulian, Gnathia, Daunian, Lucanian, Campanian, Sicilian,
Lead glaze, and Arretine*

MARIT R. JENTOFT-NILSEN

in collaboration with

A. D. TRENDALL

THE J. PAUL GETTY MUSEUM

FASCICULE 5 · [U.S.A. FASCICULE 29]

1994

CORPVS VASORVM ANTIQVORVM

UNITED STATES OF AMERICA · FASCICULE 29

The J. Paul Getty Museum, Malibu, Fascicule 5

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LIBRARY OF CONGRESS CATALOGING-IN-PUBLICATION DATA

Corpus vasorum antiquorum. [United States of America.]
The J. Paul Getty Museum, Malibu.

(Corpus vasorum antiquorum. United States of
America; fasc. 23, 29)

At head of title: Union académique internationale.

Includes bibliographical references and indexes.

Contents: fasc. 1. Molly and Walter Bareiss Collection:
Attic black-figured amphorae, neck-amphorae, kraters,
stamnos, hydriai, and fragments of undetermined
closed shapes/Andrew J. Clark—[etc.]—
fasc. 5. Molly and Walter Bareiss Collection: Mycenaean,
Faience, East Greek, Proto-Corinthian, Corinthian, Laconian, Euboean,
Chalcidian, Attic geometric, Attic black-figure, Attic network, Attic black
body, Attic black glaze, Apulian, Gnathia, Daunian,
Lucanian, Campanian, Sicilian, Lead glaze and Arretine/
Marit R. Jentoft-Nilsen in collaboration with A. D. Trendall.

1. Vases, Greek—Catalogs. 2. Bareiss, Molly—Art
collections—Catalogs. 3. Bareiss, Walter—Art
collections—Catalogs. 4. Vases—Private collections—
California—Malibu—Catalogs. 5. Vases—California—
Malibu—Catalogs.

I. J. Paul Getty Museum—Catalogs. II. Clark, Andrew J., 1949-
III. Jentoft-Nilsen, Marit R., 1938- . IV. Trendall, A. D. (Arthur Dale), 1909-
V. J. Paul Getty Museum. VI. Series: Corpus vasorum antiquorum.
United States of America; fasc. 23, etc.

Union académique internationale.

NK4640.C6U5 fasc. 23, etc. [NK4624.B37] 88-12781

ISBN 0-89236-134-4 (fasc. 1) 738.3'82'0938074 s

ISBN 0-89236-170-0 (fasc. 2) 738.3'82'09387479493

ISBN 0-89236-172-7 (fasc. 3)

ISBN 0-89236-190-5 (fasc. 4)

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ISBN 0-89236-278-2

Typesetting, printing, and binding by Stamperia Valdona, Verona, Italy

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FOREWORD

The Molly and Walter Bareiss collection of ancient vases is best known for its superb black- and red-figure vessels from Athens. Fortunately for us, it also includes a number of important vases and vase fragments of other fabrics that have contributed significantly to both the completeness and the depth of the Getty Museum's collection of pottery from Greece, Italy, and Asia Minor. These Bareiss pieces are generally distinguished by the same qualities for which the collectors' figured Attic vases are prized: superb draftsmanship, interesting and unusual iconography, and refined potting. This volume includes all of the non-Attic material except for the examples of Etruscan pottery, which will be incorporated in the forthcoming fascicules on the Getty Etruscan vases by Richard De Puma. It also includes the Attic geometric vessels and the non-figural Attic material.

The time span represented in this fascicule is vast, ranging from the thirteenth century B.C. to the first century A.D., and the vase shapes and types of decoration are remarkably varied. The earliest pieces in the collection are Mycenaean, and include an exquisite little stirrup jar decorated with a stylized octopus. Aryballoi and a krater fragment from the city-state of Corinth, kylikes from Sparta, and an unusual plate and superb pair of amphorae from Euboea represent the high quality of black-figure fabrics produced in archaic Greece outside Athens. Faience perfume vessels and Little-Master cups document the workshops that flourished on the coast of Asia Minor, while three so-called Chalcidian vessels, including a fine eye-cup, may now be understood as evidence for the manufacture of fine ceramics in the west Greek colony of Rhegion.

Most of the pieces in this volume are red-figure vases and fragments from South Italy and Sicily. Many of the best painters of Apulian, Gnathia, Lucanian, and Campanian vases are represented, their works selected by the Bareisses with the greatest consideration for quality of line and interest of subject. For this reason, Arthur Dale Trendall and Marit Jentoft-Nilsen were asked to collaborate once more on this, their third joint publication in our series. We are indeed grateful that, in addition, Dr. Jentoft-Nilsen accepted the challenge to expand beyond her usual areas of expertise with characteristic enthusiasm, and tackled everything from the Mycenaean to Hellenistic lead glaze pottery with the same meticulous attention to detail and current scholarship she has brought to their studies of South Italian and Sicilian material in the Getty Museum's collection. Again, the authors have endured the difficulties of long-distance communication and travel—slow mails, urgent faxes, and an eighteen-hour time difference—to meet editorial deadlines and present an eminently readable and useful text.

As with previous fascicules, the preparation of this manuscript revealed an important new join when Professor Trendall recognized that the fragment of a bell-krater by the Hop-pin Painter joined a fragment in the collection of Herbert A. Cahn of Basel, Switzerland.

A composite drawing of the two pieces is included, and we are pleased to know that Dr. Cahn has generously agreed to leave this fragment to the Getty Museum after his death.

We would also like to take this opportunity to thank the members of the U.S.A. CVA committee, John Oakley and Susan Rotroff, and in particular, its chairman, Mary B. Moore, for many valuable suggestions and improvements to the manuscript.

Marion True

PREFACE

This fascicule of the *Corpus Vasorum Antiquorum—CVA Malibu 5*—is part of the series devoted to the collection of vases purchased by the J. Paul Getty Museum from Walter and Molly Bareiss in 1986. Two volumes cataloguing the Attic black-figure vases have already appeared; three additional fascicules, cataloguing the Attic red-figure pottery and Etruscan vases, are currently in preparation. This particular fascicule, originally planned for only the South Italian material in the Bareiss collection, has been expanded to include a few Attic vases without black- or red-figure decoration and all the non-Attic pottery with the exception of the Etruscan vases, which will, as already mentioned, form a separate volume.

Many fabrics are represented, but where a particular category is represented by a very small number of vases or fragments, it seemed more reasonable to arrange those items chronologically rather than by shape. Any conservation work on the vases was done prior to their acquisition by the Getty, and thus missing areas were restored in plaster. The South Italian entries, done under the collaboration of Marit Jentoft-Nilsen and Professor A. D. Trendall, follow the format established in their two previous fascicules dedicated exclusively to South Italian vases in which the often extensive use of added color was routinely noted in the subject and decorative descriptions. The entries for all other fabrics, done by M. Jentoft-Nilsen, follow the same format but, in addition, record any added color under a separate heading. As before, attributions for South Italian vases are those of Professor Trendall unless otherwise indicated. For the other fabrics, credit for any attribution is duly noted if known.

Marit R. Jentoft-Nilsen
A. D. Trendall
Malibu, May 1993

ACKNOWLEDGMENTS

We are pleased once again to acknowledge our indebtedness to the colleagues and friends who have contributed to the publication of this fascicule. We are grateful, first of all, to Marion True, Curator, who proposed that we continue our collaboration, this time on the South Italian vases acquired as part of the Molly and Walter Bareiss collection.

In the Department of Publications, we owe thanks to several individuals who have been involved in the project: Chris Hudson, Publisher; Cynthia Helms Bohn, former Managing Editor; John Harris, Editor; Karen Schmidt, Production Manager; Elizabeth Burke Kahn, Production Coordinator; and Louise Mandell, Photographs Assistant. We were fortunate to have again as Manuscript Editor, Betsy Alayne Ryan. Profiles and drawings were executed by Timothy Seymour.

The photographs in this volume are primarily the work of Penelope B. Potter, former Associate Photographer, Department of Photographic Services, with supplemental photography by Ellen Rosenberry, Photographer, and Jack Ross, Senior Photographer.

We wish also to thank Martine Denoyelle, Musée du Louvre, for sharing her views about two of the Lucanian pieces, which resulted in revised attributions for them, and Professor Herbert A. Cahn, Basel, for a photo of the fragment in his collection that joins 86.AE.418 (pl. 265, 2) and his permission to illustrate it in a drawing of the two joined together. We are thankful to Mary B. Moore, chairman, John Oakley, and Susan Rotroff of the U.S.A. *CVA* Committee for their thoughtful observations and suggestions, which have improved the manuscript. In addition, for their comments or assistance, Marit Jentoft-Nilsen is grateful to Dietrich von Bothmer, The Metropolitan Museum of Art; J. R. Green, The University of Sydney; Ian McPhee, La Trobe University; Andrew J. Clark, The J. Paul Getty Museum; Theresa Menard and Cynthia Grimes Walsh, The Getty Center for the History of Art and the Humanities; and Richard Neer, intern in the Department of Antiquities, who shared the results of his research on two Attic vases. She also owes special debts of appreciation to Marion True for her helpful advice on numerous occasions, to Professor Trendall for the benefit of his expertise and scholarship, and to Ian McPhee and Elizabeth Pemberton, as well as to Professor Trendall, for their generous hospitality.

Marit R. Jentoft-Nilsen
A. D. Trendall
Malibu, May 1993

ABBREVIATIONS

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>ABL</i>	C. H. E. Haspels, <i>Attic Black-figured Lekythoi</i> , Paris, 1936
<i>ABV</i>	J. D. Beazley, <i>Attic Black-figure Vase-painters</i> , Oxford, 1956
<i>Addenda to CorVP</i>	C. W. Neeft, <i>Addenda and Corrigenda to D. A. Amyx, Corinthian Vase-Painting in the Archaic Period</i> , Amsterdam, 1991
<i>Agora XII</i>	B. A. Sparkes and L. Talcott, <i>The Athenian Agora, XII: Black and Plain Pottery of the 6th, 5th, and 4th Centuries B. C.</i> , Princeton, 1970
<i>AJA</i>	<i>The American Journal of Archaeology</i>
<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
<i>Antiken aus rheinischem Privatbesitz</i>	<i>Antiken aus rheinischem Privatbesitz</i> , exh. cat., Rheinisches Landesmuseum, Bonn, 1973
<i>AntK</i>	<i>Antike Kunst</i>
<i>AntK Beiheft 7</i>	<i>Antike Kunst Beiheft 7</i> , 1970. <i>Studien zur griechischen Vasenmalerei</i>
<i>Art of Ancient Italy</i>	<i>Art of Ancient Italy. Etruscans, Greeks and Romans</i> , exh. cat., André Emmerich Gallery, New York, 1970
<i>ARV²</i>	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> , 2nd edn., Oxford, 1963
<i>AWL</i>	D. C. Kurtz, <i>Athenian White Lekythoi</i> , Oxford, 1975
<i>BABesch</i>	<i>Bulletin Antieke Beschaving. Annual Papers on Classical Archaeology</i>
<i>BICS</i>	<i>Bulletin of the Institute of Classical Studies of the University of London</i>
<i>BMMA</i>	<i>Bulletin of the Metropolitan Museum of Art</i>
Bothmer, "Aspects of a Collection"	D. von Bothmer, "Aspects of a Collection," <i>BMMA</i> 27, 10 (June 1969), pp. 424-436
<i>BSA</i>	<i>The British School at Athens, Annual catalogue, sale catalogue</i>
<i>Ceramica campana a f.n.</i>	F. P. Badoni, <i>Capua Preromana. Ceramica campana a figure nere</i> , Florence, 1968
Chase, <i>Arretine Pottery</i>	G. H. Chase, with additions by M. B. Comstock and C. Vermeule, <i>Catalogue of Arretine Pottery</i> , enlarged edn., reprinted Cambridge, Massachusetts, 1975
<i>Classical Past</i>	S. P. Murray, <i>Collecting the Classical Past. Antiquities from the Joseph Veach Noble Collection</i> , exh. cat., Tampa Museum, 1985
coll.	collection
<i>CorVP</i>	D. A. Amyx, <i>Corinthian Vase-Painting of the Archaic Period</i> , Berkeley, 1988

- CVA
Der zerbrochene Krug
Corpus Vasorum Antiquorum
M. Schmidt, *Der zerbrochene Krug. Vasenfragmente klassische Zeit aus Athen und Grossgriechenland. Sammlung H. A. Cahn*, exh. cat., Basel, 1991
- ESI
FM
FS
A. D. Trendall, *Early South Italian Vase-painting*, Mainz, 1974
Furumark Motif as illustrated in *MP*
Furumark Shape as illustrated in *MP*
- GettyMusJ
Glories of the Past
The J. Paul Getty Museum Journal
D. von Bothmer, ed., *Glories of the Past. Ancient Art from the Shelby White and Leon Levy Collection*, exh. cat., The Metropolitan Museum of Art, New York, 1991
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J. N. Coldstream, *Greek Geometric Pottery: A Survey of Ten Local Styles and Their Chronology*, London, 1968
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Greek Vases: Molly and Walter Bareiss Collection, text by J. Frel and M. True, exh. cat., The J. Paul Getty Museum, Malibu, 1983
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Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss, entries by D. von Bothmer and J. Bean, exh. checklist, The Metropolitan Museum of Art, New York, 1969
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Greek Vases in the J. Paul Getty Museum, vol. 2/3/4/5 (Occasional Papers on Antiquities, 3/2/5/7), Malibu, 1985/1986/1989/1991
- Green, "Some Gnathia Pottery"
J. R. Green, "Some Gnathia Pottery in the J. Paul Getty Museum," *Greek Vases in the Getty 3* (OPA 2), pp. 115-138
- GRFP
I. McPhee and A. D. Trendall, *Greek Red-figured Fish-plates (Antike Kunst, Beiheft 14)*, 1987
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M. Iozzo, *Ceramica "calcidese." Nuovi documenti e problemi riproposti*, unpublished Ph. D. diss., Università Toscane Consorziato di Firenze, Siena e Pisa, 1987-1989
- JdI
JdI
Jahrbuch des Deutschen Archäologischen Instituts
- JHS
JHS
Journal of Hellenic Studies
- Johnston, *Trademarks*
A. W. Johnston, *Trademarks on Greek Vases*, Warminster, 1979
- Keck, *Studien*
J. Keck, *Studien zur Rezeption fremder Einflüsse in der chalkidischen Keramik. Ein Beitrag zur Lokalisierungsfrage. Archaeologische Studien 8*, Frankfurt, 1988
- Kleinasiatische glasierte Reliefkeramik
A. Hochuli-Gysel, *Kleinasiatische glasierte Reliefkeramik (50 v. Chr. bis 50 n. Chr.) und ihre oberitalienischen Nachahmungen (Acta Bernensia 7)* Bern, 1977
- Lakonische Vasenmaler
C. M. Stibbe, *Lakonische Vasenmaler des sechsten Jahrhunderts v. Chr.*, Amsterdam and London, 1972
- LCS
A. D. Trendall, *The Red-figured Vases of Lucania, Campania, and Sicily*, Oxford, 1967
- LCS Suppl. I/II/III
A. D. Trendall, *The Red-figured Vases of Lucania, Campania, and Sicily*, Supplement I/II/III (*BICS Suppl.* 26/31/41), London, 1969/1973/1983

LIMC	<i>Lexicon Iconographicum Mythologiae Classicae</i>
Masterpieces	<i>Masterpieces of Greek Vase Painting</i> , exh. cat., André Emmerich Gallery, New York, 1964
MDP	P. A. Mountjoy, <i>Mycenaean Decorated Pottery: A Guide to Identification</i> (<i>Studies in Mediterranean Archeology</i> LXXIII), 1986
MMC ³	T. B. L. Webster, <i>Monuments Illustrating Old and Middle Comedy</i> , 3rd edn., revised and enlarged by J. R. Green (<i>BICS Suppl.</i> 39), London, 1978
Moore, <i>Horses</i>	M. B. Moore, <i>Horses on Black-figured Greek Vases of the Archaic Period: ca. 620-480 B.C.</i> , Ph.D. diss., New York University, 1971 (Ann Arbor, University Microfilms, no. 72-74, 749)
MP	A. Furumark, <i>Mycenaean Pottery: Analysis and Classification</i> , Stockholm, 1941
Necrocorinthia	H. G. G. Payne, <i>Necrocorinthia. A Study of Corinthian Art in the Archaic Period</i> , Oxford, 1931; reprinted College Park, Maryland, 1971
NumAntCl	<i>Numismatica e antichità classiche. Quaderni ticinesi</i>
Peintre de Darius	C. Aellen, A. Cambitoglou, and J. Chamay, <i>Le peintre de Darius et son milieu</i> , exh. cat., Le Musée d'art et d'histoire de Genève, April-August 1986, Geneva, 1986
PhV ²	A. D. Trendall, <i>Phlyax Vases</i> , 2nd edn. (<i>BICS Suppl.</i> 19), London, 1967
priv. coll.	private collection
Richter, <i>Furniture</i>	G. M. A. Richter, <i>The Furniture of the Greeks, Etruscans, and Romans</i> , London, 1964
RM	<i>Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung</i>
Rumpf, <i>Chalkidische Vasen</i>	A. Rumpf, <i>Chalkidische Vasen</i> , Berlin, 1927
RVAp I/II	A. D. Trendall and A. Cambitoglou, <i>The Red-figured Vases of Apulia</i> , Oxford, 1978/1982
RVAp Suppl. I/II	A. D. Trendall and A. Cambitoglou, First/Second Supplement to <i>The Red-figured Vases of Apulia</i> (<i>BICS Suppl.</i> 42/60), London, 1983/1991-2
RVP	A. D. Trendall, <i>The Red-figured Vases of Paestum</i> , The British School at Rome, 1987
RVSIS	A. D. Trendall, <i>The Red-figured Vases of South Italy and Sicily</i> , London and New York, 1989
Schauenburg, "Parisurteil"	K. Schauenburg, "Parisurteil und Nessosabenteuer auf attischen Vasen hocharchaischer Zeit," <i>Aachener Kunstblätter</i> 44, 1973, pp. 15-42
Schauenburg, "Silene"	K. Schauenburg, "Silene beim Symposion," <i>JdI</i> 88, 1973, pp. 1-26
Schauenburg, "Skylia"	K. Schauenburg, "Skylia oder Triton," <i>RM</i> 87, 1980, pp. 29-56

- Shapiro, "Two Black-figure Neck-amphorae" H. A. Shapiro, "Two Black-figure Neck-amphorae in the J. Paul Getty Museum: Problems of Workshop and Iconography," *Greek Vases in the Getty 4* (OPA 5), pp. 11–32
- Symposienszenen* R. Hirschmann, *Symposienszenen auf unteritalischen Vasen*, Würzburg, 1985
- Taplin, *Comic Angels* O. Taplin, *Comic Angels and other Approaches to Greek Drama through Vase-Painting*, Oxford, 1993
- 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
- Webb, *Archaic Greek Faience* V. Webb, *Archaic Greek Faience. Miniature Greek Faience Scent Bottles and Related Objects from East Greece, 650–500 B.C.*, Warminster, 1978
- Weltkunst* *Weltkunst aus Privatbesitz*, ed. H. May, exh. cat., Kunsthalle Köln, Cologne, 1968

Plate 239, 1-4

MYCENAEAN

Globular Lekythos

Accession number 86.AE.36

Bareiss Collection number 167 (purchased 1953)

DIMENSIONS AND CONDITION Height 11.2 cm; diameter of body 9.8 cm; diameter of base 3.5 cm.

Unbroken. Some traces of incrustation. Small pit in lower front of body. Abrasion of glaze on mouth and handle.

SHAPE AND ORNAMENT Rounded lip; narrow concave neck; globular body on raised base. Handle attached at lip and shoulder.

Painted decoration: brownish red, irregularly applied along top and edge of lip; four concentric bands encircle the body; broad line down outside of handle; handle-root on shoulder enclosed in a rectangle formed by vertical line on each side between the two upper horizontal painted bands. Base: outside edge, painted; underside reserved.

Late Helladic III B 1, thirteenth century B.C.

BIBLIOGRAPHY Previously unpublished.

COMPARANDA The profile appears closest to FS 114 and 115, which are commonly marked by linear motifs; cf. also *MDP*, p. 101, fig. 121, 1 and p. 142, fig. 176. For similar vases with simple decoration, see M. Benzi, *Ceramica Micenea in Attica* (Milan, 1975), pl. xvii, nos. 254, 258, 259, 263 and pl. xxxii, no. 551.

Plate 239, 5

MYCENAEAN

Fragment of a Squat Alabastron

Accession number 85.AE.485

No Bareiss Collection number

DIMENSIONS AND CONDITION Height 4.7 cm; width 5.7 cm.

The fragment, from the shoulder of the vessel, was exposed to fire; the clay is gray, and most of the blackish brown painted decoration is crackled; one root of a handle is only partially preserved. Inside unglazed.

ORNAMENT A line curves from over the top of the handle-root down toward the underside of a large blob; below the handle-root: two wavy lines; across the bottom: a broad horizontal band.

Late Helladic III B, thirteenth century B.C.

BIBLIOGRAPHY Not previously published.

COMPARANDA The curved line and blob decoration appears to be a variation of the running and tangent spirals (FM 46); wavy lines (FM 53), however, are a common motif in the history of Mycenaean decorated pottery.

Plate 239, 6-8

MYCENAEAN

Three-handled Alabastron

Accession number 86.AE.35

Bareiss Collection number 28 (purchased 1952)

DIMENSIONS AND CONDITION Height 7.45 cm; diameter of mouth 6.7 cm; diameter of body 12.0 cm; diameter of base 11.0 cm.

Complete and unbroken. Scratches and nicks, especially on lip; small pits in body. Glaze abraded, particularly on handles. Part of lip unglazed.

SHAPE AND ORNAMENT Broad mouth with everted rim; neck narrowing at join to shoulder; broad, sloping shoulder; sides tapering slightly inward to convex base. Three upright loop handles applied low on the shoulder.

Decoration in light to dark brown; the interior and exterior of mouth, except for a small part of rim, painted. Shoulder: five narrow horizontal lines and one broad band. Between the handles: first pair, three vertical lines and three sets of angular stems (FM 19.25); second pair, three sets of angular stems; third pair, four sets of angular stems. Body: wide bands at join to shoulder and base with three thin stripes between them. Handles: painted outside. Underside of base: eight concentric circles.

Late Helladic III A 2-B, circa 1350-1200 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 67, no. 2.

COMPARANDA Cf. Berlin 30764 (*Antikensmuseum Berlin. Die ausgestellten Werke* [Berlin, 1988], pp. 24-25, no. 26), and Charles Ede, cat. 124 (July 1987), no. 10 (ill.). Furumark (*MP*, p. 298) attributes the origin of angular multiple stem motifs to the sacral ivy patterns (FM 12) from which the leaves eventually disappeared. The profile seems closest to FS 94 but with slanting sides. Mountjoy (*MDP*, p. 202) notes that the shape evolves with variants all the way through Mycenaean pottery from its beginnings to its decline.

Plate 240

MYCENAEAN

Stirrup Jar

Accession number 86.AE.34

Bareiss Collection number 255 (purchased 1965)

DIMENSIONS AND CONDITION Height, as restored, to top of handle 7.2 cm; diameter of body 5.85 cm; diameter of base 2.1 cm.

Most of handle and spout restored.

SHAPE AND ORNAMENT Stirrup jar with broad, flattish shoulder. Body widest near top and tapering sharply inward to base.

The painted decoration is in reddish brown. Around lower part of spout: broad band. Shoulder, at handle roots: hatched triangles (FM 61.4) or triangular patches (FM 42.21–23); in front of spout: isolated bivalve shell with fringe (FM 25.16); at base of neck, within an area bordered inside by cross-hatched triangles (FM 61.64): hatched lozenge (FM 73.1 and z). Body, obverse (i.e., spouted side) and reverse: six-armed degenerate octopus or cuttlefish (cf. FM 21.29) with fill ornaments between the arms; parallel chevrons (FM 58.15); concentric arcs (FM 44.8). Obverse: rosette (FM 17.24); along edges of arms enclosing the rosette and on innermost arms on reverse: cross-hatched triangles (FM 61.4) or triangular patches (FM 42.29). At bottom, obverse and reverse: pair of rosettes (FM 17.11); sides: triangular patches (FM 42.29). Base: band around edge; underside reserved, with painted cross.

Late Helladic III C Middle, 1130–1090 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 67, no. 1.

COMPARANDA For the broad, flattish shoulder and almost vertical spout, the shape seems closest to FS 167. The lower body and base, a ring foot, correspond better to FS 174 and 175. For a somewhat similar octopus with chevrons and arcs between the tentacles, see the stirrup jar from Kos (E. Vermeule and V. Karageorghis, *Mycenaean Pictorial Vase Painting* [Cambridge, Massachusetts and London, 1982], p. 228, no. XII.39, ill.). For varied cuttlefish and octopus designs, see *MP*, pp. 302–305, figs. 48 and 49, FM 21. For a brief summary of the development of octopus representations in late Mycenaean vase-painting, see J. Pinsent, “The Iconography of Octopuses: a First Typology,” *BICS* 25 (1978), pp. 172–173.

Plate 241, 1–4

EAST GREEK FAIENCE

Alabastron

Accession number 86.AE.58

Bareiss Collection number 425 (purchased 1970)

DIMENSIONS AND CONDITION Height 11.9 cm; diameter of mouth 2.6 cm; diameter of body 4.2 cm; diameter of foot 3.2 cm.

Mouth reattached to body, with chips at join, on edges of lip, and foot and underside of foot. A patch of restoration on body in first figural register.

SHAPE AND ORNAMENT Mouth on flaring neck with two thin fillets at join to body; decoration in six registers separated by double fillets. Two pierced lug handles in the form of a recumbent long-eared animal, perhaps a gazelle or calf.

Ring foot. Color of glaze: very pale green.

Mouth undecorated. Register I: five inverted lotus buds interspersed with three rosettes and two disk-like flowers on stems. II: triglyphs and metopes. III: ovula. IV: against a background of five lanceolate trees and one rosette on a stem, a herdsman drives four ibexes to right; behind him another ibex moves to left. V: against a background of two lanceolate trees, a rosette on a stem, and perhaps a lotus bud or some variant of a water plant on a stem, a herdsman drives four head of cattle to right. VI: overlapping petals.

Early sixth century B.C.

BIBLIOGRAPHY *Greek Vases*, p. 69, no. 23.

COMPARANDA Most faience alabastra have no foot, and thus the shape of this vessel is unusual: for a vase of very similar shape, cf. Louvre, Egyptology (no. unknown: Webb, *Archaic Greek Faience*, p. 49, no. 201, pl. VIII). For animals being driven by herdsman, see the registers on two pyxides: Louvre, Egyptology inv. 349 and B.M. 64.10–7.807 (pp. 40–42, nos. 156 and 169, pl. VII); for the ibex, recognizable by the “ear inside the backward curving horn,” see p. 54, fig. 18 d. For examples of various types of plants and trees, see p. 57, fig. 20. Cords tied through the holes in the lug handles could have been used for the fastening of a cover or for carrying the alabastron. For more on the shape and decorative motifs, which derive from Egyptian low-relief faience vases, see Webb’s introduction to ch. 4, pp. 36–37 and pp. 45–46.

Plate 241, 5–8

EAST GREEK FAIENCE

Aryballos

Accession number 86.AE.59

Bareiss Collection number 354 (purchased 1969)

DIMENSIONS AND CONDITION Height 5.8 cm; diameter of mouth 3.9 cm; diameter of body 5.5 cm.

Mouth, neck, and handle reattached to body. Chips on lip and on neck at join to shoulder; some of the relief decoration lacking, especially on surface below handle.

Figure 1

Part of handle at join to body lacking. Color of glaze: medium blue.

SHAPE AND ORNAMENT Flaring mouth with concave top and edge; globular body. Handle slants inward to join with body.

Mouth: black line around top edge. Shoulder: four black rays. Body: interlocking diamond or lozenge pattern in relief bordered at base by two dark blue concentric circles. Resting surface: a tiny recess at center.

Early sixth century B.C.

BIBLIOGRAPHY *Greek Vases*, p. 69, no. 24.

COMPARANDA These globular vessels enjoyed widespread popularity in antiquity, especially in East Greece. For examples of aryballoi with lozenge patterns ranging from carefully executed high relief to more simple incised cross-hatching, see Louvre AM 1079, B. M. 61.4-25.33, B. M. 60.2-1.56, B. M. 1860.2-1.56, and B. M., no inv. (Webb, *Archaic Greek Faience*, pp. 109-110, 112, nos. 704-705, 707, 709, 737, pl. xvii). Cf. also sale cat., Christie's, London, December 10, 1985, no. 124 (ill.). In her introduction to ch. 8, pp. 108-109, Webb points out that while the pattern of interlocking diamonds in relief could be highly decorative, it provided in practical terms a surface that was able to be more securely grasped.

Plate 242

EAST GREEK

Lip-cup

Accession number 86.AE.56

Bareiss Collection number 398 (purchased 1959)

DIMENSIONS AND CONDITION Height to lip 8.9 cm; diameter including handles 18.66 cm; diameter of bowl 13.4 cm; diameter of foot 5.8 cm.

Reconstructed from two fragments. Small areas of restoration on lip and bowl.

SHAPE AND ORNAMENT Deep bowl with offset lip. Tall stem with thin broad foot; upper surface and edge of foot concave; underside follows contours of upper surface. Slightly upswung horizontal handles.

Interior, at center: a black dot. Around it and extending to the lip: thirty-three concentric circles, the second being considerably broader than the others. Lip: glazed with a reserved line slightly below the top; top edge itself glazed. Exterior: lip and handle zones reserved with a narrow black line marking the offset of the lip. Below the handle zone: glazed except for a narrow reserved encircling line. Foot: exterior, glazed; edge and underside reserved. Handles: outside glazed; inside reserved.

Circa 540-530 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 1, no. 6; *Greek Vases*, p. 68, no. 21.

COMPARANDA Cf. the lip-cups in the Shelby White and Leon Levy coll. (*Glories of the Past*, p. 133, no. 101, with color ill.) and in Frankfurt (J. von Freeden, *Archäologische Reihe Antikensammlung. Ausgewählte Werke*. Museum für Vor- und Frühgeschichte, Frankfurt-am-Main [Frankfurt, 1984], pp. 38-39, no. 26, ill.).

Plate 243

EAST GREEK

Lip-cup

Accession number 86.AE.57

Bareiss Collection number 208 (purchased 1959)

DIMENSIONS AND CONDITION Height to lip as restored 9.0 cm; diameter including handles 19.2 cm; diameter of bowl 14.2 cm; diameter of foot as restored 6.1 cm.

Reconstructed from fragments; some areas of lip, about half of the right handle, and all of stem and foot restored. Partial misfiring.

SHAPE AND ORNAMENT Deep bowl with offset lip. Slightly upswung horizontal handles.

Interior: in the reserved tondo, a black six-pointed central rosette with six circumference petals bounded by an incised circle and, between two concentric thin black circles, a band of short black vertical bars. Remainder of the bowl: glazed. On the reserved lip, proceeding to left along a narrow black ground line: sixteen water fowl; fourteen are wholly extant, two others only partially so. One bird by the left handle bends its head to the ground; one by the right handle has its head averted; two others extend their wings.

Exterior: lip and handle zone reserved with a narrow black line marking the top edge of the lip, the offset, and the bottom of the handle zone. Lip: ivy vine. Handle zone: on the outer side of each handle-root, an upright palmette; of the two spirals below each palmette, the end of the one nearest the handle extends up onto the edge of the handle-root. Bowl: broad black band; reserved zone with a band of short vertical bars between two pairs of circles; rays with thick bases. Handles: glazed on outside.

ACCESSORY COLORS *White*: downy plumage on the birds; dots on stem of the ivy vine. Alternating leaves of the palmettes appear to have had color, probably white rather than red, applied over them.

Attributed to the Osborne House Painter by B. B. Shefton. Circa 550 B.C.

Said to have been found in Etruria.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 1, no. 7; E. Langlotz, *Studien zur Nordostgriechischen Kunst* (Mainz, 1975), p. 193, no. 78, pl. 67, fig. 8; *Greek Vases*, p. 10, no. 1 (ill.) and p. 69, no. 22; K. Schauenburg, "Zu attisch-schwarzfigurigen Schalen mit Innenfriesen," *AntK Beiheft 7* (1970), p. 35, n. 26; B. B. Shefton, "East Greek Influences in Sixth-Century Attic Vase-Painting and Some Laconian Trails," *Greek Vases in the Getty 4* (1989), pp. 41-72, figs. 1a-h.

COMPARANDA In his thorough study of this cup, Shefton (see under **BIBLIOGRAPHY**) points out that clay analyses have confirmed the Samian origin of manufacture for Ionian Little-Master cups, of which the Malibu cup is an example despite its more Attic shape and exterior decoration. Noting particularly the similarities in treatment of the water fowl, Shefton assigns the Malibu cup to the same hand as cups in Osborne House (Shefton, pp. 57-59, figs. 11 and 12a-e) and Alexandria (Graeco-Roman Museum 17154: Shefton, pp. 60-61, figs. 13a-b), and as the Samian face-kantharos in Boston 98.925 (Shefton, p. 60, figs. 14a-b). He also provides a detailed treatment of the central medallion's motif of rosette with circumference petals; its Near Eastern origins; and parallels in ivory, bronze, and pottery.

Plate 244, 1-5

PROTO-CORINTHIAN

Ovoid Aryballos

Accession number 86.AE.41

Bareiss Collection number 219 (purchased 1963)

DIMENSIONS AND CONDITION Height 4.1 cm; diameter of body 3.2 cm; diameter of foot 1.9 cm.

Lacking all of mouth, neck, and most of handle. Scratches on body; chips on edge of foot.

SHAPE AND ORNAMENT Base somewhat broader than for aryballoi of standard shape.

Above and below main frieze: three narrow lines. Around lower body: rays. Base, edge: two narrow lines; underside: two concentric circles.

SUBJECT Shoulder: two hounds pursuing a hare to right. Main frieze: three riders holding goads and galloping to right; the manes of their horses are in added red. Under the tail of the horse below the handle: upright curlicue. Details are incised.

ACCESSORY COLOR *Red*: manes of horses.

Late Proto-Corinthian, 650-630 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 1, no. 2; *Greek Vases*, p. 67, no. 7.

COMPARANDA For ovoid aryballoi in general, see F. Johansen, *Les vases sicyoniens* (Paris and Copenhagen, 1923; repr. Rome, 1966), ch. III.

Plate 244, 6-10

PROTO-CORINTHIAN

Ovoid Aryballos

Accession number 86.AE.40

Bareiss Collection number 240 (purchased 1963)

DIMENSIONS AND CONDITION Height 7.0 cm; diameter of body 3.2 cm; diameter of base 0.9 cm.

Neck, most of mouth, and small part of handle are restored and repainted.

SHAPE AND ORNAMENT Pointed aryballos, tapering sharply to base, with flat strap handle.

Most of the painted decoration is dark brown. Top of mouth: narrow line along the outer edge, rays, and tongues; shoulder: lotus and palmette pattern; around lower body: rays; edge of base: line. Handle, outside: guilloche pattern; edges: two pairs of angled lines on right, one pair on left. Underside of base reserved.

SUBJECT Animal friezes. I: two confronted sphinxes; grazing goat; between the sphinxes, a leaf-shaped star; above, hanging spiral; behind the head of the left sphinx, two chevrons; over the back of each sphinx, a leaf-shaped star; under each sphinx, a curlicue. II: two hounds pursuing a hare to left.

ACCESSORY COLORS *Red*: faces, breasts, and wing feathers of sphinxes; neck and beard of goat. *Red* and *pink*: leaf-shaped stars. *Dark red*: guilloche pattern on handle.

Attributed to the Fighting Rams Group by C. W. Neeft. Middle Proto-Corinthian II-Late Proto-Corinthian, 670-630 B.C.

BIBLIOGRAPHY *Weltkunst*, cat. A 8; *Greek Vases and Modern Drawings*, p. 1, no. 1; Bothmer, "Aspects of a Collection," pp. 427-428, and fig. 1; *Greek Vases*, p. 67, no. 6; J. L. Benson, *Earlier Corinthian Workshops. A Study of Corinthian Geometric and Protocorinthian Stylistic Groups* (Amsterdam, 1989), p. 53, no. 5, pl. 19, 3a-b; *Addenda to CorVP*, p. 19.

COMPARANDA For the palmette and volute ornament, cf. *Necrocorinthia*, p. 151, fig. 58A; for the floral garland,

p. 269, fig. 113 and pl. 3, 2; for coursing hounds, pl. 9; for the leaf-shaped star, p. 147, fig. 54H. In Benson (see under BIBLIOGRAPHY), cf. B.M. 1913.10-2.1, pl. 19, 2 for the grazing goat, and see pp. 52-53 for other vases in the Fighting Rams Workshop.

Plate 245

PROTO-CORINTHIAN

Fragmentary Olpe

Accession number 86.AE.39

Bareiss Collection number 316 (purchased 1960)

DIMENSIONS AND CONDITION Height as preserved 29.0 cm; diameter of body 17.0 cm; diameter of foot as restored 10.0 cm.

Reconstructed from several fragments with some areas of restoration; missing mouth, much of neck and body, and entire handle. Most of foot and painted rays at bottom restored.

SHAPE AND ORNAMENT Flaring mouth; ovoid body with fillet at join to neck; echinus foot.

Interior of neck glazed to join with body. Dot-rosettes around base of neck. Between friezes: bands consisting of alternating red and black lines. Rays on reserved band around bottom of body.

SUBJECT Animal friezes (starting at farthest right for each). I: feline to right; two confronted sphinxes flanking a bird, or perhaps a siren; head of a panther to left. II: hindquarters of a lion to left; hound to right; hind leg and nose of a grazing goat to right; forelegs of a feline to left. III: feline or hound to left; grazing goat to right; two panthers back to back; two confronted sphinxes flanking a swan; ear of a feline. IV: feline or hound to left; boar to right; panther to left; grazing goat to right; hind legs, probably of a feline, to right; bull to right; head of a lion to left. Rosettes are distributed among the animals in each frieze.

ACCESSORY COLORS *Red*: I, faces, breasts, and alternating feathers of wings of sphinxes. II, neck of hound. III, neck of the feline or hound; belly of the goat; neck of panther to right; details on sphinxes as above; edge of swan's wing. IV, neck of panther; necks and bellies of boar, goat, and bull. *White*: rosettes on neck.

Attributed to the Painter of Vatican 73 independently by H. Cahn, D. Amyx, and D. von Bothmer. Late Proto-Corinthian, 650-630 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 1, no. 3; *Greek Vases*, p. 67, no. 5 (where incorrectly listed

as Bareiss 313); *CorVP*, p. 69, no. 44; *Addenda to CorVP*, p. 27, no. A-44.

COMPARANDA Cf. Berlin 1963.17 and, especially for the bull and lion in the lower frieze, Louvre, Campana coll. 10531 (*CorVP*, p. 68, no. 13, pl. 22:1a-d and no. 39, pl. 23:1). Also cf. the animals on an oinochoe by the same painter in Kassel, ALg 11 (K. Yfantidis, *Antike Gefässe. Kunstsammlungen Kassel* [Melsungen, 1990], pp. 109-110, no. 55, with bibliography) and on a similar olpe (*Mastertpieces*, no. 2). Amyx points out that the Painter of Vatican 73, who likes symmetrical compositions, almost always makes his ungulates face to the right and his felines to the left, and that the hound is rare for this period. For bibliography and more on the painter's style, see *CorVP*, pp. 66-67.

Plate 246, 1-4

CORINTHIAN

Alabastron

Accession number 86.AE.43

Bareiss Collection number 214 (purchased 1953)

DIMENSIONS AND CONDITION Height 8.9 cm; diameter of mouth 3.1 cm; diameter of body 4.75 cm.

Complete and unbroken. Glaze somewhat crackled.

SHAPE AND ORNAMENT A standard alabastron.

Mouth, top: tongues; edge: dots. Neck: tongues. Resting surface: tongues.

SUBJECT Two confronted cocks; incised rosettes in field.

ACCESSORY COLOR *Red*: combs, wattles, alternating tail feathers, and lower part of the wings of the cocks.

Attributed to the Dolphin Painter by C.W. Neeft. Early Corinthian, 620-590 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 67, no. 9; C. W. Neeft, *Addenda and Corrigenda to "The Dolphin Painter and his Workshop," Studies in the Chronology of Corinthian Pottery* (Amsterdam, 1984) [First published in *BABesch* 52-53 (1977-1978)], s.v. no. 63, "Facing Cocks," pp. 133-170.

COMPARANDA For the Dolphin Painter and other alabastra with representations of cocks attributed to him, see Neeft (under BIBLIOGRAPHY), pp. 134-140, especially pp. 138-140, and his *Addenda and Corrigenda*. For Amyx's comments on the Dolphin Painter, see *CorVP*, pp. 60-63, 303-305.

Plate 246, 5-8

CORINTHIAN

Alabastron

Accession number 86.AE.45

Bareiss Collection number 218 (purchased 1960)

DIMENSIONS AND CONDITION Height 10.1 cm; diameter of mouth 3.65 cm; diameter of body 5.4 cm.

Reconstructed from fragments with missing parts, mostly on back and right side, restored.

SHAPE AND ORNAMENT A standard alabastron.

Painted decoration in a reddish brown-to-black glaze. Mouth, top: tongues; edge: dots. Neck: tongues. Resting surface: tongues.

SUBJECT Two confronted lions with intertwined tails; between them an owl stands in profile to left but with head turned frontally. In field: incised rosettes.

ACCESSORY COLOR *Red*: manes, shoulders, and ribs of lions; face and shoulders of owl; alternate tongues on mouth.

Middle Corinthian, 595-570 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 67, no. 11.

COMPARANDA Confronted lions with a central device or another animal between them were a popular motif for alabastra in Corinthian vase-painting. Cf. those in the Silver coll. (*CorVP*, p. 61, no. 19, pl. 19, 2a-b); Leningrad, no inv., Brussels, no inv., especially for the cross-hatched manes, and Louvre A452 (*Necrocorinthia*, p. 281, nos. 230, 228, and 208, pl. 17, 1-2, 3, and 12, respectively); and *Masterpieces*, no. 4 (ill.).

Plate 247, 1-4

CORINTHIAN

Alabastron

Accession number 86.AE.46

Bareiss Collection number 217 (purchased 1959)

DIMENSIONS AND CONDITION Height 16.5 cm; diameter of mouth 4.5 cm; diameter of body 8.5 cm.

Complete and unbroken. Some abrasion and flaking of glaze.

SHAPE AND ORNAMENT A standard alabastron.

Mouth, top, within circle around outer edge: tongues; edge: dots. Neck: tongues above two narrow lines. Handle, outside edge: black. Resting surface: tongues radiating from a central depression and bounded by two narrow lines.

SUBJECT Bearded male siren in profile to right wearing a polos and with wings outspread. In the field behind his head: a fish; elsewhere in field: incised rosettes.

ACCESSORY COLOR *Red*: polos, dots, and stripes on wings of the siren; some scales on the fish; three dots on the rosette beneath the wing in front of the siren.

Attributed to the Panther-Bird Group by D. Amyx. Early Corinthian, 620-590 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 68, no. 12.

COMPARANDA Cf. a very similar alabastron in Heidelberg, inv. 74 (*CVA* 1, p. 24, pl. 11, 1). For other vases in the same Group, see *Necrocorinthia*, p. 290; *CorVP*, pp. 93-94 (with bibliography), pp. 308-309, 338; and *Addenda to CorVP*, p. 34. For sirens in general, see G. Weicker, *Der Seelenvogel in der alten Litteratur und Kunst* (Leipzig, 1902); E. Hofstetter, *Sirenen im archaischen und klassischen Griechenland. Beiträge zur Archäologie* 19 (Würzburg, 1990).

Plate 247, 5-8

CORINTHIAN

Aryballos

Accession number 86.AE.44

Bareiss Collection number 215 (purchased 1953)

DIMENSIONS AND CONDITION Height 6.2 cm; diameter of mouth 3.5 cm; diameter of body 5.6 cm.

Complete and unbroken. Some small pits; abrasion of glaze.

SHAPE AND ORNAMENT Standard round aryballos.

Mouth, top: tongues; edge: dots. Handle, outside: four horizontal lines. Resting surface: dots around a glazed central depression.

SUBJECT Lion crouching to right with head turned in profile to left; swan to left. In field: rosettes.

ACCESSORY COLOR *Red*: mane and stripes on chest of lion; edge of swan's wing.

Middle Corinthian, 595-570 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 67, no. 10.

Plate 248, 1

CORINTHIAN

Fragment of an Alabastron

Accession number 85.AE.486

No Bareiss Collection number (purchased 1965)

DIMENSIONS AND CONDITION Height as preserved 5.0 cm; diameter of mouth 2.2 cm; maximum diameter of body as preserved 3.2 cm.

The fragment preserves the mouth, pierced handle, and only part of the body of the vase. The surface is worn and the painted decoration is very much abraded; some dirt remains encrusted on interior and in the area of the handle.

ORNAMENT On top of the lip: rays. At join of mouth to neck: row of small dots and, below, a row of larger dots. Body: two rows of alternating dots between two pairs of encircling lines.

Late Proto-Corinthian–Early Corinthian, 650–600 B.C.

BIBLIOGRAPHY Not previously published.

Plate 248, 2

CORINTHIAN

Fragment of a Lekanis Lid

Accession number 86.AE.47

Bareiss Collection number 340 (purchased 1957)

DIMENSIONS AND CONDITION Height 4.4 cm; width 8.6 cm.

Left corner much abraded. Glaze on underside, streaky brown.

ORNAMENT Siren in profile to left. Part of the head and all of the feet are missing. In front of siren: unidentifiable object, perhaps a rosette; over back: incised rosette.

Middle–Late Corinthian, 595–550 B.C.

BIBLIOGRAPHY Not previously published.

COMPARANDA For literature on sirens, see under **COMPARANDA** for 86.AE.46, pl. 247, 1–4.

Plate 248, 3

CORINTHIAN

Fragment of a Column-krater

Accession number 86.AE.42

Bareiss Collection number 170 (purchased 1958)

DIMENSIONS AND CONDITION Height 11.0 cm; length 31.5 cm. Reconstructed from three fragments.

SUBJECT Figural scenes. Upper register: eight komasts. The second from left, with a flute case hanging from his arm, plays a flute while the others dance. Below: a register with animals, of which survive the hindquarters of a feline to left, an almost complete panther to right, and

the head and shoulder of a grazing goat to left. In the lowest register, all that is preserved is the shoulder of another animal, perhaps a goat, to left. In field: small rosettes. On the black band at join to neck: an incised line; between the registers: lines.

ACCESSORY COLOR *Red*: body suits of the komasts; necks of the animals and ribs of the felines; lines on the black bands between registers.

Late Corinthian, 570–550 B.C.

Said to be ex-Ludwig Curtius collection.

BIBLIOGRAPHY *Greek Vases*, p. 67, no. 8.

COMPARANDA For brief comments on komast scenes, which often decorate vases related to drinking, see *CorVP*, pp. 651–652. For a study of the subject, see A. Seeberg, *Corinthian Komos Vases*, *BICS* Suppl. 27 (1971), who shows that, after aryballoi, the krater is the type of vase on which komasts most frequently cavort (p. 6). For the most recent work on column-kraters with comparanda for komasts, see M. Steinhart, “Zu einem kolonnetten krater des KY-Malers,” *AA* 1992, 4, pp. 486–512.

Plate 249

LACONIAN

Fragmentary Cup

Accession number 85.AE.461

No Bareiss Collection number (purchased 1961)

DIMENSIONS AND CONDITION As restored: height 12.0 cm; diameter 19.2 cm; diameter of foot 8.9 cm.

Reconstructed from fragments; missing areas restored; handles lost.

SHAPE AND ORNAMENT Deep bowl with offset lip; high foot.

Interior: offset glazed, marked near top by a narrow reserved line; slip: creamy white; tondo: figured scene (see under **SUBJECT**) bordered around top by a black line and a thinner one from which hang pomegranates.

Exterior: offset marked at top by a broad band of black glaze and three narrow lines, and at join to bowl by two narrow lines. Handle zone: horizontal handle-palmettes. Below handle zone: two narrow lines, one broad purple band, three narrow lines, thin rays with broad bases; two narrow lines, a single broad purple band, a narrow line; a wide purple line; tongue pattern; two narrow lines, one wide purple line; thirteen narrow lines. Foot, exterior and interior: glazed; resting surface reserved.

SUBJECT Zetes and Kalaïs, the sons of Boreas, clutching the throats of two Harpies with their left hands. The two

Boreads are only partially preserved. Of the nearer one, only a small part of the face, the side of the chest, the fingers of his right hand, the right hip, and most of the left leg are preserved. Of the further Boread, only the narrow outline of the face and left leg are preserved. They are apparently nude except for their baldrics and winged boots and hold swords in their right hands as they rush to right toward their victims. The Harpies are also only partially preserved. The entire head and shoulders, part of the wings, most of the right arm, and part of the buttock and lower right leg of the nearer Harpy are extant. Only a small part of the face and the outline of the leg of the further Harpy are extant. Attempting to flee, the Harpies look back toward their pursuers. In the exergue a lion with protruding tongue crouches to right. Only the lower portion of his face, part of the mane, most of the body except for some of the back, part of the hip, and part of the tail are preserved.

ACCESSORY COLOR *Purple*: centers of handle-palmettes; alternate tongues; lines and bands as indicated under **SHAPE AND ORNAMENT**; interior: the nearer Boread's baldric, boot, and part of wing on boot; alternating feathers on the wings of the Harpies; the fillets around their heads; tongue, mane, and anatomical details on the hind-quarters of the lion.

Attributed to the Boreads Painter by D. von Bothmer. Circa 540 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 68, no. 16; C. Hoyt-Grimes, "A Kylix and Fragments by the Boread [sic] Painter," *Greek Vases in the Getty* 3 (1986), pp. 29–34, figs. 1a–c; *LIMC* IV, s.v. "Harpyai," p. 448, no. 24 (ill.); M. Pipili, *Laconian Iconography of the Sixth Century B.C.* (Oxford, 1987), p. 21, p. 113, cat. no. 66; C. M. Stibbe, "Bellerophon and the Chimaira on a Lakonian Cup by the Boreads Painter," *Greek Vases in the Getty* 5 (1991), p. 8, fig. 2.

COMPARANDA For a full consideration of this cup, related work, and the myth of the Boreads, see the article by Hoyt-Grimes (see under **BIBLIOGRAPHY**); illustrated there (p. 32, fig. 3) is a remarkably similar depiction of the same subject by the same painter on a cup in the Villa Giulia, which is also illustrated by Pipili (see under **BIBLIOGRAPHY**), p. 20, fig. 65. For more on the Boreads, see Pipili, pp. 21–22. For the Boreads Painter, see also F. Fortunelli and G. Manca di Mores, "Il Pittore dei Boreadi," *La Ceramica Laconica. Atti del Seminario*, Perugia, Febbraio 23–24, 1981, *Archaeologia Perusina* III (Rome, 1986), pp. 21–26; and F. Pompili, "Il Pittore dei Boreadi e la sua officina," *ibid.*, pp. 69–72. For literature subsequent to 1972 regarding pieces attributed to the painter, see Stibbe (under **BIBLIOGRAPHY**), p. 12, n. 35; and for the basic study of the fabric, see *Lakonische Vasenmaler*.

Plate 250

LACONIAN

Kylix

Accession number 86.AE.51

Bareiss Collection number 317 (purchased 1962)

DIMENSIONS AND CONDITION Height to lip 8.8 cm; diameter including handles 17.0 cm; diameter of bowl 11.7 cm; diameter of foot 5.5 cm.

Reconstructed from fragments. Misfiring near handle and palmettes on both inside and outside of Side B.

SHAPE AND ORNAMENT Deep bowl with offset lip; high foot. Slightly upturned horizontal handles.

Interior: offset glazed, marked by two narrow reserved lines, one near rim, the other at join to bowl; around the reserved central medallion (see under **SUBJECT**), tongue pattern in a band bordered by three lines on each side. Exterior: encircling rim, a narrow band. Handle zone, bordered on each side by a narrow band: horizontal handle-palmettes. Below handle zone: three narrow lines, one broad red band, two narrow lines, thin rays with broad bases; two narrow lines, a single wide red band, three narrow lines. Foot: exterior glazed, outside edge reserved; resting surface reserved with black border at outer edge; inner cone reserved with a single black band around lower part.

SUBJECT Open-jawed lion with upraised left foreleg standing to right with head turned back. In field under belly, heavy black circle around a thick black dot.

ACCESSORY COLOR *Red*: neck, shoulder, belly, and haunch of lion, centers of handle-palmettes, bands as indicated under **SHAPE AND ORNAMENT**.

Attributed to the Hunt Painter by B. B. Shefton. Circa 540 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 1, no. 4; *Lakonische Vasenmaler*, p. 282, no. 233, pl. 82; *Greek Vases*, p. 11, no. 2 (ill.) and p. 68, no. 17.

COMPARANDA For the Hunt Painter in general, see *Lakonische Vasenmaler*, pp. 121–150, 280–283, pls. 68–93. See also B. B. Shefton, "Three Laconian Vase Painters," *BSA* 49 (1954), pp. 299–310, esp. pp. 306–310; and cf. the lion on Louvre E 671 (p. 306, no. 2, pl. 54 c). For two somewhat similar cups, said to be in the Manner of the Hunt Painter, see *Perachora. The Sanctuaries of Hera Akraia and Limenia*, vol. II (Oxford, 1962), p. 379, no. 4091, pl. 160, which also has a dot-in-circle motif; and *Classical Past*, p. 39, no. 9 (ill.). For a recent study of the painter, see J. Papadopoulos, "A Lakonian Cup by the Hunt Painter in Sydney," *AntK* 35, 2 (1992), pp. 91–105, pl. 21.

Plates 251–252

EUBOEAN

Neck-amphora

Accession number 86.AE.52

Bareiss Collection number 236 (purchased 1962)

DIMENSIONS AND CONDITION Height 35.8 cm; diameter of mouth 15.6 cm; diameter of body 23.6 cm; diameter of foot 12.9 cm.

Unbroken; some random scratches and a few minor chips on mouth and foot. Some of the added white flaked off.

SHAPE AND ORNAMENT Echinus mouth; broad neck with fillet at join to shoulder; ovoid body; echinus foot. Handles round in section.

Mouth: interior glazed to a depth of 7.4 cm; red band around top edge. Lip: top reserved; outside glazed. Neck: A, lotus-palmette chain; B, lotus chain. Fillet: added red. Shoulder: tongues. Body: figural scene (see under **SUBJECT**), two thin red lines, and below, animal frieze standing on narrow line; broad black band bordered by narrow red lines; rays. Fillet at join to foot: partially reserved. Foot: glazed, with two reserved lines; lower edge partially and unevenly glazed; underside reserved. Handles: outside glazed, inside reserved. Directly under left handle: lotus (no decoration in same area under right handle). In animal frieze: below left handle, lotus-palmette ornament; below right handle, palmette cross; in middle of B, lotus-palmette ornament (flanked by sphinxes; see under **SUBJECT**).

SUBJECT A, Judgment of Paris. At left are the three goddesses (without distinguishing attributes), each wearing a cloak over a peplos. Their hair falls over their cloaks. The cloak of the first is bordered by incised esses. That of the second has a similar border; rosettes decorate her peplos. The peplos of the third is patterned with dots, and the cloak is bordered with incised circles. Hermes wears a short chiton with incised esses along the edge, and over it, a himation. The exterior of the himation has a border of rosettes, and the inside has a pattern of flat esses. He also wears a petasos and holds a kerykeion in his upraised left hand. As he strides to right he grasps the hand of Paris. Paris wears a long chiton and a himation decorated with rosettes. Behind Paris and with her back to him stands a woman wearing the same garments as the goddesses. Her peplos is decorated with rosettes. Between Hermes and Paris an owl stands in profile to right but with a frontal head.

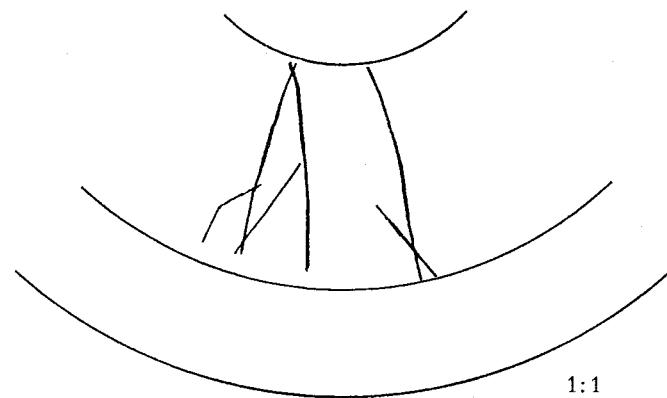
B, two bearded men standing between two sphinxes. The man on the left, holding a spear in his left hand, wears

a long chiton incised with vertical lines. Over it he has a cloak patterned with large dots. The other man, with upraised right hand, is similarly dressed but his cloak is plain except for a small portion of a pattern of esses on the lower corner. The sphinxes sit with their heads turned back. A lotus bud on a long stem extends from the front paws of each. A rosette appears in each field behind and underneath the left sphinx, and another rosette appears behind the wing of the sphinx on the right.

Below the main pictures runs the animal frieze. A, a lion, with averted head, to left; a cock stands to right between two confronted sirens; lion, with averted head, to right. B, lion, with averted head, to left; confronted sirens (flanking lotus-palmette) identical to the ones on A; lion, with averted head, to right. Six rosettes are scattered in the field through the frieze.

ACCESSORY COLORS *Red*: A, cloak of the first goddess; peplos and the rosettes on the cloak of the second goddess; cloak and the dots on the peplos of the third goddess; Hermes' hair and beard, interior of his himation, rosettes on its exterior; Paris' hair and beard, rosettes on his himation and its border; rosettes on the peplos of the woman; stripe across the owl's wing. B, hair and beards of the men; dots on the cloak of the man to left; cloak of the man to right; edges of the wings of the sphinxes. In the animal frieze, edge of the wing and the band across the tail of each sphinx; comb, wattle, shoulder, tail, and wing feathers of the cock; ribs and haunch of both pairs of lions, mane and chest of one pair, dots along the shoulders of the other pair; centers of the lotus buds and palmettes; alternate tongues. Bands and lines as indicated under **SHAPE AND ORNAMENT**. *White*: flesh of the female figures; details on the rosette patterns on the garments; tunics worn by the male figures; necks and heads of the sphinxes and sirens; tail feather of the cock; underbellies of the lions; spikes on the lotus buds; and dots on the borders around the centers of the palmettes and lotus buds.

On the underside of the foot, graffito (not documented in Johnston, *Trademarks*):



Circa 570–560 B.C.

Said to have been found in Cerveteri together with 86.AE.53 (pls. 253–254).

BIBLIOGRAPHY *Weltkunst*, no. A 12; *Greek Vases and Modern Drawings*, p. 2, no. 15; I. Raab, *Zu den Darstellungen des Parisurteils in der griechischen Kunst* (Frankfurt, 1972); Schauenburg, "Parisurteil," p. 22, figs. 22–25; *Greek Vases*, pp. 12–13, no. 4 and p. 68, no. 18; B. D. Wescoat, ed., *Poets and Heroes: Scenes of the Trojan War*, exh. cat. (The Emory University Museum of Art and Archaeology, Atlanta, 1986), pp. 20–23, no. 2 (ill.); Shapiro, "Two Black-figure Neck-amphorae," figs. 2a–d.

COMPARANDA For comments, see under **COMPARANDA** for the vase immediately following (86.AE.53, pls. 253–254). For the Judgment of Paris, see C. Clairmont, *Das Parisurteil in der antiken Kunst* (Zurich, 1952) and I. Raab, *Zu den Darstellung des Parisurteils in der griechischen Kunst* (Frankfurt, 1972). For bibliography regarding the handshake between Hermes and Paris, see K. Schauenburg, "Neue Amphoren des Amasismalers," *JdI* 79 (1964), p. 128, n. 93.

Plates 253–254

EUBOEAN

Neck-amphora

Accession number 86.AE.53

Bareiss Collection number 237 (purchased 1962)

DIMENSIONS AND CONDITION Height 36.3 cm; diameter of mouth 15.4 cm; diameter of body 23.7 cm; diameter of foot 12.2 cm.

Unbroken; some minor nicks on mouth, foot, and fillets. Misfiring on left side, particularly evident on mouth, handle, animal frieze, and foot. Most of the added white has flaked off.

SHAPE AND ORNAMENT Echinus mouth; broad neck with fillet at join to shoulder; ovoid body with thin fillet at join to echinus foot. Handles round in section.

Mouth: inside, glazed to a depth of 6.7 cm, with broad red band at join to neck; outside, glazed with thin red line around edge near top; top reserved. Fillet: red. Shoulder: tongue pattern. Below figures: three red lines; below the animal frieze: a broad band bordered by narrow red lines; rays. Fillet: red. Foot: glazed, two red bands; underside reserved. Handles: glazed with underside reserved.

SUBJECT Neck: A, two antithetical lions with averted heads and open jaws; between them, two rosettes; B,

lions as on A, but with lotus over inverted palmette between them.

Body: A, Herakles battling Kyknos in presence of Hermes and a female figure on the left and Ares and another female figure on the right. Hermes wears a petasos, a long chiton with incised vertical lines, and over it, a cloak with an incised border. The female, wearing a peplos with a neckline bordered by incised circles, stands with her left hand upraised before her and holds a wreath in her right hand. Around her head is a fillet. Herakles wears a chitoniskos over which is a lionskin belted at the waist and marked with short incised lines. On his shoulder he has his bow and a quiver with three arrows. He grasps Kyknos by his helmet crest with his left hand, and with his right, thrusts his spear into him. Kyknos wears a chitoniskos and a high-crested Corinthian helmet. He holds a Boeotian shield decorated with a tripod device. Behind him stands Ares clad in armor. He wears a plumed helmet, a chitoniskos with a border of flat eses at the bottom edge, and greaves. He wields a spear in his upraised right hand and holds a round shield shown in profile in his left. The woman wears a peplos, and over it, a cloak decorated with a pattern of rosettes.

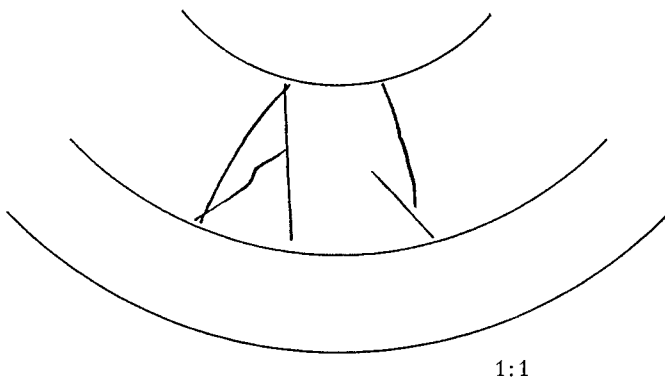
B, Bearded man between two women flanked by seated sphinxes, each with a fillet around its head. The two women are similarly dressed, but the cloak of the first woman is patterned with red dots and that of the second with rosettes from which most of the added white has flaked off. Each has a narrow band around her hair. The man wears a long chiton with incised vertical lines and a mantle.

Below: animal frieze. Below the figures of Hermes and the woman is a lion walking to right with head averted; a siren to right; two antithetical lions with heads averted, and between them, the figure of a youth to right wearing a long chiton and mantle; a siren to left; a lion walking to left but with averted head; a siren to right; a lion seated to right but with head averted; and a siren to left.

ACCESSORY COLORS *Red*: Hermes' hair and beard; peplos and fillet of the female behind Herakles; Herakles' chitoniskos; Kyknos' helmet and chitoniskos; Ares' helmet, shield, and greaves; peplos of the woman behind Kyknos and the centers of the rosettes on her cloak; edges of the sphinxes' wings, their haunches, and the bands around their hair; hair bands, the chitons, and the patterns on the cloaks of the two women on B; mantle of the man in the main scene and in the frieze below; manes, ribs, bellies, and haunches of the lions on both the neck and animal frieze; streak on the wing and across the tail of each siren; alternate tongues; lines as indicated under **SHAPE AND ORNAMENT**. *Purple*: Ares' chitoniskos; fillets at join of body to neck and foot. *White*: flesh of the fe-

male figures; chitoniskos of Hermes and of the man on B; device on Kyknos' shield; underbellies of the lions on the neck and surrounding dots of the rosettes on garments; spike of the lotus bud.

On the underside of the foot, graffito (not documented in Johnston, *Trademarks*):



Circa 570–560 B.C.

Said to have been found at Cerveteri together with 86.AE.52 (pls. 251–252).

BIBLIOGRAPHY *Weltkunst*, no. A 13, fig. 4; *Greek Vases and Modern Drawings*, p. 2, no. 14; Schauenburg, "Parisurteil," pp. 26–27, figs. 33–36; D. von Bothmer, Review of H. Mommsen, *Der Affecter* (Mainz, 1975), *AJA* 80 (1976), p. 436; *Greek Vases*, p. 68, no. 19; F. Brommer, "Herakles und Theseus auf Vasen in Malibu," *Greek Vases in the Getty 2* (1985), p. 205, fig. 26; Shapiro, "Two Black-figure Neck-Amphorae," figs. 1a–1d.

COMPARANDA In his initial publication of these two neck-amphorae in *Weltkunst* and later in "Parisurteil" (see under **BIBLIOGRAPHY** for these and following references), Schauenburg considered them Attic. In *Greek Vases and Modern Drawings*, which appeared between Schauenburg's publications, they were also considered Attic. Eight years later, in his review of Mommsen's *Der Affecter*, Bothmer referred to this vase, i.e., the one with Kyknos, as Euboean; it and the one with the Judgment scene were subsequently classified as such in *Greek Vases*, and both were accessioned as Euboean. While agreeing that the animals appear Lydan, A. Clark sees in the other figures a lively look more in keeping with Euboean vase-painting; he believes that the ornament as well as the abundance of added red and white are not usual in Attic; for these reasons, he did not include these two neck-amphorae in his *CVA* of Attic black-figure vases from the Bareiss collection (*CVA* Malibu 1). Recently, Shapiro questioned the Euboean classifications, and basing his argument on iconography, argued that both vases are, in fact, Attic. Bothmer, however, still holds to his opinion that they are Euboean.

In his discussion of the iconography, Shapiro notes that the female figure behind Herakles on this vase has been taken to be Athena, who sometimes appears unarmed in Kyknos scenes of later periods. He suggests that the woman behind the standing Ares may be Pelopeia, the mother of Kyknos. For a comprehensive study of this pair of vases; the history of their classification and publication; their shape, iconography, and ornament; see Shapiro's article.

Plate 255, 1–3

Figure 2

EUBOEAN

Plate

Accession number 86.AE.55

Bareiss Collection number 239 (purchased 1966)

DIMENSIONS AND CONDITION Height 2.5 cm; diameter 21.3 cm.

Reconstructed from two large fragments. Because of misfiring, the glaze on the exterior turned mostly light brown to pale orange with a greenish tinge; on the underside, about one-third orange and two-thirds black; some abrasion and flaking of glaze. It appears that hands, perhaps in added white now flaked away, may have extended out from the outer edge of each wing. Two holes for suspension at top.

SHAPE AND ORNAMENT Overhanging lip in two degrees; incised groove near edge of lip; narrow relief band bordering tondo. Ring foot with bevelled edge; underside, at center: circular depression with small pointed nub.

Exterior: rim, ivy vine; relief band at join of rim to floor. Foot: resting surface and circular depression reserved.

SUBJECT Winged figure running to left. She wears a peplos with a border incised with a wavy line along the bottom edge of the skirt, a nebris girt at the waist with a belt, a fillet around her head, and winged boots. In the field below her feet is a snake; beneath each wing tip, a rosette.

ACCESSORY COLOR *Matte purplish pink*: the fillet, the belt, and the stripe above border on figure's peplos; daubs across her wings and bordering the top edges of those on her boots; centers of the two rosettes; stem of the ivy vine; relief band.

Circa 500 B.C.

BIBLIOGRAPHY D. von Bothmer, "Euboean Black-figure in New York," *MMA Journal* 2 (1969), pp. 42–43, figs. 33–34; *Greek Vases*, p. 68, no. 20.

COMPARANDA For a Euboean plate in Paris (Louvre CA 579) with a winged figure identified as Nike, see J. Boardman, "Early Euboean Pottery and History," *BSA* 52 (1958), p. 19, pl. 6a. Our plate has been classified as Euboean and the figure identified as Iris (see Bothmer under BIBLIOGRAPHY). The significance, if any, of the snake is unclear. It may possibly have been meant to imply that the subject represents a figure with whom snakes can be associated, such as a Gorgon or Erinyes. A Tyrrenian amphora, for example, depicts a snake in the field below a running Gorgon (Basel art market: *LIMC* IV, s.v. "Gorgo, Gorgones," no. 315, pl. 185). Unlike the figure on our plate, however, Gorgons are more commonly shown with horrific frontal faces encircled by snakes; and although the placement of the snake underfoot could suggest the chthonic association appropriate to the Erinyes, they are usually depicted with a snake in each hand and snakes entwined in their hair. Another alternative is Eris. An Attic black-figure cup in Berlin (F 1775: *LIMC* III, s.v. "Eris," p. 847, no. 1, pl. 608) shows a winged figure clearly identified by inscription as Eris, but no snake. On an inscribed Attic black-figure plate once in Baltimore (*CVA* 1, p. 40, pl. XIX, 1a-b), now in the Fogg Museum (1959.127), there are two winged figures and, below them, a snake and a hare. D. M. Robinson, in "An Illustration of Hesiod on a Black-Figured Plate by the Strife Painter," *AJA* 34 (1930), pp. 353-359, proposes on the basis of the inscription that the winged figures represent the good and bad types of Eris described in Hesiod's *Works and Days*, ll. 11ff., and that the serpent is the attribute of the bad type. That proposal was questioned by G. M. A. Hanfmann ("A Plate by Lydos," *New Acquisitions 1959-1962* [Cambridge, Massachusetts, 1962], pp. 6-9), who points out that the inscription used by Robinson in support of his suggestion was a later addition; that Beazley identified the figures as Kalais and Zetos, the sons of the North Wind; and that the snake and hare in the exergue have no apparent relation to them. It is entirely possible that the snake on our plate, like those on several vases by Lydos and other vase-painters, has no connection at all with the subject. For other comments about the good and bad aspects of Eris, particularly vis-à-vis Nike, and snakes, see C. Isler-Kerényi, *Nike: Der Typus der laufenden Flügelfrau in archaischer Zeit* (Erlenbach-Zurich, 1969), pp. 34-36. In the absence of a more specifically connected attribute, the identity of the figure on our plate seems uncertain. For the iconography of these winged figures, see for the Gorgons, *LIMC* IV, s.v. "Gorgo, Gorgones"; for the Erinyes, *LIMC* III, s.v. "Erinyes"; for Eris, *LIMC* III, s.v. "Eris" and J. de la Genière, "A propos d'un vase grec du Musée de Lille," *Monuments Piot* 63 (1980), pp. 31-62, particularly pp. 44-56; and for Iris, *LIMC* V, s.v. "Iris."

Plates 256-257

CHALCIDIAN

Neck-amphora

Accession number 86.AE.48

Bareiss Collection number 430 (purchased 1960)

DIMENSIONS AND CONDITION Height 32.5 cm; diameter of mouth 13.7 cm; diameter of body 20.1 cm; diameter of foot 11.5 cm.

Complete and unbroken except for chips on mouth; scratches, especially on sides. Black glaze on lip, lower body, and foot partially misfired to red and abraded. Added white partially flaked off. Incrustation on much of foot.

SHAPE AND ORNAMENT Wide flaring mouth with torus-shaped lip slightly offset at join to neck; concave neck with ridge at join to shoulder; broad shoulder, with body tapering inward with a wide fillet at join to torus foot. Handles round in section.

Top of mouth and edge of lip: glazed. Neck: interior, fully glazed with red line about one cm from top; exterior, chain of lotus buds; in the field below, between each pair: a black dot. At the top of each figural panel is a pattern of fat reversed S's alternating with vertical rows of triple dots. Encircling the vase below the picture: three red lines. Around lower body: black rays. Foot: glazed with red line around upper edge; underside reserved. Inside of handles reserved.

SUBJECT A, nude rider on horse stepping to right. The rider holds a rein in each hand, and also in his left hand a crop. Behind the horse are two long upright spears. In field at left is an incised rosette; below, between the horse's legs, a lotus bud on a curving stem.

B, man and woman facing each other. The man is bearded and wears a chiton with fine pleats. Over it is a himation. The woman wears fillets and a chiton patterned with small dots and bordered with an incised meander. Over her right forearm and left shoulder is draped a himation that also has a meander pattern for the border.

ACCESSORY COLORS *Red*: A, central petals of alternating buds in lotus chain on neck; central petal of lotus bud; hair of rider; mane, hip, and tail of horse; B, hair and himation of man; hairbands and himation of woman; neckline and dots on dress of woman. Lines as indicated under SHAPE AND ORNAMENT. *White*: partially extant on base of some buds in lotus chain; man's chiton; woman's flesh.

Attributed to the Phineus Painter by D. von Bothmer. Circa 520-510 B.C.

BIBLIOGRAPHY Moore, *Horses*, p. 199, no. E 31; *Greek Vases*, p. 68, no. 14 bis; M. Iozzo, "Un'anfora del Pittore di Phineus," *Xenia* 11 (1986), p. 15, no. 38; Keck, *Studien*, pp. 204–205, no. HA 30; Iozzo, *Ceramica calcidese*, pp. 49, 61, 70, 72, pls. LXXI–LXXII.

COMPARANDA For the reversed-S pattern, the horse and rider, and especially the man on the reverse, see the very similar amphora once on the Swiss market (Münzen und Medaillen AG, Basel: *Auktion* 40, December 13, 1969, p. 30, no. 54, pl. 15); for the horse and rider and lotus chain pattern, cf. the amphora, once Noble coll., now Tampa Museum (*Classical Past*, p. 18, no. 14, ill.). For the man and woman on the reverse, and a similar but slightly less elaborate lotus chain, see also the neck-amphora in the Villa Giulia (Rumpf, *Chalkidische Vasen*, p. 23, no. 65, pl. XCIX). For the most recent study of vases associated with the Phineus Painter, see Iozzo, *Ceramica calcidese*, p. 73.

Plates 258–259

CHALCIDIAN

Hydria

Accession number 86.AE.49

Bareiss Collection number 145 (purchased 1960)

DIMENSIONS AND CONDITION Height 28.2 cm; diameter of mouth 14.5 cm; diameter of body 18.2 cm; diameter of foot 9.1 cm.

Complete and unbroken. Partial misfiring on part of lower body and foot. Scattered minor nicks; some incrustation on foot.

SHAPE AND ORNAMENT Broad mouth with overhanging lip in two degrees. Concave neck with ridge at join to broad, rounded shoulder; body tapering inward with a wide fillet at join to torus foot. Vertical handle with side rotellae attached to outside of rim; horizontal handles slightly upraised.

Interior and exterior of mouth and neck glazed to join of neck and shoulder. Encircling vase below picture: rosettes with incised center circle and petals on a band bordered by two narrow lines. Around lower body: rays. Foot: glazed, unevenly on sides; underside reserved.

SUBJECT Animal friezes. Shoulder: four grazing goats to right alternating with four owls, with frontal heads, to left, and a fifth owl on right end. In field between the fourth goat and owl, a rosette; behind fifth owl, a large rosette.

Body: A, confronted seated heraldic panthers, with heads turned back, between seated sphinxes; in the field on each

side of the first panther's head, a dot. B, two confronted sirens; in the lower field between them a rosette with incised central circle and petals.

Under each horizontal handle: a swan to right; in field in front of left swan, a rosette with incised central circle and petals; in front of right swan, a black dot.

ACCESSORY COLOR *Red*: necks of goats; lines on wings of owls; necks of panthers; edges of wings and lines on tails of sphinxes; curved line on swans' wings; central dots of rosettes.

Attributed to the Painter of the Cambridge Hydria by D. von Bothmer; to the Painter of the Orvieto Hydria by M. True. Circa 530–520 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 1, no. 5; K. Schauenburg, "Zu attisch-schwarzfigurigen Schalen mit Innenfriesen," *AntK Beiheft* 7 (1970), p. 35, n. 28; *Greek Vases*, p. 68, no. 14; Keck, *Studien*, pp. 52, 229–230, no. HY 3, pl. 10; Iozzo, *Ceramica calcidese*, pp. 43, 46, 49, pls. XL–XLIII.

COMPARANDA Citing Hermitage 1312, Ashmolean 192, and Louvre E 800 (Rumpf, *Chalkidische Vasen*, nos. 49–51) as comparisons, True, in correspondence with Iozzo, proposed that the Painter of the Orvieto Hydria was also the painter of this vase. Iozzo accepts her attribution and discusses it in *Ceramica calcidese*, p. 49.

Plate 260

CHALCIDIAN

Eye-cup

Accession number 86.AE.50

Bareiss Collection number 394 (purchased 1960)

DIMENSIONS AND CONDITION Height to top of handles 10.6 cm; diameter including handles 35.1 cm; diameter of bowl 26.0 cm; diameter of foot 9.0 cm.

Reconstructed from numerous fragments with some small areas of restoration; minor nicks on rim.

SHAPE AND ORNAMENT Plain rim turning in slightly at top; deep bowl on low splaying foot with slightly concave edge; at join, a thick fillet with reddish brown wash. Horizontal upturned handles.

Interior: glazed except for a small reserved medallion with a pale brown overwash; in the center, a black circle around a central black dot. Exterior: encircling the bowl just below the rim, a narrow black line; A and B, nose between eyes and ears. Above the nose: A, compound upright lotus; B, single upright lotus. By the outer edge of each handle-root is a palmette; of the two spirals be-

low each palmette, the end of the one nearest the handle extends up onto almost the top of the root; rest of exterior glazed except for a narrow reserved encircling line. Foot: top glazed; edge reserved; underside reserved with a broad black band and a narrow black line around a central black dot; resting surface reserved.

ACCESSORY COLOR *Red*: circle around center of each eye; centers of lotus buds and palmettes.

Attributed to the Phineus Painter by D. von Bothmer. Circa 520 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 68, no. 15, p. 12, no. 3 (ill.); G. Pinney, "Eye Cup," *Revue archéologique* 1986, pp. 14–15, fig. 10; Keck, *Studien*, p. 255, no. A–S 1, pl. 18; Iozzo, *Ceramica calcidese*, p. 66, pls. LXXXIX–XCI.

COMPARANDA Cf. cups, Munich 588 and 589 (Pinney [see under BIBLIOGRAPHY], p. 15, figs. 12 and 11, respectively). For eye-cups, see also N. Kunisch, "Die Augen der Augenschalen," *AntK* 33, 1 (1990), pp. 20–27, pl. 5.

Plate 261

ATTIC GEOMETRIC

Trefoil Oinochoe

Accession number 86.AE.37

Bareiss Collection number 213 (purchased 1960)

DIMENSIONS AND CONDITION Height 39.5 cm; diameter of body 25.1 cm; diameter of foot 12.0 cm.

Reconstructed from fragments. Most of paint thinly applied, with much of it worn off, especially on right side. Incrustation inside mouth.

SHAPE AND ORNAMENT Trefoil mouth on tall, slender neck; globular, almost ovoid body on raised base. Double handle joined to top of lip and upper shoulder.

Decorative glaze, brown. Edge of lip: dots above two narrow lines. Neck: broad band; zigzag between two sets of three lines; hatched meander pattern; zigzag as above. Shoulder: cross-hatching between two sets of three vertical lines; rosette with four striped leaves in a rectangle with cross-hatched triangles on each side; narrow cross-hatched panel with breast in relief and two dots at base; dotted lozenge with border of short lines in a rectangle with a cross-hatched triangle at each corner; pattern on left side similar to that on right; around back and sides from breast to breast, a checkerboard pattern. Body: zigzag between two sets of three lines; hatched meander pattern; diamonds with dot at center between two sets of three lines; concentric pointed ovals; three narrow lines; zigzag; five narrow lines;

broad band. Handle: exterior, on each rib, dots; sides, line extending the length of the handle. Underside of foot reserved.

Assigned to the Lambros Workshop by I. Dionissiadou. Third quarter of the eighth century B.C.

BIBLIOGRAPHY *Greek Vases*, p. 67, no. 3.

COMPARANDA Noting specific characteristics and points of comparison, Dionissiadou in unpublished comments assigns this vase to the Lambros Workshop. For the shape with characteristic breasts in relief and the rather broad shoulder zone with metopal panels, the vase may be compared to Basel 1953.9 (J. M. Davison, *Attic Geometric Workshops* [Yale Classical Studies, vol. xvi, New Haven, 1961; reprinted Rome, 1968], fig. 86), and for the hatched rosettes and outlined meander pattern, to both the Basel vase and Athens (178) 2450 (figs. 86 and 85, respectively). For the Lambros Workshop, see *Greek Geometric Pottery*, pp. 44–45.

Plate 262, 1–3

ATTIC GEOMETRIC

Mug

Accession number 86.AE.38

Bareiss Collection number 428 (purchased 1953)

DIMENSIONS AND CONDITION Height to top of handle 13.6 cm; height to mouth 12.1 cm; diameter of mouth 8.9 cm; diameter of foot 6.8 cm.

Unbroken except for a chip that has been reglued to side of handle; large gouge below rim on front; surface scratches and nicks; glaze much abraded.

SHAPE AND ORNAMENT Flaring rim; neck slants slightly inward to bulbous bowl; flat resting surface. Vertical strap handle.

Painted decoration in shades of brown. Top of rim: painted. Neck: row of oval blobs between two sets of three lines; cross-hatched lozenges. Shoulder: between two sets of three lines, a wide band of tangential oval blobs; lower wall: broad band to base. Handle: reserved on inside; outside, horizontal lines between vertical lines along the sides. Resting surface reserved.

Circa 750–725 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 67, no. 4.

COMPARANDA The shape of this mug may be compared to Christchurch, University of Canterbury 4/53 (*CVA New Zealand* 1, p. 2, pl. 4, 1–2), which is, however, somewhat squatter; for other examples of general shape

see Athens, N.M. 210, 157, 208, 209 (S. Wide, "Geometrische Vasen aus Griechenland," *JdI* 14 [1899], p. 209, figs. 81-84). The patterns on the Christchurch vase, although somewhat different (cross-hatched triangles and dot-filled tangential circles), are similar in spirit and also uncrowded. Rows of oval dots and tangential blobs between sets of horizontal lines are not uncommon Attic geometric decorations: see the tankards, Agora P 4782 (*Greek Geometric Pottery*, pl. 10j) and Joslyn Art Museum 1963.479 (*CVA Joslyn 1*, pl. 4).

Plate 262, 4

ATTIC BLACK-FIGURE

Fragment of a Column-krater

Accession number 86.AE.54

No Bareiss Collection number

DIMENSIONS AND CONDITION Height 8.4 cm; width 7.0 cm.

Reconstructed from two fragments. Black glaze dull, much abraded.

SHAPE AND ORNAMENT The fragment preserves part of the mouth, neck, and shoulder of a column-krater. Inside: streaky glaze, with two purple lines near top. Lip, top: black rays; side: upright ivy leaves. Neck: glazed. Shoulder: tongue pattern.

SUBJECT The upper half of the head of a man in profile to left.

ACCESSORY COLOR *Purple*: alternate tongues and ivy leaves; man's hair; lines as indicated under **SHAPE AND ORNAMENT**.

Circa 575-550 B.C.

BIBLIOGRAPHY Not previously published.

Plate 263, 1-2

ATTIC NETWORK

Squat Lekythos

Accession number 86.AE.260

Bareiss Collection number 167

DIMENSIONS AND CONDITION Height 9.0 cm; height to base of neck 5.2 cm; diameter of mouth 3.0 cm; maximum diameter of body 5.3 cm; diameter of foot 4.2 cm. Some abrasion and chipping, mostly on mouth and han-

dle; underside broken in one place, leaving a small hole. Some added white flaked off. Much of glazed areas misfired to reddish brown.

SHAPE AND ORNAMENT Deep mouth; neck offset at join to bulbous body; disk foot. Ridged handle.

Mouth and upper handle dipped in glaze. Body decorated with a network of black lines and dots of added white.

ACCESSORY COLOR *White*: dots on body.

Assigned to the Bulas Group by D. von Bothmer. Circa 400-375 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 78, no. 136.

COMPARANDA Cf. *CVA Zurich 1*, p. 35, inv. 2514 and 2515, pl. 25, 9-10; for some network vases that were also decorated on the shoulder, see also p. 34, inv. 2513, pl. 25, 7-8.

For the basic study of vases of this type, see C. Bulas, "Étude sur une classe de vases à décor en forme de réseau ou d'écaillés," *BCH* 56 (1932), pp. 389-398. Bulas's lists were expanded by Haspels, *ABL*, p. 167, n. 3. On dipping, see T. Schrieber, "Dipping as a Glazing Technique in Antiquity," *Greek Vases in the Getty 3* (1985), pp. 143ff.

Plate 263, 3-5

ATTIC BLACK BODY

Lekythos

Accession number 86.AE.251

Bareiss Collection number 108

DIMENSIONS AND CONDITION Height 20.8 cm; height to shoulder 14.0 cm; diameter of mouth 4.4 cm; diameter of shoulder 7.7 cm; diameter of foot 5.4 cm.

Intact; some abrasion on lower front; minor chips on mouth and handle. Much of glaze on body misfired gray to red.

SHAPE AND ORNAMENT Standard cylinder.

Interior and exterior of mouth, body, outside of handle, top of foot glazed; top of mouth, neck, shoulder, underside of handle, outside and underside of foot reserved. Around neck at join to shoulder: row of tongues; on shoulder: four up-and-down palmettes (one alone, three joined by a vine). Two narrow red bands on body just below join to shoulder; a single band at point where body tapers in toward foot, and two bands at join to foot.

ACCESSORY COLOR *Red*: five decorative bands as indicated under SHAPE AND ORNAMENT.

Attributed to the Theseus Painter by R. T. Neer. Circa 470 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 77, no. 127.

COMPARANDA Neer bases his attribution on the palmettes, which he sees as similar to those drawn by the Beldam Painter (cf. *AWL*, fig. 10) and adopted by the Theseus Painter late in his career. Except for the skewed design, requiring a fourth palmette to fill out the decoration, the vase, in his view, accords with Kurtz's description of the Theseus Painter's late lekythoi (*AWL*, p. 19). Yet the ornament is a common one employed by several painters of lekythoi, and the evidence does not really seem sufficient for a firm attribution. For black-bodied lekythoi in general, see *AWL*, pp. 115ff., and for the Theseus Painter, see pp. 14ff. and *ABL*, pp. 141ff.

Plate 264, 1-2

Figure 3

ATTIC BLACK GLAZE

Shoulder Oinochoe, Shape 2

Accession number 86.AE.387

Bareiss Collection number 99 (purchased 1953)

DIMENSIONS AND CONDITION Height to top of handle 14.8 cm; height to rim 14.5 cm; maximum diameter of body 10.7 cm; diameter of foot 7.1 cm.

Unbroken except for a chip on lip; crack around part of neck at join to shoulder. 293 written in pencil on underside of foot.

SHAPE AND ORNAMENT Trefoil mouth on short concave neck; flattish shoulder, squarish body on low disc foot. Arched cylindrical handle projecting onto mouth.

Exterior: glazed. Interior of mouth: glazed. Underside of the foot: reserved; over it, mostly at the center, some miltos remains.

Circa 450 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 83, no. 195.

COMPARANDA For Attic black-glazed pottery in general, see *Agora* XII; for this shape, see especially p. 60, and cf. one in a priv. coll. (p. 243, no. 103, pl. 5, fig. 2). Cf. also Rijksmuseum NL 5 (*CVA* Leiden 3, pp. 54-55 [with relevant bibliography], pl. 155, 2), where it is pointed out that several workshops, especially that of the Shuvalov Painter, produced oinochoai of this particular shape, a very popular one in the later half of the fifth century B.C.

Plate 264, 3-4

Figure 4

ATTIC BLACK GLAZE

Skyphos of Corinthian Shape

Accession number 86.AE.388

Bareiss Collection number 426 (purchased 1965)

DIMENSIONS AND CONDITION Height 8.4 cm; diameter 9.8 cm; diameter including handles 15.6 cm; diameter of foot 5.4 cm.

SHAPE AND ORNAMENT Deep bowl narrowing sharply toward base, with very thin offset at join to foot; flaring ring foot. Handles of horseshoe shape; almost horizontal.

Interior and exterior: glazed, but glaze thinly applied over the top of the foot. Underside of foot reserved, with a black line around the outer and inner edges of the resting surface.

Circa 450-425 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 83, no. 196.

COMPARANDA For the shape, see *Agora* XII, pp. 81-83, and for this skyphos, cf. especially P 16473 (p. 257, no. 318, pl. 15, fig. 4), and P 10093 (p. 258, no. 321, pl. 15).

Plate 264, 5-6

Figure 5

ATTIC BLACK GLAZE

Bolsal

Accession number 86.AE.389

Bareiss Collection number 130 (Gift of D. von Bothmer 1968)

DIMENSIONS AND CONDITION Height 5.3 cm; diameter 10.7 cm; diameter including handles 18.0 cm; diameter of foot 7.0 cm.

Some incrustation and abrasion of glaze on left side and left handle; large chip on edge of foot.

SHAPE AND ORNAMENT Broad shallow bowl with concave lower wall; flaring ring foot. Handles of horseshoe shape; almost horizontal.

Exterior and interior: glazed. Stamped at the center of the interior are four palmettes around a circle. Foot: underside reserved, with miltos; decorated with three concentric black circles around a central dot; resting surface glazed.

Circa 420 B.C.

BIBLIOGRAPHY Not previously published.

COMPARANDA As pointed out by Sparkes and Talcott (*Agora* XII, p. 107), Beazley devised the name "bolsal" for similar cups from the names of two cities, Bologna and Salonica, that have examples of the distinctive shape in

red-figure; for more on the shape, which begins in the third quarter of the fifth century, its development, the interior stamped decoration, and relevant bibliography, see their discussion on pp. 107–108. This particular cup seems closest to P 423 (p. 273, pl. 24, fig. 6), but also similar are P 23898, P 21359, P 10116, and P 23918 (p. 274, nos. 548–551, pl. 24).

Plate 265, 1

APULIAN

Fragment of an Amphora

Accession number 86.AE.401
Bareiss Collection number 172

DIMENSIONS AND CONDITION Height 6.7 cm; width 6.5 cm.

Inside: unglazed, with some incrustation.

SUBJECT Lower part of draped figure of woman seated to right. Her feet, which are crossed right over left, rest on the edge of a platform. Her himation is patterned with circles and a dot-stripe border on which there are faint traces of added white dots. There are fine fold-lines of drapery over her left foot and on the inside of the himation. The shoes have a palmette design across the instep, and the one on her left foot has a circle at the ankle.

Associated with the Painter of the Birth of Dionysos. Early fourth century B.C.

BIBLIOGRAPHY *RVAp* Suppl. II, p. 10, no. 2/25a.

COMPARANDA The treatment of the drapery with its fine fold-lines and the dot-stripe and circle decoration finds a close parallel in that of Leda on Taranto 52230 (*RVAp* I, p. 39, no. 2/25, pl. 12, 2), which is associated with the Painter of the Birth of Dionysos (*RVAp* I, pp. 33ff.). This fr. might well be by the same hand as the Taranto krater.

For the chair (*klismos*) on which the woman is seated, see Richter, *Furniture*, pp. 33–37, figs. 189–190; for early Apulian parallels, cf. Matera 9978 (*RVAp* I, p. 17, no. 1/63, pl. 6, 1) and Policoro 33373 (p. 59, no. 3/90, pl. 20, 1); rather later, but showing a comparable platform, is Bari 915 (p. 396, no. 15/9, pl. 138, 3).

Plate 265, 2

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.418
Bareiss Collection number 191 (purchased 1958)

DIMENSIONS AND CONDITION Height 24.6 cm; width 22.4 cm.

Comprised of three large fragments with a large triangular area restored on lower left; some inpainting on the joins.

SUBJECT Part of a Dionysiac scene representing two women and Dionysos. Of the woman at the left, only the head, one hand, and a small part of one bent knee are preserved. Wearing a sphenone with a cross-hatch pattern and a white earring, she is seated to right. The fingers of her left hand grasp the top of a basket resting on the top of her knee and decorated with chevrons, zettoids, chevrons, dotted zigzags, flat esses, and a large elongated saltire cross. Next, a barefoot woman, with hair falling in long curls of dilute glaze and wearing a sleeveless chiton, dances with hands clasped in front of her head. Her left foot and a small part of her right leg are missing. Her chiton is marked with numerous fine fold-lines, small hooks, and two narrow black stripes down the side and at the bottom front. She also wears a white earring, a necklace, and a double bracelet on each wrist. Only the front half of Dionysos' head, his right arm and shoulder, and the upper part of his drapery-covered legs are preserved. He reclines to left on a couch of which only a small part, in added white, is visible behind the dancing woman's legs. The drapery is marked with hook-folds. Two long curly tresses of hair fall over his right shoulder, and on his head is a band decorated with a very small x-pattern and with a white fillet looped over the top and under the side. Much of the added white has flaked off from the bottom of his couch. In the upper left field is a reserved area with three black dots. Over the heads of the figures runs a trail of ivy on a white stem with white berry clusters between some of the leaves. Between the two women is part of an upright plant with white berries.

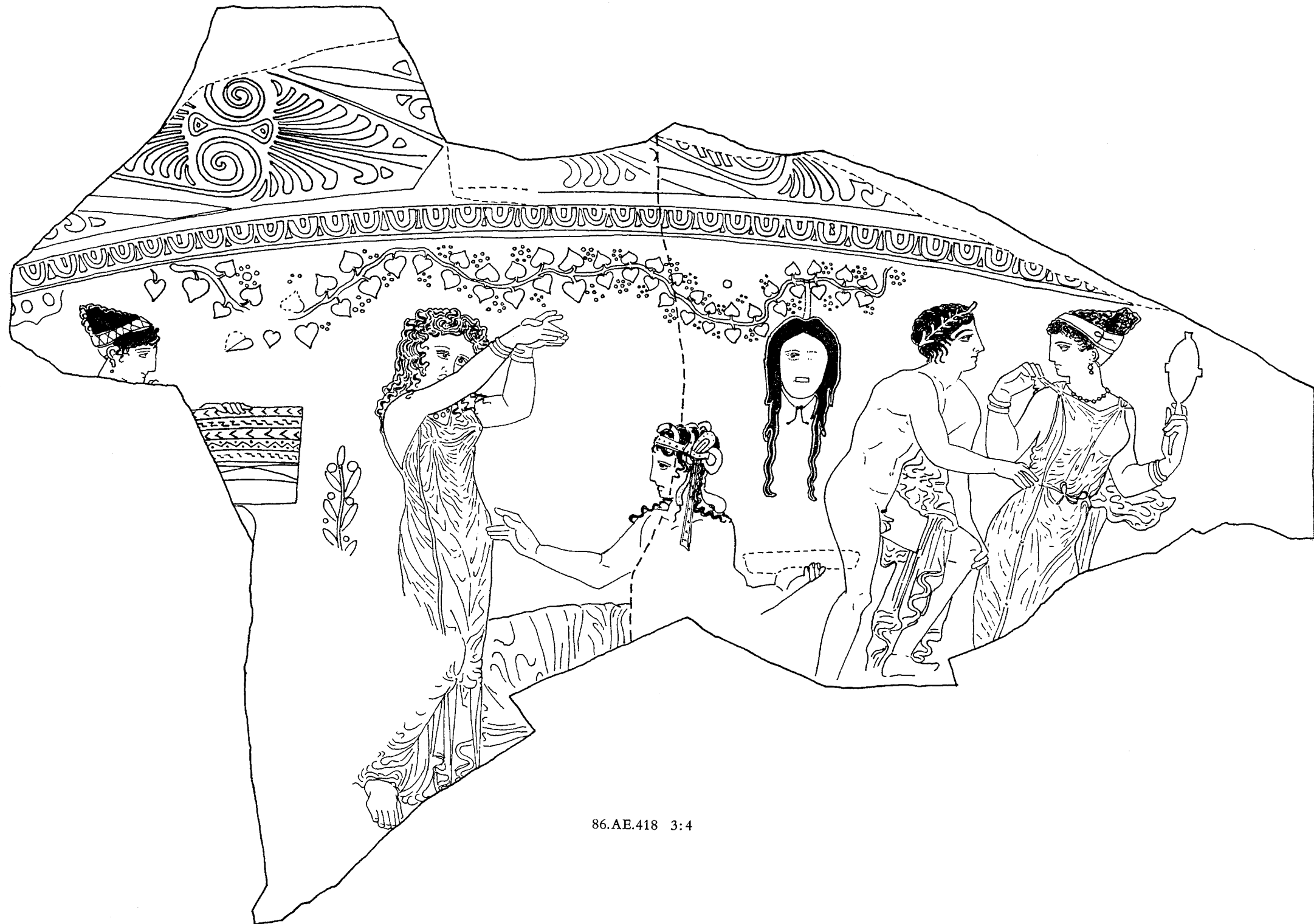
On the outside of the mouth are diagonal addorsed palmettes; below, an egg pattern.

Attributed to the Hoppin Painter. Circa 375 B.C.

Ex-Ludwig Curtius collection.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 109; *RVAp* I, p. 107, no. 5/41; *Greek Vases*, p. 84, no. 222; *Symposienszenen*, p. 172, no. A27; *RVAp* Suppl. II, p. 23 (with new Getty accession number).

COMPARANDA Trendall recently pointed out that this fr. in fact joins onto Cahn 235 (*RVAp* I, p. 108, no. 5/43; *Der zerbrochene Krug*, cat. no. 39; see drawing that follows for illustration of both fragments joined), which shows the rest of the head of Dionysos, a hanging female mask with long hair and white face, and a youth beside a woman with a mirror. The rendering of the drapery with the



86.AE.418 3:4

multiple small fold-lines, often hooked, is very typical of the vases of the Hoppin Painter's mature style (*RVAp* I, p. 109 [iii b]). Cf. Santa Barbara (Brundage coll. 3/206: *RVAp* I, p. 107, no. 5/33); Princeton (Clairmont coll.: no. 5/34, pl. 26, 1-2); and Geneva 15020 (no. 5/36, pl. 36, 3). Also see the pelike (sale cat., Sotheby's, London, July 8, 1991, no. 315, ill.; later, Royal Athena Galleries, New York and Beverly Hills, inv. SLM 72: *Art of the Ancient World*, vol. VII, 1 [January, 1992], p. 57, no. 286, ill.; *RVAp* Suppl. II, Part III, p. 497, no. 5/46b), and Getty 86.AE.436 (see pl. 265, 3-4).

Plate 265, 3-4

APULIAN

Fragmentary Squat Lekythos

Accession number 86.AE.436

Bareiss Collection number 166 (purchased 1959)

DIMENSIONS AND CONDITION Height 17.5 cm; width 19.0 cm.

Consists of four large joining fragments. Outside: black glaze abraded at bottom below meander pattern; overall red wash. Inside unglazed.

SUBJECT Five women holding hands in a cyclic dance to right in front of an altar. At the far left, all that is preserved of the first woman is the hand and wrist, encircled by a white three-coil bracelet. Her four companions are all clad in sleeveless chitons girt at the waist. The head of the second figure is missing, as are her left forearm and hand, and most of her right arm and shoulder. She wears a white spiral bracelet on her right wrist and a shoe on her surviving foot. A black border marks the bottom edge of her chiton. The third woman, the most completely preserved of all, tilts her head down to the left in three-quarter view. She wears a white earring, a necklace of white beads, and white bracelet on her left wrist. Her chiton has a black border at the bottom, and the tops of her shoes are decorated with a black palmette design. The fourth dancer, whose head is shown in profile to left, is missing about half of her right leg and most of her left. Her hair is bound up in a sphenone surmounted in front by a stephane shown partially in added white. Her chiton is marked with large white dots, and she has a white bracelet on each wrist. The fifth woman is missing part of her right arm and all of her right hand as well as the lower part of her legs. She dances with her head upturned to right and with her back to the viewer. She wears a sphenone, a white earring, and a white coil bracelet on her left wrist. A double-stripe runs down the back of her chiton. Over the heads of the last two dancers are the remnants of an infula of white beads with yellowish

brown decoration. The altar is yellowish white with brownish yellow for the details. At the far right is part of a large palmette, and running below the picture is a frieze of stopt meanders.

Attributed to the Hoppin Painter. Circa 370 B.C.

BIBLIOGRAPHY *RVAp* I, p. 108, no. 5/46; *Greek Vases*, p. 85, no. 235; K. Schauenburg, "Herakles bei Atlas," *AA* 1989, p. 29, figs. 7-8; *RVAp* Suppl. II, p. 23 (with new Getty accession number).

COMPARANDA For colorful examples of dancing women, see the volute-krater by the De Schulthess Painter in the Shelby White and Leon Levy coll. in New York (*Glories of the Past*, pp. 176-178, no. 126, p. 177, color ill.; *RVAp* Suppl. II, p. 135, no. 17/78, pl. xxxiii, 1) and the Ruvo fresco (F. Tiné Bertocchi, *Pittura funeraria apula* [Naples, 1964]; A. N. Chieco Bianchi et al., *Italia omnium terrarum alumna* [Milan, 1988], figs. 689-691, good color ill.). For shoes with palmette design, see 86.AE.401 (pl. 265, 1), and for drapery decorated with large white dots, the Amymone pelike once on the Munich market (*RVAp* I, p. 108, no. 46a). The star pattern on the breasts of the second and third women is unusual for the Hoppin Painter but looks back to the work of the Sisyphus Painter (e.g., Ruvo 1096: *RVAp* I, p. 16, no. 1/52, pl. 5).

The fr. must have come from one of the larger and more important vases by the Hoppin Painter and are close to the preceding fr. 86.AE.418 (pl. 265, 2); cf. also the two kraters, Santa Barbara and Princeton, and the pelike, ex-Sotheby's, cited under **COMPARANDA** for the preceding fr. 86.AE.418. For the double-stripe, cf. Bari 4311 (*RVAp* I, p. 105, no. 5/19).

The presence of the altar and the infula above it suggest that the scene may represent part of the Dionysiac or other religious festival. The dance is probably one of the Parthenaiai, which were characteristic of the Dorian Greeks; see L. B. Lawler, *The Dance in Ancient Greece* (London, 1964), especially pp. 79-81, 102.

Plate 266, 1

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.420

Bareiss Collection number 189 (purchased 1961)

DIMENSIONS AND CONDITION Height 4.6 cm; width 12.3 cm.

Large chip on upper right edge. Glaze glossy black on both sides.

SUBJECT The frontal upper torso of a bearded Pan with his head turned in profile to left. At the hairline above his eye is the lower part of a horn in added white. His right hand is raised in front of him as if reaching for the top of the thyrsos, with three white dots at its tip, to left. In his left hand he holds a syrinx decorated with white-on-black dots and white ribbons.

Close to the Hoppin Painter and his Group. Circa 370 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 84, no. 224.

COMPARANDA For the head with the straggly beard cf. the satyrs on Baltimore L.59.80 (*RVAp* I, p. 105, no. 5/15), Bari 4311 (no. 5/19), and Lecce 4147 (p. 108, no. 5/49); for the thyrsos, the one held by the maenad on the reverse of the calyx-krater in Riederau am Ammersee (p. 107, 5/40). For syrinxes, especially in conjunction with Pan, see G. Haas, *Die Syrinx in der griechischen Bildkunst* (Vienna, 1985). For Pan on South Italian vases see, in particular, K. Schauenburg, "Pan in Unteritalien," *RM* 69 (1962), pp. 27-42.

Plate 266, 2

APULIAN

Fragment of a Krater

Accession number 86.AE.430

Bareiss Collection number 190 (purchased 1961)

DIMENSIONS AND CONDITION Height 7.2 cm; width 7.2 cm.

Exterior: black glaze somewhat abraded; large chips on top and right edges; part of the added white on the stele flaked off. Interior: glazed, gray incrustation.

SUBJECT Figure by a stele, with head of another figure below to left. At the top, only the lower part of the legs and bare feet of a draped figure standing to right by a stele in added white are preserved, together with part of a white staff or stick. Below is the head and part of the left arm of a sleeping woman turned three-quarters to right. She wears a white earring in the shape of an ivy-leaf. On the right edge is a small part of a reserved line enclosing a palmette-fan.

Associated with the Hoppin-Lecce Group. Circa 370 B.C.

BIBLIOGRAPHY Not previously published.

COMPARANDA The woman in the lower left seems to be sleeping rather than dead. Her position, with arm behind the head, is characteristic of the pose of a sleeper (cf. Ariadne on Boston 00.349: *ESI*, p. 50, no. B84, pl.

23a; *RVAp* I, p. 24, 1/104; see also *LIMC* III, Addenda, s.v. "Ariadne," pp. 1050-1077, especially nos. 52ff.). Her earring in the shape of an ivy-leaf with a single drop indicates that she is more probably a maenad than a sleeping Fury (cf. the two Furies on Louvre Cp 710: *RVAp* I, p. 97, no. 4/229; or on Boston 1976.144: p. 264, no. 10/33, pl. 87, 5), and sleeping maenads are not uncommon on South Italian vases. The treatment of the drapery of the woman beside the stele suggests that the fr. is probably to be associated with the Hoppin-Lecce Group since a similar treatment of the folds is found on vases by the Hoppin and Truro Painters (cf., for example, the fragmentary vase in the Clairmont coll.: *RVAp* I, p. 107, no. 5/34, pl. 36, 2; and the pelike, Naples 1947: p. 115, no. 5/100, pl. 39/1).

Plate 266, 3

APULIAN

Fragment of a Closed Vase (Hydria?)

Accession number 86.AE.443

Bareiss Collection number 174 (purchased 1961)

DIMENSIONS AND CONDITION Height 8.2 cm; width 7.9 cm.

Outside: chips on edges; gouge across hair of figure. Inside unglazed, rough tan incrustation.

SUBJECT Female charioteer to right. Only the upper portion of her body is preserved. Her flesh is in added white with the features of her face and some of the curly locks around it in dilute glaze. Her hair is black with waves of hair in relief (dilute glaze on back and top, darker glaze for most with relief curls). Her chiton, with numerous fold-lines, is decorated with a V-pattern and girt by a broad black belt with white studs. A scabbard in white with four dot-stripes in dilute glaze juts out behind her, and a white chlamys with folds in dilute glaze billows out over her left shoulder. Above her head is an unidentifiable object in white with dilute glaze decoration, possibly a fragment of drapery.

Close to the Sarpedon Painter and Black Fury Group. Circa 375 B.C.

BIBLIOGRAPHY Not previously published.

COMPARANDA The treatment of the drapery with the strongly defined fold-lines, the studded belt, and the use of white for the visible flesh suggest an association with vases such as Taranto 4605 (*RVAp* I, p. 164, no. 7/3; *ESI*, p. 53, no. B 161, pl. 30a) and Leiden, Arch. Inst. 35 (*RVAp* I, p. 164, no. 7/4). For the face, cf. that of Athena on Getty 77.AE.93 (*CVA* Malibu 3, pl. 142).

Plate 266, 4

APULIAN

Fragment of a Closed Vase or perhaps of a Volute-krater

Accession number 86.AE.409

Bareiss Collection number 399 (purchased 1965)

DIMENSIONS AND CONDITION Height 12.6 cm; width 17.6 cm.

Glaze thinly applied, taking on a brownish hue; a few specks of glaze abraded. Inside unglazed, some incrustation.

SUBJECT Woman standing to right holding an amphora by the handles. The fragment preserves her body down to mid-thigh. Her flesh is in added white with the facial features drawn in dilute glaze. She wears a sleeveless chiton girt at the waist and a white saccos that has decorative stripes in a golden shade of dilute glaze. A mass of curly dark hair covers her ear. Shown in dilute glaze are her earring, beaded necklace, and the coil bracelet on her right wrist. The amphora is shaded with dilute glaze to represent bronze. A herm in added white, most probably to indicate marble, with dilute glaze for details stands behind the woman. All that is extant of the figure in front of her is one wing and some black curls of hair. The wing is reserved, with black indicating the feathers. In the upper left is a reserved branch with black-veined leaves and berries in dilute glaze. Above at center is a wheel or disk in dilute glaze with spokes and central circle in a darker dilute glaze.

Close in style to the Sarpedon Painter. Circa 370 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 84, no. 210.

COMPARANDA The interpretation of this fr. raises considerable difficulties. The wing to right with a small portion of black hair in front of it does not look as if it belongs to one of the standard winged figures such as an Eros or a Fury. It finds distant parallels in scenes like the rape of Thalia by Zeus in the form of an eagle (cf. Fogg 1952.33: *RVAp* I, p. 167, no. 7/17, pl. 54, 5; L. Curtius, "Thalia," *Scritti in onore di Bartolomeo Nogara* [Rome, 1937], pp. 105–118, pls. XIII, 1 and XIV; and A. Kossatz-Deissmann, *Dramen des Aischylos auf westgriechischen Vasen* [Mainz, 1978], p. 35, no. K8, pl. 5, 1), where her head is shown in front of the outspread wing of the bird, or in the rape of Oreithyia by the winged Boreas (cf. Louvre K 35: *RVAp* I, p. 396, no. 15/11, pl. 139, 1; and B.M. 1931.5–11.1: *RVAp* I, p. 416, no. 16/10, pl. 149, 1).

For representations of bronze vases, see Taranto 4605 by the Sarpedon Painter (*RVAp* I, p. 164, no. 7/3; E. Paribeni, *Immagini di vasi apuli* [Florence, 1964], pl. 17, color ill.).

Plate 267, 1

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.426

Bareiss Collection number 177 (purchased 1958)

DIMENSIONS AND CONDITION Height 7.1 cm; width 8.5 cm.

Black glaze on both sides, but thinly applied and with some chipping and crackling on exterior.

SUBJECT Head and neck of a bridled horse to left with the reins in added white. In front of its head, a palm branch and part of a fillet.

Perhaps associated with the Hoppin-Lecce Group. Circa 375–350 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 85, no. 229.

COMPARANDA The palm branch with serrated edge is to be found on several vases in the Hoppin-Lecce Group, especially those by the Truro Painter; see the vases in Truro and Lecce (*RVAp* I, p. 116, no. 5/103, pl. 39, 3 and p. 122, no. 5/193a). For the horse, cf. also Cahn 237, Boston 1988.532 (once Basel market), and Bari 4400 (*RVAp* I, p. 107, no. 5/42; p. 108, no. 5/50; and p. 109, no. 5/53, pl. 37, 1), all by the Hoppin Painter, where the treatment of the mane is very similar.

Plate 267, 2

APULIAN

Fragment of a Krater

Accession number 86.AE.403

Bareiss Collection number 181 (purchased 1961)

DIMENSIONS AND CONDITION Height 6.4 cm; width 5.7 cm.

Streaky black glaze on inside.

SUBJECT Woman seated frontally on a chair, perhaps a throne. The fragment preserves only the upper portion of her torso except for the left arm. Her head is turned three-quarters to left, and her right arm rests on the back of the chair. She wears a short-sleeved chiton and a piece of drapery pulled up over the back of her head. The wavy curls of her hair are drawn in relief in black glaze. Her earrings, beaded necklace, and double-coil bracelet are all shown in added white. The upper part and back of the throne are shown in added white with dilute glaze for decorative details. Four feathers of a wing appear in the upper left.

Associated in style with the Black Fury Group. Circa 375–350 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 117; *Greek Vases*, p. 83, no. 208.

COMPARANDA Cf. especially the face and snake-like curls of the figure on the Fogg Museum fr. 1952.33 (*RVAp* I, p. 167, no. 7/17, pl. 54, 5). For the treatment of the drapery over the breast, cf. fr. no. 284 in the H. A. Cahn coll. (*RVAp* II, p. 1074, no. 7/22b; *Der zerbrochene Krug*, no. 54).

Plate 267, 3

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.423

Bareiss Collection number 180 (purchased 1961)

DIMENSIONS AND CONDITION Height 5.3 cm; width 10.0 cm.

Glaze somewhat spotty outside, glossy inside. Some chips on edges and a large one on the beard of the figure.

SUBJECT Bearded male figure, perhaps a king, in a pose of dejection or sorrow. The fragment preserves most of his head, his left shoulder, and at right, the arm of another figure. The head of the bearded man, turned down to the left, rests upon his right hand, of which two fingers are visible below the right eye. He wears a sleeved garment, or kandys, patterned with stars and a border of dots along the inner edge and two stripes bordered with a scalloped pattern along the top of the shoulder and down the sleeve. Under it, he has a tunic bordered at the neck with a stripe and scalloped edge. At the right, a fringed short sleeve covers the upper portion of the arm of another figure.

Near the Black Fury Group. Circa 375 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 8, no. 105; *Greek Vases*, p. 85, no. 228.

COMPARANDA For a comparable treatment of the mustache, which leads on to the way it is rendered by the Lycurgus Painter, see Telephos on the fr. once in the Noble coll., now Tampa Museum of Art 86.103 (*RVAp* I, p. 167, no. 7/14, pl. 54, 3). Cf. also the Getty fr. 86.AE.422 (pl. 271, 1). It seems unlikely that the king is Priam, since he is usually shown with white hair and beard (cf. New York 20.195–20.196: *RVAp* I, p. 167, no. 7/8, pl. 53, 4).

Plate 267, 4

APULIAN

Fragment of a Closed Vase

Accession number 86.AE.432

Bareiss Collection number 171 (purchased 1969)

DIMENSIONS AND CONDITION Height 17.0 cm; width 14.1 cm.

Exterior: surface and edges much abraded; reddish wash. Interior unglazed.

SUBJECT Youth with a horse beside two other figures. Seen from the back, only the lower torso, a very small part of one leg, and the other leg to the top of his boot are preserved of the youth, who stands holding, most probably, a spear. His garment has an embattled border and a single rosette of dots. Of the horse, only the chest and most of the forelegs remain. Next comes a woman missing her head, shoulders, and left foot. Her right hand is poised over the phiale held in her left hand. She wears a dress with an overfold and patterned with circles and stars; it is bordered on the edges with a wave-pattern and on the bottom with an S-pattern, rays, and birds on a broad black band. Over this is a cloak or himation patterned with tiny black dots and a wide black border. A palmette decorates the top of her right shoe. The right edge of the fragment preserves only a small portion of the dotted and black-bordered drapery of another figure.

Near the Sarpedon Painter [D. von Bothmer]; close to the Black Fury Group [A. Oliver, Jr. and A. D. Trendall]. Circa 375–350 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 115; *RVAp* I, p. 167, no. 7/18; *Greek Vases*, p. 85, no. 233.

COMPARANDA The fr. is very close in style to the Black Fury Group (cf. New York 20.195–20.196: *RVAp* I, p. 166, no. 7/8, pl. 53, 4). In *RVAp* I, p. 167, no. 7/18, Trendall suggests that the youth may be one of the Dioskouroi, and the woman, Medea, who often wears an elaborately patterned costume, in which case it might be part of a Talos scene; cf. the Attic volute-krater by the Talos Painter, Ruvo 1501 (*ARV²*, p. 1338, no. 1; H. Sichtermann, *Griechische Vasen in Unteritalien* [Tübingen, 1966], pp. 23–24, no. 14, pl. 24). For the drapery, cf. Toronto 959.17.176 (*RVAp* I, p. 167, no. 7/15, pl. 54, 4).

Plate 268, 1

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.417

Bareiss Collection number 205 (purchased 1962)

DIMENSIONS AND CONDITION Height 19.0 cm; width 18.5 cm.

Comprised of three fragments with some restoration at the common join. Traces of reddish pink wash. Inside: shiny black glaze.

SUBJECT Scylla with a trident resting on her left shoulder. The fragment preserves all of the human part of her body except for the lower right arm. Scylla looks downward, with curly locks of hair in dilute glaze. At the lower portion of her body are foreparts of two dogs, on one of which the head is missing. Only a very small portion of the fish-like part of her body remains; it is covered with scales, each with a dot at the center. Her right hand may be holding a conch shell. The trident is shaded with dilute glaze. Two dolphins (all of one; the snout of the other) swim below. At the right is the foreleg and part of the chest of a bull (which may be carrying Europa). Above its knee is part of an unidentifiable object. Across the top of the fr.: some star-patterned drapery with flowing fold-lines; two crossbars of an unidentifiable object with dilute glaze to indicate texture (on top crossbar, drapery marked with fine black irregular lines?) and irregular fine black lines; wing (?) with rows of dilute glaze dots down each segment and dilute glaze lines across the bottom.

Attributed in *Greek Vases and Modern Drawings* to the Dirce Painter (Sicilian red-figure), but later associated with the Black Fury Group by A. D. Trendall. Circa 375–350 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 8, no. 102; *RVAp* I, p. 168, no. 7/26; *Greek Vases*, p. 84, no. 221 (also pp. 60–61, entry no. 44, fig. 44); K. Schauenburg, "Skylla oder Tritonin? Zu einer Gruppe canonischer Askoi," *RM* 87 (1980), pp. 29–56, pl. 30, 1–2 (ill. unjoined); *The Odyssey and Ancient Art. An Epic in Word and Image*, exh. cat. (Bard College, Annandale-on-Hudson, 1992), p. 137, fig. 33.

COMPARANDA The treatment of the hair and the use of star-spangled drapery with numerous fine fold-lines (*RVAp* I, pls. 53–54) suggest a connection with the Black Fury Painter. In *Greek Vases* (see under BIBLIOGRAPHY), the scene is plausibly connected with the rape of Europa, a myth also represented on another fr. in the Getty coll. (76.AE.99.1: *CVA* Malibu 4, p. 26, pl. 208, 3) and on the Paestan krater by Asteas (81.AE.78: *CVA* Malibu 4, pp. 45–47, especially pls. 231 and 234).

For Scylla, see K. Tuchelt, "Skylla. Zu einem neugefundenen Tonmodell aus Didyma," *Instanbuler Mitteilungen* 17 (1967), pp. 173–194. In his article, Schauenburg (see under BIBLIOGRAPHY) points out (p. 52, n. 176) that Scylla is not normally depicted in Europa scenes, but at that

time the Getty had not yet acquired the Asteas krater (81.AE.78: *CVA* Malibu 4, pls. 231–234) on which the scene with Europa makes it clear that she can be represented in such a context. Cf. also fr. no. 234 in the Cahn coll. in Basel (*RVAp* I, p. 168, no. 7/27; *Das Tier in Antike*, exh. cat. [Zurich, 1974], no. 260, pl. 44; K. Schefold and F. Jung, *Die Urkönige, Perseus, Bellerophon, Herakles, und Theseus in der klassischen und hellenistischen Kunst* [Munich, 1988], p. 54, fig. 49, where there is also some discussion of Scylla; *Der zerbrochene Krug*, cat. no. 52) and another in Bowdoin College, inv. 1927.5 (K. Schauenburg, op. cit., pl. 30, 3; K. Herbert, *Ancient Art in Bowdoin College* [Cambridge, Massachusetts, 1964], p. 79, no. 224; *VMG*, p. 147, no. 57, ill.), which is close to the Darius Painter. Dolphins are regularly shown in Europa scenes: see B.M. E 231 and Ferrara, no inv. (E. Zahn, *Europa und der Stier* [Würzburg, 1983], p. 117, no. 48, pl. 10, 2 and p. 119, no. 56, pl. 13, 2).

The wing-like object and two parallel bars at the top left of the fr. are difficult to explain and no one who has published or seen the fr. has provided a completely satisfactory interpretation of them.

Plate 268, 2

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.421

Bareiss Collection number 184 (purchased 1961)

DIMENSIONS AND CONDITION Height 9.8 cm; width 10.4 cm.

Glossy black glaze on both sides, but thinly applied. Surface abrasions; large chips on upper right and bottom edges.

SUBJECT Orestes at Delphi. At left is the central portion of the figure of Apollo, who holds a laurel branch in his left hand and extends his right arm in front of him. Drapery patterned with small crosses hangs over his left arm and shoulder and down across his thighs. Orestes, preserved to the waist, with a chlamys over his shoulders fastened at the neck by a brooch, sits beside the omphalos. His head is turned three-quarters to right looking down at the omphalos, which is marked by rows of black ovals. Behind it are two legs of the Delphic tripod.

Close to the Iliupersis Painter. Circa 360 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 8, no. 106; *Greek Vases*, p. 85, no. 225.

COMPARANDA The drawing seems very close to that of the Iliupersis Painter, if the fr. is not by his own hand.

For the treatment of the right nipple of Orestes, cf. Neoptolemos on Milan "H.A." 239 (*RVAp* I, p. 193, no. 8/4, pl. 60, 3), the youth in the naiskos on B.M. F 283 (no. 8/7, pl. 61, 1), and the warrior to right on B.M. F 160 (no. 8/8). For a very similar omphalos with a tripod nearby, cf. Milan "H.A." 239 (*RVAp* I, p. 193, no. 8/4, pl. 60, 3). The subject is fairly common in Apulian and is dealt with in some detail by A. D. Trendall, "Two Bell-kraters in Melbourne by the Tarporley Painter," *EYMOYΣIA. Ceramic and Iconographic Studies in Honour of Alexander Cambitoglou* (Sydney, 1990), especially pp. 213–214 (with other examples cited in n. 11), pl. 36, 1–2, in his discussion of a vase with the same subject in the Geddes coll. in Melbourne (*RVAp* Suppl. II, p. 12, no. 3/4a). See also R. R. Dyer, "The Evidence for Apolline Purification Rituals at Delphi and Athens," *Journal of Hellenic Studies* 89 (1969), pp. 38–56. For heads in three-quarter view to right by the Iliupersis Painter, cf. particularly B.M. F 283 (*RVAp* I, p. 193, no. 8/7, pl. 61, 1), Naples 3228 (p. 194, no. 8/9), and Boston 1970.235 (no. 8/11, pl. 61, 3).

Plate 268, 3

APULIAN

Fragment of a Calyx-krater

Accession number 86.AE.410

Bareiss Collection number 198 (purchased 1961)

DIMENSIONS AND CONDITION Height 14.1 cm; width 17.1 cm.

Glaze streaky and crackled outside; inside, streaky black with reserved stripe near top. Edges chipped.

SUBJECT Part of a symposium. A youth, legs missing, with drapery across his lap, reclines to left on a couch within a building. His left arm rests on a folded pillow decorated with broad black bands, and in his left hand he holds a white kantharos shaded with dilute glaze. His hair, shown in dilute glaze, is bound by a double row of white beads and a yellow wreath decorated with white dot-clusters and dilute glaze dots with a white ribbon at the end. Dilute glaze marks the edge of the white near column, its capital, and the decorative network pattern just below the capital. The far column is reserved with added white to outline its edge and Ionic capital. The reserved ceiling beams are outlined in white.

Between the "H.A." and Suckling-Salting Groups. Circa 360–350 B.C.

BIBLIOGRAPHY K. Schauenburg, "Silene," p. 3, fig. 1; *Greek Vases*, p. 84, no. 214; *Symposienszenen*, p. 183, no. A81.

COMPARANDA Symposia set in buildings are uncommon in Apulian vase-painting. The youth finds comparison with the symposiast in the center of the group on B.M. F 303 (*RVAp* I, p. 334, no. 12/151, pl. 107, 2); cf. also a situla, once Freiburg market (*RVAp* Suppl. II, p. 105, no. 15/35b, pl. xxii, 1) and a dinos, once New York market (pp. 105–106, no. 15/35–1, pl. xxii, 2); the fr. no doubt belongs in this area, i.e., just before the Suckling-Salting Group in *RVAp* I, ch. 15. One should note the dot of added white paint for the white of his eye. In his article, Schauenburg (see under BIBLIOGRAPHY) discusses and cites parallels for symposium scenes.

Plate 269

APULIAN

Fragmentary Pelike

Accession number 86.AE.402

Bareiss Collection number 211 (purchased 1961)

DIMENSIONS AND CONDITION Height 23.3 cm; width 18.5 cm.

Reconstructed from many fragments with several areas of restoration and inpainting. Inside, streaky reddish brown glaze.

SHAPE AND ORNAMENT A small part of the neck and most of the body from the obverse of a pelike are preserved.

On lower neck, small part of egg-and-dot pattern. At bottom, below picture, stopt meanders interrupted by a saltire square with a stroke on each side. On either side of the picture are remains of an enclosed palmette-fan with white dots flanking the central leaf. Partially preserved on the left is a floral with white center and "black-spotted" leaves, and on the right a white-tipped rosette and another floral similar to the one on the left side.

SUBJECT Dionysos and Ariadne with two satyrs, two Erotes, and a maenad. Dionysos and Ariadne, at center, are seated to left on a ground line of white dots. Dionysos wears an ivy wreath in his hair, his himation draped over his legs and left shoulder, and yellowish white shoes. His right arm is extended; in his hand he holds a kantharos, from which most of the added yellowish white has flaked off. Ariadne wears a diaphanous chiton patterned with rows of white dots and, over it, a spotted nebris, or fawn-skin, shaded with a brown wash; an ivy wreath; and a double-coil bracelet on each arm. A thyrsos rests against her right shoulder. An Eros, from whose wings much of the white detail has flaked off, flies above the couple with a fillet held in both hands. He wears a kekryphalos,

a bandolier, a necklace of white beads, and two white bracelets on each arm. At the left, a bearded satyr, wearing a fillet, a double bandolier, and a bracelet, all in yellowish white, attempts to run to left with his head turned back over his shoulder, but his progress is impeded by a small Eros who grasps his right leg. Much of the added white on Eros' wings and on the five-coil bracelet on his calf has flaked off. In the upper right, a maenad wearing a sleeveless chiton girt at the waist sits to left. In her right hand she holds a thyrsos, the stem of which has disappeared, and with her left hand she holds a tambourine decorated on top with broad radiate strokes around a large central dot and, along the edge, a row of small dots. Her dress has a faint double dilute glaze stripe down the side and a single one near the bottom edge. She also wears a kekryphalos, a white earring, a black string necklace from which most of the added white beads have flaked off, a double-coil bracelet, partially flaked off, on each wrist, and shoes with white decorative details. Below her, a bearded and balding satyr playing an aulos stands with his back to the viewer and head in profile to left. He wears a yellowish white fillet around his head and a nebris similar to that worn by Ariadne; there is added white along its upper edge and on the leg. In the field below are a reflecting pool, outlined in yellowish white on reserve, and a bell-krater, shown in side view, decorated in white with patterns of laurel on the lip, a vine with dot-clusters around the body, rays on the lower body, and lines around the degrees of the foot.

Close to the Suckling-Salting Group. Circa 360–350 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 116; *Greek Vases*, p. 83, no. 207.

COMPARANDA The reflecting pool suggests the influence of the Iliupersis Painter in his later phase, but the vase is closer to the work of the Suckling-Salting Group (cf. *RVAp* I, p. 396, no. 15/7, pl. 138, 1–2). For the prevalent use of double fold-lines, see the two pelikai: once London market, and Bari 915 (*RVAp* I, p. 396, no. 15/7, pl. 138, 1–2; no. 15/9, pl. 138, 3–4). For the treatment of Ariadne's breast, cf. that of the suckling Hera on B.M. F 107 (*RVAp* I, pp. 395–396, no. 15/1), the fr. on the Zurich market (*RVAp* I, pp. 395–396, no. 15/5, pl. 137, 3), and Oxford G 269 (*RVAp* I, p. 399, no. 15/22, pl. 140, 1), while the general theme is like that of the pelike once on the London market just mentioned. The rows of white dots on Ariadne's chiton find a parallel on the himation of the central figure on the calyx-krater in Melbourne, Geddes A5:7 (*RVAp* Suppl. II, p. 104, no. 15/5a, pl. XXI, 1). For the black-dotted floral below the enclosed palmette, cf. the situla in Geneva (*RVAp* Suppl. II, p. 105, no. 15/35c) and the Getty loutrophoros 84.AE.996 (*CVA* Malibu 4, pl. 180).

Plate 270, 1

APULIAN

Fragment of a Pelike

Accession number 86.AE.404

Bareiss Collection number 207 (purchased 1961)

DIMENSIONS AND CONDITION Height 11.8 cm; width 14.1 cm.

Comprised of smaller fragments; some chips on edge, and a small fragment missing at join of three fragments at the woman's right shoulder. Inside unglazed.

SUBJECT Youth to right preserved from the waist up holding a kithara, and a seated woman, with lower legs missing, holding two reeds of an aulos. The youth wears a white wreath and has his himation draped over his upper left arm. A stick in added white is propped against the folds of his drapery. The kithara he holds has seven strings; its arms are in dilute glaze, and the strings, tuning knobs, and decorative elements on the arms are in added white. The woman, wearing a short-sleeved chiton, is seated to left on a crossbar stool that has a white meander pattern across the top edge and white dots on the leg, of which only a minute part is preserved. She also wears a white radiate stephane, a hairband with white dots and edge, a white ribbon tied around the bunch of hair at the back of her head, earrings, a necklace of white beads on a black string, and three bracelets above each wrist. Above the youth's head is what looks like a pair of human feet, perhaps from an Eros.

The Suckling-Salting Group. Circa 350 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 85, no. 232.

COMPARANDA For the drawing of the woman's head cf. that on the pelike, Yale 258 (*RVAp* I, p. 398, no. 15/16). Cf. the two figures on this fr. with the youth to left and the woman to right on the pelike, San Simeon, Hearst coll., inv. 529–9–615 (5535) in the Suckling-Salting Group (*RVAp* I, p. 400, no. 15/26, pl. 140, 2–4). This fr. and the San Simeon vase are very close in style, if not in fact by the same hand.

Plate 270, 2

APULIAN

Fragment of a Skyphos

Accession number 86.AE.438

Bareiss Collection number 409 (purchased 1969)

DIMENSIONS AND CONDITION Height 9.1 cm; width 8.6 cm.

Comprised of two joining fragments. Both sides black; outside surface and much of the black detail abraded.

SUBJECT Youth embracing woman on a couch with attendants on either side. The woman is nude except for two, possibly three, bracelets on her right arm. Her hair hangs down loosely onto her shoulders. The youth, who wears a fillet in added red around his head, has drapery, patterned with a black border and palmettes, across his legs. The covering on the couch has wave and meander patterns with added red applied over them. At the left stands a female attendant, wearing a peplos patterned with a leafy branch and a row of palmettes. Two broad wavy stripes in dilute glaze mark the bottom corner of its overfold and the opening along the side. Her hair, shown in dilute glaze, is upswept in a bun, and she holds some drapery decorated with circles in dilute glaze. Above the embracing couple is an open window in which appears the head of an onlooker whose hair is depicted in waves of light dilute glaze. At the right edge of the fragment is the elbow of another figure and some black-bordered drapery. Along the upper edge is part of the pattern of eggs and dots that marked the lip of the skyphos.

Attributed to the Group of Naples 3231. Mid-fourth century B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 120; K. Schauenburg, "Frauen im Fenster," *RM* 79 (1972), pl. 24, 2; *RVAp* I, p. 401, no. 15/31; *Greek Vases*, p. 85, no. 237; *Symposienszenen*, p. 178, no. A59.

COMPARANDA For the treatment of the hair of the woman to left, cf. the woman to left above on the fr., Heidelberg 25.06 (*RVAp* I, p. 401, no. 15/30; *CVA* 2, p. 51, pl. 89, 1) and, for the three-quarter face in the window, cf. the head of the woman on Heidelberg 25.05 (*CVA* 2, pp. 51–52, pl. 89, 2). A somewhat similar representation appears on the skyphos, Naples 2924 (*RVAp* I, p. 206, no. 8/121), which is associated with the Iliupersis Painter. For women in windows in general, see Schauenburg (under **BIBLIOGRAPHY**).

Plate 270, 3

APULIAN

Fragment of a Volute-krater

Accession number 86.AE.407

Bareiss Collection number 187 (purchased 1961)

DIMENSIONS AND CONDITION Height 9.4 cm; width 10.8 cm.

Glossy black glaze inside and out but thinly applied; red wash.

SUBJECT Head three-quarters left and emerging from a flower in a setting of spiraling tendrils from which most of the added white has flaked off. The eyebrows are sharply raised over the bridge of the nose, and in the eyes there is a touch of added white. The profuse spiraling curls of hair are drawn in dilute glaze.

Mid-fourth century B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 8, no. 104; *Greek Vases*, p. 84, no. 212.

COMPARANDA The treatment of the hair with its rows of tight, spiraling curls finds parallels on several vases in the Group of the Dublin Situlae, notably B.M. F 304, New York 19.192.81, Ruvo 1372, and Dublin 1880.1106 (*RVAp* I, p. 402, nos. 15/33, 15/34, 15/36, 15/37, especially pls. 141, 4, and 142, 1); cf. also the head of the Fury on Bochum S1010 (*RVAp* II, p. 1065, no. 15/37b; N. Kunisch, *Antiken der Sammlung Julius C. und Margot Funcke* [Bochum, 1972], pp. 138–139, no. 119) where, however, the facial details are drawn differently. Cf. the heads and hair on Ruvo 423 (*RVAp* I, p. 403, no. 15/41), especially of Herakles and of the three-quarter view of the face of the warrior in the lower register of the reverse; cf. also the female head in the middle register of the reverse of Ruvo 1500 (pp. 403–404, no. 15/43), the head of the Greek below the head of Orpheus in the central band on Naples 3242 (p. 404, no. 15/44), and the hair of the groom on Taranto 4622 by the Lycurgus Painter (p. 415, no. 16/4, especially pl. 146, 4). For the eyebrow, cf. Bellerophon on Cleveland 77.179 (*RVAp* II, p. 1065, no. 15/44b; *VMG*, p. 106, ill.). There is white in the eye of Cepheus on the Andromeda loutrophoros, Ruvo priv. coll. (*RVAp* Suppl. II, p. 107, no. 15/44–1, pl. xxiv, 1), as also on some of the three-quarter heads by the Lycurgus Painter, such as Ruvo 1097 (*RVAp* I, p. 417, no. 16/16). Cf. also the head (male) on no. 16/30, which has a similar tormented look.

The first heads to appear on the necks of volute-kraters are on vases by the Iliupersis Painter (see *RVAp* I, p. 189, and pp. 193–194, nos. 8/5 and 8/11, pl. 61, 3), where the surrounding florals and tendrils are still comparatively simple. By the early second half of the fourth century B.C. the floral decoration has become very elaborate (cf. the vases in the Group of Copenhagen 4223: *RVAp* II, ch. 17, 3; *RVAp* Suppl. II, pp. 119ff.), and it therefore looks as if this fragment should be dated late in the first half of that century, contemporary with the Lycurgus Painter. It does not seem very close, as Bothmer suggested, to the Varrese Painter, who decorated very few volute-kraters, but seems better placed in the area of the

Dublin Situlae and Lycurgus Painters, the latter being well known for the "tormented" looks of some of his figures.

Another head with "hair standing on end" is that of the terrified Hippolytos on a loutrophoros by the Darius Painter now in New York in the Shelby White and Leon Levy coll. (*Glories of the Past*, no. 124, pp. 173-174; *LIMC* III, s.v. "Erinyes," p. 837, no. 99, pl. 603, 3; *RVAp* Suppl. I, p. 73, no. 18/20a, pl. xi, 1; J. H. Oakley, "The Death of Hippolytus in South Italian Vase-Painting," *NumAntCl* 20 [1991], pp. 63-84, especially p. 78, pl. 2, figs. 4-6).

Since there is no sign of either necklace or earring, it seems probable that the head is male rather than female. Although the facial expression is one of sorrow or fear, the head cannot be precisely identified since one does not ordinarily find the head of a character from drama such as Hippolytos (as on the White and Levy loutrophoros) on the neck of a volute-krater. It might have been connected with the main subject, now lost.

Plate 270, 4

APULIAN

Fragment of a Calyx-krater

Accession number 86.AE.415

Bareiss Collection number 199 (purchased 1961)

DIMENSIONS AND CONDITION Height 12.7 cm; width 16.2 cm.

Comprised of two joining fragments; very much chipped along top edge. Glazed inside.

SUBJECT An old man with white hair and beard wearing a himation draped around his lower body and over his left shoulder and arm. His right hand is at his chin, and his left rests on top of a staff. In front of him, wings decorated with clusters of two and three dots. Behind him, a tripod, the nearest leg decorated with black dots.

The V. and A. Group. Circa 350 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 84, no. 219.

COMPARANDA The figure of the old man may be compared with that of the paidagogos on the situla formerly in the J. V. Noble coll., now Tampa Museum of Art, 86.106 (*RVAp* I, p. 405, no. 15/51, pl. 143, 5), and the fr. should probably find a place in this context. The expression on the old man's face would be appropriate for the story of Daidalos and Ikaros, as would the outstretched wing: see *LIMC* III, s.v. "Daidalos et Ikaros," pp. 313ff.

Plate 271, 1

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.422

Bareiss Collection number 193 (purchased 1961)

DIMENSIONS AND CONDITION Height 12.5 cm; width 10.5 cm.

Glaze glossy black outside, streaky inside.

SUBJECT Bearded man holding a large object, most probably a lekythos. The fragment preserves his chest, most of his head, and part of one leg in front of the lekythos. His body, which is speckled with small dots of black to represent hair, is in three-quarter view to right, but his head is turned back to look over his shoulder. Behind his head there is what seems to be the drapery of a seated figure. On the lekythos, thin black rays rise up from its shoulder to the neck; the broad black vertical line intersecting with the broad horizontal line most likely represents the handle as seen from the back of the vase. Around its body just below the shoulder runs a band of triglyphs and below it, a frieze of stick figures. Just below the man's hand is part of what was probably the decoration on the body of the vase.

Attributed to the Lycurgus Painter by D. von Bothmer. Circa 350 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 85, no. 226.

COMPARANDA The style is certainly Lycurgan. For a very similar bearded figure with spots of hair on his body, cf. Boreas on B.M. 1931.5-11.1 (*RVAp* I, p. 416, no. 16/10, pl. 149, 1). For a woman carrying a large lekythos of the same shape, see Taranto 4605 (*ESI*, p. 53, no. 161, pl. 30a, extreme left).

For marble lekythoi as grave monuments see, in particular, B. Schmaltz, *Untersuchungen zu den attischen Marmorlekythen* (Berlin, 1970), where pls. 24, 29, 35.1, and 43.2 illustrate lekythoi similar in appearance to the one on the fr. Cf. also the lekythos depicted on one side of a stele from Brauron (Athens N.M. 4519: J. Boardman and D. C. Kurtz, *Greek Burial Customs* [London, 1971], p. 127, fig. 25; G. Kokula, *Marmorloutrophoren* [*AM*, Beiheft 10, 1984], pls. 1, 2 and 2, 2). For triglyph-metope friezes on the bases of naiskoi, cf. the vases once on the London market and now in an American priv. coll. (*RVAp* Suppl. I, p. 72, nos. 18/16d-e, pl. x, 3-4) and, for grave monuments, B.M. F 276 (*RVAp* I, p. 441, no. 8/102b). For examples of large lekythoi in Apulian red-figure, cf. London market, Richmond 81.55 and Richmond 80.162 (*RVAp* Suppl. I, pp. 83-84, nos. 18/281a-c), and Geneva HR 134 (*RVAp* Suppl. II, p. 152, no. 18/70a, with bibliography).

Plate 271, 2

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.427

Bareiss Collection number 196 (purchased 1958)

DIMENSIONS AND CONDITION Height 8.8 cm; width 9.8 cm.

Black glaze on both sides, but somewhat duller on exterior. Chips and gray incrustation on the edges. Chip on chest of the satyr and in field between the two figures.

SUBJECT Balding, bearded satyr and maenad. The satyr is shown frontally with his head turned slightly to right as he plays an aulos. Tiny black dots suggest the hair on his chest, and a himation is draped behind him and over his left arm. The maenad, apparently seated since she is at a lower level, directs her gaze toward the satyr. Her hair is arranged in a tall topknot with voluminous curls standing out around her head. At the hairline on her forehead is a narrow diadem in added white. She also wears earrings and a beaded necklace from which most of the added white has flaked off. In the field above are a rectangular object in added white decorated with a palmette in dilute glaze, probably the lower portion of the leg of a throne, and a phiale from which much of the added white and dilute glaze details have flaked off.

Close to the Suckling-Salting Group and leading on to the work of the Lycurgus Painter and his school. Circa 350 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 85, no. 230.

COMPARANDA The treatment of the maenad's hair, with a topknot and individually rendered curling locks, recalls that on several vases in the Suckling-Salting Group, especially the fr. in the Baisi coll. (*RVAp* I, pp. 395-396, no. 15/5, pl. 137, 2-4) and the calyx-krater in the Geddes coll., A5:7 (*RVAp* Suppl. II, p. 104, no. 15/5a, pl. XXI, 1). A somewhat similar treatment will also be found on vases associated with the Lycurgus Painter, notably the fr., Copenhagen 13433 and Naples 690 (*RVAp* I, p. 423, no. 16/50, pl. 155, 3 and no. 16/51, pl. 155, 4).

For the throne leg, cf. B.M. F 272 (*RVAp* II, p. 481, no. 18/14, pl. 171, 2) and Richter, *Furniture*, fig. 113.

DIMENSIONS AND CONDITION Height 12.0 cm; width 10.1 cm.

Interior and exterior: dull black; gouge across lower part of shield held by figure at right.

SUBJECT Two warriors in combat with a thunderbolt between them. Of the warrior to left, all that remains is his left arm, over which hangs a piece of drapery. His left hand grasps the handgrip of a shield seen from the inside. This is black with a brown glaze border; a trace of added white remains on its upper edge. The other warrior, whose legs are missing, wears a short tunic and a crested helmet with black visor and ear flaps; a slight trace of added white remains on the edge of the neck-piece. His shield, which has a plain black center encircled by black dots, has a double row of black dots along its rim. The thunderbolt is shaded with brown, with traces of white at the center and along the curved edges. Above to right is a pair of hands.

Middle Ornate. Second quarter of the fourth century B.C.

BIBLIOGRAPHY *Greek Vases*, p. 84, no. 215.

COMPARANDA The fr. seems stylistically associated with the monumental vases of *RVAp* I, chs. 15-16, but whether it is from a Gigantomachy is less certain. In Apulian Gigantomachies the thunderbolt is often still in the hands of Zeus riding in a chariot driven by Nike (cf. the volute-krater now in Geneva, Barbier-Müller Museum 202-245: *Ancient Art from the Barbier-Müller Museum* [Geneva, 1991], pp. 136ff., color ill.; ex-New York market: *Masterpieces. Greek, Roman, Egyptian, Ancient Near Eastern* [exh. cat., Edward H. Merrin Gallery, New York, 1984], pp. 20-21, no. 22, color ill.; *RVAp* Suppl. I, p. 152, no. 27/23b, pl. xxvi, 1; *RVAp* Suppl. II, p. 263), although it is sometimes seen in action in the field. Here it might be shown as separating the combatants by the will of Zeus, as with Pollux and Idas on the lekythos, Richmond inv. 80.162 (*VMG*, pp. 128-132, no. 50, ill.; *RVAp* Suppl. I, p. 84, no. 18/281c). For a similar thunderbolt in a Gigantomachy on an Attic red-figure vase, see the calyx-krater in Ferrara by the Niobid Painter (*ARV²*, p. 602, no. 24; N. Alfieri and P. E. Arias, *Spina* [Florence, 1958], pp. 54-56, especially pl. 35).

Plate 271, 3

APULIAN

Fragment of a Calyx-krater

Accession number 86.AE.411

Bareiss Collection number 194 (purchased 1961)

Plate 271, 4

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.424

Bareiss Collection number 410 (purchased 1961)

DIMENSIONS AND CONDITION Height 8.8 cm; width 8.6 cm.

Glossy black glaze on both sides.

SUBJECT The upper part of a youth with torso three-quarters to right and head turned to left. The top of his head, much of his left arm, and the right forearm are missing. Behind his back and over his upper left arm he has a cloak or himation with a wave-pattern border. At the far left is the added white edge of a column(?); at the right, there are what appears to be a bit of drapery, perhaps held by the youth in his left hand, and something (another column?) from which most of the added white has flaked off.

Early Darian. Circa 350 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 85, no. 227.

COMPARANDA Cf. the head with that of Actaeon on Berlin F 3239 (*RVAp* II, p. 490, no. 18/22).

Plate 271, 5

APULIAN

Fragment of a Krater

Accession number 86.AE.428

Bareiss Collection number 206 (purchased 1961)

DIMENSIONS AND CONDITION Height 4.9 cm; width 7.5 cm.

Glaze glossy black on both sides.

SUBJECT Partially preserved head of a woman in profile to right. Her hair, which is arranged in a large bunch at the back of her head, is depicted in shades of dilute glaze. She wears a stephane and earring in added white. In front of her there remain from a winged figure three long trail feathers in reserve with dots in added white. In the upper left field is a bucranium in added white and dilute glaze; below is a part of a phiale with details in added white.

Attributed to the Darius Painter by A. Oliver, Jr. Circa 350 B.C.

BIBLIOGRAPHY *RVAp* II, p. 505, no. 18/96; *Greek Vases*, p. 85, no. 231.

COMPARANDA For the treatment of the hair, cf. that of the woman on the left of the naiskos on the reverse of a loutrophoros in Naples (priv. coll. 108: *RVAp* II, p. 500, no. 18/59, pl. 179, 2) or of Hecate on the pelike, Naples 2196 (p. 502, no. 18/68).

Plate 272, 1

APULIAN

Fragment of a Closed Vase, perhaps a Hydria or Pelike

Accession number 86.AE.433

Bareiss Collection number 173 (purchased 1961)

DIMENSIONS AND CONDITION Height 6.3 cm; width 5.2 cm.

Exterior: reddish overwash; some abrasion and numerous small chips on surface; added white almost entirely flaked off. Interior unglazed; some incrustation.

SUBJECT Partially preserved frontal figure of an old man with white hair and beard. His head is turned slightly to right and his eyes are downcast. His garment is bordered at the neck and along the shoulder with a wave-pattern; below, a caret design, palmettes, and rays. Drapery is pulled up over his head and shoulders. Above him, the fingers of a hand and a fold of drapery.

The Darius Painter. Circa 350-325 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 85, no. 234.

COMPARANDA For the patterned drapery and treatment of the face and hair, cf. Teiresias on Boston 1989.100 (*RVAp* Suppl. II, p. 151, no. 18/65b, pl. 37, 3; *RVSIS*, ill. 206).

Plate 272, 2

APULIAN

Fragment of a Volute-krater

Accession number 86.AE.405

Bareiss Collection number 175 (purchased 1961)

DIMENSIONS AND CONDITION Height 9.8 cm; width 6.0 cm.

Some irregular chips and spots of white incrustation on edges; a scratch from upper left corner and into Zeus' hair. Inside unglazed.

SUBJECT Bearded male figure seated almost frontally with his head turned three-quarters to left. His himation is draped over his back and across his lap, leaving his torso bare. The curls of his hair and his beard massed around his face are drawn in heavy lines of black glaze.

Attributed to the Circle of the Darius Painter, close to the work of the Underworld Painter. Circa 350-325 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 84, no. 209.

COMPARANDA The figure may well be Zeus holding a sceptre in his left hand, now lost. The rather worried expression seems characteristic of Zeus in "judgment"

scenes. Cf. especially the seated Zeus on New York 11.210.3 (*RVAp* II, p. 489, no. 18/20, pl. 174, 2) and on the lekythos by the Underworld Painter, once London market (*RVAp* Suppl. I, p. 83, no. 18/281a, pl. xvii, 2).

Plate 272, 3

APULIAN

Fragment of a Calyx-krater

Accession number 86.AE.414.1

Bareiss Collection number 192B (purchased 1961)

DIMENSIONS AND CONDITION Height 11.7 cm; width 13.7 cm.

Black glaze on both sides, thinly applied.

SUBJECT Herakles threatening Busiris. At top are the legs of a draped figure wearing sandals and seated in a three-quarter view to right. Alongside his right leg is the lower part of a staff or sceptre. Below is the upper torso of a youthful Herakles, wearing a laurel wreath around his head and a lionskin over his left arm, and holding a bow in his left hand. A baldric in a gray shade of thin glaze runs diagonally across his chest. From the side of his head to the top of his bow is a reserved rectangular area (perhaps a club from which the added white has flaked off). Only the upper torso of Busiris, also, is preserved. He wears a short-sleeved belted tunic decorated with semicircles, palmettes, scrolls, and rays over a long-sleeved garment in added red. He also wears a Phrygian cap in added red and a double bandolier in grayish dilute glaze decorated with red dots. His right hand is outstretched toward Herakles, and his left hand holds a staff. Preserved at the top edge is perhaps a bit of drapery. The two small reserved areas on the right edge are unidentifiable.

Attributed to the Darius Painter by A. Oliver, Jr. Circa 350 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 8, no. 107; *Greek Vases*, p. 84, no. 218; F. Brommer, "Herakles und Theseus auf Vasen in Malibu," *Greek Vases in the Getty* (1985), p. 193, fig. 12; R. Vollkommer, *Herakles in the Art of Classical Greece* (Oxford, 1988), p. 22, no. 171.

COMPARANDA The subject is dealt with in detail by F. Brommer (see under BIBLIOGRAPHY). For representations in Apulian vase-painting of Herakles attacking Busiris, see *LIMC* III, s.v. "Busiris," pp. 148ff. They include the dinos by the Darius Painter, New York 1984.11.7 (J. Mertens, *MMA: Greece and Rome* [New York, 1987], p. 77, p. 87, color ill.; *RVAp* Suppl. II, p. 153, no. 18/71g, pl. xxxviii, 3), an amphora by the Baltimore Painter,

once London market (*RVAp* Suppl. I, p. 153, no. 27/40a, pl. xxviii, 2), and an earlier fr. from Taranto by the Felton Painter (*RVAp* Suppl. II, p. 41, no. 7/V1). See also S. El Kalza, 'Ο Βούσιρις ἐν τῇ ἐλληνικῇ γραμματεία καὶ τέχνῃ (Athens, 1970), with ill. of the scene on Lucanian vases, pls. 19b and 25a-b; and R. Vollkommer (see under BIBLIOGRAPHY), section 19.

Plate 272, 4

APULIAN

Fragment of a Calyx-krater

Accession number 86.AE.414.2

Bareiss Collection number 192A (purchased 1958)

DIMENSIONS AND CONDITION Height 7.8 cm; width 14.1 cm.

Comprised of two joining fragments; long scratches across neck of each horse; left upper edge heavily chipped.

SUBJECT Part of a chariot race. Three horses gallop to right past the turning post. Of the nearest horse, only part of the head, raised high with the nose pointing upward, the bit, the reins, and a very slender portion of the chest are preserved. Most of the head, part of the chest, and most of the forelegs of the middle horse are extant. The head and rear legs of the furthest horse are not preserved. Its mane and the chevron pattern on its breast-band are drawn in dilute glaze. On its flank is a rosette of tiny black dots that may represent a brand. At the far right are a part of the rail and of the leading chariot's wheel rim as well as, perhaps, a bit of the drapery of the charioteer.

Attributed to the Darius Painter by A. Oliver, Jr. Circa 350 B.C.

Ex-Ludwig Curtius collection.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 111; *Greek Vases*, p. 84, no. 218.

COMPARANDA For chariot races by the Darius Painter cf. the dinoi, once London market (*RVAp* Suppl. I, p. 79, no. 18/71b, pl. xiv, 3) and B.M. F 305, showing Helios in a quadriga (*RVAp* II, p. 502, no. 18/72, pl. 180, 2).

Plate 272, 5

APULIAN

Fragment of a Volute-krater

Accession number 86.AE.406

Bareiss Collection number 183 (purchased 1959)

DIMENSIONS AND CONDITION Height 5.3 cm; width 12.0 cm.

Recomposed from two joining fragments. Chips on edges; gouge between heads of left and middle horses and on outside of left horse's head.

SUBJECT The fragment preserves most of the heads and necks of two horses and the head of a third horse from a quadriga. The head of the trace horse is turned to left; the pole horses turn toward each other. The heads of all three horses and the mane of the one to right retain traces of added white. The forelock of each is pulled up in a topknot, and each horse wears a headstall decorated with white dots, now mostly flaked off.

Workshop of the Darius and Underworld Painters, perhaps nearer to the latter. Third quarter of the fourth century B.C.

BIBLIOGRAPHY *Greek Vases*, p. 84, no. 211.

COMPARANDA For forelocks on the horses by the Darius Painter, cf. Naples 3254 and 3256 (*RVAp* II, pp. 495–496, nos. 18/39 and 18/40, pl. 176, 2), Swiss priv. coll. (p. 498, no. 18/49, pl. 178, 3), and Geneva, priv. coll. (*RVAp* Suppl. II, p. 149, no. 18/56a; ill. in *Peintre de Darius*, pp. 125, 126, and especially 128); and by the Underworld Painter, cf. Munich 3279 (*RVAp* II, p. 533, no. 18/282, pl. 194) and once New York market (*RVAp* Suppl. II, p. 162, no. 18/283c; K. Schauenburg, "Herakles bei Atlas," *AA* [1989], p. 24, fig. 1, ill.).

Plate 273, 1

APULIAN

Fragment of a Calyx-krater

Accession number 86.AE.416

Bareiss Collection number 179 (purchased 1961)

DIMENSIONS AND CONDITION Height 9.4 cm; width 13.3 cm.

Chips along upper edge and on raised portion above figure's head. Exterior: matte black; interior: black glaze with reserve below.

SUBJECT Achilles about to slay Penthesilea at the foot of a tree. The fragment preserves the head, right hand, left chest, and arm of Achilles and only the head, right hand, and left arm of Penthesilea. Achilles wears a Phrygian helmet and a chlamys over his shoulders, fastened at the throat. Added white has flaked off completely from the wings or feathers on either side of the helmet and partially from the visor. Standing frontally but with his head turned three-quarters to right, he grasps Penthesilea's helmet, in added red, with his left hand, and in his right

hand holds his spear poised to strike her. Her arms reach up over her head to grasp Achilles' left arm. The branches of the tree behind her retain only a few traces of added white on alternating leaves. At the upper right edge of the fragment is the bent arm, wearing a sleeve in added red, of another figure. Between Achilles' head and the tree is a rosette from which the added white has completely flaked off.

Near the Underworld Painter. Circa 340–330 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 113; *Greek Vases*, p. 84, no. 220.

COMPARANDA For the scene in general, cf. the Amazonomachy on the neck of Naples Stg. 709 (*RVAp* II, p. 533, no. 18/284, pl. 196), with which it seems stylistically connected. For representations of Achilles and Penthesilea, see *LIMC* I, s.v. "Achilles," pp. 161ff., with, on p. 165, a list of Apulian vases mostly by or near the Lycurgus Painter.

Plate 273, 2

APULIAN

Fragment of a Volute-krater

Accession number 86.AE.408.1

Bareiss Collection number 176a (purchased 1961)

DIMENSIONS AND CONDITION Height 19.2 cm; width 21.3 cm.

Reconstructed from three fragments; some chips along edges of joins. Black glaze crackled in places on outside. Overall red wash. Remains of handle-root on upper left.

SUBJECT Above, Hermes; below, paidagogos. The paidagogos, missing his knees and lower legs, stands to right wearing a white long-sleeved garment to which have been added a light wash and decorative details in dilute glaze. Over it he has a short-sleeved tunic, which has a black stripe at the sleeve and a pair of black stripes running down the side. A chlamys, fastened at the throat by a white brooch, is draped across his back and completely envelops his left arm. Hanging down his back is a petasos from which the added white and dilute glaze have flaked off. Added white remains for his hair but has mostly flaked off from his beard. In his right hand is a walking stick with curved top. In the upper right, Hermes stands to left but with his head turned to right. The top of his head, left hand, and lower left leg are missing. His right leg is raised on a ground line of white dots. A yellowish white petasos hangs down his back; he wears a chlamys, and on his right leg, a high laced boot with white top and wings. In his right hand he holds a yellowish white

kerykeion. On the far left, part of an open palmette-fan and an almost complete enclosed palmette-fan.

The Darius-Underworld Workshop, perhaps nearer to the Darius Painter. Circa 340-330 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 84, no. 213.

COMPARANDA For comments, see under COMPARANDA for the fr. immediately following (86.AE.408.2, pl. 273, 3).

Plate 273, 3

APULIAN

Fragment of a Volute-krater

Accession number 86.AE.408.2

Bareiss Collection number 176b (purchased 1961)

DIMENSIONS AND CONDITION Height 14.6 cm; width 13.5 cm.

Reconstructed from two fragments; some chips, especially at edges of the join across Pan's body. Remains of handle-root at top.

SUBJECT Pan, missing the lower right leg and left foot, seated to left on drapery over a double row of white dots. His horns are in added yellowish white. In his right hand he holds a syrinx decorated with yellowish white dots on the lower edge and divided by thin black lines in the shape of an hourglass, each section of which contains white lines. He holds a yellowish white lagobolon in his left hand. In the lower left is a bit of drapery; at bottom right, the white stem of a plant with red and white berries; at far right, part of an enclosed palmette-fan.

The Darius-Underworld Workshop, perhaps nearer to the Darius Painter. Circa 340-330 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 84, no. 213.

COMPARANDA This fr. is probably from the same vase as the one immediately preceding (86.AE.408.1, pl. 273, 2). Both look close in style and pattern-work, and, from the faces of Hermes and Pan, seem nearer to the Darius than to the Underworld Painter.

The paidagogos is close to the one on Naples 3218 by the Darius Painter (*RVAp* II, p. 497, no. 18/46) though also comparable to the one on Munich 3296 by the Underworld Painter (p. 533, no. 18/283, pl. 195). Still nearer is the Geneva fr. from a scene with the "rape of Ganymede" (J. Chamay and A. Cambitoglou, "La folie d'Athamas par le peintre de Darius," *AntK* 23 [1980], pp. 35-43, especially p. 41, no. 5, pl. 14, 3; the list of paidagogoi in Apulian, pp. 40-42, provides useful comparanda). Just what the scene represents is unclear: probably not Ganymede because Hermes would not figure

in it, yet a rustic setting in view of the presence of Pan. None of the subjects listed in the article seems to fit the context.

For enclosed palmettes cf. the volute-kraters B.M. F 279 and Leningrad 4323 (*RVAp* II, p. 487, nos. 18/17 and 18/17a, pls. 173, 1 and 173, 2).

Plate 273, 4

APULIAN

Fragment of a Calyx-krater

Accession number 86.AE.413

Bareiss Collection number 204 (purchased 1961)

DIMENSIONS AND CONDITION Height 8.6 cm; width 21.4 cm.

Comprised of three joining fragments with some restoration and inpainting on the joins. Glossy black glaze on both sides.

SUBJECT Seated bearded male and other figures. In the upper register, all that is preserved at the left is a bit of drapery and a pair of sandaled feet resting on a ground line of dots. On the other side is the partially preserved seated figure of a woman. Over her chiton, she wears a himation with a border of black strokes enclosed between two narrow black lines. The end of a sceptre dotted with added white is visible below her knees. Between the two figures is the inside of the lower part of a shield outlined in white, its black center encircled by a narrow black band. At left in the lower register is part of the upper torso of a bearded figure, perhaps Zeus or a king, clad in a black-bordered himation that is draped across his chest and over his left shoulder. In his upraised left hand he holds a sceptre with diagonal white stripes; the fingers of his right hand either lightly touch its midpoint or overlap it in a gesture. At center is the head of a youth turned three-quarters to left. He has a worried expression on his face and holds a berried laurel branch from which hangs a looped string of white beads. Preserved at the lower right edge are the head and a small part of the shoulder of a draped figure of a youth. He wears a petasos in added white and dilute glaze fastened under his chin with a white string. The underside of the brim is covered with a brownish wash of dilute glaze. In the field between the two figures is a bucranium from which most of the added white has flaked off. The outline of the horns and other details are indicated by dilute glaze. On the far right edge are traces of two decorative elements: a white arc with small white circles on the outside, and three white-tipped petals of a rosette.

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

BIBLIOGRAPHY *Greek Vases*, p. 84, no. 217.

COMPARANDA For treatment of the heads, the bearded figure, and the petasos of the figure to right, cf. the Underworld Painter's volute-kraters such as Munich 3297, 3296 (*RVAp* II, p. 533, nos. 18/282 and 18/283, pls. 194 and 195), Berlin 1984.45 and 1984.44 (*RVAp* Suppl. II, pp. 161–162, nos. 18/283a and 18/283b; L. Giuliani, *Bildervasen aus Apulien* [Berlin, 1988], pp. 15–24, figs. 4–9), and especially the Geneva krater with Melanippe (*RVAp* Suppl. II, p. 162, no. 18/283d; *Peintre de Darius*, pp. 190–199, ill.; Taplin, *Comic Angels*, ill. no. 5.109).

The petasos worn by the figure on the extreme right suggests that he might be Hermes, but the identity of the central figure, who seems to be carrying a suppliant bough, is uncertain. It must be a scene of supplication, with the king or deity to left, next the suppliant (with his bough), perhaps seated at an altar in a sanctuary (marked by the bucranium), and then perhaps Hermes.

Plate 274, 1–4

APULIAN

Footed Alabastron

Accession number 86.AE.437

Bareiss Collection number 451 (purchased 1968)

DIMENSIONS AND CONDITION Height 19.3 cm; diameter of mouth 5.6 cm; maximum diameter of body 5.7 cm; diameter of foot 5.0 cm.

Unbroken; slight abrasions on edge of foot and mouth; scattered bits of incrustation.

SHAPE AND ORNAMENT Flaring mouth with convex top; long, narrow neck; tall, slender body broadening somewhat toward bottom; ogival foot with grooved edge and indentation at join to body; unpierced lug handles.

Join of neck to shoulder reserved; shoulder reserved with egg and dot pattern and added white on the eggs; under picture: egg and dot pattern; reserved band around upper stem of foot; underside of foot reserved.

SUBJECT A, woman running to left. She wears a sleeveless chiton girt at the waist and shoes decorated with dots in white. Her hair is caught up in a kekryphalos with a radiate stephane in added white and a white ribbon around the bunch of hair at the back. She also wears a white earring, a necklace of white beads on a black string, and a double-coil white bracelet on each arm. In her right hand she carries a white-tipped fan with a long white handle and in her left, a wreath with dot-clusters in added white. In the field below the fan is a fillet with white ribbons on the ends.

B, head of a woman to left in an elaborate setting of spiraling tendrils and flowers. She wears a white earring and a kekryphalos decorated with white dots on both sides of a black line. A white ribbon is tied around the bunch of hair at the back of her head. Both the serrate and smooth leaves of the plant are white-edged, and white buds and flowers spring out from its stem.

Attributed to the Alabastra Group. Circa 350–340 B.C.

BIBLIOGRAPHY *Art of Ancient Italy*, no. 70 (ill.); K. Schauenburg, "Unteritalische Alabastra," *JdI* 87 (1972), pp. 258–298, especially p. 273, figs. 24–25; *RVAp* II, p. 606, no. 21/13; *Greek Vases*, p. 85, no. 236.

COMPARANDA The vase fits well within the group of alabastra with similar subjects (Münster 678: *RVAp* II, p. 606, no. 21/11, pl. 232, 2; B.M. 1951.9–1.1.: no 21/12). For the shape, see the article by Schauenburg (under BIBLIOGRAPHY).

Plate 274, 5–8

APULIAN

Skyphos

Accession number 86.AE.441

Bareiss Collection number 421 (purchased 1967)

DIMENSIONS AND CONDITION Height 7.2 cm; diameter including handles 14.0 cm; diameter of mouth 8.1 cm; diameter of foot 6.0 cm.

Reconstructed from large fragments; minor chips and abrasion mostly on lip and left handle. Traces of incrustation, especially around roots of handles. Interior glaze somewhat streaky.

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

On rim of obverse and reverse: reverse-wave pattern. Under each handle: palmette-fan with side scrolls and drop leaves that serve as frames for the pictures, below which there is a single reserved narrow band. Foot: top partially reserved; underside reserved except for black band on inner wall. An overall pink wash.

SUBJECT A and B, head of a woman in profile to left wearing a saccos with rows of double black lines and a stephane, from the rays of which much of the added white has flaked off. On A, the stephane has three rays, and the saccos also has a row of dots between two black lines on the front over the forehead. Some curly locks of hair hang down from under the saccos at the woman's temple. On B, the stephane has two rays. Along the edge of the saccos from her forehead to her ear is a row of

wavy curls. A thin black line, probably the string of a necklace, and a small pendant appear on her neck.

Associated with the Monopoli Group. Circa 330 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 85, no. 240.

COMPARANDA The vase can probably be associated with the earlier work of the Monopoli Group. See *RVAp* II, pp. 704ff., and cf. especially the pelike once on the London market (p. 707, no. 22/708, pl. 262, 6), Bristol H 4151 (p. 708, no. 22/716, pl. 262, 7–8), Monopoli, Meo-Evoli coll. (p. 708, no. 22/717, pl. 262, 9), and Wintherthur 330 (p. 709, no. 22/733).

Plate 275, 1

APULIAN

Fragment of a Squat Lekythos

Accession number 86.AE.399

Bareiss Collection number 163 (purchased 1963)

DIMENSIONS AND CONDITION Height as preserved 14.7 cm; diameter as preserved 12.3 cm.

Reconstructed from six fragments.

SHAPE AND ORNAMENT The fragments preserve part of the body and a very small section of the edge of the foot.

Below the picture: between two pairs of incised lines, part of an ivy pattern with white leaves and berries on an incised vine. Framing the picture on either side: laurel with white stem and berries. The inside of the vase is unglazed, and the bottom reserved.

SUBJECT Balding Papposilen, nude except for boots, reclining on a large wineskin and playing an aulos. His fringe of hair, his beard, the tufts of hair on his body, and the border on the tops of his boots are all in added white. The wineskin is festooned with fillets alternately in yellowish brown over white and added red with white dots; a trail of ivy in pink and yellow hangs down the front of the wineskin under the silen's feet. Just to the right of the (now largely missing) top of the wineskin is part of a white bearded phlyax mask, of which part of the face with the left ear and part of the white hair and beard are visible. Behind the silen's back is a tympanum with a white star on a black circle at its center; there are tassels and white dots around the outside.

Probably Apulian from the Workshop of the Darius Painter, close to the Alabastra Group. Circa 350–325 B.C.

BIBLIOGRAPHY Schauenburg, "Silene," p. 9, fig. 9; *Greek Vases and Modern Drawings*, p. 8, no. 103; Bothmer, "Aspects of a Collection," p. 428 and fig. 17; *Greek Vases*, p. 4 (color ill.); p. 62, no. 45 (ill.); p. 83, no. 205;

B. A. Sparkes, *Greek Pottery. An Introduction* (Manchester and New York, 1991), p. 102, fig. v, 3 (where classed as Sicilian).

COMPARANDA The attribution of the vase has presented some problems. D. von Bothmer thought it to be Sicilian and attributed it to the Lentini Group (*Greek Vases*, p. 83, no. 205), and A. Oliver, Jr. saw it as possibly Paestan. It is, however, surely Apulian, contemporary with some of the colorful vases associated with the workshop of the Darius Painter (*RVAp* II, ch. 21, sections 1–3), on several of whose vases masks of white-haired phlyakes may be found (*RVAp* and Suppls. nos. 18/64ff., 71e; cf. also the mask held in the hand of the youth on the volute-krater by the Underworld Painter in the Fleischman coll., F 99: *RVAp* Suppl. II, p. 162, no. 293b, pl. XLI, 3). The combination of pattern-work in the Gnathia technique with designs in red-figure is common upon oinochoai and epichyseis from this workshop, as also in the Menzies Group (cf. *RVAp* Suppl. II, p. 189, no. 21/94a, pl. XLIX, 4–6).

The framing of the picture between white-berried branches finds many parallels on the kantharoi of the Paidagogos Group (*RVAp* II, pp. 610–611; *RVAp* Suppl. II, p. 188), on which also a Papposilen with tufts of white hair may be found (*RVAp* Suppl. II, p. 188, no. 21/60a). The mask also argues in favor of its classification as Apulian. For the aulos in general, see D. Paquette, *L'instrument de musique dans la céramique de la Grèce antique* (Paris, 1984), ch. 1. For other tympana with central decorations and curling white ribbons around the edge, cf. Matera 10207 (*RVAp* I, p. 332, no. 12/138); the krater, once London market (p. 382, no. 14/168, pl. 130, 1); and especially New York 56.171.64 (p. 417, no. 16/17, pl. 150, 4).

Plate 275, 2

APULIAN

Fragment of a Skyphos

Accession number 86.AE.440

Bareiss Collection number 128 (purchased 1961)

DIMENSIONS AND CONDITION Height 4.2 cm; width 6.3 cm.

Glossy black glaze on both sides; minor chips on upper edge (lip) and on surface in front of figure's mouth.

SUBJECT Head of a bearded man downturned to left. In front of him are his hand and, at the far left, three branches of a bush or small tree.

Circa 360–350 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 85, no. 239.

COMPARANDA This fr. is very difficult to place, but is probably best put near the vases in *RVAp* I, ch. 10 connected with the Judgment Painter and the Painter of Boston 00.348. Cf. the treatment of the hair and face with that of the youth to left on the obverse of Naples 2289 (*RVAp* I, p. 265, no. 10/40, pl. 88, 3); cf. also Copenhagen, Thorvaldsen 130, and Andover, Phillips Academy 177 (p. 265, nos. 10/41 and 10/42, pls. 88, 4 and 88, 5).

Plate 275, 3

APULIAN

Fragment of a Krater

Accession number 86.AE.429

Bareiss Collection number 160 (purchased 1961)

DIMENSIONS AND CONDITION Height 7.9 cm; width 7.6 cm.

Exterior: glaze very thinly applied, causing a reddish hue; surface and edges much abraded. Interior: glaze thinly applied.

SUBJECT Bearded satyr to left. Only his head, part of his chest, and right arm are preserved. He wears a leafy wreath around his head and an animal skin draped over his shoulders and knotted at his throat. His upraised right hand appears to be reaching out to grasp an object, the upper part of the left side of a lyre. Above him, with the feet hidden behind a rising ground line once shown in added white, is the leg of a figure, perhaps seated, and that of another moving to right.

Circa 350 B.C.

BIBLIOGRAPHY Not previously published.

COMPARANDA The subject suggests a representation of the musical contest between Apollo and Marsyas. For illustrations, see M. Maas and J. M. Snyder, *Stringed Instruments of Ancient Greece* (New Haven, 1989), especially pp. 104–105, figs. 10–12 and p. 194, fig. 12.

Plate 275, 4

APULIAN

Fragment of a Krater

Accession number 86.AE.431

Bareiss Collection number 188

DIMENSIONS AND CONDITION Height 4.0 cm; width 10.7 cm.

Exterior: some incrustation around left edge.

SUBJECT The left arm, and a bit of the torso of a draped woman wearing a double bracelet on her left wrist. At right, an enclosed palmette-fan.

Mid-fourth century B.C.

BIBLIOGRAPHY Not previously published.

Plate 275, 5

APULIAN

Fragment of a Bell-krater

Accession number 86.AE.425

Bareiss Collection number 195 (purchased 1961)

DIMENSIONS AND CONDITION Height 7.0 cm; width 6.5 cm.

Glossy black glaze on both sides; reserved line near top on inside.

SUBJECT Upper portion of the frontal figure of a woman. She wears a sleeveless chiton, a necklace of black beads, and a black-dotted headband in her hair, which is parted down the middle. At the side and back of her head stand two upright leaves or feathers. In the upper left field, a wreath with a double row of black dots.

Second quarter of the fourth century B.C.

BIBLIOGRAPHY Not previously published.

COMPARANDA The static look of the figure almost suggests a statue. Wreaths with a double row of dots (as at top left) are not very common in this context. This fr. appears to be about contemporary with the Iliupersis Painter and his school; note the central parting of the hair as on B.M. F 160, Louvre K 3, and B.M. F 324 (*RVAp* I, p. 193, no. 8/8; p. 195, no. 8/17, pl. 62, 1; and no. 8/25).

Plate 275, 6

APULIAN

Fragment of a Closed Vase

Accession number 86.AE.442

Bareiss Collection number 309

DIMENSIONS AND CONDITION Height 5.9 cm; width 5.7 cm.

Heavy scratches across lower part. Inside unglazed.

SUBJECT Frontal torso of nude youth. Drapery falls behind his back and over his right arm.

Second quarter of the fourth century B.C.

BIBLIOGRAPHY Not previously published.

COMPARANDA There appears to be some similarity to the anatomical details and fold-lines of the drapery of the youth on Boston 76.65 (*RVAp* I, p. 419, no. 16/32, pl. 153, 1).

Plate 275, 7

APULIAN

Fragment of a Closed Vase, perhaps an Oinochoe

Accession number 86.AE.435

No Bareiss Collection number (purchased 1962)

DIMENSIONS AND CONDITION Height 5.7 cm; width 5.4 cm.

Outside, thin streaky glaze with reddish hue; gray incrustation on inside. Some abrasion on face of figure.

SUBJECT Partially preserved frontal figure of a draped woman with head turned to left. She wears a large white bead in her hair above the forehead, a white earring, a necklace of white beads on a black string, and two white bracelets on her left wrist. In her upraised left hand she holds a basket decorated with yellowish white chevrons and a stripe across the bottom.

Second half of the fourth century B.C.

BIBLIOGRAPHY Not previously published.

Plate 275, 8

APULIAN

Fragment of a Skyphos

Accession number 86.AE.439

Bareiss Collection number 178 (purchased 1958)

DIMENSIONS AND CONDITION Height 4.4 cm; width 5.1 cm.

Glaze glossy black on both sides; some chips on top edge (lip).

SUBJECT Head of a comic actor to left wearing a mask and fillet or headband. The neckline of the tunic is visible under the piece of drapery that is shaded with dilute glaze and falls over the left shoulder. In front of him are the fingers of his right hand.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 119; *Greek Vases*, p. 85, no. 238.

Second quarter of the fourth century B.C.

COMPARANDA Perhaps to be compared with the oinochoe in Taranto, Ragusa coll. 123 (*RVAp* I, p. 247, no. 9/174, pl. 80, 6). The hand is upraised in an admonitory or negative gesture common on phlyax vases. The mask is that of a slave, Type B (see *MMC*³, p. 15), and it is not impossible that the actor is representing a slave dressed as a woman. Cf., for example, the actor wearing the long dress of a female character on Würzburg H 5697 (*RVSIS*, ill. no. 109); cf. also the terracotta figurines, Athens 4759 (*MMC*³, p. 182, no. AT 126), Munich 6945 and Louvre CA 1337 (p. 183, no. AT 128), Louvre CA 1627 (p. 95, no. BT 10), Dresden ZV 1172 (p. 184, no. BT 19), B.M. 1958.12-18.1 and 1962.2-1.5 (p. 189, no. KT 16), Leipzig T2181 (p. 172, no. UT 10), and Basel, coll. Bernoulli (p. 201, no. UT 11). It looks as if the hair, with the ribbon-like hairband around it, may also be covered with a saccos. For similar motifs in terracotta of slave masks with female headgear, see B.M. 1873.8-20.554, Rome, Villa Giulia (coll. Castellani), Leningrad (ex-Botkin), and Leningrad G. 1696 (J. R. Green, *Monuments Illustrating New Comedy* [*BICS* Suppl. 50, London, forthcoming], under no. 3RT 23; ill., respectively, in *RM* 46 [1931], p. 71, fig. 31; p. 66, fig. 19; p. 68, fig. 24; p. 68, fig. 26), and Adolphseck (Green, op. cit., under no. 3XT3; F. Brommer, *Antike Kleinkunst in Schloss Fasanerie* [Marburg, 1955], p. 9, fig. 2, ill.). For a tradition of transvestism developing in later comedy, see E. Csapo, "A Note on the Würzburg Bell-Crater H 5697," *Phoenix* 40 (1986), pp. 372-392. For a recent discussion about phlyax vases and their relationship to Athenian comedy, see J. R. Green, "Notes on Phlyax Vases," *NumAntiCl* 20 (1991), p. 56, and Taplin, *Comic Angels*.

Plate 275, 9

APULIAN

Fragment of a Bell-crater

Accession number 86.AE.419

Bareiss Collection number 185 (purchased 1961)

DIMENSIONS AND CONDITION Height 9.5 cm; width 12.2 cm.

Comprised of two joining fragments with small areas that have been filled and inpainted. Exterior: glossy black; interior: glossy black with narrow reserved band near upper edge.

SUBJECT Figure of Athena and the hair of another figure, perhaps Cassandra. Athena, wearing a crested helmet and a sleeveless chiton patterned with irregular cross-hatching, holds a round shield on her left arm and a spear in her right hand. The curly tresses of her hair, drawn in

dark and dilute glaze, trail down her neck and shoulder. In front of her are some curls of hair falling upon a very small section of drapery.

Circa 350 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 60, no. 43, fig. 43 and p. 84, no. 223; D. Harvey, "Painted Ladies: Fact, Fiction and Fantasy," *Ancient Greek and Related Pottery: Proceedings of the International Vase Symposium in Amsterdam*, April 12-15, 1984, ed. H. A. G. Brijder (Amsterdam, 1984), p. 243, fig. 1.

COMPARANDA The fr. most probably depicts the scene from the Iliupersis where Cassandra seeks protection at the statue of Athena, a common subject in Apulian vase-painting. Here, however, it has been given a comic treatment. The stylized rendering makes an attribution difficult, but the fr. must be Apulian near the middle of the fourth century B.C.

The comic treatment brings to mind the Felton Painter, who liked this sort of theme, although it does not seem to be by his hand. Some of his comic vases are not far off, but the eyes here are not drawn in his characteristic style. The curling trails of Athena's hair find a distant parallel on vases in Scottsdale, Cutler coll. RF 35 (*RVAp* Suppl. II, p. 39, no. 7/58b, pl. v, 1), Taranto (*RVAp* I, p. 174, no. 7/62, pl. 57, 1), and Minneapolis, University of Minnesota 73.10.14 (p. 176, no. 7/71, pl. 58, 3). For representations of the rape of Cassandra, see in particular J. Davreux, *La légende de la prophétesse Cassandre d'après les textes et les monuments* (Paris, 1942) and J.-M. Moret, *L'Iliupersis dans la céramique italienne* (Geneva, 1975), especially pls. 1-10.

Plate 276, 1-3

GNATHIA

Oinochoe (Shape 10)

Accession number 86.AE.447

Bareiss Collection number 450 (purchased 1971)

DIMENSIONS AND CONDITION Height to top of handle 18.3 cm; diameter of body 8.4 cm; diameter of foot 6.8 cm.

Unbroken except for small chips on end of spout and edge of foot; crack around root of handle and plastic heads.

SHAPE AND ORNAMENT High ridged handle, with plastic female heads on each side at join to mouth, which has a beaked spout with modeled edge; slender neck spreading onto squat, bulbous body; short stem with foot in two degrees.

Framing the picture overhead and on each side: spiraling tendrils and flowers in added white, much of which has flaked off; a bird flies in toward the picture from the florals on the right side. Body, adjacent to join to foot, reserved. Stem and part of edge of foot reserved. Underside reserved.

SUBJECT Boy wrestling with Pan. The boy is depicted in a rusty shade of red with anatomical details drawn in white glaze. White is used for his eye, and black for the eyebrow, lid, and mouth. The dilute glaze used for his hair has mostly flaked off. Pan is shown in yellowish white with a golden shade of dilute glaze for the fur on his hips and tail. His hair is also painted in a golden yellow glaze and his horns in added red. Overhead, between the two figures, hangs a red fillet. Below their outstretched arms are a white rosette and a white wreath standing on edge on a pile of drapery from which much of the original added red has faded. In front of Pan's hoof are three white dots.

Circa 350 B.C.

BIBLIOGRAPHY *Art of Ancient Italy*, p. 50, no. 79 (ill.); *Greek Vases*, p. 63, no. 46, fig. 46 and p. 86, no. 244; Green, "Some Gnathia Pottery," pp. 117-123, figs. 4a-4b.

COMPARANDA For his commentary on the shape, scene, and particularly on Pan, see Green (under **BIBLIOGRAPHY**). He points out that, although similar in shape to Mainz 0.12457 (figs. 5a-5b), the Getty vase was probably made in a different workshop and painted by the same hand as Sydney 54.06 (figs. 11a-11b). Green terms the vase an epichysis, but Trendall, who considers the normal Apulian epichysis as having a bobbin-like body with a flat top decorated with a figural scene, finds the shape closer to an oinochoe (Shape 10).

For an overall view of Gnathia ware, its origin, techniques, decorative schemes, and other characteristics, see Green's introduction in *VMG*, pp. 252-259.

Plate 276, 4

GNATHIA

Fragment of a Calyx-krater

Accession number 86.AE.444

Bareiss Collection number 197 (purchased 1958)

DIMENSIONS AND CONDITION Height 5.5 cm; width 8.6 cm.

Both sides glazed, glossy on outside; chips on upper edge.

SUBJECT Most of the head, all of the shoulders, and the right arm of an incised figure of a satyr to left. His hair

and beard are in added white. In his outstretched right hand he holds the added white stem of, most probably, a thyrsos.

Probably by the Konnakis Painter [J. R. Green]. Circa 350 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 114; *Greek Vases*, p. 86, no. 241; Green, "Some Gnathia Pottery," pp. 115-117, fig. 1.

COMPARANDA Green (see under **BIBLIOGRAPHY**) ascribes the drawing to the same hand as New York 10.210-17b-d (p. 116, fig. 2) and associates both with Boston 00.363 (fig. 3a-b) and the Konnakis Painter. He cautions, however, that the identity of this painter is far from clear and not universally agreed upon by scholars.

Plate 277, 1-3

GNATHIA

Squat Lekythos

Accession number 86.AE.446

Bareiss Collection number 304 (purchased 1970)

DIMENSIONS AND CONDITION Height 18.2 cm; diameter of mouth 4.6 cm; diameter of body 7.9 cm; diameter of foot 6.0 cm.

Unbroken; crack around root of handle, small chip on edge of foot.

SHAPE AND ORNAMENT Tall flaring mouth, curving in toward long, slender neck; slight step at junction of neck and shoulder; ovoid body; foot in three degrees; handle curving up from shoulder to join neck.

Neck: white tongues. Shoulder: between incised lines, egg and dot pattern in dilute glaze with touches of white on eggs, and row of dots in dilute glaze. Below picture: egg and dot as above. On each side of picture: spiraling tendrils, flowers, and fringed leaves in white and yellow. Foot: at join of foot to body, reserved band with pinkish red wash; underside reserved.

SUBJECT Eros to right holding a bead fillet in his right hand, and in his upraised left hand, a mirror shown in dilute glaze. The fillet has white dots with dilute glaze added over some of them. His body is in added white with golden dilute glaze delineating the anatomical details and hair, the decoration on his white kekryphalos, his shoes, and his jewelry, which consists of a necklace, a bandolier, and two bracelets on each arm. His right wing is white with dilute glaze details, and the inside of his left wing is drawn in added red.

Circa 330 B.C.

BIBLIOGRAPHY *Greek Vases*, p. 86, no. 243; Green, "Some Gnathia Pottery," p. 123, figs. 12a-b.

COMPARANDA Green (see under **BIBLIOGRAPHY**) finds the style close to Taranto 52521 in the pose of the figure and details of anatomy.

Plate 277, 4

GNATHIA

Fragment of a Bell-krater

Accession number 86.AE.445

Bareiss Collection number 353 (purchased 1964)

DIMENSIONS AND CONDITION Height 16.3 cm; width 22.5 cm.

Reconstructed from three large fragments with inpainting along the joins and large unpainted areas of restoration on the two sides and bottom; numerous nicks across the surface. Drilled through at top: two modern holes.

SUBJECT Eros in front of a woman with a swan or goose. Eros, holding a tympanum with both hands, moves to right on four ground lines of added white dots. His body is in added white with dilute glaze indicating anatomical details. His right wing is drawn in dilute glaze with added red and yellowish white details, and his left, in red with white details. His hair, also in dilute glaze, is partially covered by a stephane of white dots and an added red kekryphalos that has a ribbon and decoration in dilute glaze. Dilute glaze is also used for his shoes and jewelry: a necklace, a bandolier, a double-coil bracelet on each arm, a thigh bracelet, a three-coil bracelet on his left ankle, and four on his right. The added red tympanum is decorated at the center with a rosette surrounded by a circle of dots, a bordering line, and ribbons, all in dilute glaze.

The woman, in added white, sits to left. With the hand of her left arm, bent somewhat back to the side, she supports the bird, which stretches its head around from behind her as she draws its beak to her lips. The anatomical details for both the woman and the bird are drawn in dilute glaze. The woman's hair, rendered in brown glaze, is partially covered by a saccos with decoration in shades of dilute glaze. Her jewelry, also in dilute glaze, consists of a beaded necklace, a bandolier, and two bracelets on her right arm. The drapery across her legs is orange with an added red dot-stripe border at the top edge. In the field at the far left is a plant with red stems and branches; its leaves are in white and dilute glaze. In the upper field between Eros and the woman is a stringed ball quartered by dilute glaze lines bordered with added

red; each quarter contains a triangle-shaped spot of red paint.

Painter of Lecce 1075. Circa 325 B.C.

BIBLIOGRAPHY K. Schauenburg, "Göttergeliebte auf unteritalischen Vasen," *Antike und Abendland* 10 (1961), pl. 32; E. Knauer, "Leda," *Jahrbuch der Berliner Museen* 11 (1969), p. 20, fig. 27, n. 42; *Greek Vases*, p. 86, no. 242; Green, "Some Gnathia Pottery," pp. 124-129, fig. 14.

COMPARANDA Green (see under BIBLIOGRAPHY) points out that the fr. must be by the same hand as the lekythos, once Castle Ashby, now Gregory Kallimanolopoulos coll. (fig. 15), on which there is a very similar woman and bird. He comments on the painter's use of a variety of color, and notes as characteristic of his work the treatment of the eye and the reticulate pattern on the saccos. He offers two additional comparisons for the fr.: Paris, Cab. Méd. 1062 and 1063 (figs. 16-17); and Toronto 919.5.4 (fig. 18). The bird can be interpreted as either a swan or goose. If viewed as a swan, the motif might then suggest the story of Leda and Zeus, which Green does not mention; he does note, however, the swan's prominence in mythology as well as its association with Aphrodite and the use of birds in general as love-gifts. He points out that both swans and geese, between which there tends to be not much difference in Apulian vase-painting, are common on vases of that fabric in a variety of scenes and that, despite the connotation as a love-gift, the bird here may be a favorite pet.

Plate 278

DAUNIAN

Kyathos

Accession number 86.AE.456

Bareiss Collection number 201 (purchased 1952)

DIMENSIONS AND CONDITION Height to top of handle 9.75 cm; height to rim 4.2 cm; diameter of mouth 14.9 cm.

Unbroken except for a chip at join of handle to bottom. Heavy gray-brown incrustation overall.

SHAPE AND ORNAMENT Shallow bowl with sharply offset lip. High-arching broad strap handle rising from bowl and joining top of lip.

The decoration is drawn in shades of brown and red. At the center of the inside of the bowl is a brown swastika. On the inner face of the lip are brown bands at the upper and lower edges and a reddish brown band along the middle.

The outer face of the lip has a band of brown at the rim. On the body: a broad brown band with two oblique lines running from the handle on each side, then a red band with, below it, a brown band with a "frieze" of four short pendent strokes in five groups. On the base: an eight-spoked wheel motif in brown.

The edges of both faces of the handle are outlined in brown. Its face over the bowl is marked at center by a red vertical line enclosed by two brown lines; in the narrow panel on each side are four brown vertical dashes above a brown triangle whose base is formed by the horizontal brown stripe below it. Below this are two horizontal bands in red and brown. The broad brown band at the join to the lip is a continuation of the band around the inside edge of the lip. On the outer face of the handle are three horizontal brown stripes and, at center, a brown vertical stripe.

Daunian Sub-Geometric II-III. Circa 400 B.C.

BIBLIOGRAPHY Not previously published.

COMPARANDA For the decorative patterns on both faces of the lip, the outside of the bowl, and its underside, cf. Philadelphia, University Museum, inv. 73-24-1, which is classified as Daunian Sub-Geometric II (CVA Philadelphia 1, pp. 50-51, pl. 50). For similar shapes, cf. E. M. De Juliis, *La ceramica geometrica della Daunia* (Florence, 1977), pl. 20, especially no. 4; De Juliis classifies the type of swastika as Daunian III (pl. 49, motif no. 1).

Plate 279, 1

LUCANIAN

Fragment of an Amphora of Panathenaic Shape

Accession number 86.AE.452

Bareiss Collection number 42 (purchased 1961)

DIMENSIONS AND CONDITION Height 21.7 cm; width 15.8 cm.

Exterior: glaze thin and spotty; large chips on right edge. Inside unglazed. The decoration was originally in two registers, of which only part of the lower and a trace of the upper have survived.

SUBJECT Lower register: youth pursuing a girl to right while another girl flees to left. The youth, nude except for a leafy wreath around his head and a himation draped behind his back and over his upper arms, is shown in three-quarter view with his head turned in profile to right. He carries two spears in his right hand while stretching out his left hand to grasp the girl he pursues. Only her face, right arm and shoulder, and right leg are preserved. She wears a chiton with a himation over it

and some kind of headgear, probably a bandeau and stephane. As she runs away, she turns her head back to look at her pursuer and raises her right hand toward him in a deprecatory gesture. The other girl, missing her head and most of the right side of her body, also wears a chiton with a himation over it. She has her left hand raised in a gesture of alarm or entreaty as she flees. The top of the picture is bordered by an egg and dot pattern; above it is a very small part of the upper register, of which not enough remains for any sure identification. Below the scene is a fragment of a meander pattern, with a crossed square.

Attributed to the Amykos Painter by A. Oliver, Jr. Late fifth century B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 8, no. 99; *LCS Suppl. III*, p. 16, no. 218b; *Greek Vases*, p. 86, no. 249.

COMPARANDA That the youth and girl might be Peleus and Thetis, as suggested in the first and last publications listed under **BIBLIOGRAPHY**, is improbable since scenes of pursuit are regularly found in the work of the Amykos Painter, and neither of the figures has any attribute to associate them particularly with either Peleus or Thetis.

For other vases of similar shape and decoration, cf. the Panathenaic amphorae, Naples 2418 and Taranto, priv. coll. (*LCS*, pp. 44–45, nos. 218 and 218a), where the scene in the lower register of the latter (pursuit of women) is also closely comparable; Naples 2416 (*LCS*, p. 48, no. 246, pl. 20.1) is similar, but a little later. Cf. also the nestoris, Louvre K 539, especially the lower register (*LCS*, p. 44, no. 215, pl. 17, 1).

The laurel wreath that the youth wears around his head follows the regular practice of the Pisticci Painter; cf. Boston 76.50 (*LCS*, p. 19, no. 32), Basel Z 299 (p. 19, no. 33, pl. 4, 3), once Roman market (p. 21, no. 49, pl. 5.1), Bari, Ricchioni coll. (p. 21, no. 52), and Basel, Antikenmuseum, ex-coll. Ludwig (*LCS Suppl. III*, p. 6, no. 33a). Cf. also Apollo on the Getty calyx-krater 85.AE.101 (*CVA Malibu* 4, pl. 211, 1). The extant tiny bit of the upper register may be the foot of a figure seated on a rock; cf. the figure in the lower register of Naples 2418 (K. Schauenburg, "Bellerophon in der unteritalischen Vasenmalerei," *JdI* 71 [1956], p. 82, fig. 24).

Plate 279, 2

LUCANIAN

Fragment of a Bell-krater

Accession number 86.AE.454

Bareiss Collection number 412 (purchased 1961)

DIMENSIONS AND CONDITION Height 7.3 cm; width 5.3 cm.

Exterior: dull, spotty black glaze; small section of reserved band that marked join to lip preserved at top. **Interior:** glossy black with reserved line near top.

SUBJECT Head and shoulders of a woman. Her body, shown almost frontally, is covered by a sleeveless chiton with a dark line down the front. Her head is turned in profile to left. In her hair she wears a diadem.

Attributed to the Amykos Painter by D. von Bothmer. Circa 400 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 8, no. 100; *LCS Suppl. III*, p. 16, no. 208e; *Greek Vases*, p. 86, no. 250.

COMPARANDA For the style of hair and diadem, common on women drawn by the Amykos Painter, cf. Fogg Art Museum 1960.368 (*LCS*, p. 34, no. 113, pl. 10, 1), Paris, Cab. Méd. 442 (p. 36, no. 136, pl. 12, 1–2), Stockholm 2286 (p. 40, no. 178, pl. 15, 1–2), and especially New York 91.1.466 (p. 49, no. 251, pl. 20, 3).

Plate 279, 3

LUCANIAN

Fragment of a Calyx-krater

Accession number 86.AE.455

Bareiss Collection number 131 (purchased 1958)

DIMENSIONS AND CONDITION Height 13.2 cm; width 13.8 cm.

Exterior: glossy black glaze with some fine cracks on surface; indented band marking join of body and mouth. **Interior:** glossy black, with two horizontal rows of fine cracks on surface.

SUBJECT The upper torso of a woman seated slightly to left but with head turned in profile to right. She wears a sleeveless chiton girt at the waist by a ribbon drawn in dilute glaze. A double-stripe in darker glaze runs down the front. She has a bandeau around her hair and a necklace of black beads. At far left are the tips of three leaves from a palmette. The fragment of the lip above the picture preserves a small part of a palmette pattern; on the inside is part of a reserved line. Overall, a pink wash.

Attributed to the Arnò Painter by M. Denoyelle. Early fourth century B.C.

BIBLIOGRAPHY *LCS Suppl. III*, p. 16, no. 208c; *Greek Vases*, p. 86, no. 252; M. Denoyelle, "A propos de la personnalité du Peintre d'Arnò. Un point de jonction entre Grand-Grèce et Etrurie," *RA* (forthcoming).

COMPARANDA In *LCS Suppl. III* (see under *BIBLIOGRAPHY*), the fr. was associated with the work of the Amykos Painter; later, Andrew Oliver, Jr. thought it might better be attributed to the Creusa Painter; and more recently, Martine Denoyelle has seen that it is in fact by the Arnò Painter. The drapery is rendered in the characteristic style of that painter, with strong fold-lines and a double-black stripe down the front of the dress, as on the bell-krater in the Guarini coll. (*LCS Suppl. III*, p. 20, no. 297b, pl. III, 3). The treatment of the face, especially the emphasis on the chin, and of the hair is also very much in the Arnò Painter's manner (cf. *LCS Suppl. I*, p. 10, no. 297d [where incorrectly numbered 297b], pl. II, 3-4; and the bell-krater just cited).

Denoyelle's detailed study of the Arnò Painter and his work considers also his connections with Etruscan red-figure vase-painting and especially with the Perugia Painter.

Plate 279, 4

LUCANIAN

Fragment of a Bell-krater

Accession number 86.AE.453

Bareiss Collection number 148 (purchased 1961)

DIMENSIONS AND CONDITION Height 34.4 cm; width 31.0 cm.

Comprised of several joining fragments with a large area of restoration on the right side area. Both sides: glazed, with some fine cracking. Exterior: at lower edge, glaze is reddish; the lower surface is spotted with a dark pitch-like substance.

SUBJECT Departure of two warriors. The first warrior stands three-quarters to front with his head turned in profile to right. He wears a black-bordered chlamys over his back, covering his left arm, and fastened at the throat by a brooch. On his head is a petasos tied under his chin by a string, and in his right hand, a spear. The round shield, upon which his right hand rests, is shown in profile. The shield device is a wheel, of which only the right-hand portion is visible. The woman beside him stands three-quarters to left with her head turned downward in profile. She is barefoot and wears a sleeveless chiton girt at the waist. It is patterned with dot-clusters, a double-stripe down the side, and a pair of thin horizontal lines across the thighs and below the knees. A thin ribbon or fillet is visible in her hair. Over her head and billowing out over her left shoulder is a scarf marked with fine stripes alternating with rows of tiny dots. The second warrior, only partially preserved, stands three-quarters frontally. He wears a pilos on his head, an exomis that appears to be draped over his left shoulder, and a baldric

over the right shoulder. He holds a spear in both hands. At the far right is preserved only the head of a bearded man who is probably seated while looking up at the warrior.

The fragmentary lip above the picture preserves the lower leaves of a laurel wreath pattern to left, and underneath it, a narrow indented band on which there is a pink wash. At the far left is part of the palmette pattern under the handle, the root of which was decorated with a pattern of black dots on a reserved ground with indented border. Below the picture run stopt meanders in groups of three, interrupted by saltire squares with a stroke in the center of each side.

Associated with the work of the Policoro and Dolon Painters. Early fourth century B.C.

BIBLIOGRAPHY *LCS Suppl. I*, p. 19, no. 530a; *Greek Vases and Modern Drawings*, p. 8, no. 101; *LCS Suppl. III*, p. 60, no. D22; *Greek Vases*, p. 86, no. 251.

COMPARANDA This large fr. was originally attributed to the Dolon Painter (*LCS Suppl. III*, p. 60, no. D22), but a more detailed study of it, especially in the light of discussions with Martine Denoyelle, shows that it would probably be better placed nearer to the work of the Policoro Painter. It may be compared, especially in regard to the treatment of the drapery and the drawing of the faces and hands, with the Medea krater in Cleveland (inv. 91.1: *Bulletin of the Cleveland Museum of Art*, vol. 70, no. 3, June 1991, p. 72, with color ill., Leonard C. Hanna Jr. Fund; ex-New York market, sale cat., Sotheby's, June 19, 1990, no. 14, with color ills.; formerly in the Nelson Bunker Hunt coll., *Wealth of the Ancient World*, exh. cat., Kimbell Art Museum, Fort Worth, 1983, pp. 76-79, no. 14, ill., with color plate on p. 24; *LIMC VI*, s.v. "Medeia," pp. 391-392, no. 36, pl. 199, 1; Taplin, *Comic Angels*, ill. no. 1.101), which has been placed near to the Policoro Painter. The figure of Clytemnestra on its reverse is close to that of the woman on the Bareiss fr.; we may note the double-black stripe running down the drapery over the bent left leg, as well as the row of double horizontal lines across the drapery below the knees, and the use of dot-clusters as a decorative pattern, as on Clytemnestra's scarf or the piece of drapery across the lower part of Jason's body on the obverse, as well as on other vases by the Policoro Painter himself (e.g., Taranto: *LCS*, p. 57, no. 285, pls. 26, 2 and 27, 2; Taranto: p. 58, no. 286, pls. 26, 3 and 27, 3; and B.M. F 184: p. 58, no. 289, pl. 28, 1-2).

To the same hand as the Cleveland krater may be attributed three joining frr. from a calyx-krater now in Basel (Cahn 1331: *Der zerbrochene Krug*, no. 56), which depict a draped woman wearing a polos who rests her right hand on the head of a bearded male figure, on

whose face is a look of anguish. The drawing of the hair and faces corresponds closely with that on the Cleveland krater, especially in regard to the bearded figure with the drooping mustache, who is very close to the similar figures on vases by both the Policoro Painter (e.g., the vases just mentioned in *LCS*, nos. 285–286) and the Dolon Painter (e.g., Louvre CA 2193: *LCS Suppl.* III, p. 56, no. D4, pl. ix, 3; Bellinzona, Moretti coll.: p. 57, no. D10; *LCS*, pl. 54, 3–4, ill.; and Paris, Cab. Méd. 422: p. 58, no. D19), and who provides a clear connecting link between their work. Other parallels with the work of the Dolon Painter may be seen on Bari, priv. coll. (*LCS Suppl.* III, p. 57, no. D7, pl. ix, 5), Bari 6264 (no. D9), and Naples 2905 (p. 60, no. D27) for the drapery of the woman; Geneva, Ortiz coll. (p. 61, no. D28, pl. x) for the petasos worn by the youth to left; and on both Bari 6254 and Paris, Cab. Méd. 422 (p. 58, nos. D17 and D19) for the youth wearing a pilos.

It should also be noted that the meanders that accompany the saltire squares are stopt, and not continuous, as is the usual practice on vases by the Policoro Painter. Stopt meanders appear on the Cleveland krater and regularly on the vases by the Dolon Painter, although more usually with only two between the crossed squares; however, Warsaw 198109 (*LCS Suppl.* III, p. 57, no. D12), San Simeon 5608 (no. D15), Solothurn E 23 (p. 62, no. D44), and Metaponto 29407 (no. D49) have three.

This vase would therefore seem to come between the work of the Policoro Painter and that of the Dolon Painter; the former clearly exercised considerable influence on the latter, and the Bareiss fr. marks the transition between them.

For a similar shield device, cf. the Getty's Attic lekythos, 84.AE.770 (D. C. Kurtz, "Two Athenian White-ground Lekythoi," *Greek Vases in the Getty* 4 [1989], p. 116, fig. 1c; for the frontal view, p. 115, fig. 1b). For shield devices in general, see G. H. Chase, "Shield Devices of the Greeks," *Harvard Studies in Classical Philology* 13 (1902), pp. 61–127, and for the wheel device, especially p. 126, no. CCLIX; reprinted as a monograph by Ares (Chicago, 1979).

Plate 280

CAMPANIAN

Black-figure Neck-amphora

Accession number 86.AE.450

Bareiss Collection number 335 (purchased 1966)

DIMENSIONS AND CONDITION Height 28.1 cm; diameter of mouth 13.5 cm; diameter of body 19.4 cm; diameter of foot 10.6 cm.

Unbroken, but glaze somewhat abraded, nicked, and scratched. Small areas of incrustation on handles, foot, and inside.

SHAPE AND ORNAMENT Broad echinoid mouth; neck concave; flattish shoulder, body curving gradually toward torus foot. Narrow relief band at join of foot to body. Triple handles.

Top of lip reserved. Neck: interior, glazed to join with shoulder; exterior reserved with, B only, row of black ivy leaves at top and bottom of neck. Encircling shoulder: two narrow red bands. Lower part of body reserved. Added red on relief band around join of foot to body. Foot: top, partially glazed; underside reserved. Handles glazed.

SUBJECT A, two gorgons with facing heads and upraised left arms running to right. They wear short-sleeved chitons and winged shoes. Incision details their facial features, folds of drapery, and shoes.

B, small owl, with head turned to front, standing to left between two spiraling palmettes. The eyes, beak, wings, and feathers are incised.

Circa 500 B.C.

BIBLIOGRAPHY Münzen und Medaillen, Basel, *Auktion* 34, May 6, 1966, pp. 48–49, no. 102; *Greek Vases*, p. 86, no. 247.

COMPARANDA Although it fits generally within the body of known Campanian black-figure (see *Ceramica campana a f. n.*), this amphora finds no precise parallel combining both shape and decorative scheme. As comparisons for the gorgons, the Münzen und Medaillen sale cat. (see under **BIBLIOGRAPHY**) cited Würzburg 797 (*Ceramica campana a f. n.*, pp. 36–37, no. 6; E. Langlotz, *Griechische Vasen in Würzburg* [Munich, 1932; reprinted Rome, 1968], pl. 231) and for the owl, Naples 81009 (*Ceramica campana a f. n.*, p. 53, no. D8, pl. xxv). Similar in respect to having a decorated neck (a crudely drawn double-palmette on each side) and a reserved band around the lower part of the body is an amphora found in a sanctuary in Lucania near Metaponto, but whose production site is uncertain: inv. 134601 (A. San Pietro, *La ceramica a figure nere di San Biagio (Metaponto)* [Galatina, Italy, 1991], pp. 99, 111, no. 71, pl. 202).

Plate 281, 1–2

Figure 6

CAMPANIAN

Fish-plate

Accession number 86.AE.451

Bareiss Collection number 200 (purchased 1960)

DIMENSIONS AND CONDITION Height 4.2 cm; diameter 20.5 cm; diameter of foot 9.1 cm.

Broken and repaired. Black glaze glossy but thinly applied. Orangey brown wash on top. Gray-brown incrustation, mostly on foot and underside of bowl.

SHAPE AND ORNAMENT Bowl slopes sharply toward central depression, which has small hub at center. Slightly curved overhanging rim. Stemmed foot.

Central depression reserved. Edge of rim: wave pattern. Underside of bowl reserved, with two concentric circles around stem of foot, the inner one broad and dark brown, the outer one narrow and light brown. Underside of foot reserved.

SUBJECT One torpedo, one two-banded bream, and a striped bream with eight stripes. The torpedo's body and tail fins are outlined in white. Its eyes, between which there is a white dot, are shown as a white dot added to the center of a larger black dot encircled by white. There is a cluster of black dots, two outlined in white, above the tail. The undersides, gills, and fins of each bream are indicated in white, and the stripes on their bodies, in thin black glaze. Their eyes are shown as a white dot at the center of a solid black disk outlined in white.

Attributed to the De Bellis Painter. Third quarter of the fourth century B.C.

BIBLIOGRAPHY *Greek Vases*, p. 86, no. 248; *GRFP*, p. 89, no. IIC/128.

COMPARANDA This is a very characteristic plate by the De Bellis Painter, especially in the treatment of the torpedo, with its almost circular body outlined in white and the two small fins, looking rather like white loops, at the junction of tail and body. For a similar combination of fish see Naples, priv. coll. (*GRFP*, p. 89, no. IIC/125); Naples, priv. coll. (no. IIC/127); once Basel market (no. IIC/129); and once Los Angeles market (no. IIC/130). For a comparable plate with a very similar profile and wave-pattern on the overhanging rim as well as a like combination of fish, see Amsterdam 3463 (*GRFP Ad-denda* [*AntK* 33, 1990], p. 40, no. IIC/127a; M. Witterholt, "Van sidderroggen, brasems en een rode poon," *Mededelingenblad* [Vereniging van Vrienden Allard Pierson Museum, Amsterdam] 42 [1988], p. 15, figs. 2-4).

Plate 281, 3-4

Figure 7

CAMPANIAN

Stemless Cup

Accession number 86.AE.448
Bareiss Collection number 420

DIMENSIONS AND CONDITION Height to top of handle 6.2 cm; height to lip 4.7 cm; diameter including handles 17.2 cm; diameter of mouth 11.4 cm; diameter of foot 5.4 cm.

One handle broken and repaired. Minor abrasions on outside corners of handles. Glaze brownish black with some iridescence on both sides; somewhat greenish in tondo, probably because of stacking of another vessel there during firing.

SHAPE AND ORNAMENT Deep bowl with slightly flared lip; handles rising higher than lip and inturned at top. Ring foot reserved on underside with some thinly applied black glaze on bottom edge.

Inside at center: four stamped palmettes. Around inner lip: berries indicated by dots of added white and small white leaves on an incised stem.

Late fourth century B.C.

BIBLIOGRAPHY *Greek Vases*, p. 86, no. 245.

COMPARANDA See comments under COMPARANDA in the entry immediately following (86.AE.449, pl. 281, 5-6).

Plate 281, 5-6

Figure 8

CAMPANIAN

Stemless Cup

Accession number 86.AE.449
Bareiss Collection number 419

DIMENSIONS AND CONDITION Height to top of handle 7.4 cm; height to lip 5.5 cm; diameter including handles 17.5 cm; diameter of mouth 10.7 cm; diameter of foot 5.0 cm.

Unbroken, but some cracking of glaze at join of foot to body and around groove on edge of foot. Glaze grayish and iridescent, with reddish circle in tondo, probably because of stacking of another vessel there during firing.

SHAPE AND ORNAMENT Deep bowl; handles rising higher than lip and inturned at top. Grooved ring foot, reserved on underside with some splotches of thin glaze.

Inside at center: three stamped palmettes. Around inner lip: berries indicated by dots of added yellow and large white leaves on an incised stem.

Late fourth century B.C.

BIBLIOGRAPHY *Greek Vases*, p. 86, no. 246.

COMPARANDA This cup and the one immediately preceding (86.AE.448, pl. 281, 3-4) are similar in general shape and decorative pattern. J. R. Green, who has examined both cups, feels that their shape, glaze, stamps,

and type of ivy are characteristic of Campanian rather than Apulian Gnathia ware. For similar cups, see *CVA Como* 1, p. 12, inv. C. 104, pl. 12a–b, and, for a better example of the vine with berries decoration, sale cat., Sotheby's, London, December 10, 1984, lot 56, ill.

Plate 282, 1

SICILIAN

Fragment of a Calyx-krater

Accession number 86.AE.412

Bareiss Collection number 404 (purchased 1965)

DIMENSIONS AND CONDITION Height 17.5 cm; width 12.6 cm.

Exterior: orangeish wash; some restoration and inpainting above arm of figure on left and along upper right edge. Interior: streaky black, reddish in places. Much of the added white has flaked off. Drilled through the fragment, near the top, is a small hole.

SUBJECT Phlyax scene. The partially preserved phlyax at left, missing his head and the right half of his body, sits on the front of an altar, his left foot resting on a black and white striped travel pack that has an added red circle at the end and a band of red around the middle. A basket with white handles and cross-hatching stands behind the cushion. The black painted triangular area by the phlyax's shoulder probably represents a pointed beard. The stripes of added white with dilute glaze have mostly flaked off from the phlyax's costume. Visible under his body suit at his neck and around his lower belly is a garment in added red; down the arm and leg runs a white stripe. A cloak falls over his left arm and behind his back. His shoes are tied with laces in added red. In his upraised left hand he holds a white scabbard; its strap is drawn in added red and white. Above his arm there is part of a woolen infula in dilute glaze. The altar is shown in added white with traces of dilute glaze over it. The other phlyax, with hooked nose, white hair, and beard, bends slightly forward, thus emphasizing his rump. He has a short, droopy tunic over his body suit, which has white stripes down the right arm and both legs. At the wrist of his upraised right arm, his body suit has a cuff in added red. Over and above his left shoulder is a curving white stick, the handle of which appears above his leg.

Circa 350–330 B.C.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, p. 9, no. 112; *Greek Vases*, p. 84, no. 216.

COMPARANDA The white lines down the arms and legs of the costumes and the treatment of the white-haired

phlyax suggest a connection with some Sicilian phlyax vases (e.g., the calyx-krater, Glasgow 03.70f: *PhV*², p. 51, no. 78; the Syracuse fr.: *LCS*, p. 596, no. 75, pl. 231, 5) and the proto-Paestan phlyax vases (e.g., Lipari 927: *RVP*, pp. 46–47, no. 1/99, pl. 12f; Taranto 50240: no. 1/100, pl. 13a; Gela 8255–6: no. 1/102; Syracuse 29966: no. 1/103; fr. in a N. German priv. coll.: no. 1/104, pl. 13d), and it may well belong to this area.

The figure on the altar, who presumably held his drawn sword in his right hand since the empty scabbard is in his left, might be intended as a parody of Orestes (who sometimes appears in a similar position) or of Neoptolemos (as on Milan "H.A." coll. 239: *RVAp* I, p. 193, no. 8/4, pl. 60, 3). For the beard, cf. the Manfria Group fr. in Florence, inv. 537 (Trendall, *PhV*², p. 58, no. 97, pl. ix c); it is typical of masks classified as Type N (T. B. L. Webster, *Monuments Illustrating Old and Middle Comedy*, 3rd ed., revised and enlarged by J. R. Green, *BICS* Suppl. 39 [1978], p. 19, N, "Slave"). For a suppliant at an altar approached by a white-haired phlyax holding up a curved stick and torch, cf. the calyx-krater in Taranto (*CVA Taranto* 1, IV Dr, pl. 17). The travel pack suggests that he has been on a journey, which would be appropriate for either Orestes or Neoptolemos. It seems to rest upon what might be the floor of the stage.

In Paestan, the combination of a white tunic over a red undergarment (Leningrad 1660: *RVP*, p. 48, no. 1/105; Geneva priv. coll.: p. 72, no. 2/36, pl. 26a–b; Tampa, Zewadski coll.: p. 74, no. 2/63, pl. 31a–b; Madrid 11028: p. 124, no. 2/177, pl. 73c–d; Louvre K 244: p. 163, no. 2/306, pl. 107e–f) or with the red showing at the neck or below the bottom of the tunic (B.M. F 189: p. 159, no. 2/280, pl. 103a–b; Liverpool M 10711: p. 159, no. 2/281, pl. 103c–d; Leiden I 1992/6.136, ex-The Hague, Schneider-Herrmann coll.: p. 160, no. 2/284, pl. 104a–b) is fairly common, but this fr. does not seem to belong to that fabric, where the white stripe down the legs and arms of the body suit is usually accompanied by short fold-lines (cf. Pyronides on the bell-krater in Salerno: Trendall, *PhV*², p. 43, no. 58, pl. mb; Taplin, *Comic Angels*, ill. no. 16–16). It has certain affinities with Apulian of the second quarter of the fourth century B.C., e.g., the work of the Rainone Painter, but appears more probably to be Sicilian, to be associated with the Manfria Group.

Plate 282, 2–5

Figure 9

SICILIAN

Pyxis with Lid

Accession number 86.AE.400

Bareiss Collection number 427 (purchased 1971)

DIMENSIONS AND CONDITION Bowl: height 6.6 cm; diameter 8.6 cm. Lid: height 5.2 cm. Combined height 11.4 cm.

Some chips and scratches overall; general abrasion inside and out.

SHAPE AND ORNAMENT Bowl: mouth with recessed lip inside, curving downward to the foot with reserved band at join and on top edge of foot. Underside of foot black, but somewhat abraded. Lid: flattish top curving sharply to recessed lip; knob with indented top on short curved stem.

Body: black. At top, reserved band with decoration of black dots intersected by a black glaze stripe to mark the relative positions of bowl and lid. Grapevine in added white, all very much flaked away; the grapes are shown by dots of white, and the veins of the leaves are indicated in dilute glaze. Lid, around stem: black rays on a broad reserved band. Incised ivy vine with added white leaves and dot clusters. Around lower edge: reserved band with black dots and black stripe as on matching edge of bowl.

Attributed to the Vine Group. Late fourth century B.C.

BIBLIOGRAPHY *Greek Vases*, p. 83, no. 206.

COMPARANDA Vases of this type, decorated either with vines, tendrils, and bunches of grapes or with floral, geometric, and similar patterns, are frequently found in Sicily, especially at Lipari. They are decorated in added colors, mostly white and yellow, but also with red, pink, and blue, as on the polychrome Sicilian vases.

The Vine Group is discussed in *LCS*, pp. 681–684 (with additions in *LCS Suppl. III*, p. 311), where the vases belonging to it are listed. See also L. Bernabò Brea and M. Cavalier, *Meligunis-Lipára*, vol. 2 (Palermo, 1965), pp. 288–289; id., *Il Castello di Lipari e il Museo archeologico eoliano* (2nd ed., Palermo, 1979), p. 146, fig. 192; id., *La ceramica policroma liparese di età ellenistica* (Milan, 1986), pp. 91–94; M. Cavalier and O. Ragusi, *Il Museo eoliano di Lipari* (Milan, 1982), pp. 58–59; L. Bernabò Brea, *Menandro e il teatro greco nelle terracotte liparesi* (Genoa, 1981), p. 284; M. Cavalier, *Nouveaux documents sur l'art du peintre de Lipari* (Naples, 1976), p. 49ff., figs. 41–46; L. Forti, *La ceramica di Gnathia* (Naples, 1965), p. 138.

The skyphoid pyxis and globular pyxis are particularly popular shapes in Sicilian: see *RVSIS*, p. 242. Close in style to the Getty pyxis are Caltanissetta, from Capodarso; Karlsruhe B 236; Oxford 1961.541; Syracuse 32477; and Syracuse, from Montagno di Marzo (*LCS*, p. 683, nos. 43–47).

Plate 283, 1–2

LEAD GLAZE

Jug

Accession number 86.AE.460

Bareiss Collection number 424 (purchased 1978)

DIMENSIONS AND CONDITION Height 15.7 cm; diameter of mouth 4.6 cm; diameter of body 11.3 cm; diameter of foot 6.6 cm.

Handle broken and reattached. Restoration on part of lip; chip on edge of foot. Incrustation on much of body, and partial erosion of glaze on lower body.

SHAPE AND ORNAMENT Mouth with lip in two degrees; squat globular body on foot in three degrees. Triple handle. Glaze: green with mottling on neck.

Shoulder and upper portion: moldmade, covered with imbricate leaf pattern in relief; between leaf tips on bottom row: dots or berries; encircling body below leaf pattern: molding; lower body undecorated.

50 B.C.–A.D. 50.

BIBLIOGRAPHY *Greek Vases*, p. 87, no. 257.

COMPARANDA Cf. a vessel of similar shape from the Tarsus Workshop, New York, inv. 41.20 (*Kleinasiatische glasierte Reliefkeramik*, p. 170, no. T 215, pl. 55) and a skyphos from Asia Minor for the imbricate leaves, Brussels 3658 (p. 188, no. W 37, pl. 62). For additional leaf patterns, see *Antiken aus rheinischem Privatbesitz*, p. 81, no. 117, pl. 53; p. 90, no. 133, pl. 61; and p. 92, no. 135, pl. 62.

Plate 283, 3–4

Figure 10

LEAD GLAZE

Skyphos

Accession number 86.AE.457

Bareiss Collection number 343 (purchased 1977)

DIMENSIONS AND CONDITION Height 8.3 cm; diameter including handles 13.3 cm; diameter of mouth 9.0 cm; diameter of foot 4.6 cm.

Some erosion of the surface, especially on Side B, the foot, and right handle.

SHAPE AND ORNAMENT Broad mouth with slightly offset rim. Deep bowl tapering in at bottom to foot in two degrees. Vertical ring handles with spurs and handle plates. Glaze: exterior, green; interior, yellow.

A and B, branches with pine needles and pine cones in relief. Under each handle, a suspended mask of Silenus.

50 B.C.—A.D. 50.

Said to come from Asia Minor.

BIBLIOGRAPHY *Greek Vases*, p. 86, no. 254.

COMPARANDA For the fabric in general, see *Kleinasiatische glasierte Reliefkeramik*; the handle plates are most similar to those on two skyphoi from western Asia Minor workshops in a German priv. coll. (*Kleinasiatische glasierte Reliefkeramik*, p. 186, no. W 18, pl. 13 and p. 189, no. W 52, pl. 14). For a somewhat similar pine motif having cones with smaller scales, cf. the skyphos in a priv. coll. in The Hague (*Ibid.*, p. 182, no. S 90, pl. 60). See also D. Pinkwart, "Hellenistisch-römische Bleiglasurkeramik aus Pergamon," *Pergamon: Gesammelte Aufsätze. Pergamenische Forschungen*, Band I (Berlin, 1972), pp. 139–163, and for a motif with pine, p. 152, no. 24, figs. 19 and 59; H. Gabelmann, "Zur hellenistisch-römischen Bleiglasurkeramik in Kleinasien," *JdI* 89 (1974), pp. 260–307; cf. also *Antiken aus rheinischen Privatbesitz*, p. 80, no. 115, pl. 52 and E. Simon, *The Kurashiki Ninagawa Museum* (Mainz, 1982), pp. 152–153, no. 89 (ill.).

Plate 283, 5-6

LEAD GLAZE

Skyphos

Accession number 86.AE.458

Bareiss Collection number 344 (purchased 1977)

DIMENSIONS AND CONDITION Height 6.4 cm; diameter including handles 13.3 cm; diameter of bowl 8.6 cm; diameter of foot 4.8 cm.

Glaze generally crackled. Large chip on Side B.

SHAPE AND ORNAMENT Mouth somewhat constricted; squat broad-bellied bowl on low ring foot. Vertical ring handles with spurs; handle plates. Glaze: exterior, deep green; interior, yellow.

SUBJECT A and B, figures in relief. At the beginning of each scene, a tree and a statue of Priapus. Next is a youth seated to left, probably on a rock, resting his left hand and right elbow on his raised right knee; a bit of drapery is gathered at his hip. At center a youth with upraised right hand stands frontally but with his head turned in profile to right. He looks toward another youth who moves to right with his right hand outstretched and holding the edge of his chlamys. Finally, Nike, clad in a chitoniskos, flies to right with upraised arms.

50 B.C.—A.D. 50.

BIBLIOGRAPHY *Greek Vases*, p. 86, no. 255.

COMPARANDA The close similarity of the figures of a seated youth and Nike on a skyphos from Tarsus (B.M. K 31: *Kleinasiatische glasierte Reliefkeramik*, p. 150, no. T 44, pl. 48; specifically for the youth, pl. 41, fig. no. 60; for Nike, fig. no. 81) to those on this skyphos suggests that both cups may have been made in the same workshop; the handle plates are similar in general shape to B.M. 1931.5-14.1 (no. T 70) and Naples 22576 (no. T 76, pl. 4).

There is no doubt that the relief friezes and other decorative schemes found on lead glaze vessels imitate the decoration employed on metalwork. For a discussion of the influence of design from silverware and the method of making molds for copying, see D. Strong and D. Brown, *Roman Crafts* (New York, 1976), pp. 78–80, and for the lead glaze, pp. 86–87, pl. VI. For the technique and areas of manufacture as well as findspots for glazed pottery, also see R. J. Charleston, *Roman Pottery* (London, n.d.), pp. 24–31, with a good color illustration of a cup with green glaze outside and yellow inside on pl. C.

Plate 284, 1

LEAD GLAZE

Jar

Accession number 86.AE.459

Bareiss Collection number 423 (purchased 1977)

DIMENSIONS AND CONDITION Height 5.11 cm; diameter of mouth 5.1 cm; diameter of body 6.0 cm; diameter of base 2.1 cm.

Broken and repaired; chip on lip. Glaze generally crackled. Some incrustation, especially on inside and underside of base.

SHAPE AND ORNAMENT Constricted mouth with small offset lip; bag-shaped body.

All over the body, barbotine pointed dots. Glaze: brown.

50 B.C.—A.D. 50.

BIBLIOGRAPHY *Greek Vases*, p. 86, no. 256.

Plate 284, 2

ARRETINE

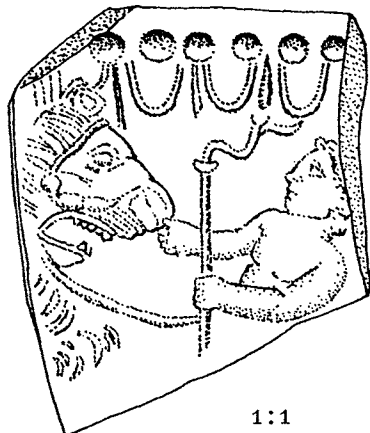
Fragment of a Mold for a Bowl

Accession number 86.AE.461

Bareiss Collection number 414 (Gift of D. von Bothmer 1972)

DIMENSIONS AND CONDITION Height 5.5 cm; width 4.5 cm.

The fragment preserves an upper portion of a mold for a bowl.



SUBJECT The head of a lion with open jaws confronting a small nude figure (Eros?) of which only the upper portion is preserved. The youth holds a torch in his left hand; in his outstretched right hand he holds a rope or a lead. Along the top, a row of bosses above an egg and dart pattern.

Late first century B.C.—early first century A.D.

Ex-Ludwig Curtius collection.

BIBLIOGRAPHY Not previously published.

COMPARANDA Because it does not seem consistent with the finer quality of Arretine ware, S. Rotroff suggests that the mold may be Italian or Gaulish terra sigillata. In any case, there are no comparable examples of the subject in the standard references such as Chase, *Arretine Pottery* or *Enciclopedia dell'arte antica, classica e orientale. Atlante delle forme ceramica. I. Ceramica fine romana nel bacino mediterraneo (Medio e tardo impero)* (Rome, 1981).

Because of a question about the authenticity of the fr., two samples were taken and subjected to thermoluminescence testing. The results were consistent with the ancient date.

Plate 284, 3–5

ARRETINE

Fragmentary Bowl

Accession number 86.AE.462

Bareiss Collection number 411 (purchased 1972)

DIMENSIONS AND CONDITION Height as preserved 9.8 cm; estimated diameter 14.8 cm.

Unglazed. Reconstructed from several fragments; less than half of the bowl is preserved.

SHAPE AND ORNAMENT Broad mouth; lip, with rolled edge. Flattish bottom.

Above figural scenes: plain double molding, row of bosses, undulating grapevine, conventional laurel leaf pattern (broken by the heads of the figures). Below figural scenes: band of upright acanthus leaves between plain moldings. Stamped between second and third couples with the name PERENNI.

SUBJECT Symplegmata. For each pair of figures, the posture is essentially the same: the youth, whose right leg is stretched out behind him and whose chest is turned about three-quarters frontal, is face to face with the woman, who rests upon folded drapery. The heads are always in profile, but some minor variations differentiate one couple from another. 1. The youth wears a thick fillet around his head, and drapery covers his right buttock and almost all of his right leg. His right hand is placed on the back of the woman's left thigh. The woman's back is seen in three-quarter view, and her left arm apparently embraces the youth. 2. The youth has neither fillet nor drapery. His hand grasps the calf of the woman's left leg. Her upper body is turned three-quarters to the front. Her left arm is bent upward with her hand at her head, and her shoulder and upper arm are covered with some drapery. 3. The youth is quite similar to the first one. The woman is shown in profile supporting herself on her bent left arm, which is partially covered by drapery.

The Workshop of Perennius. Late first century B.C.—early first century A.D.

BIBLIOGRAPHY *Greek Vases*, p. 86, no. 253.

COMPARANDA D. von Bothmer suggested that the bowl was damaged prior to glazing and the fr. then fired as test pieces. Close comparisons for the decoration may be seen in the fr. of a footed bowl (where, however, the couples recline on couches) in Boston (Chase, *Arretine Pottery*); cf. for the first couple, inv. Res. 08.33d (cat. 57, pl. XLIII); for the second, inv. Res. 08.33d (cat. 57, pl. XLIII, top); for the third, inv. Res. 08.33g (cat. 55, pl. XLII, bottom).

For a complete mold with similar subject, see H. Hiller, "Eine Schüssel zum Ausformen von Reliefgefäßen," *Römisches im Antikenmuseum*, ed. K. Vierneisel (Berlin, 1978), pp. 159–166, fig. 194, 1. According to A. Oxé and H. Comfort, *Corpus Vasorum Arretinorum, A Catalogue of the Signatures, Shapes and Chronology of Italian Sigillata (Antiquitas 3, vol. 4; Bonn, 1968)*, p. 209, no. 1238, the signature stamp, PERENNI, does not appear by itself on the exterior of these vases; rather, it is but one of two: the second stamp bore another signature. Thus, on one of the missing fr. of this bowl there was presumably a stamp with the name of, for example, Cerdo, or Nicephor, or Pilades.

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PROFILE DRAWINGS

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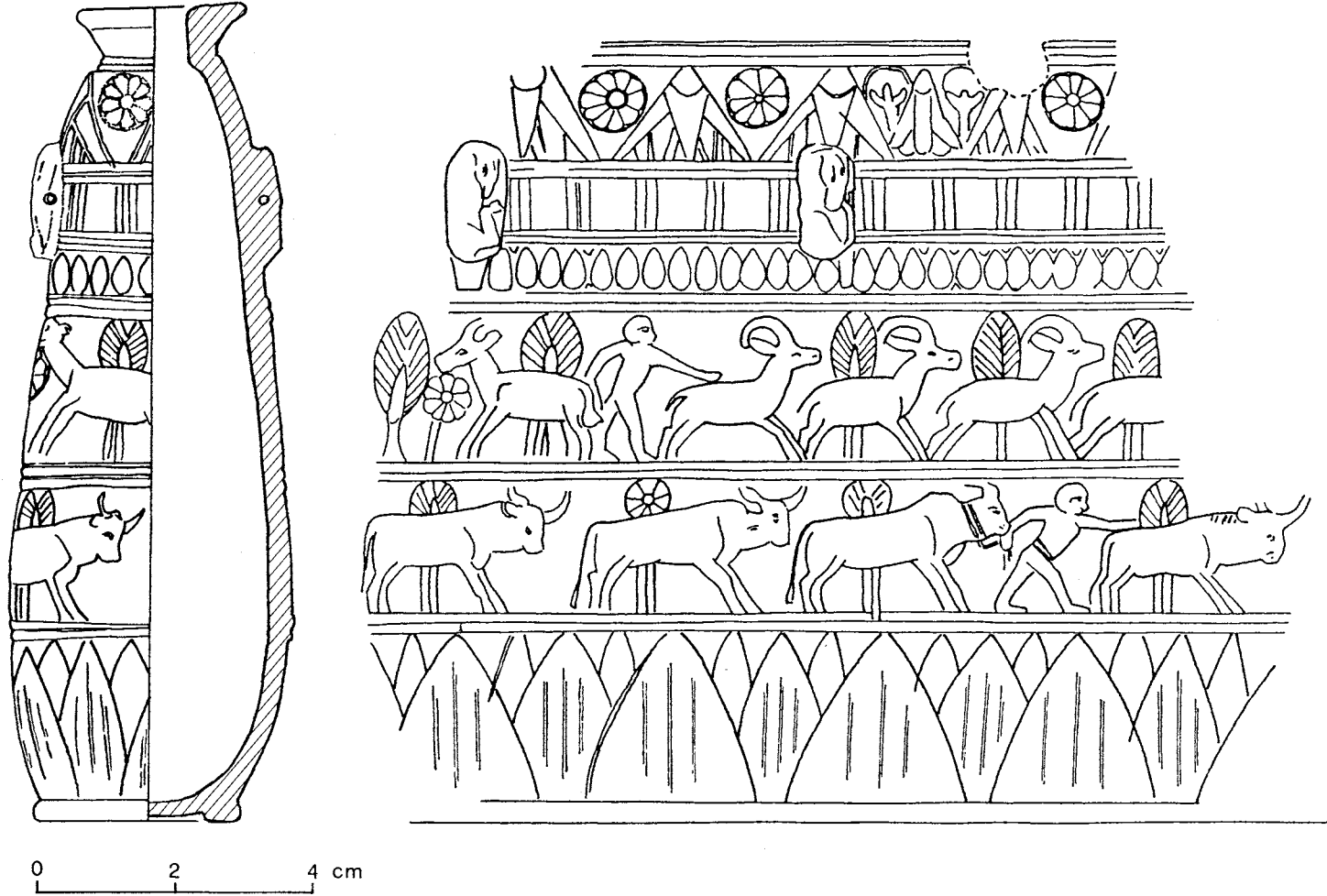


Figure 1

86.AE.58 1:1

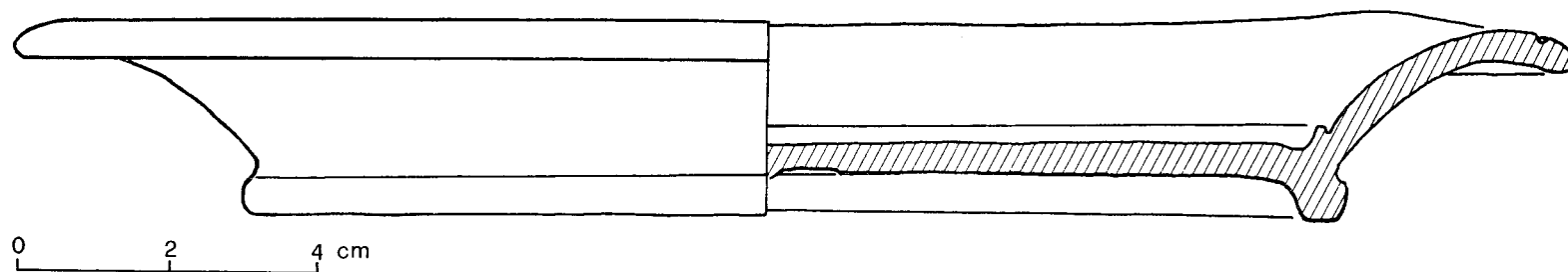


Figure 2

86.AE.55 1:1

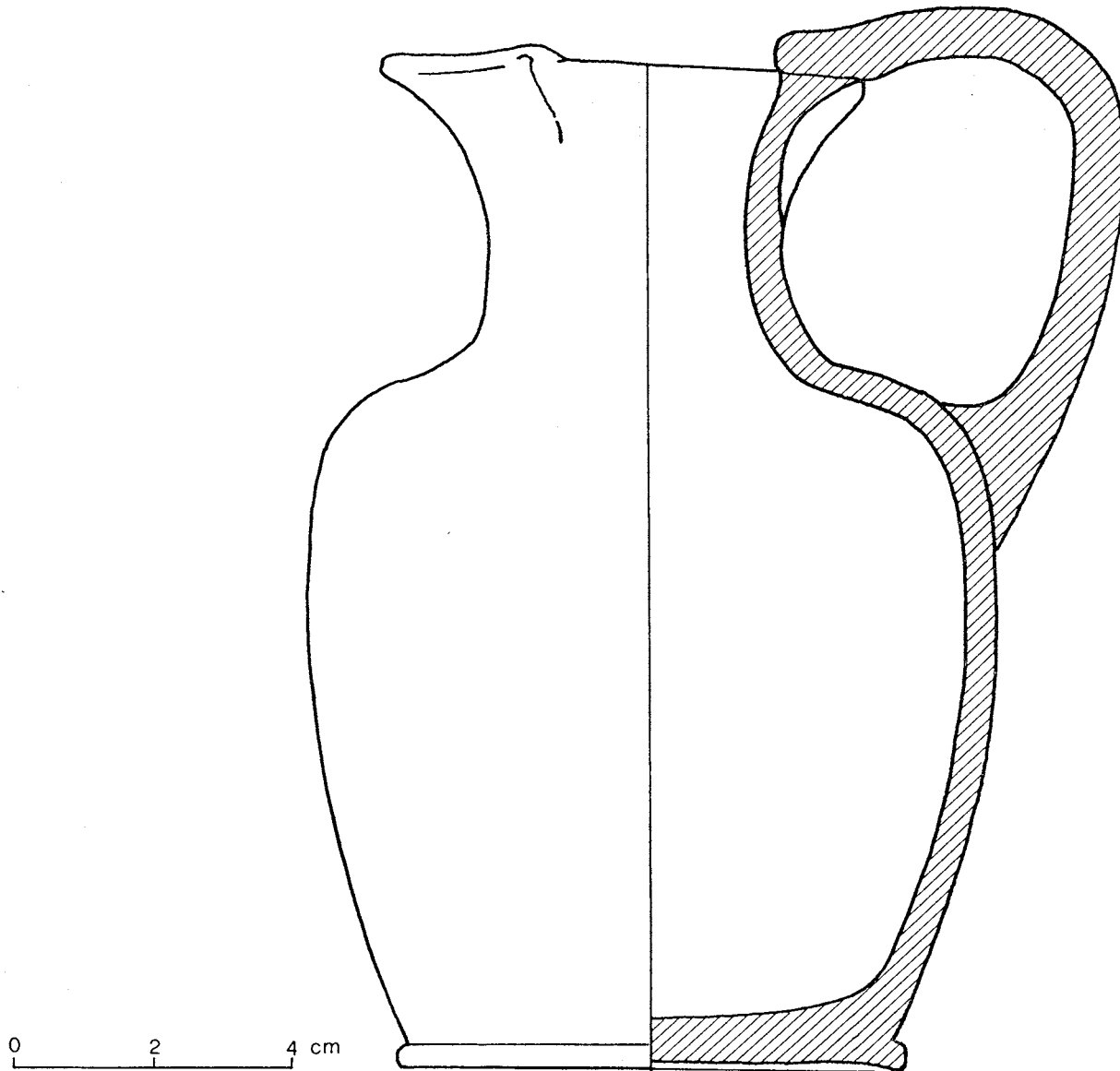


Figure 3

86.AE.387 1:1

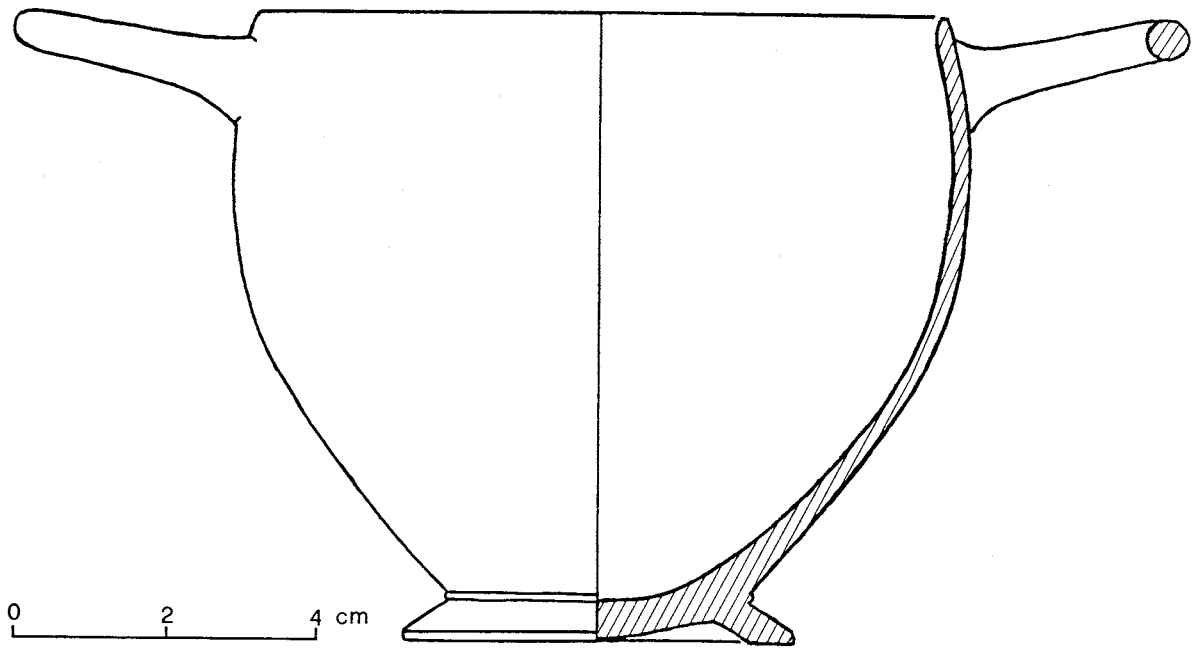


Figure 4

86.AE.388 1:1

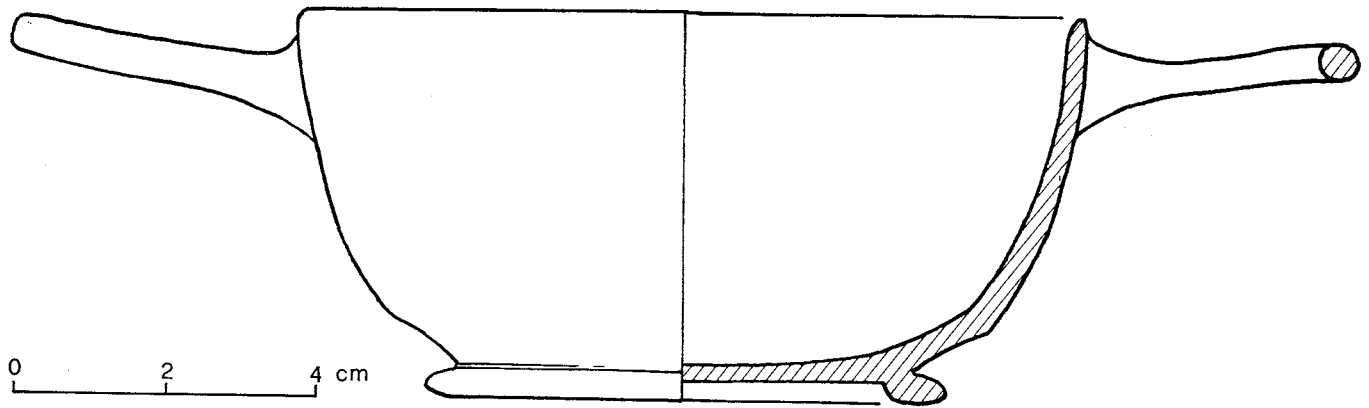
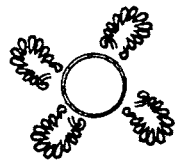


Figure 5

86.AE.389 1:1

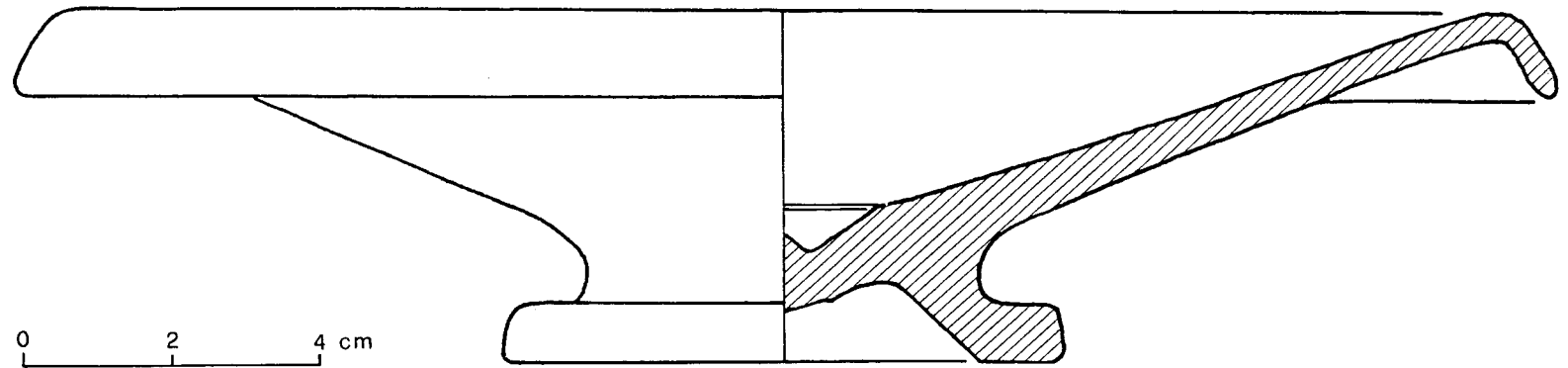


Figure 6

86.AE.451 1:1

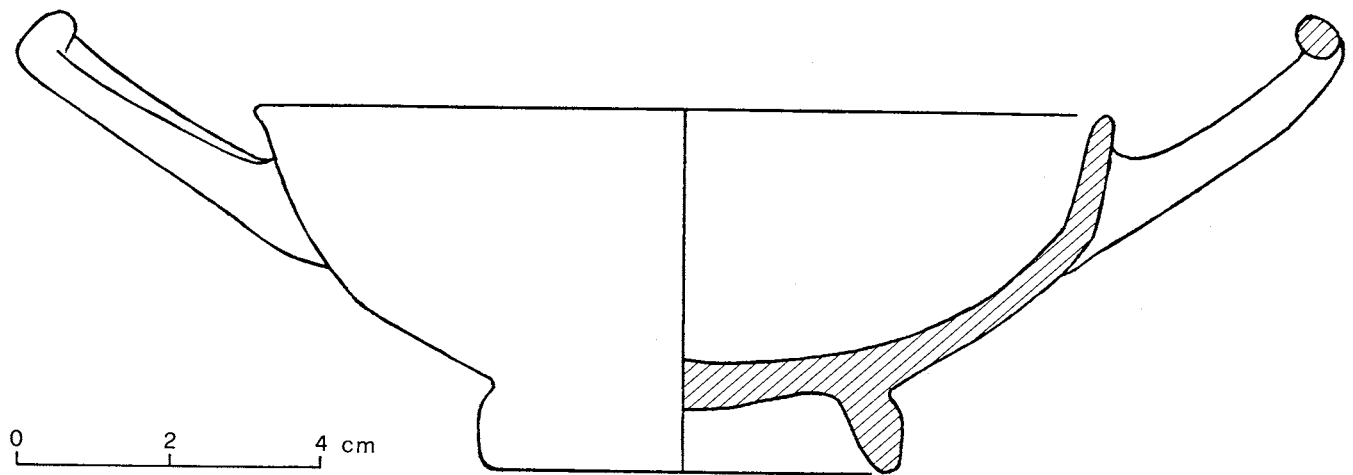


Figure 7

86.AE.448 1:1

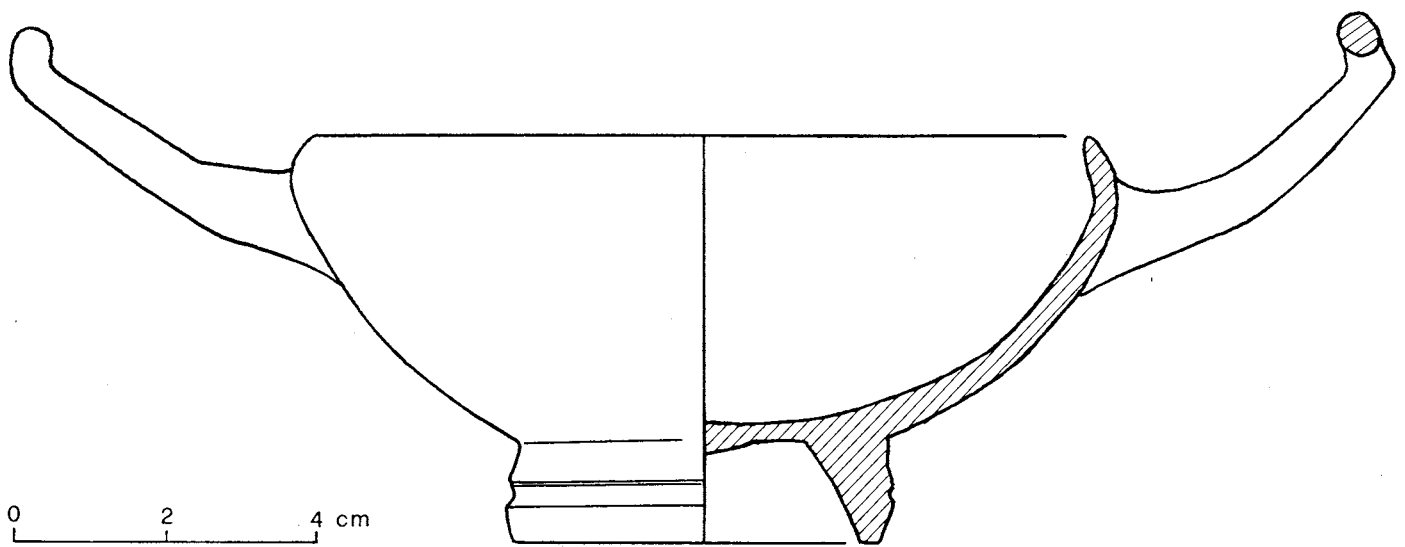
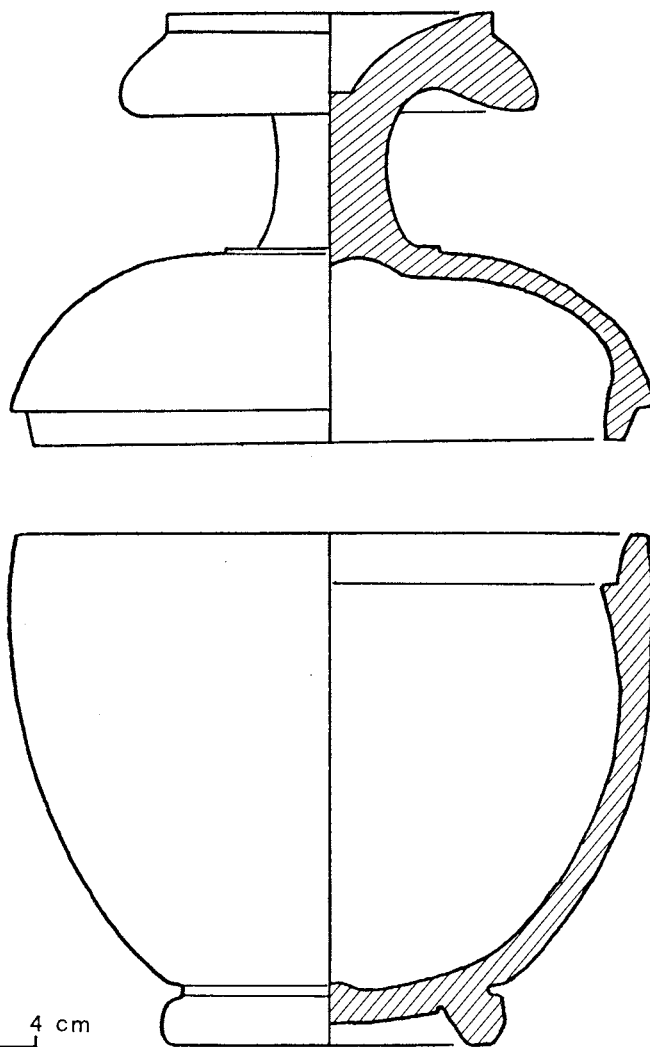


Figure 8

86.AE.449 1:1



0 2 4 cm

Figure 9

86.AE.400 1:1

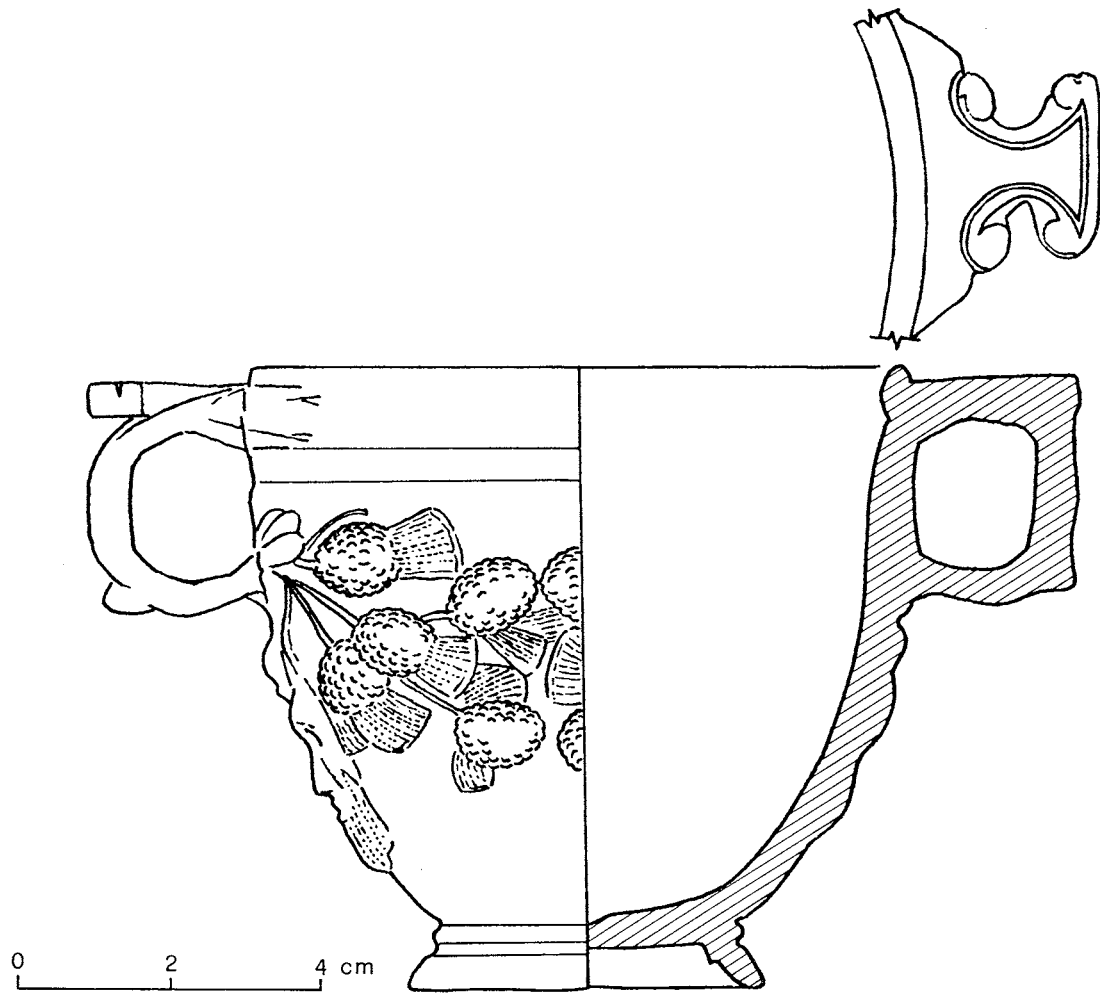


Figure 10

86.AE.457 :11

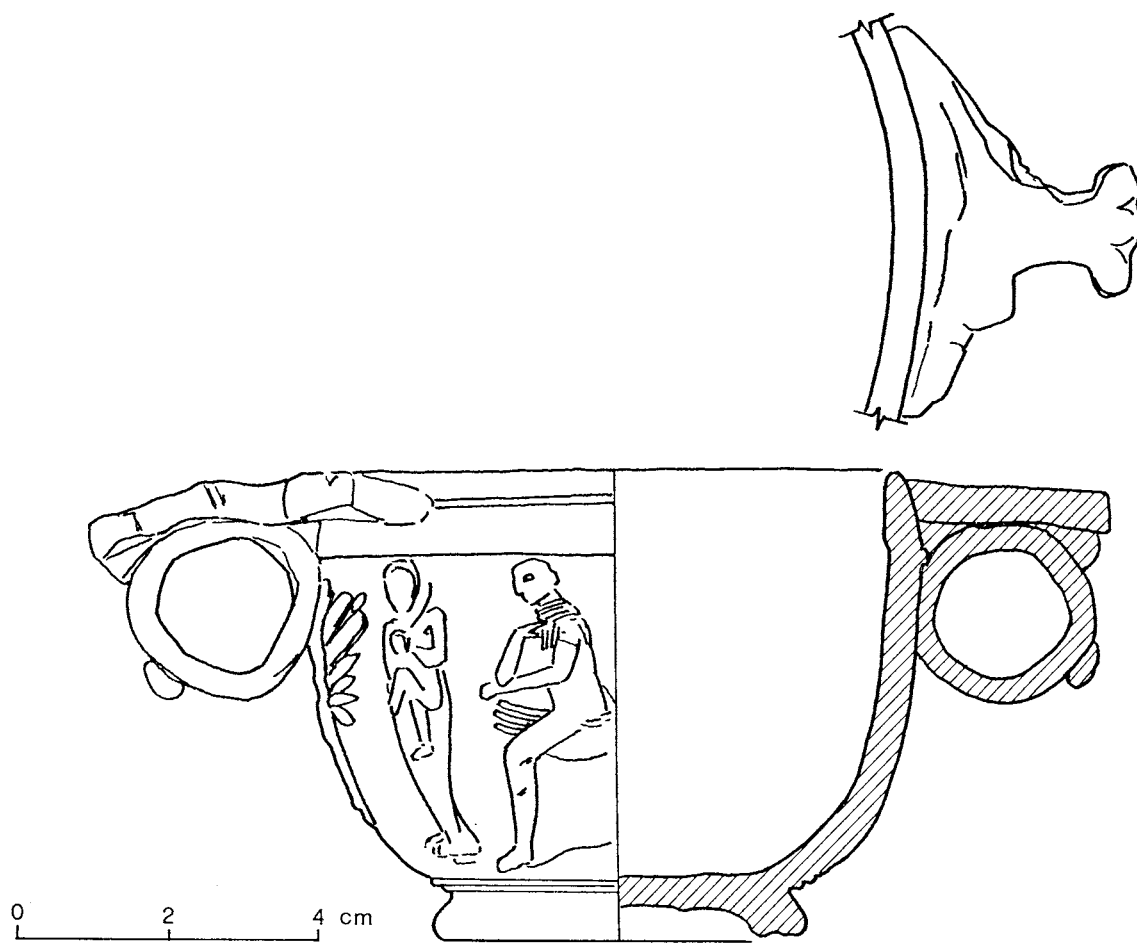


Figure 11

86.AE.458 1:1

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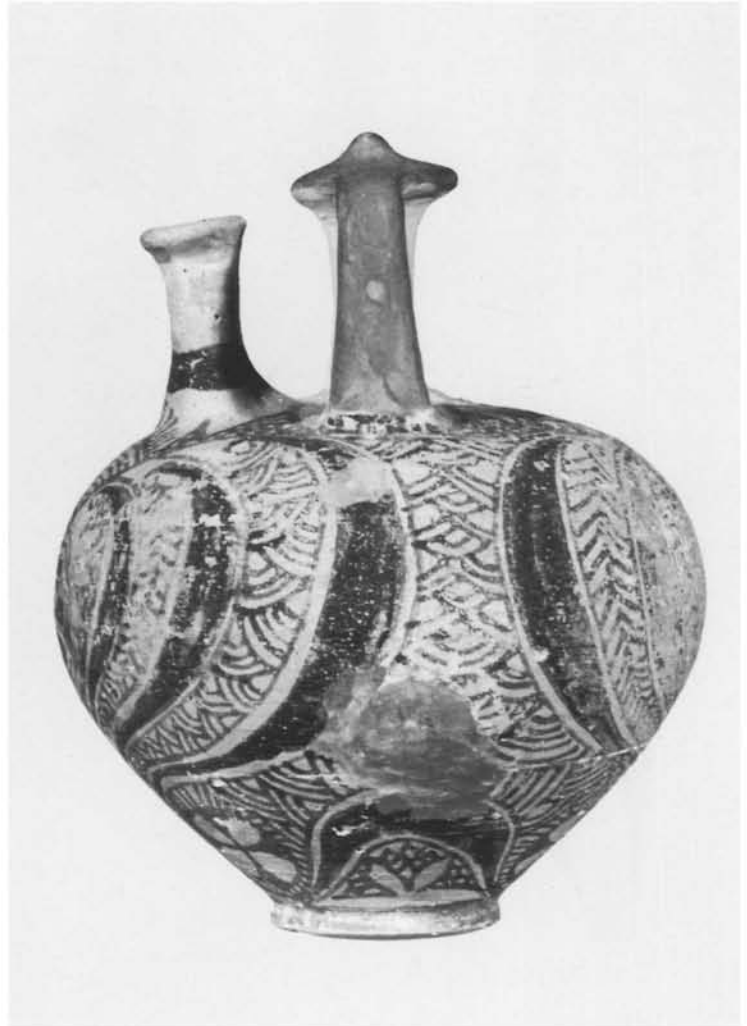
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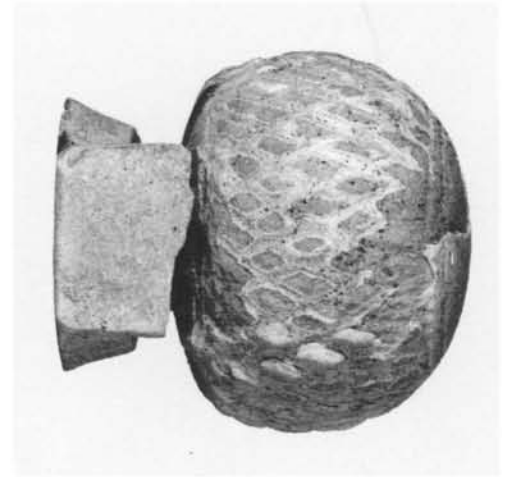
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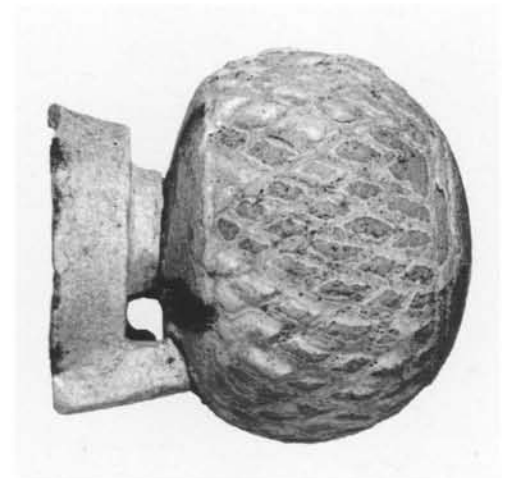
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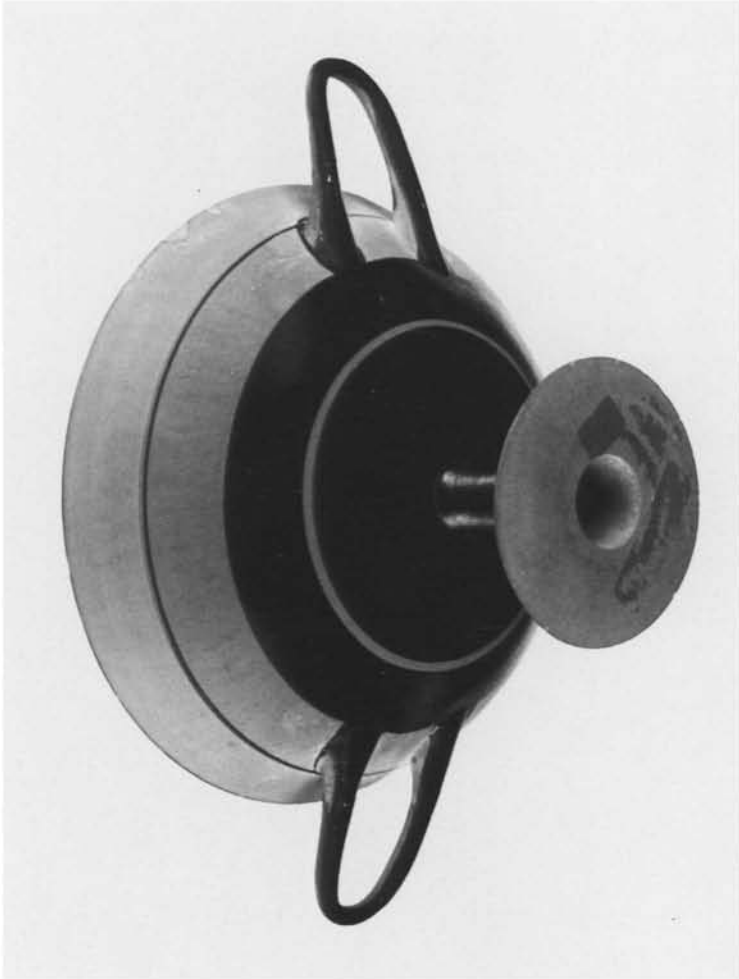
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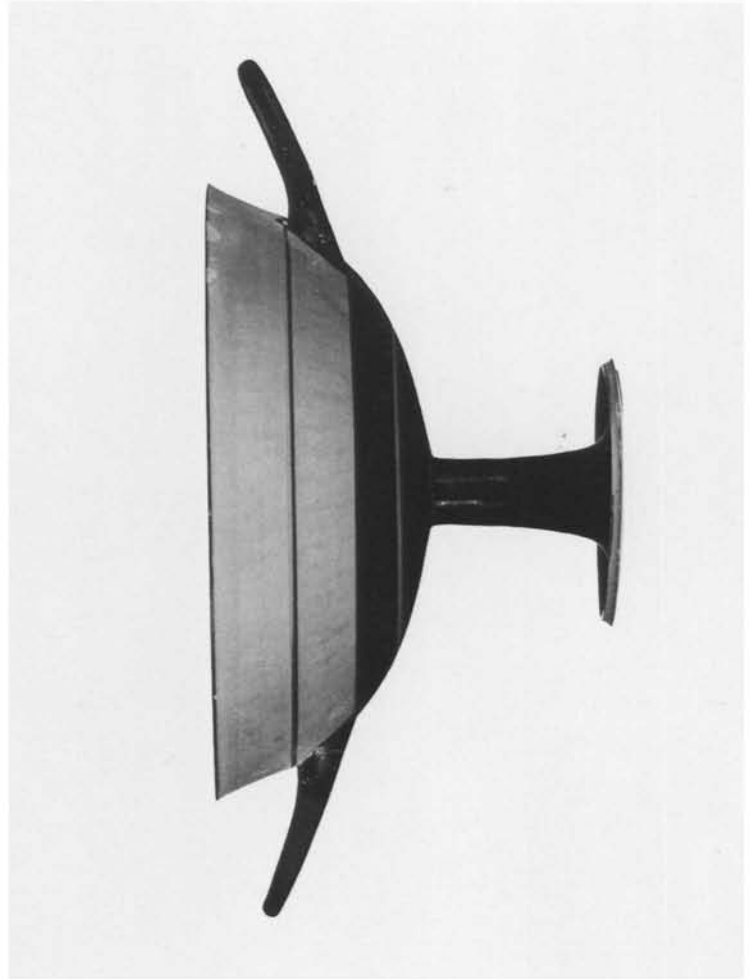
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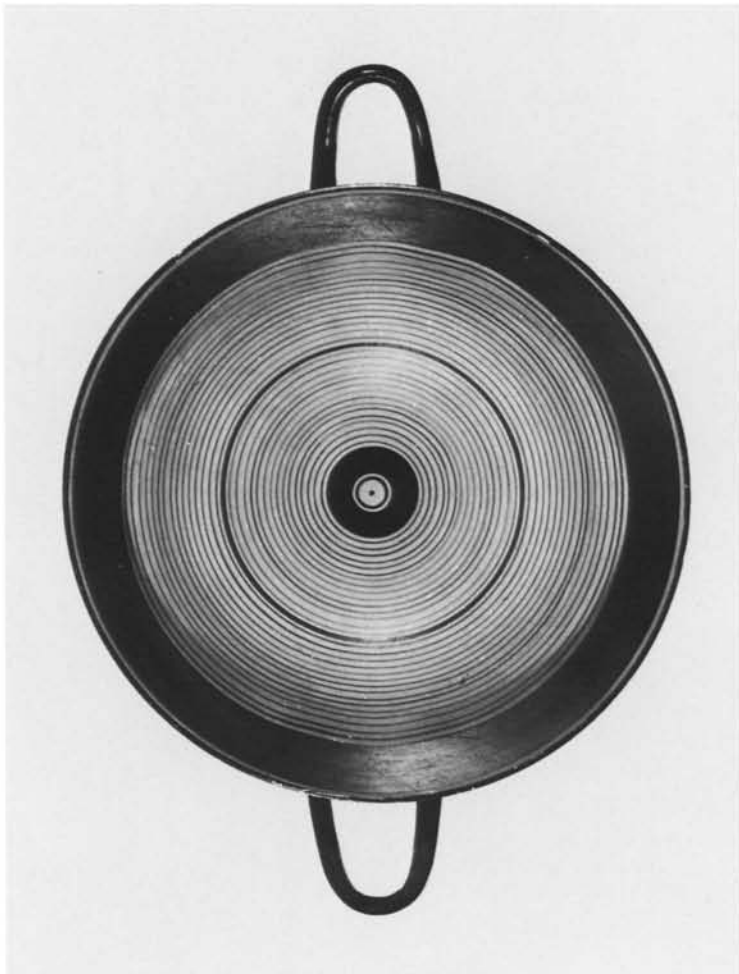


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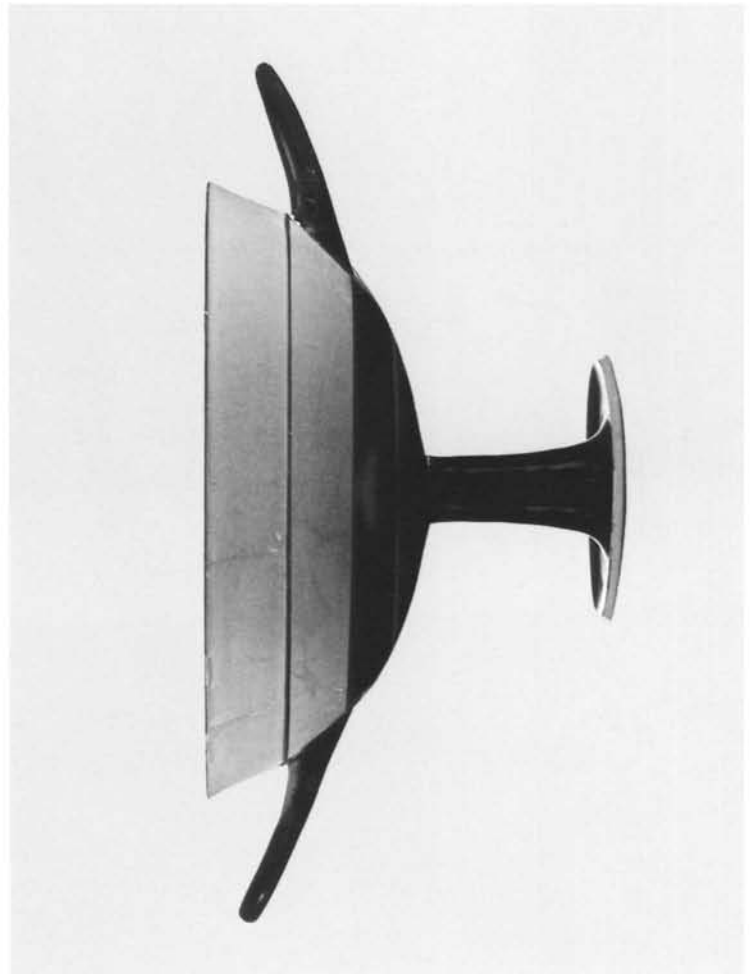


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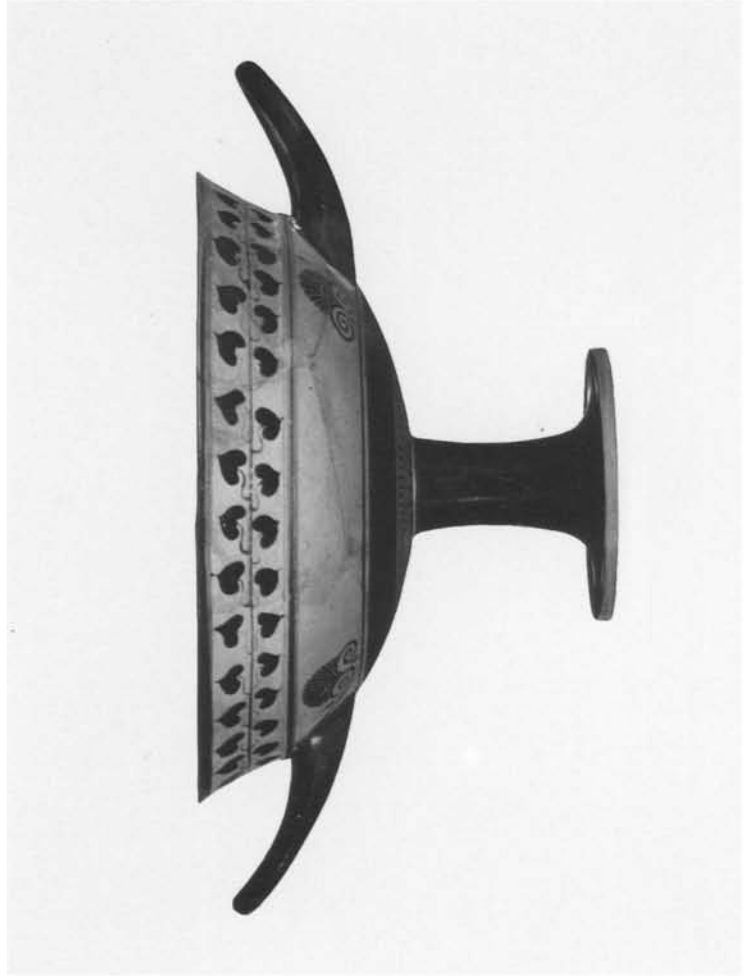
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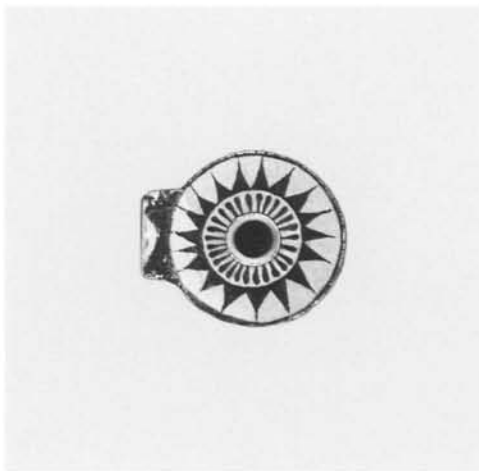
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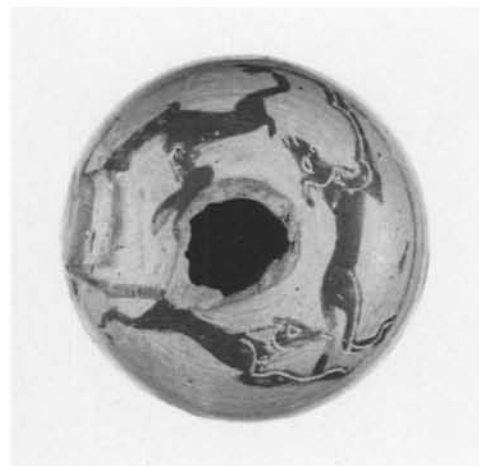
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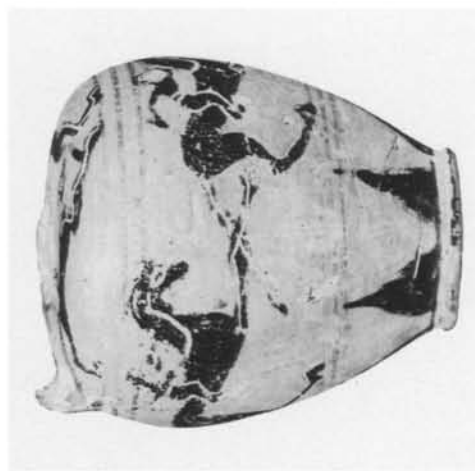
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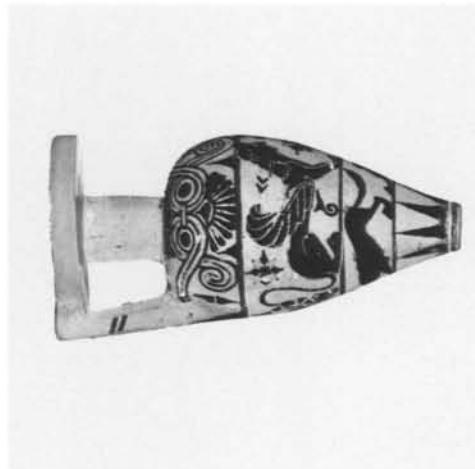
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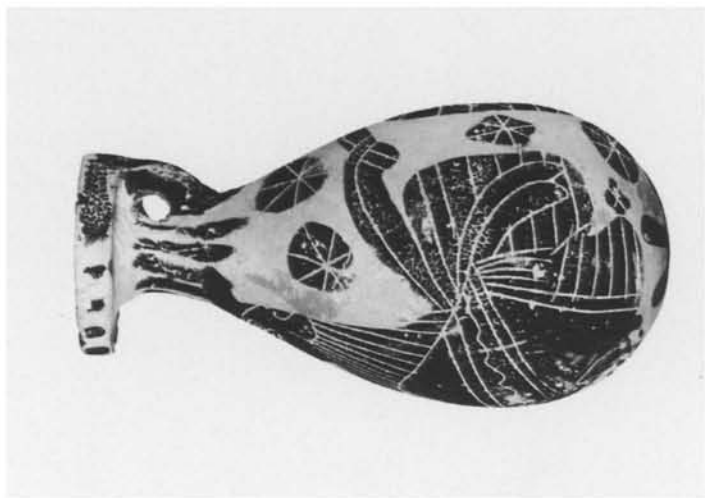
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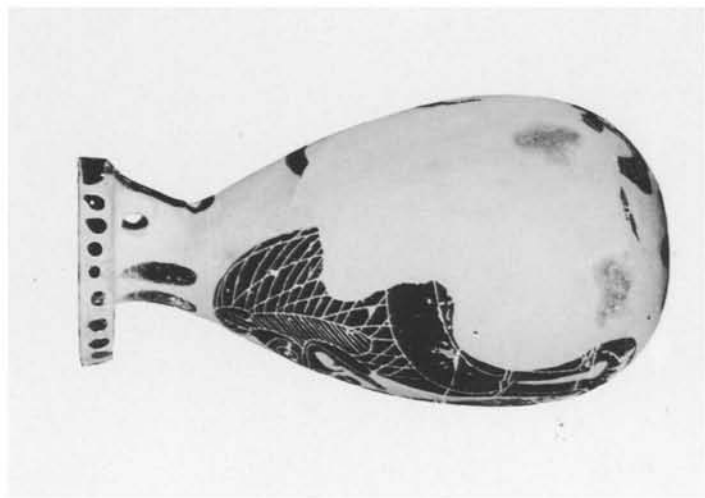
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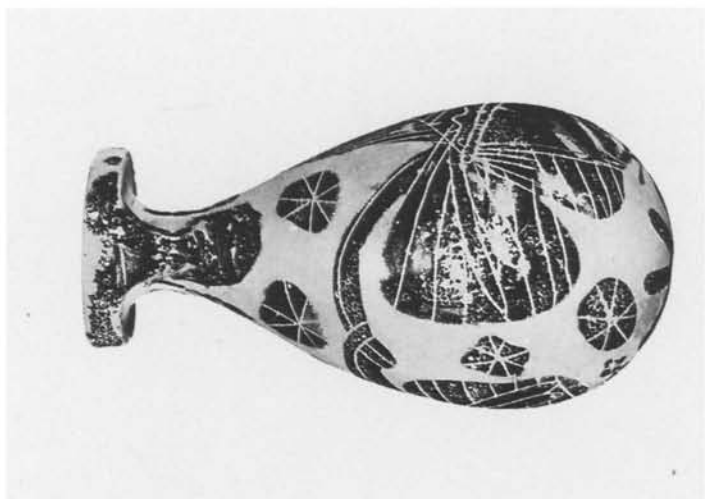
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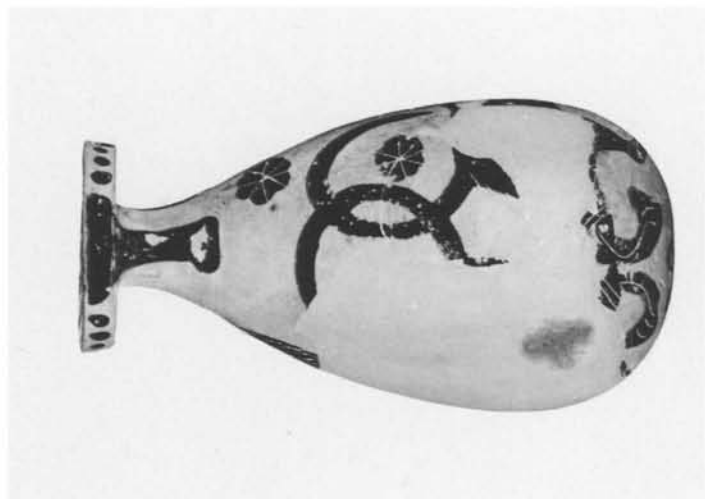


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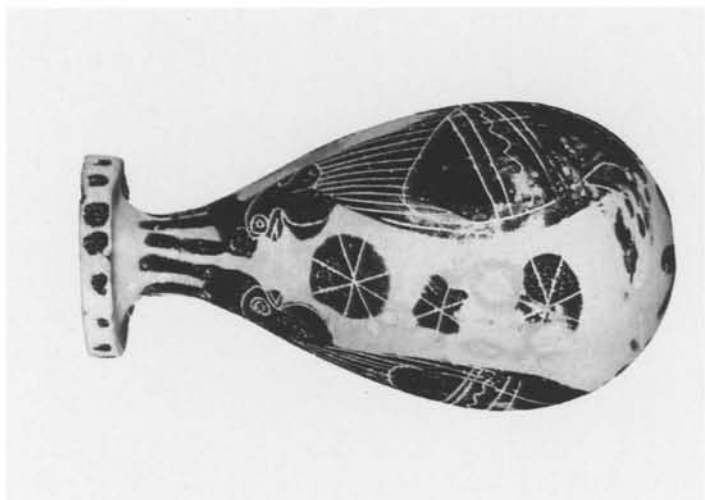
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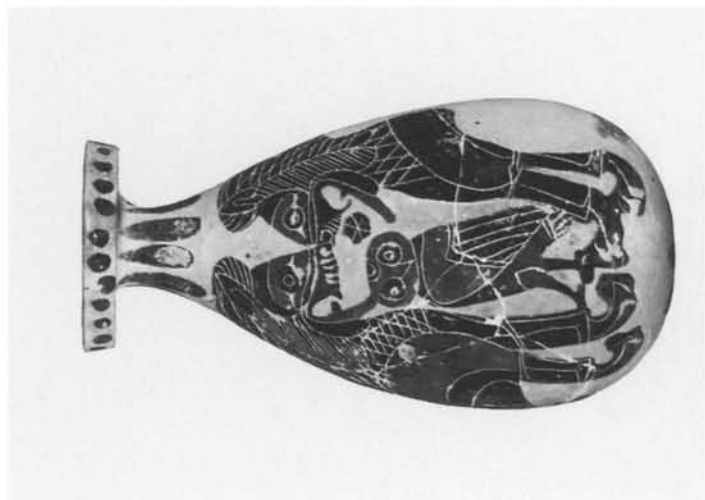


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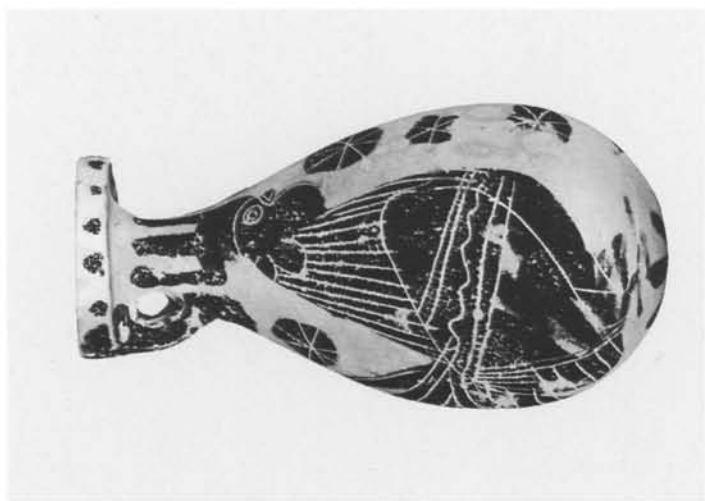
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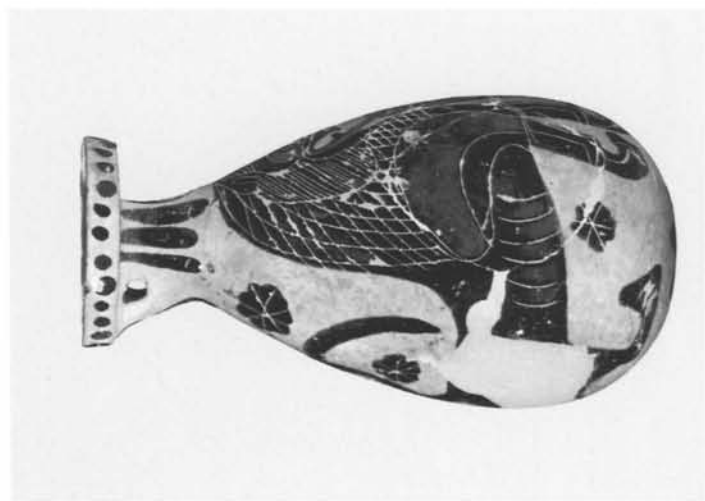
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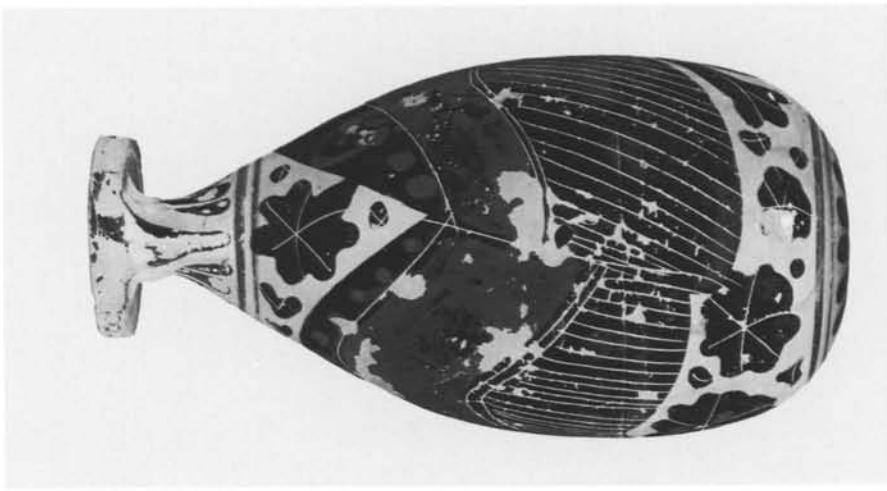
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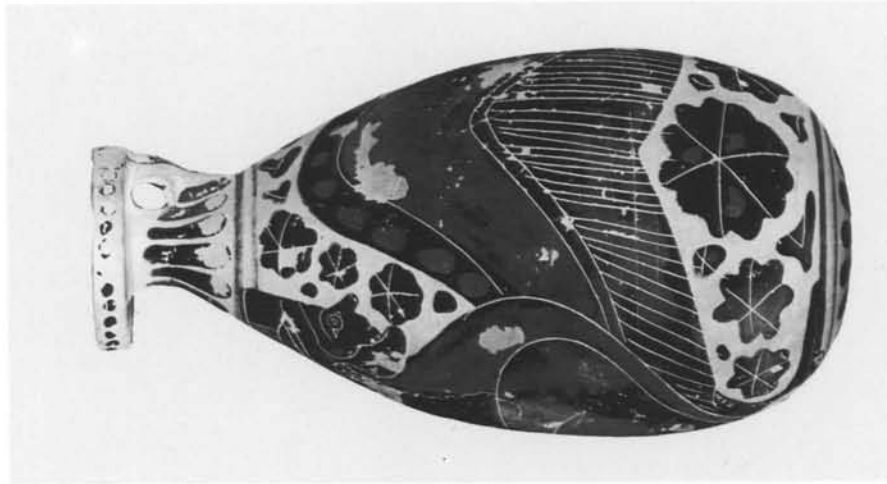
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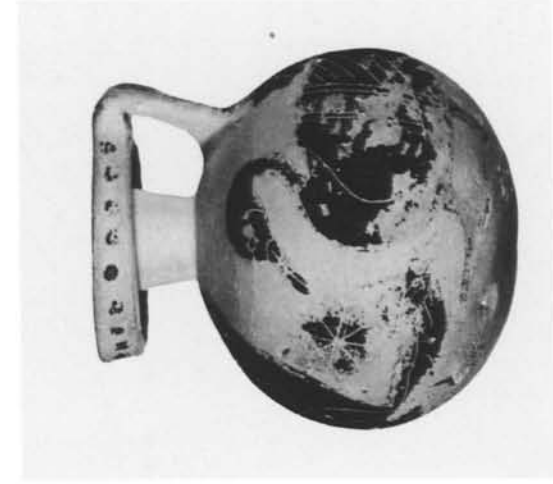


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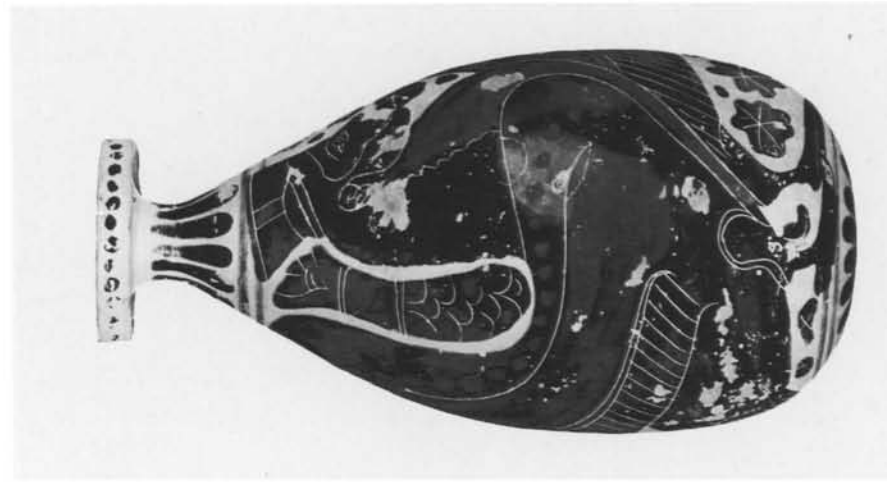
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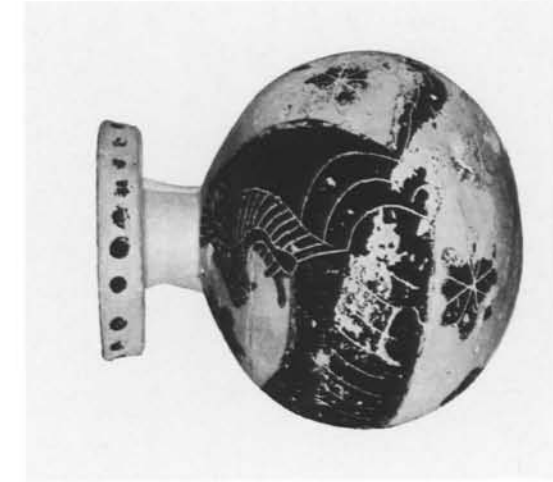


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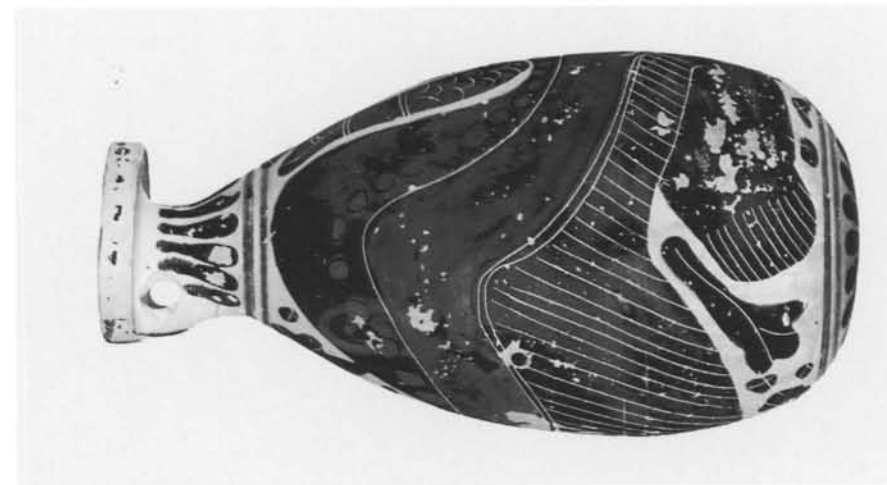
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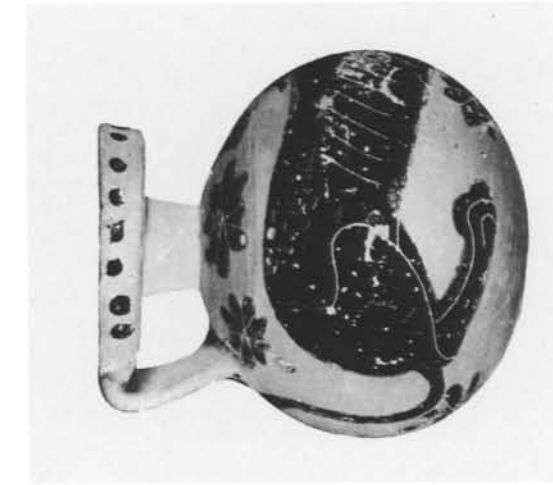
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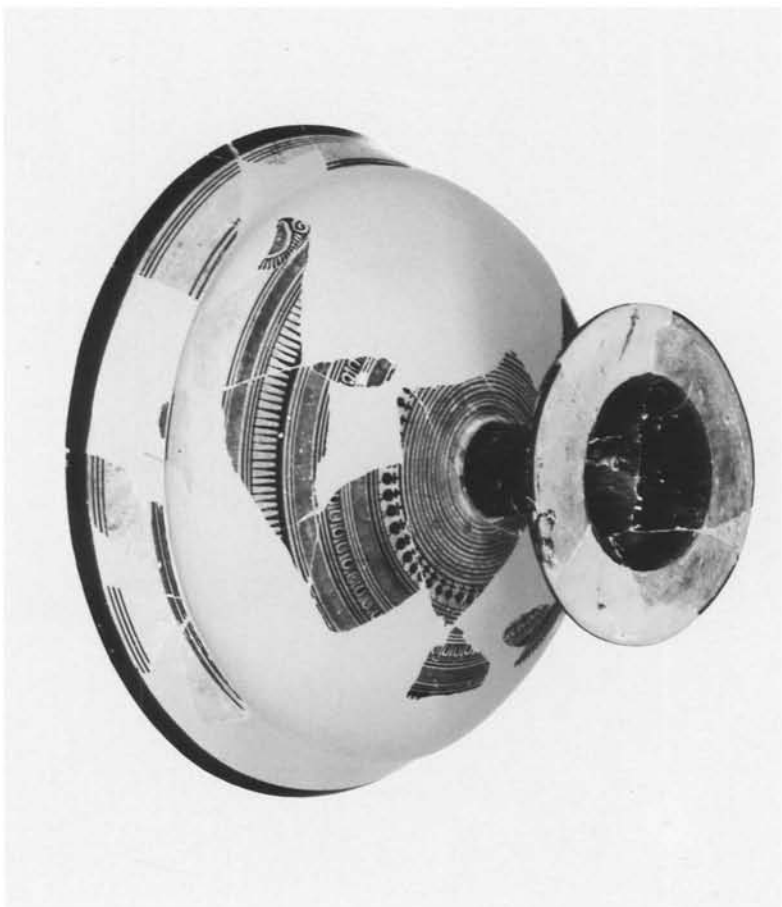
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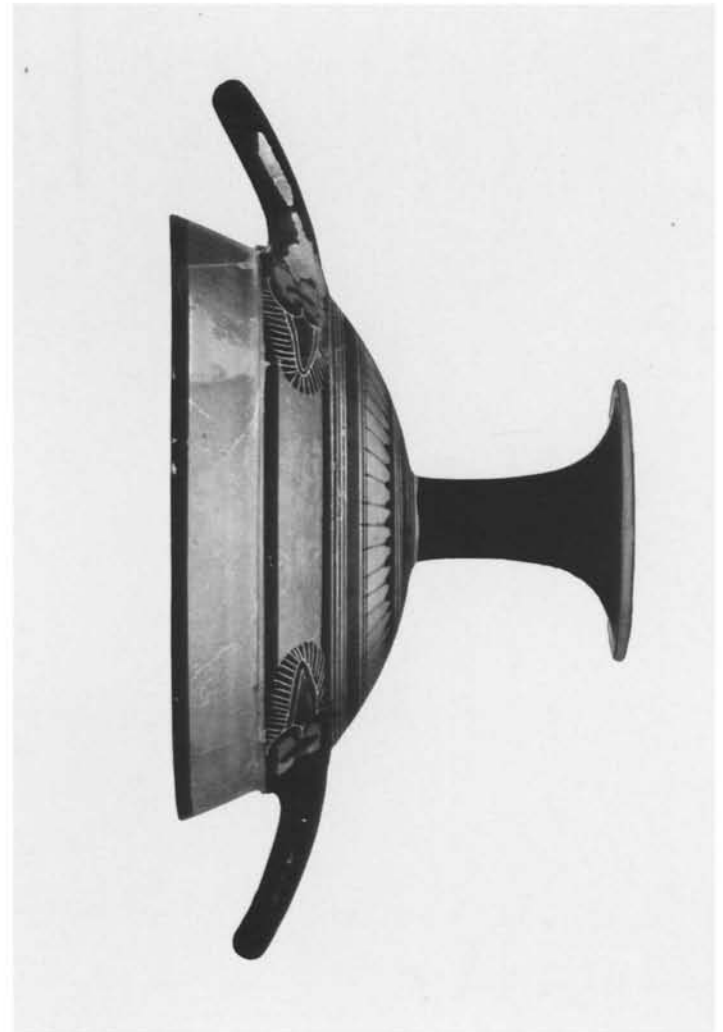
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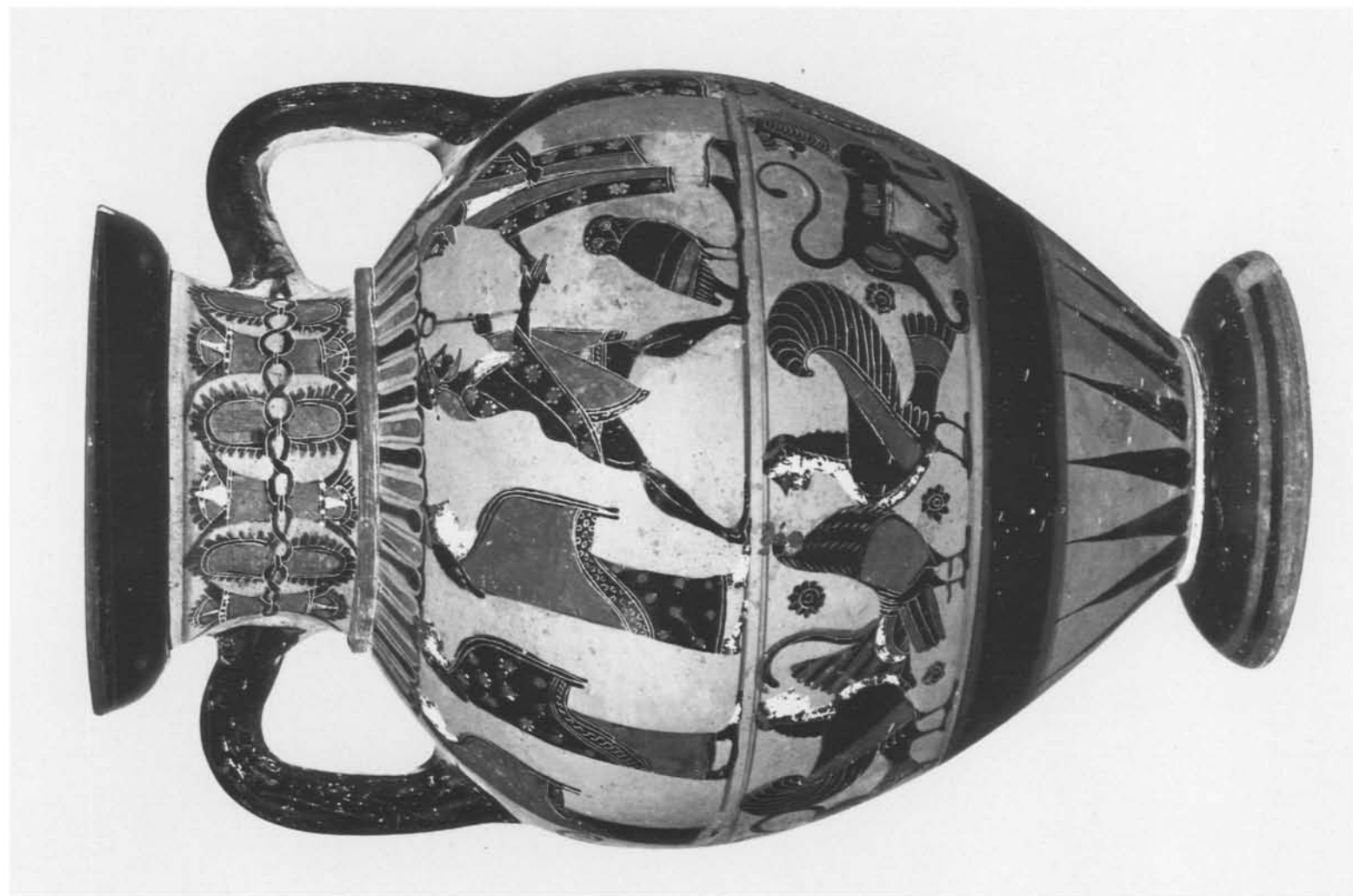
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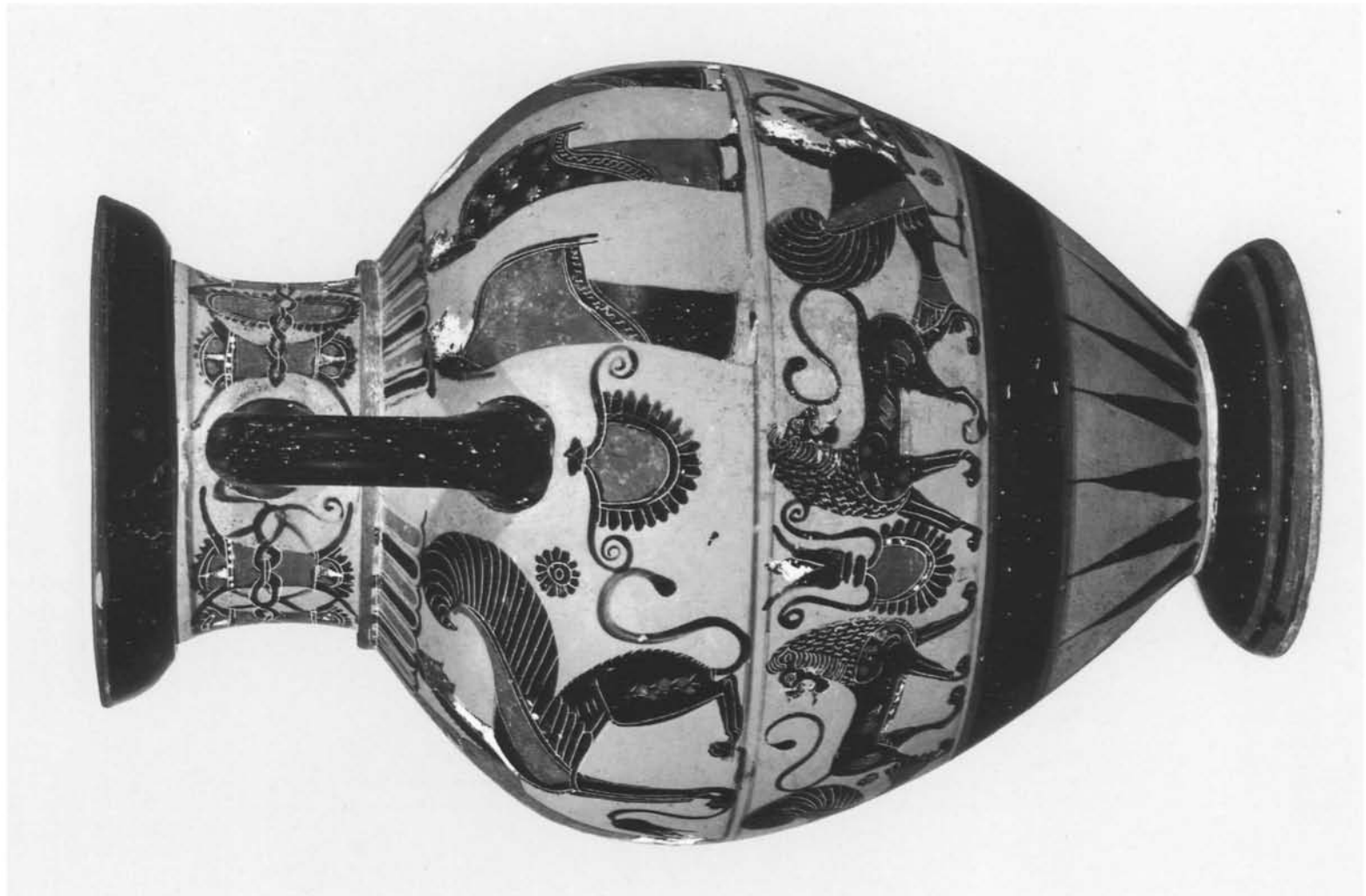


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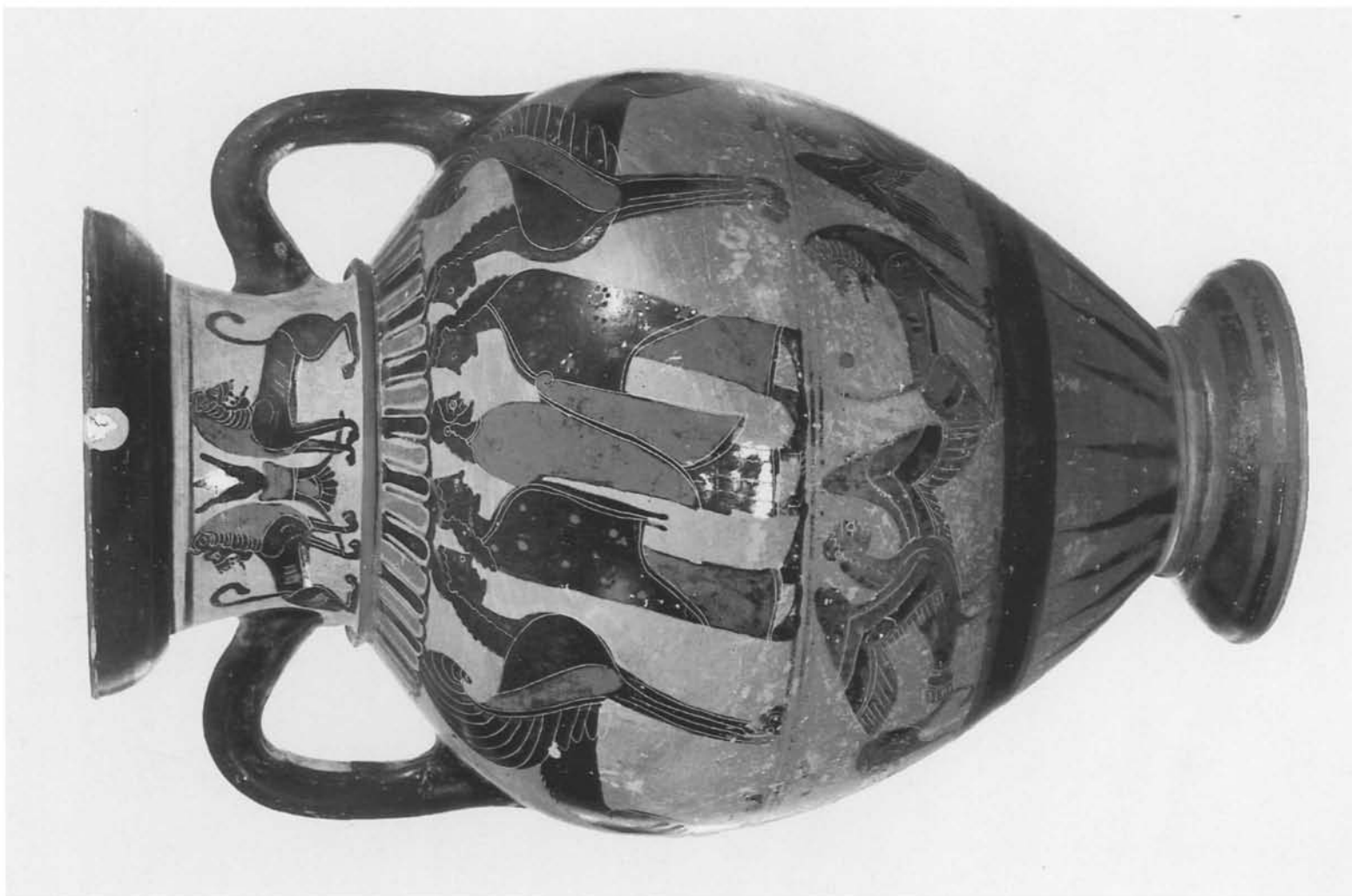


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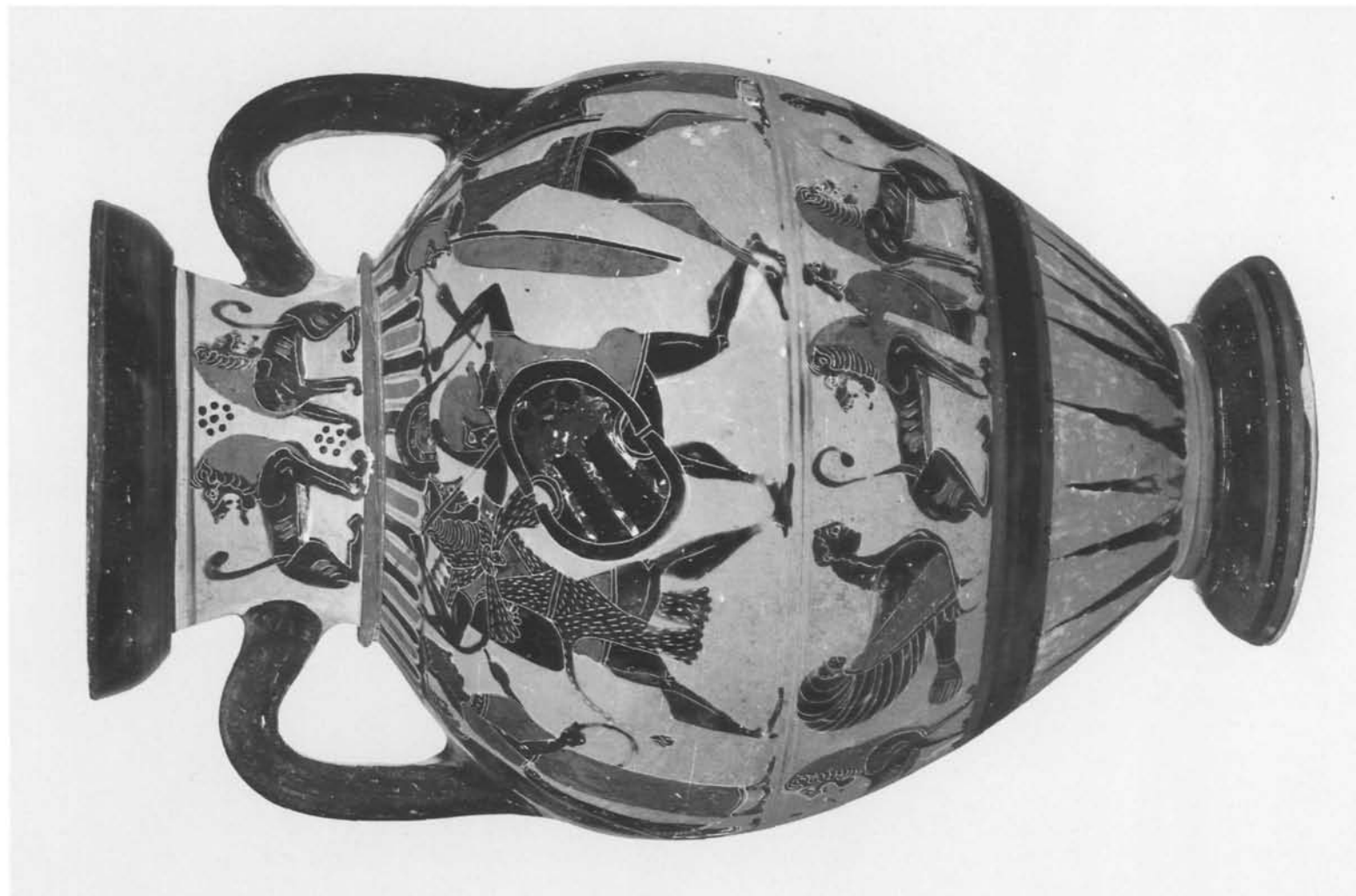


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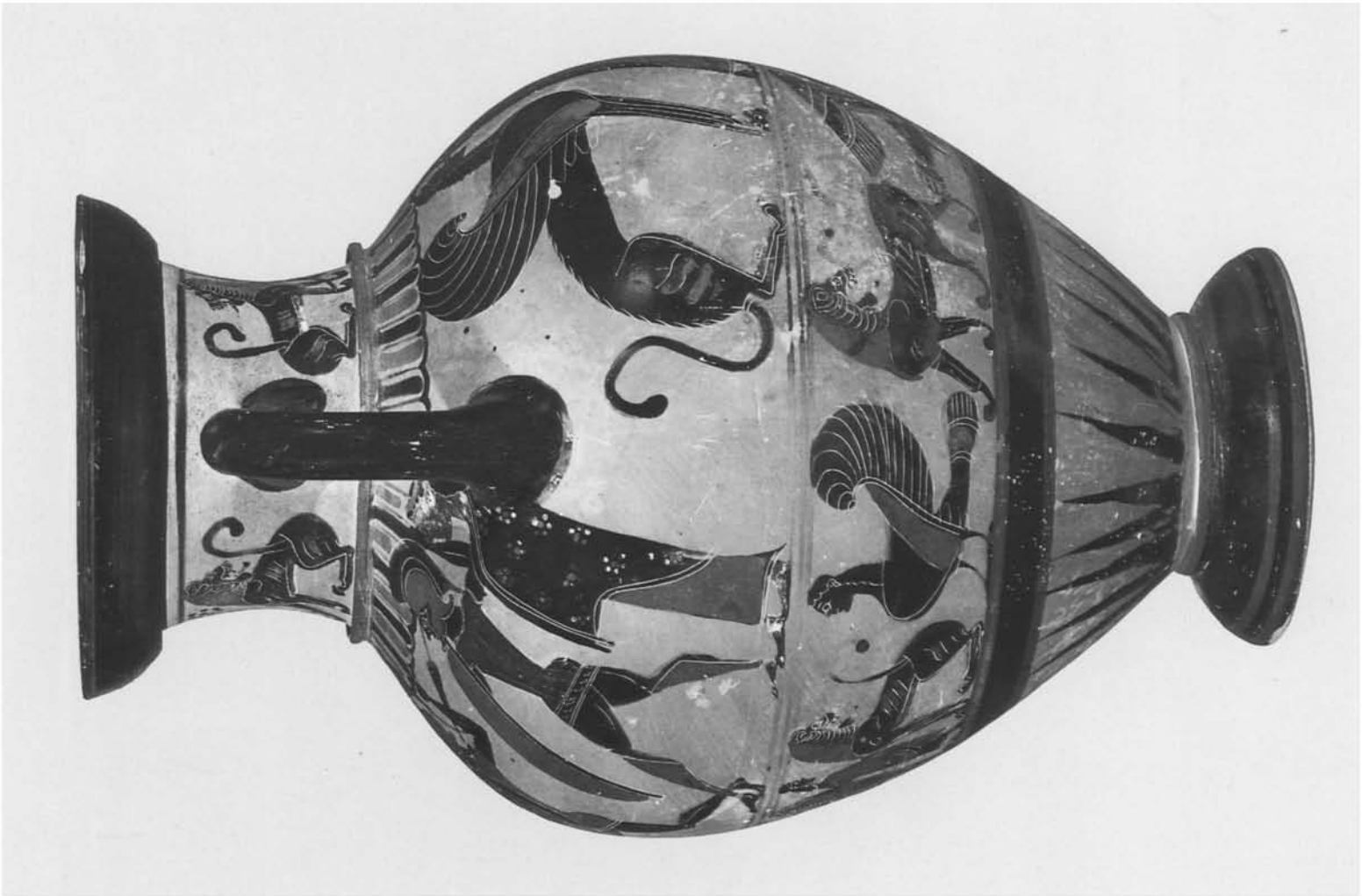


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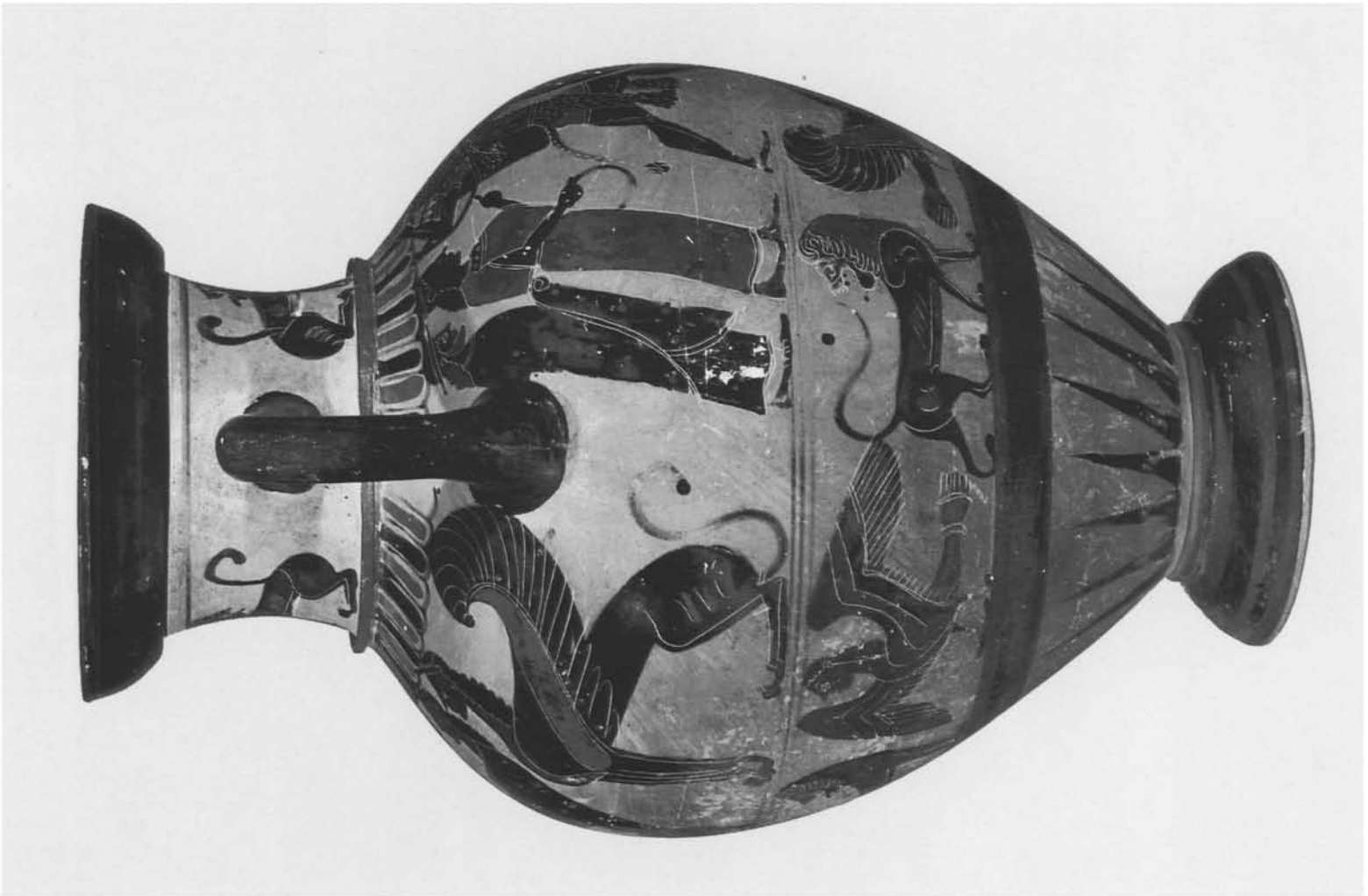


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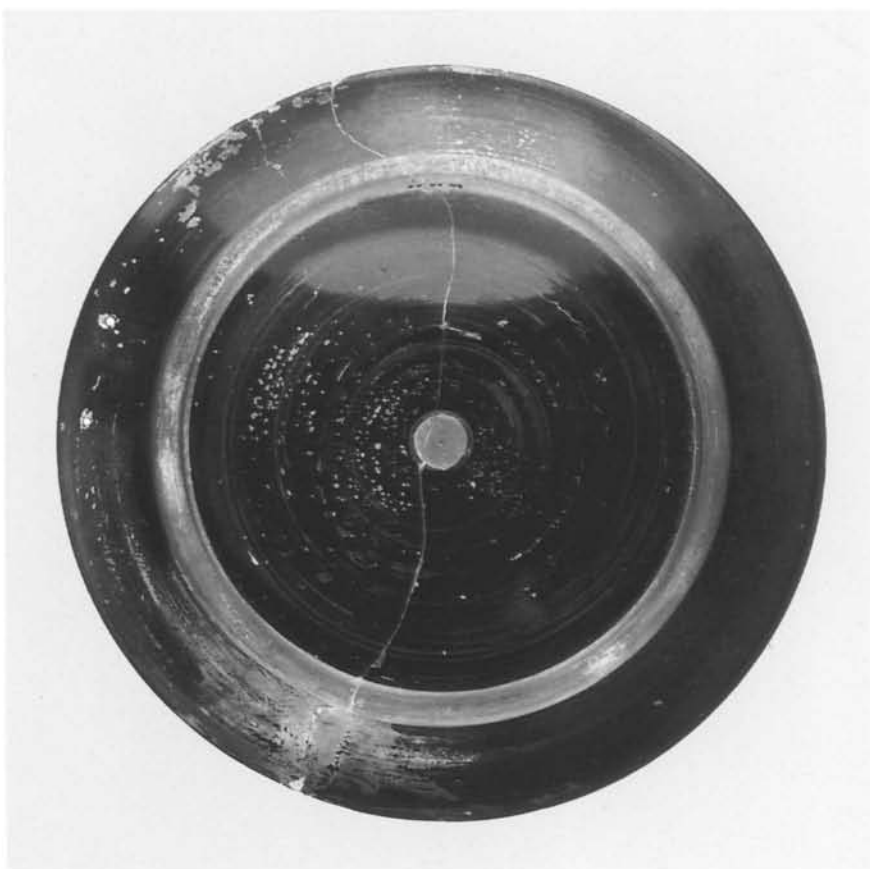


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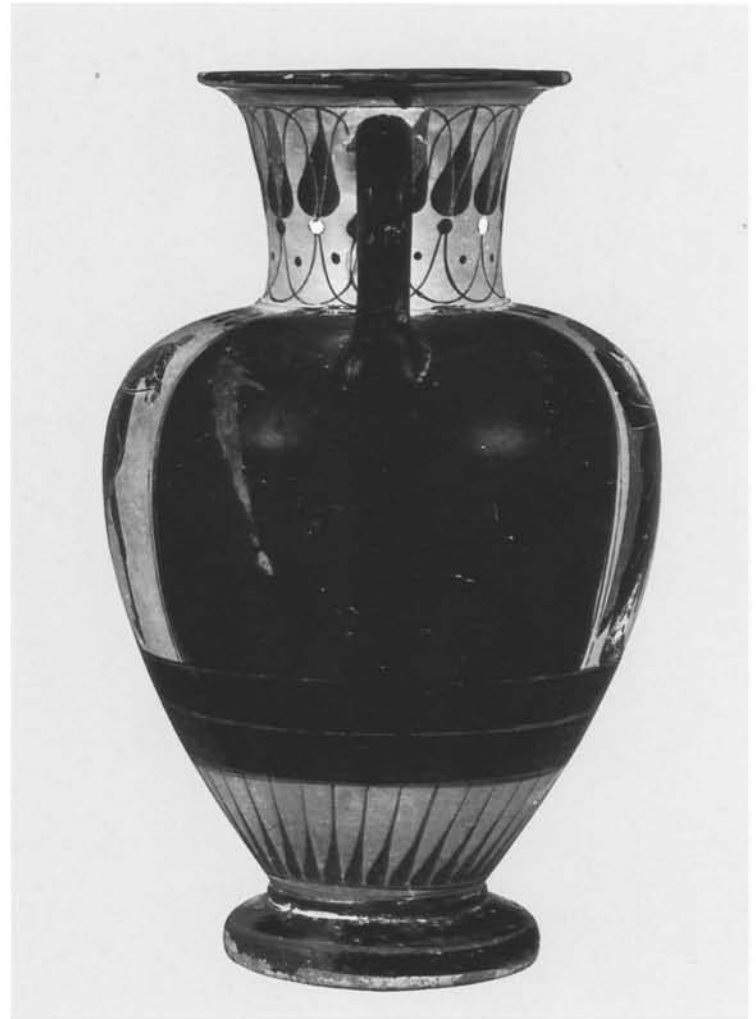
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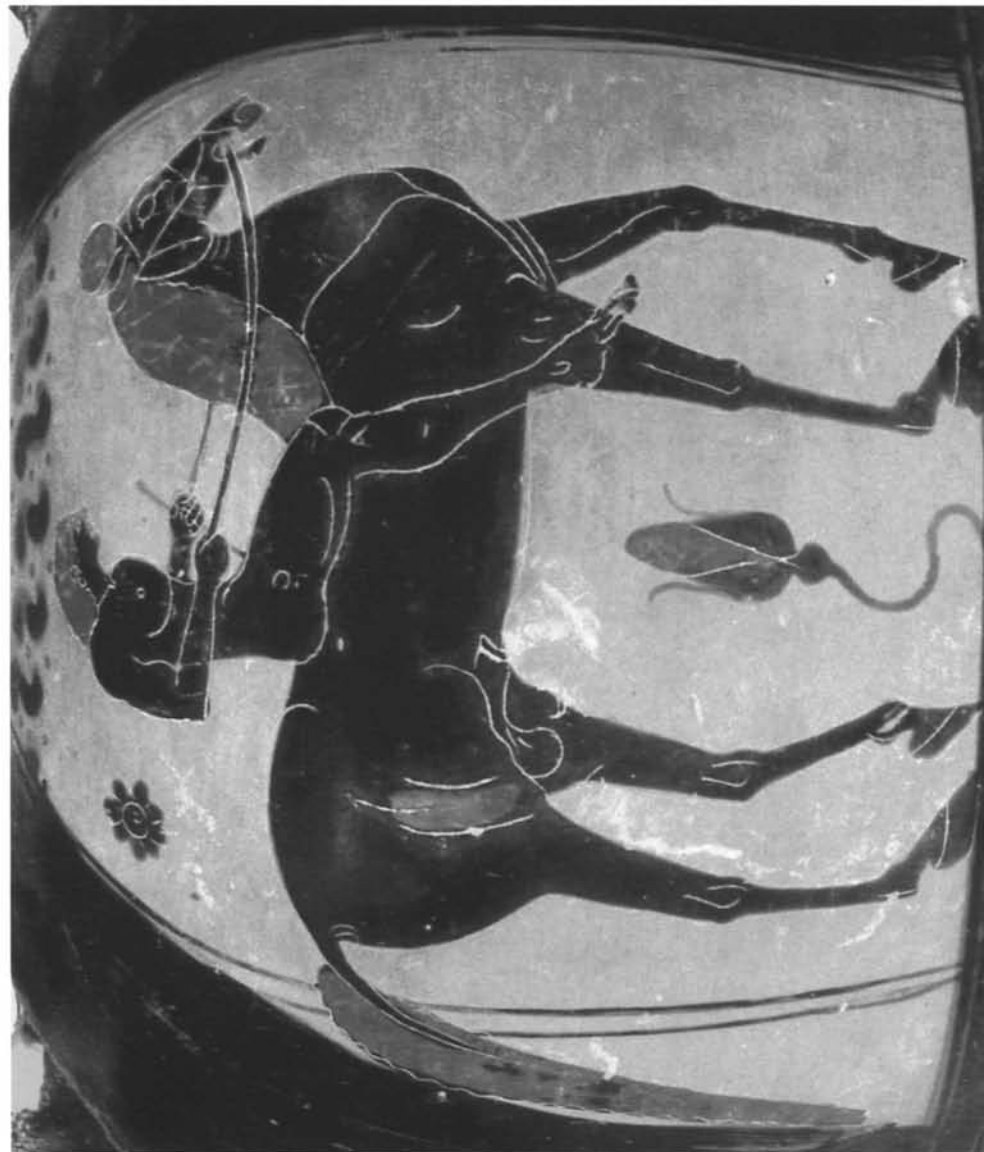
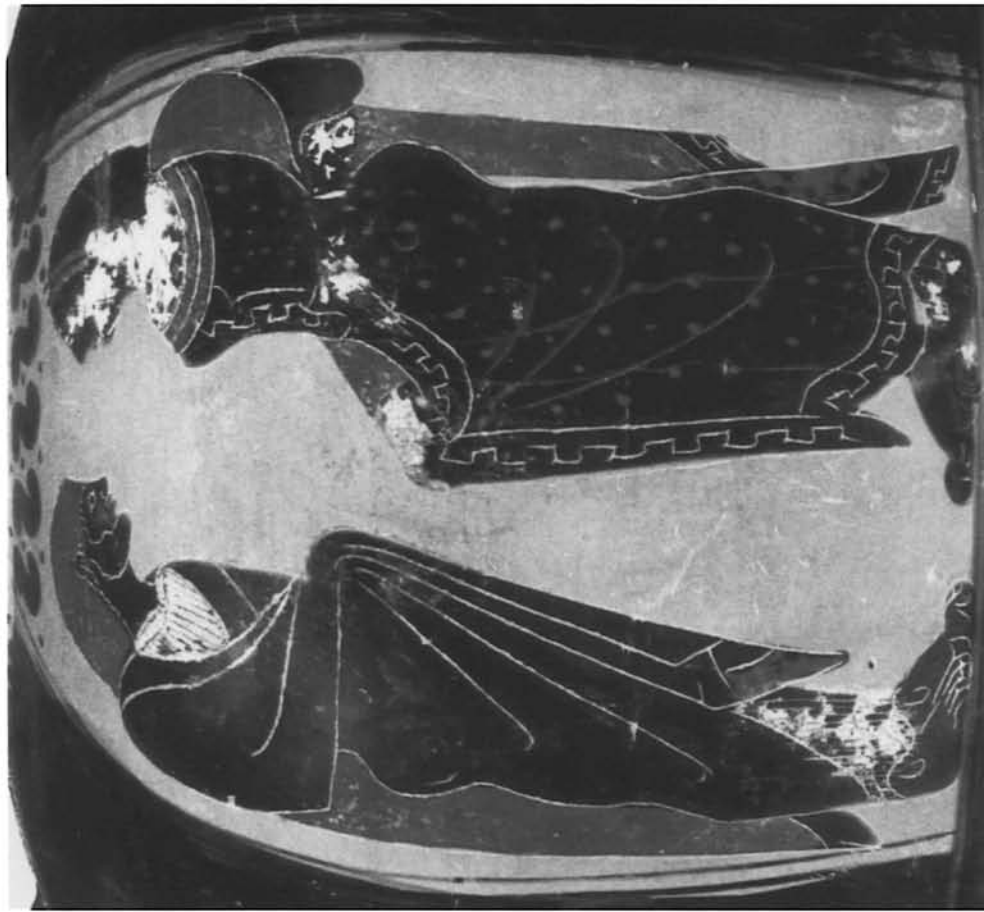


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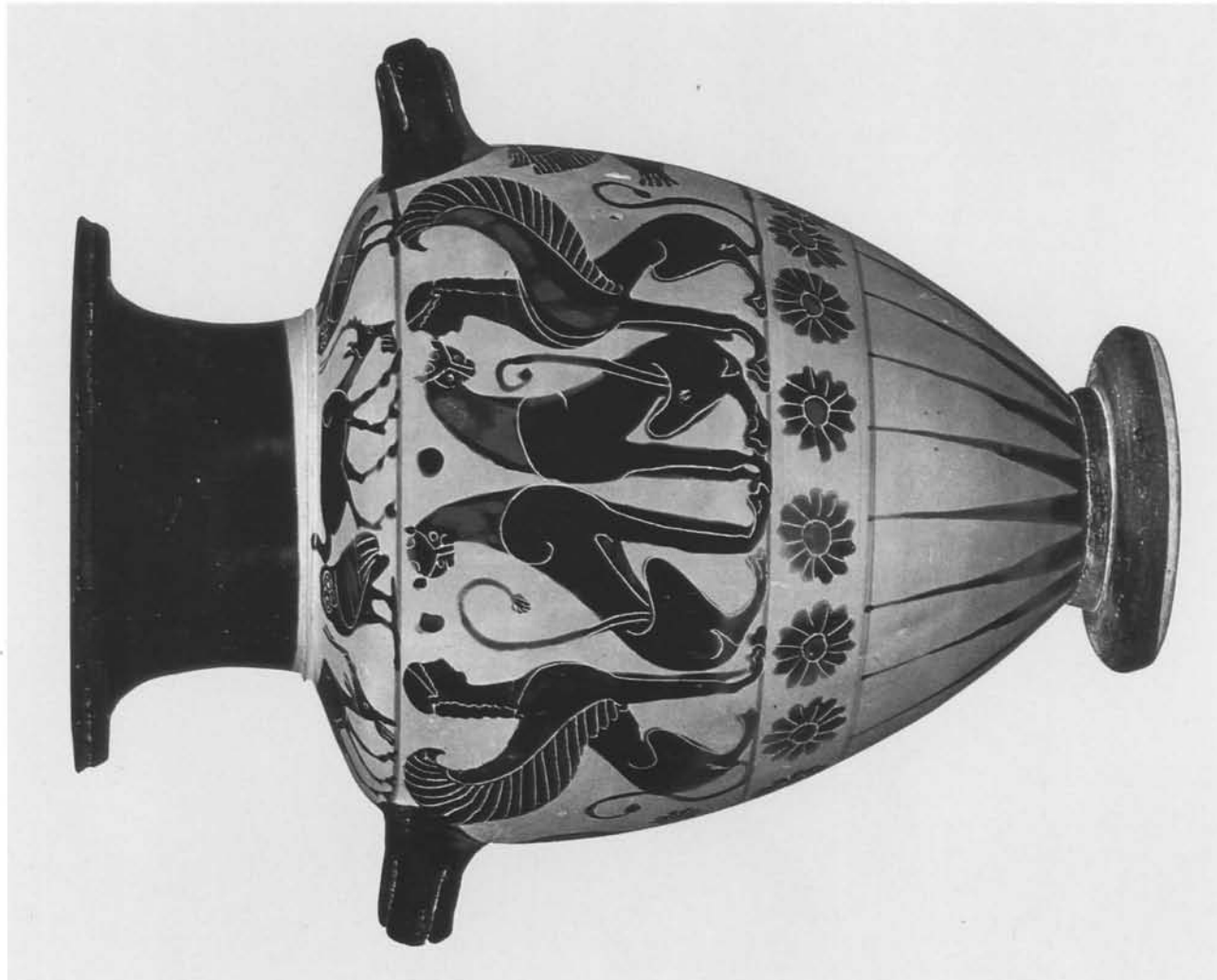
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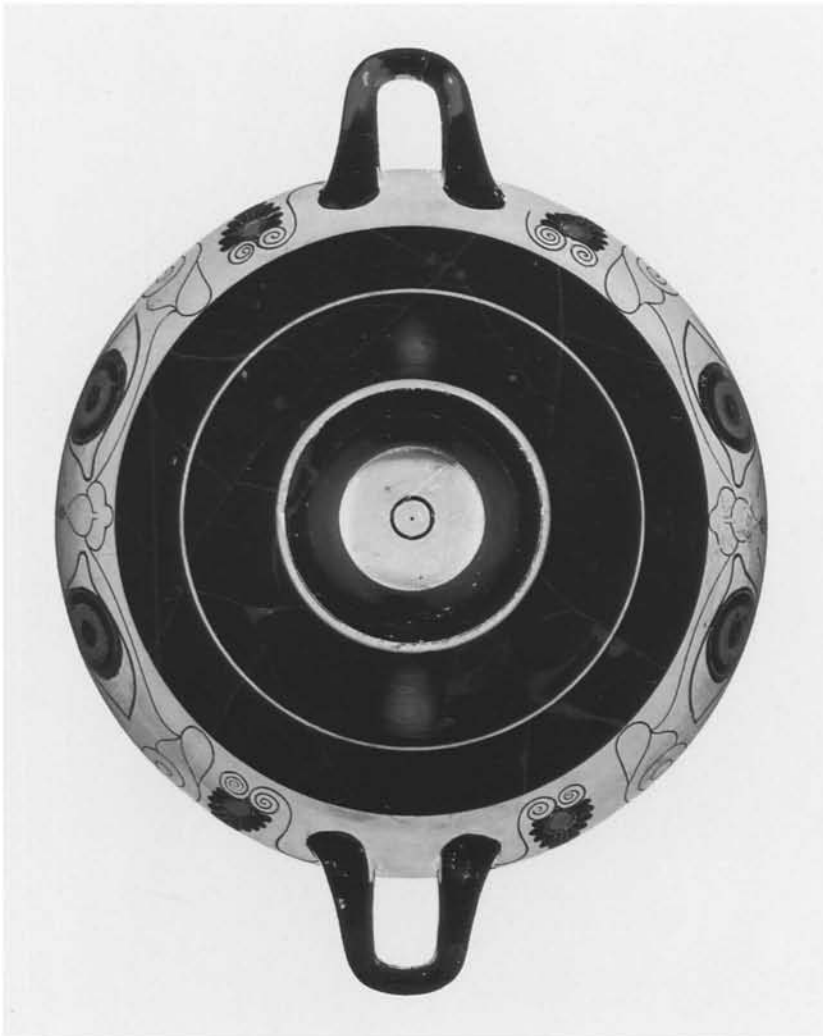


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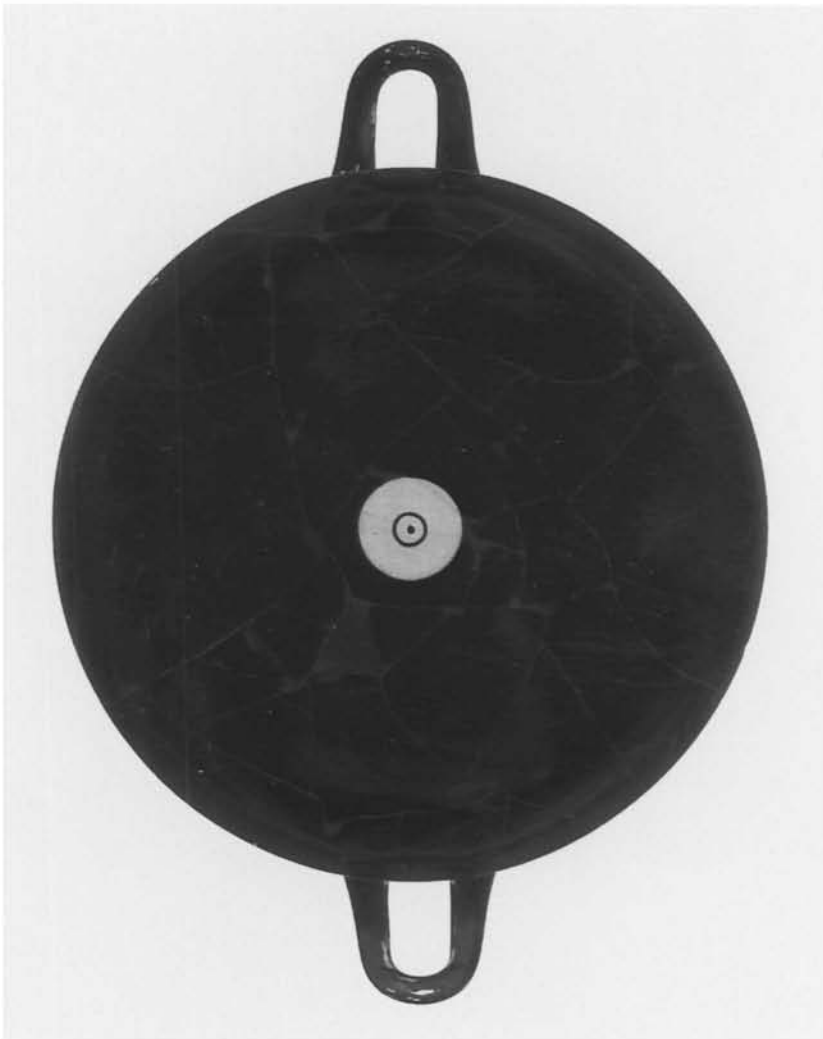


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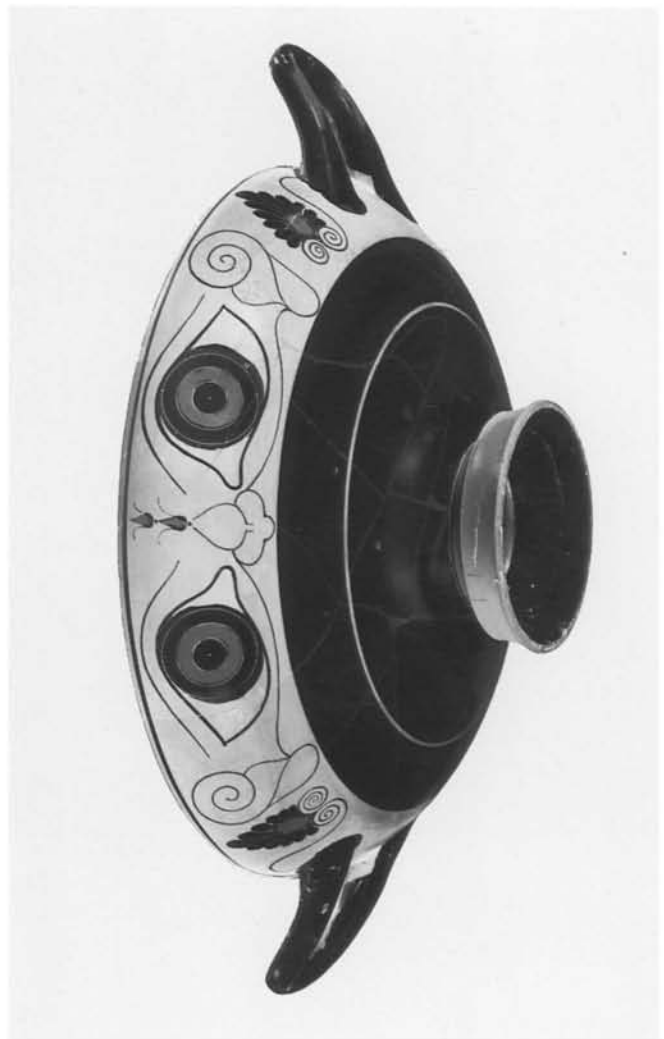


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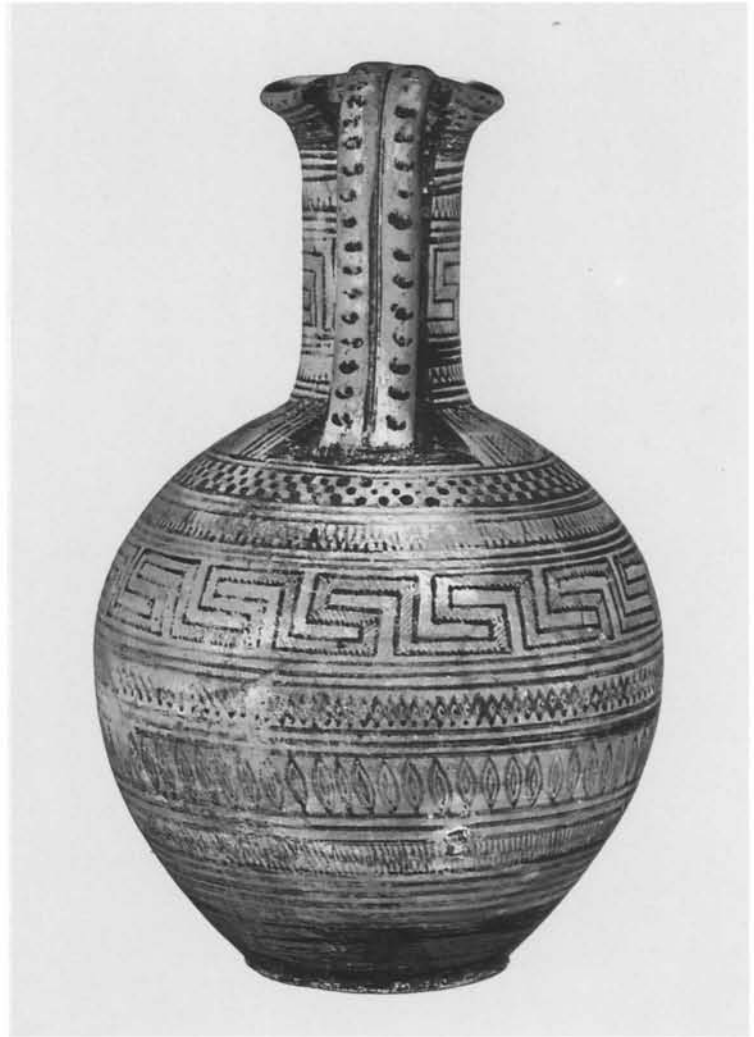
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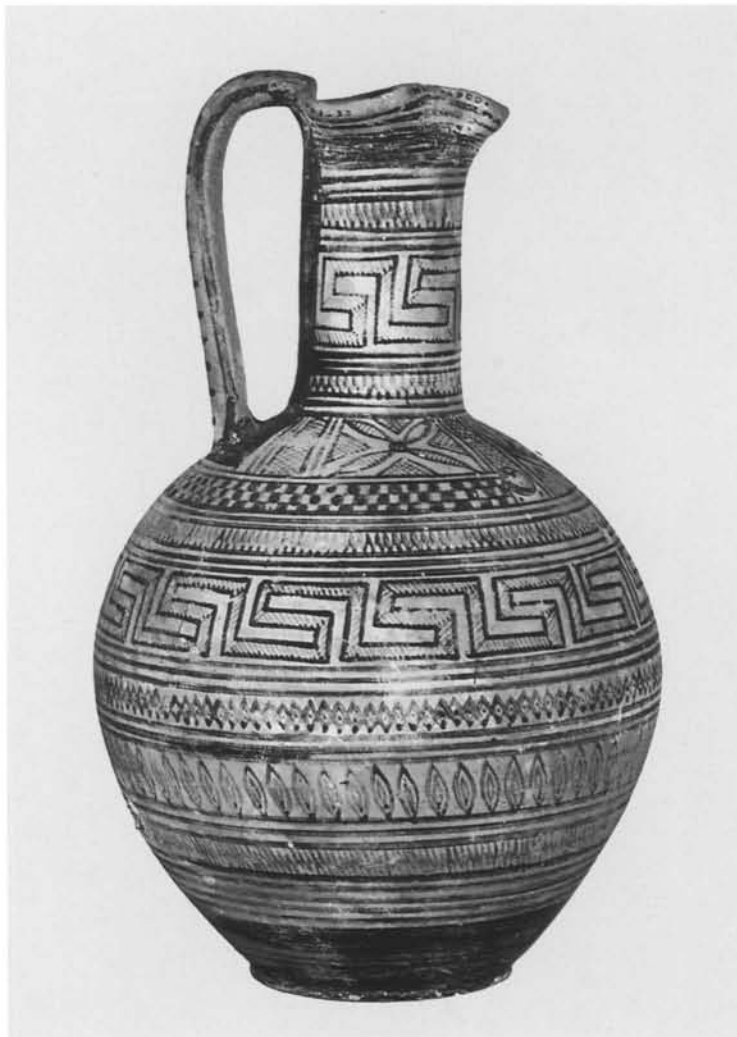
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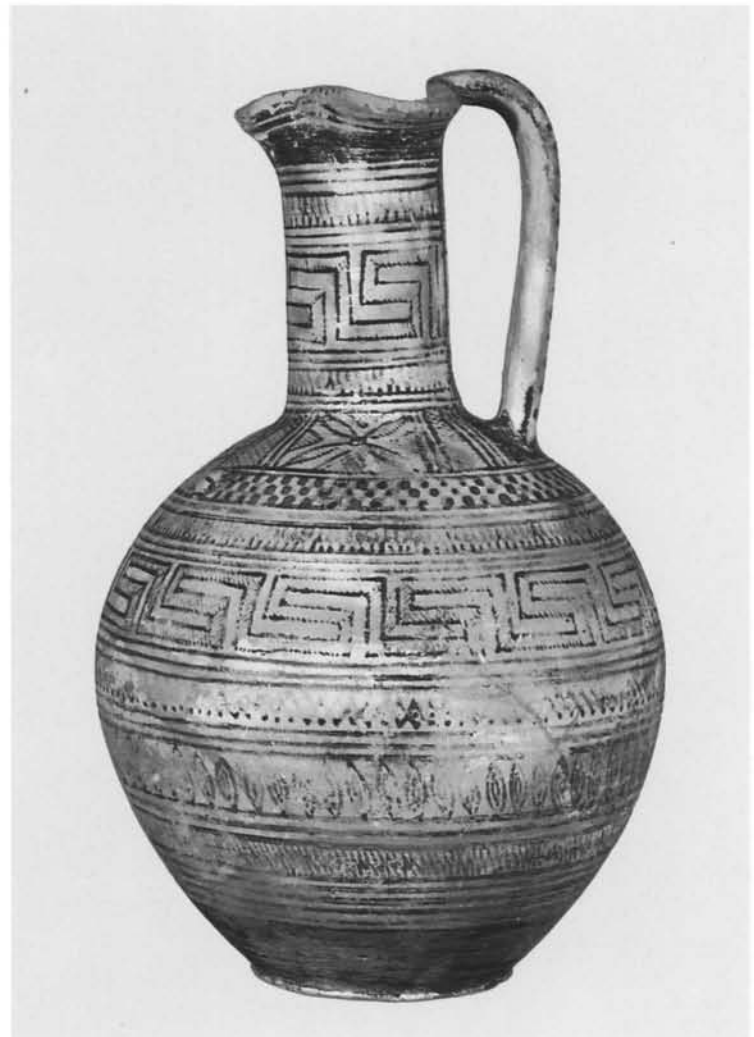
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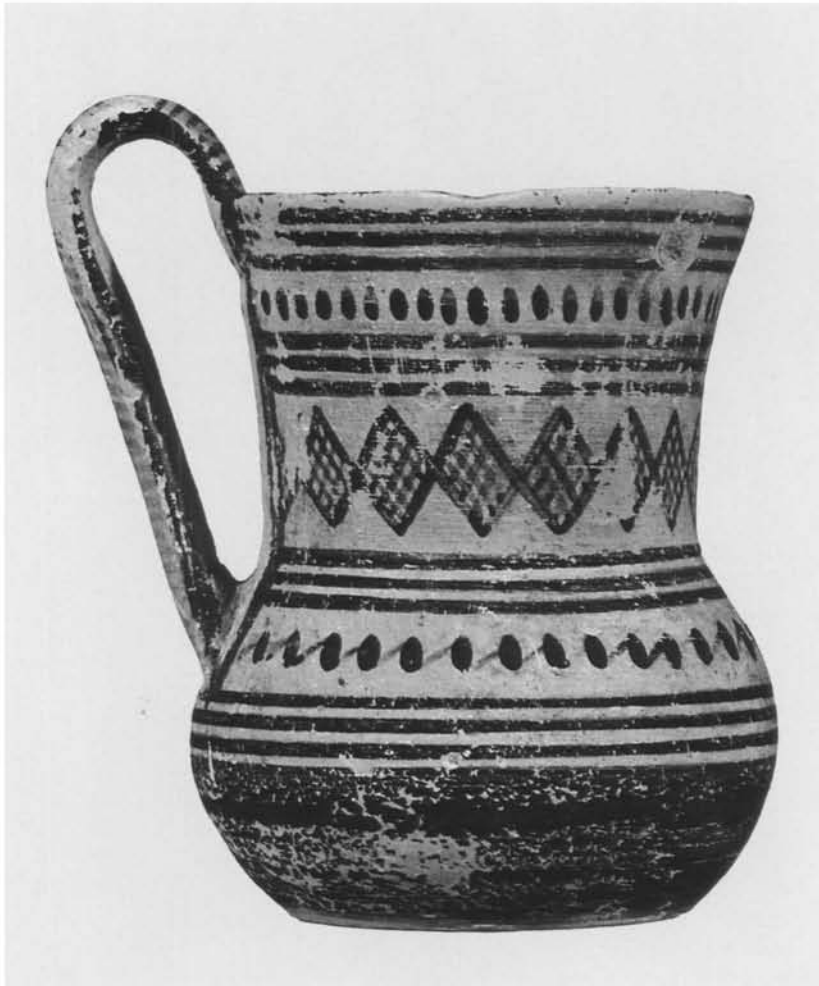


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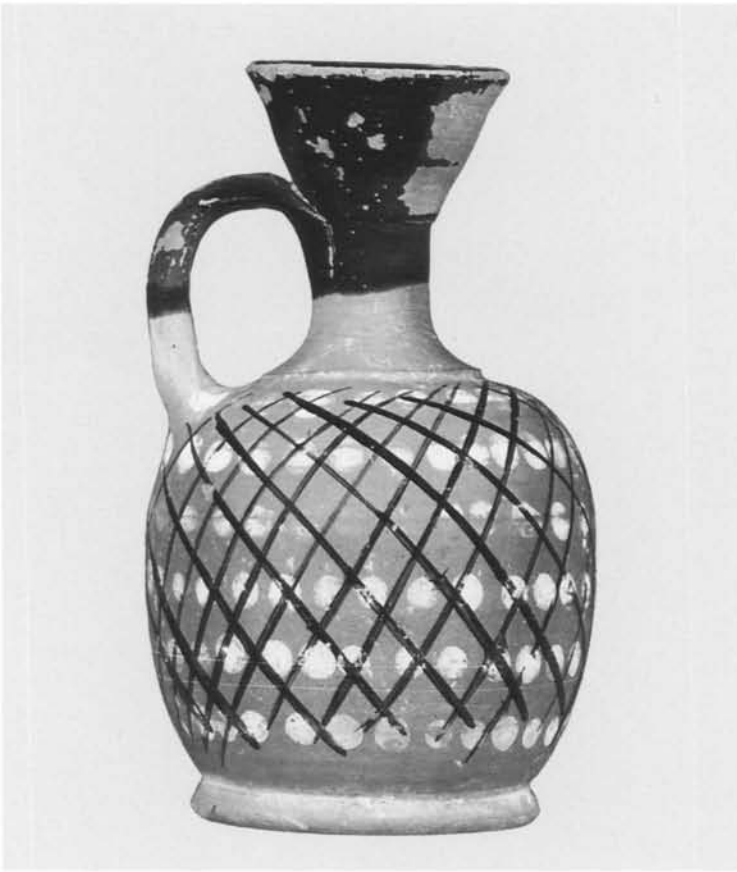
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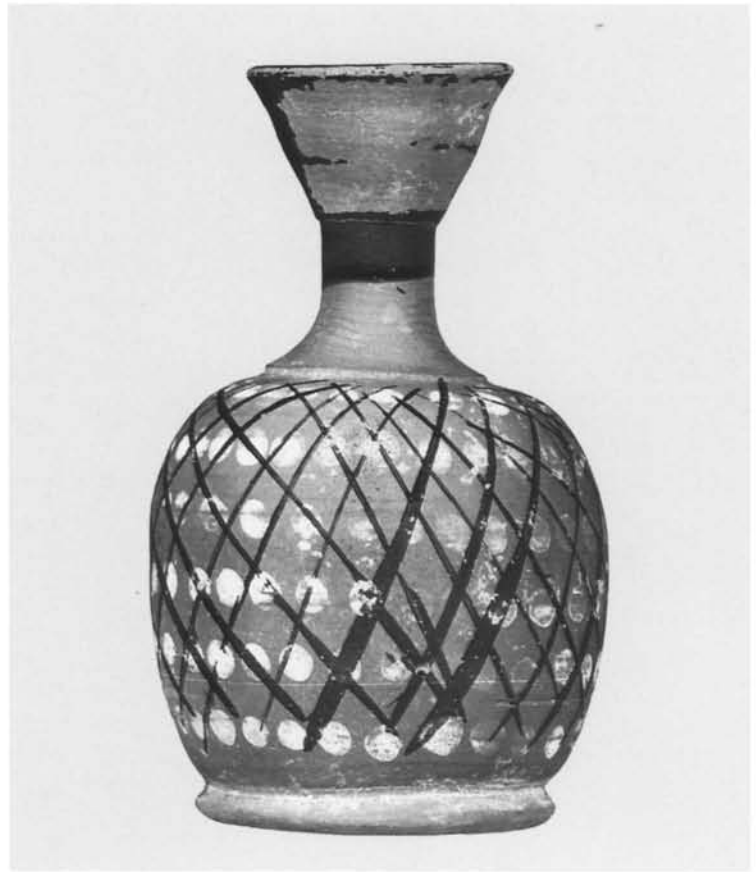


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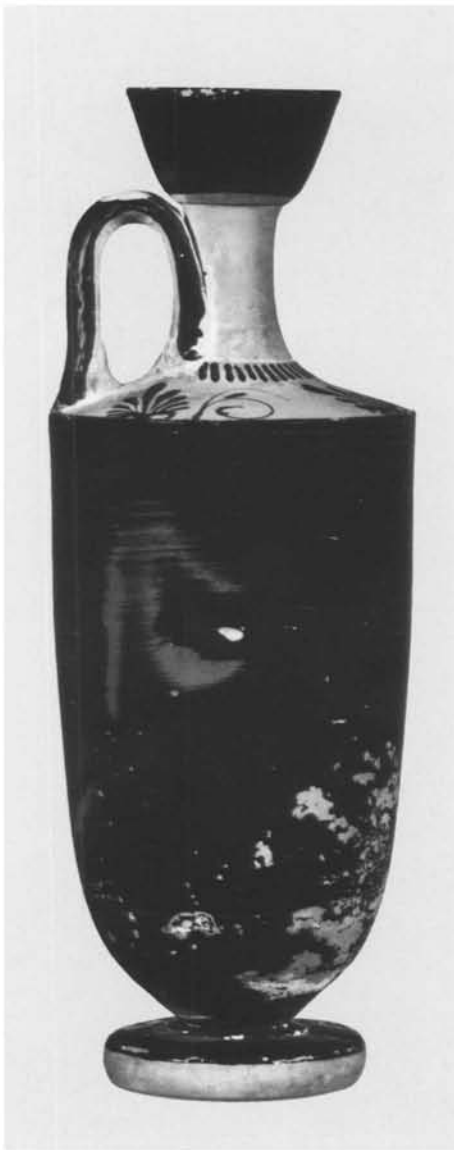


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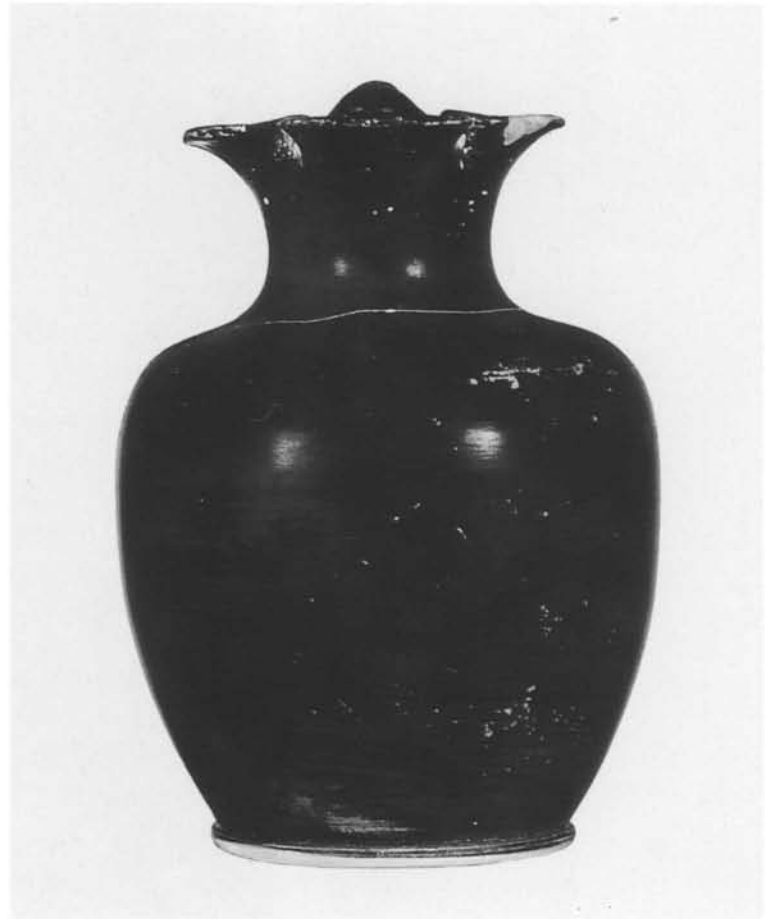
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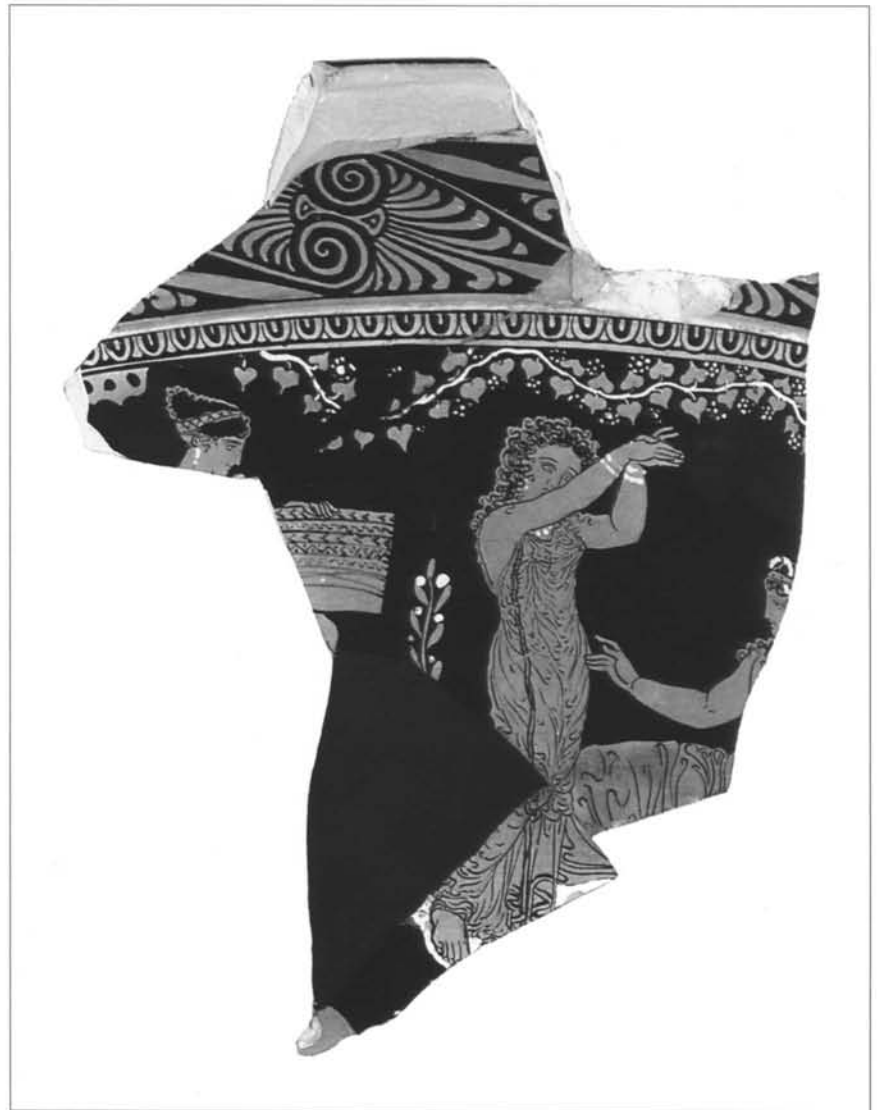
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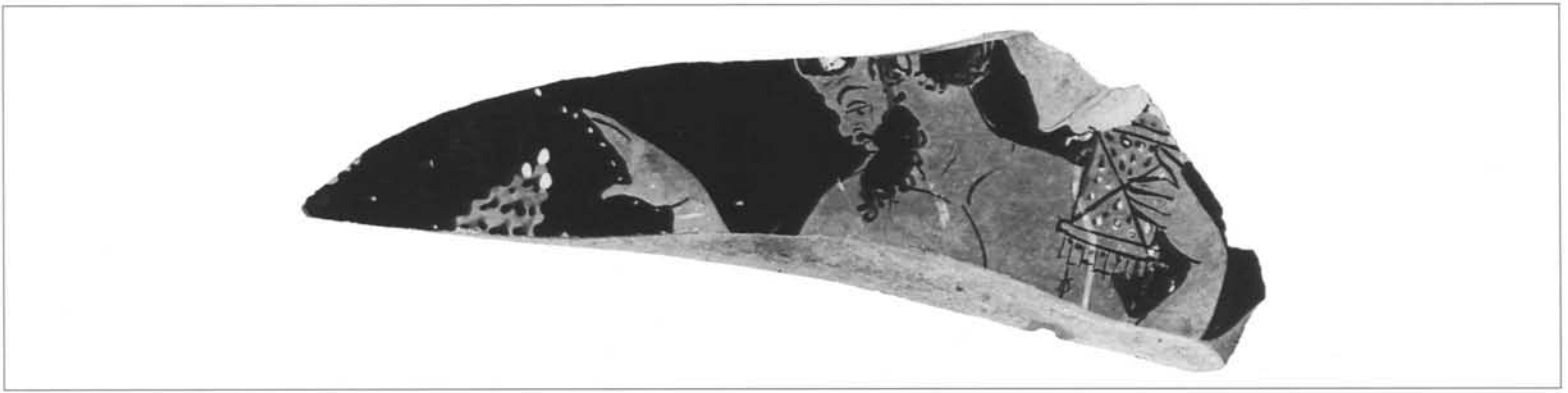


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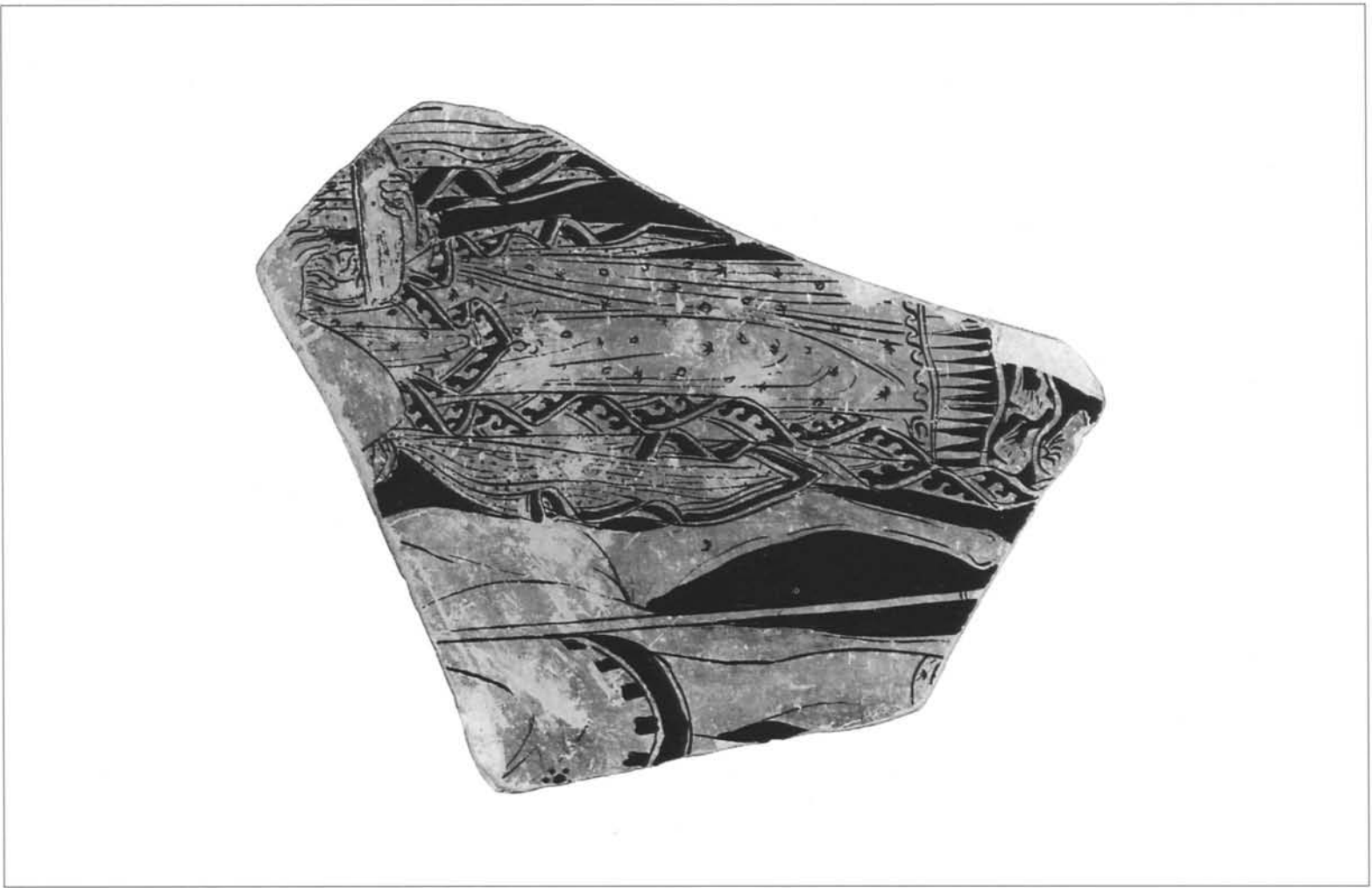
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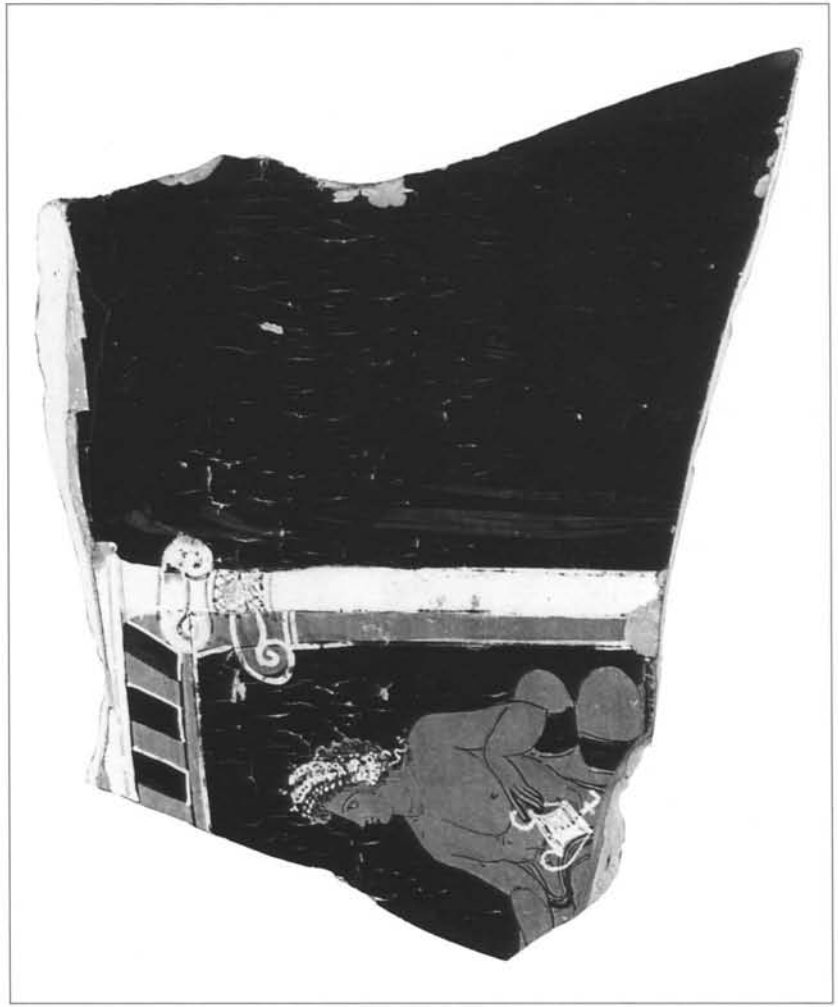
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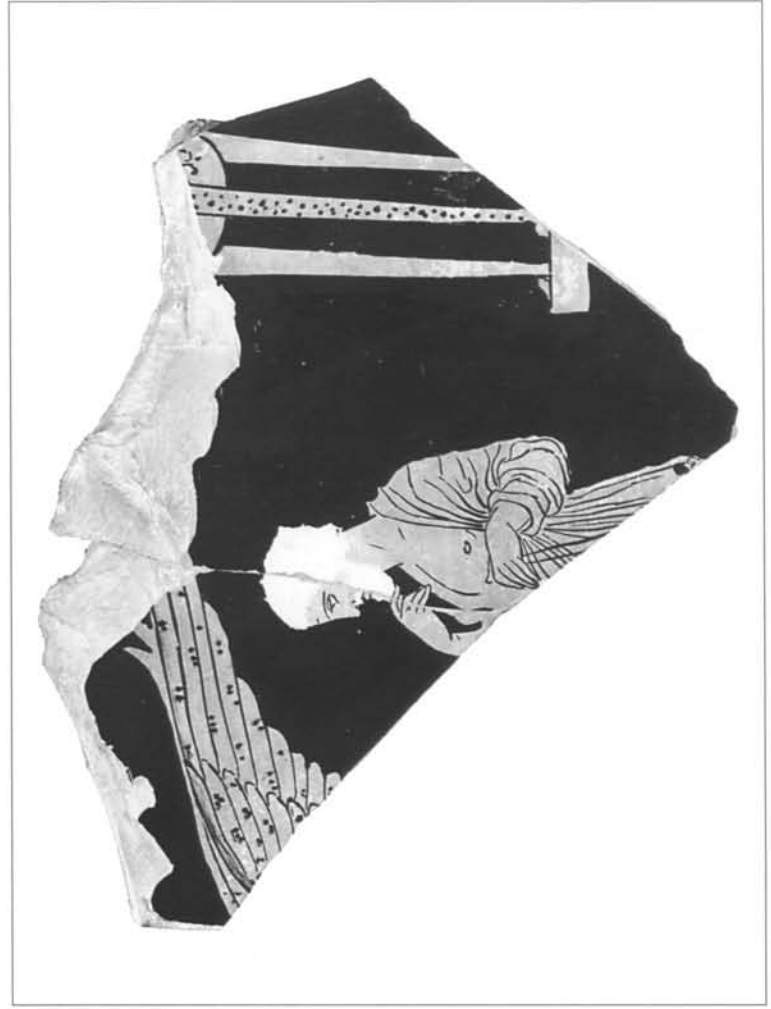
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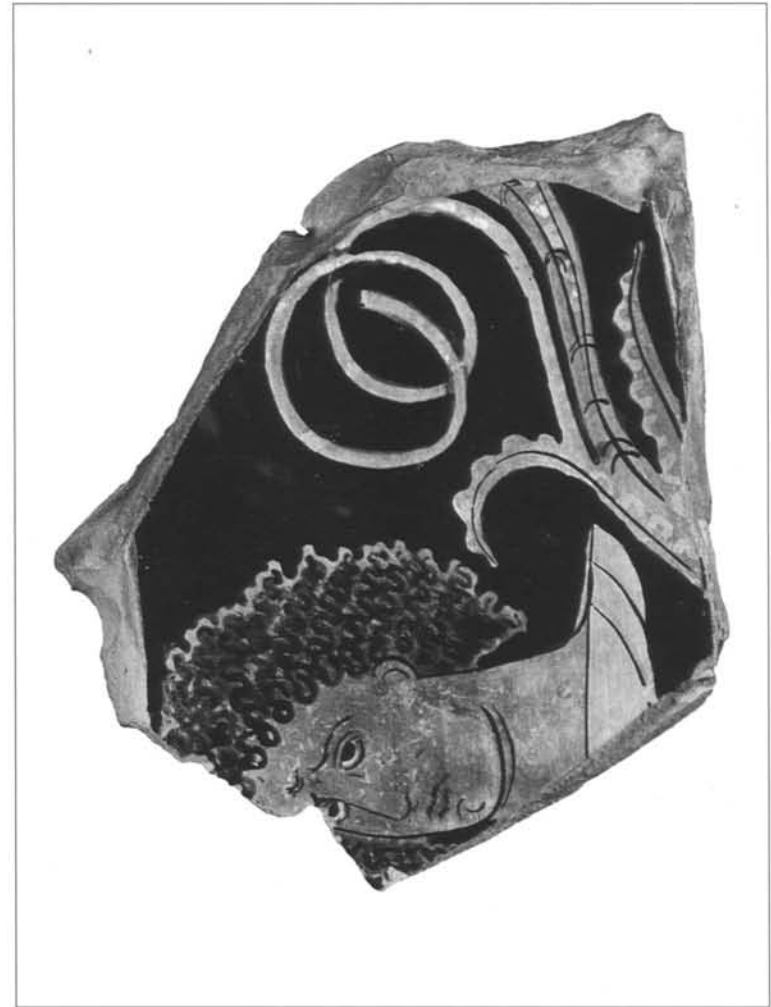
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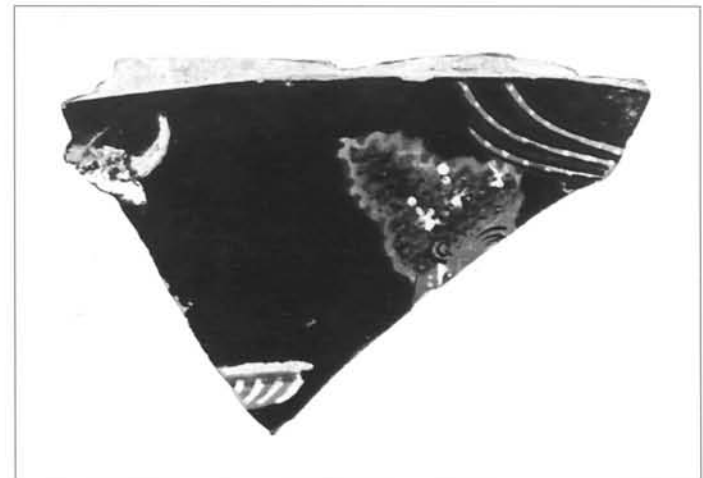
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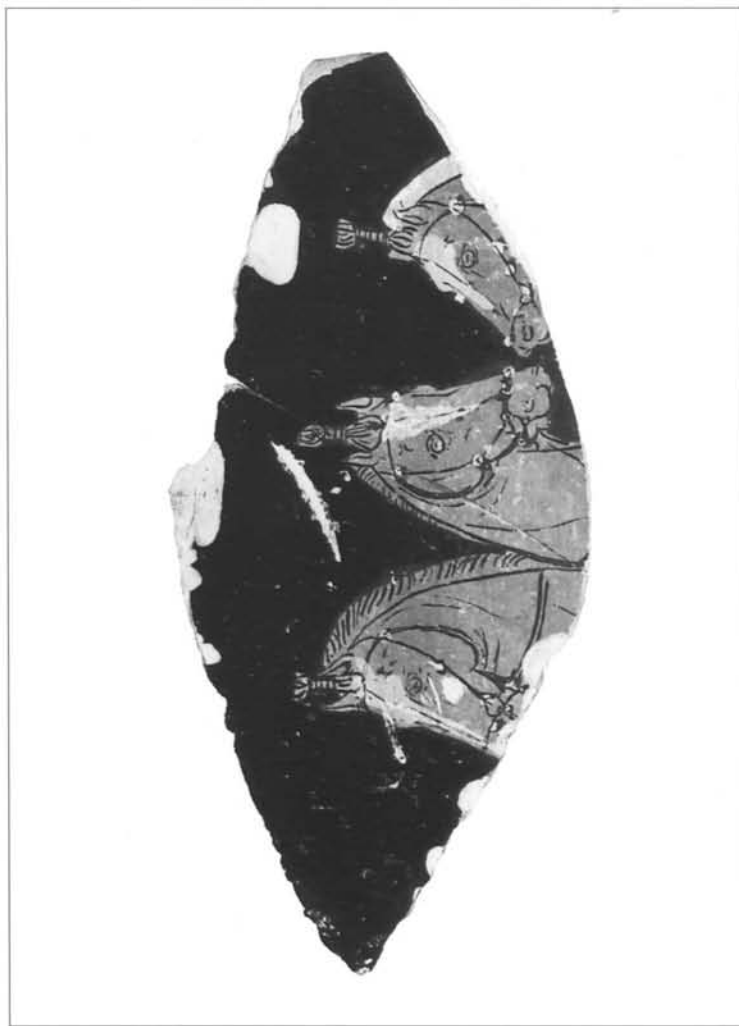
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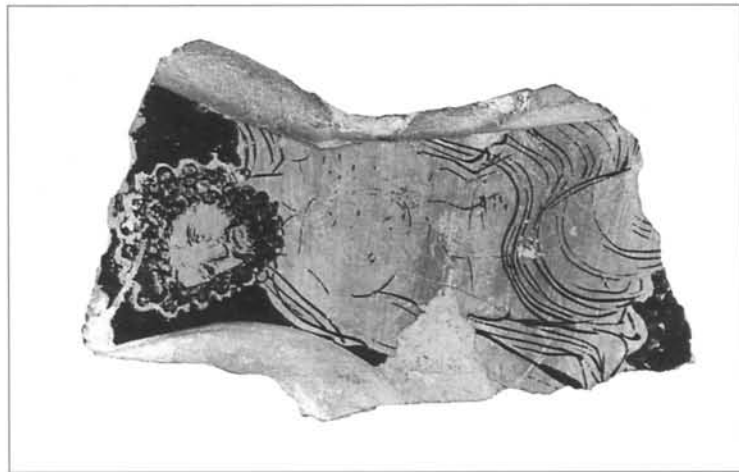
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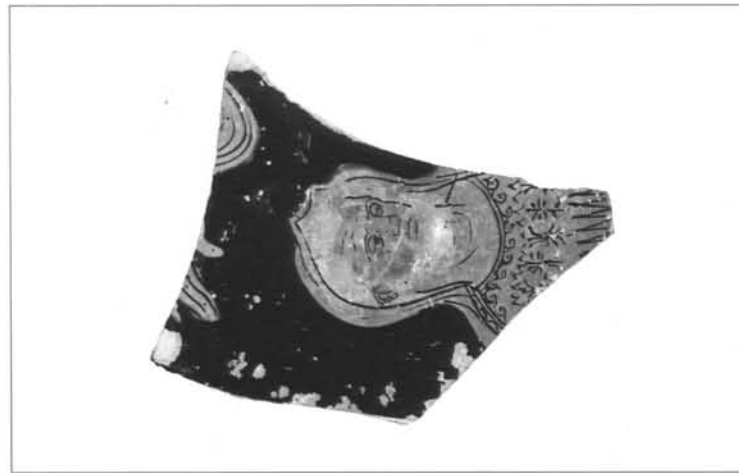
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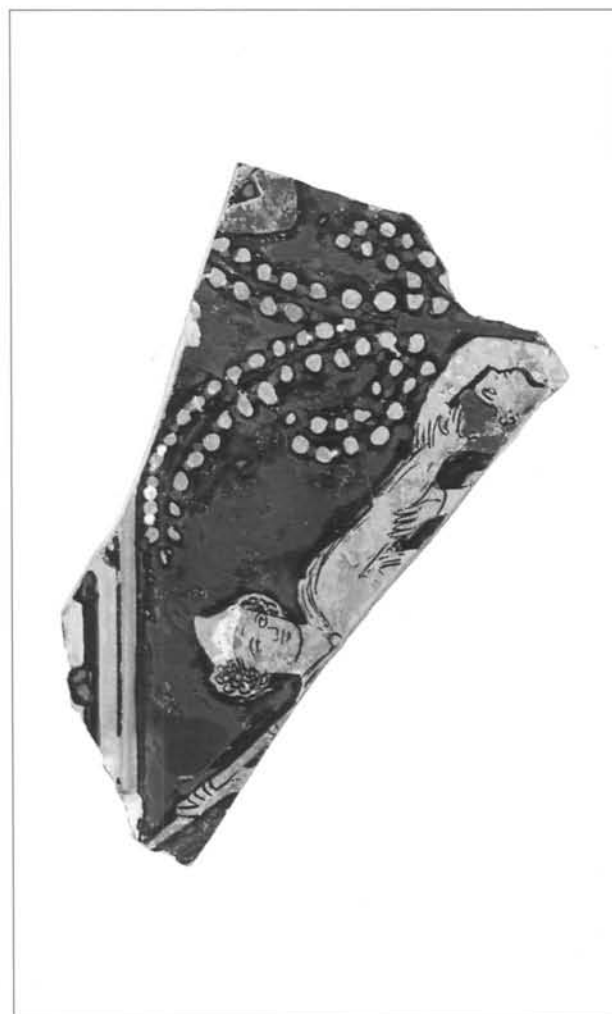
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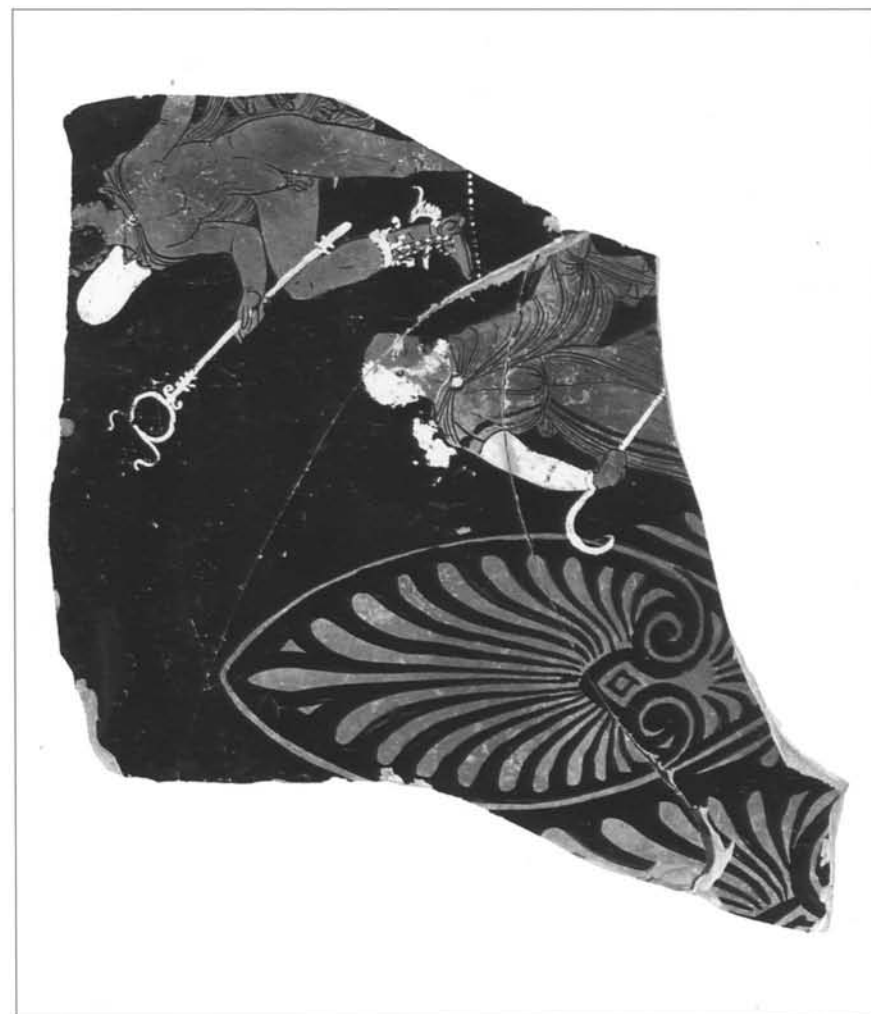
86.AE.408.2 3:4

3



86.AE.416 3:4

1



86.AE.408.1 3:4

2



1



2



3



4

86.AE.437



5



6



7



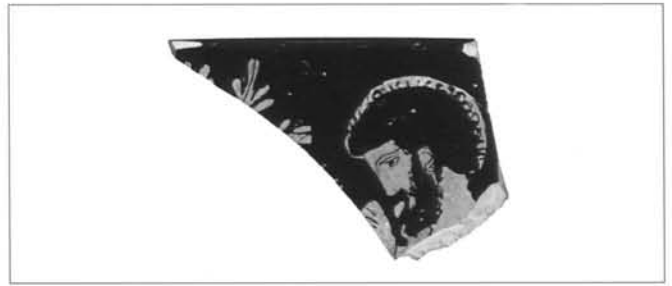
8

86.AE.441



1

86.AE.399 3:4



2

86.AE.440 3:4



3

86.AE.429 3:4



4

86.AE.431 3:4



5

86.AE.425 1:2



7

86.AE.435 3:4



6

86.AE.442 3:4



8

86.AE.439 3:4



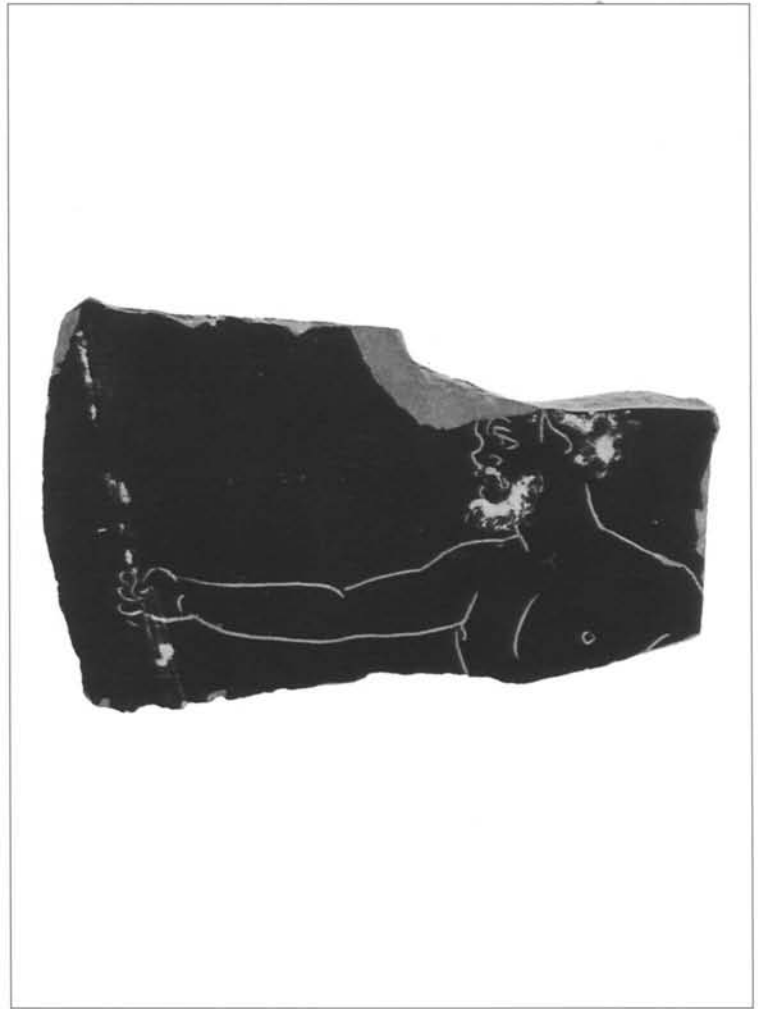
9

86.AE.419 3:4



1

86.AE.447



4

86.AE.444 1:1



2

86.AE.447



3



1



2



3

86.AE.446

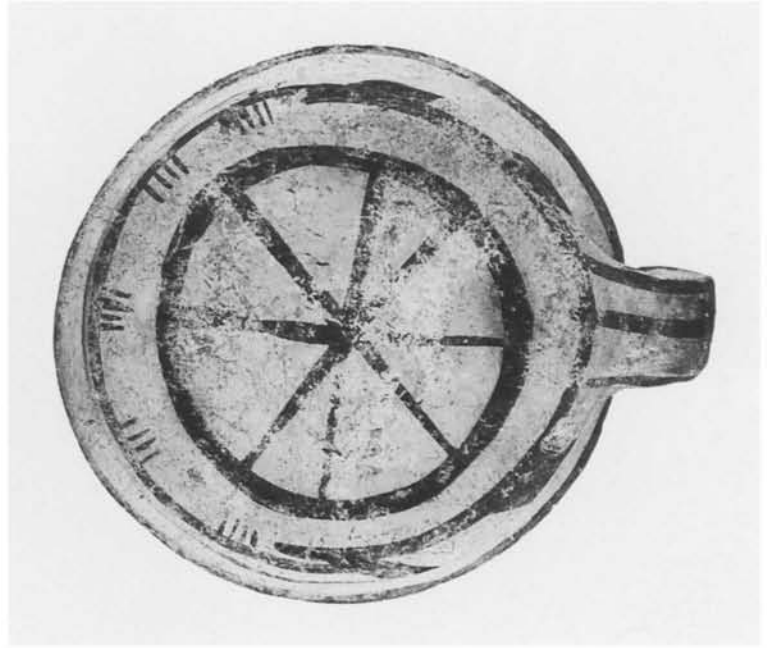


4

86.AE.445 1:2



1



2



3



4



5



6

86.AE.456



4

86.A.E.453 1:1



1

86.A.E.452 1:2



3

86.A.E.455 1:1



2

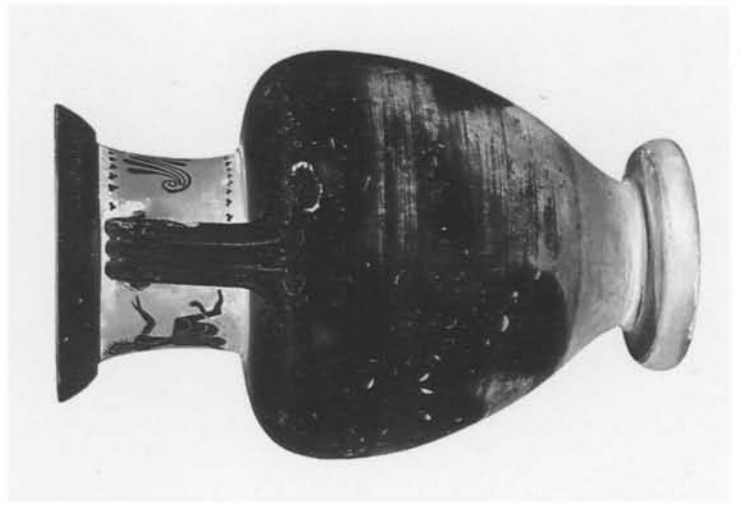
86.A.E.454 3:4



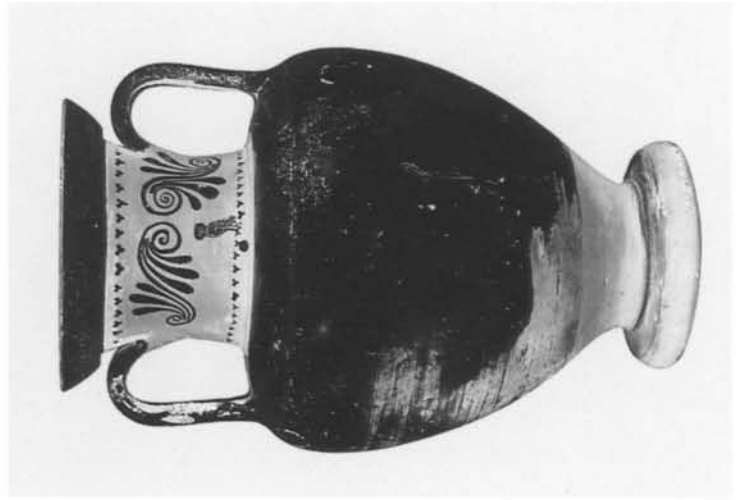
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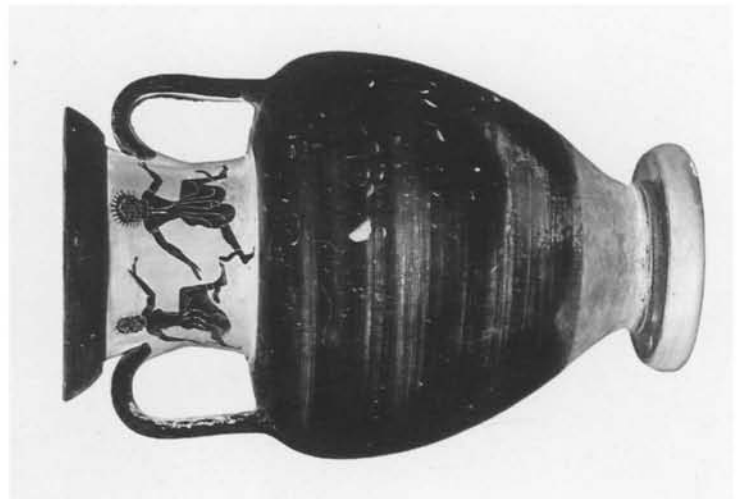
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6



5

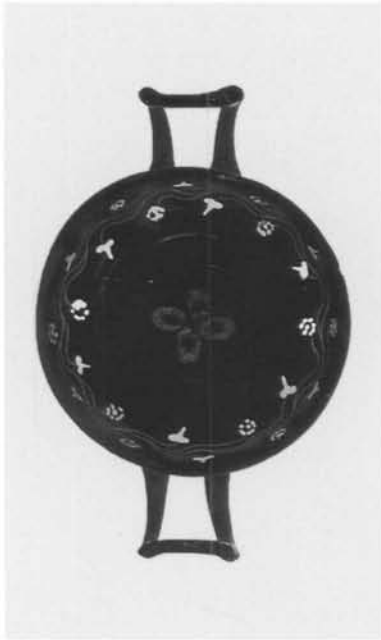


4



3

86.A.E.450



3



4

86.A.E.448



5



6

86.A.E.449

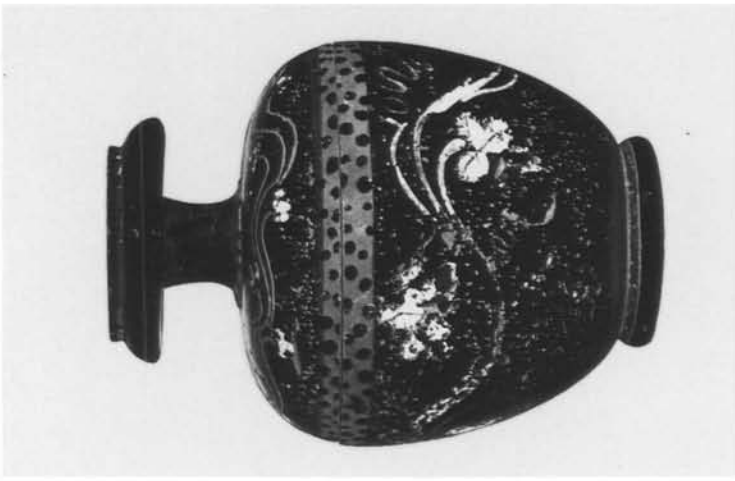


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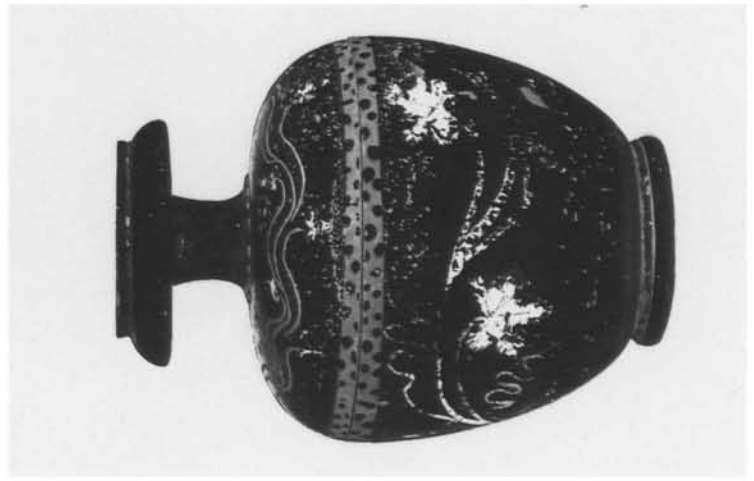


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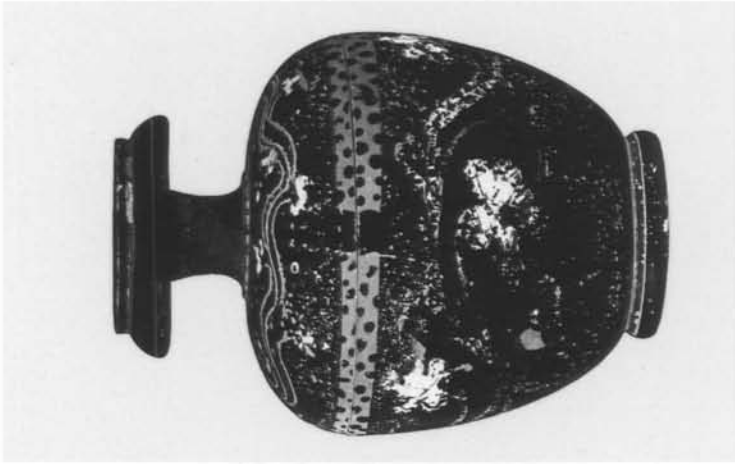
86.A.E.451



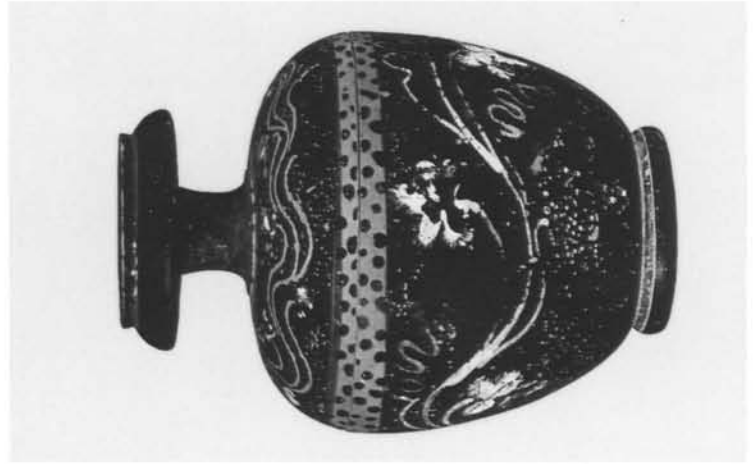
3



5



2



4

86.A.E.400



1

86.A.E.412 1:1



1



2

86.AE.460



3



4

86.AE.457



5



6

86.AE.458



1

86.AE.459



2

86.AE.461 1:1



3



4

86.AE.462



5

