

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM
ANTIQVORVM

THE J. PAUL GETTY MUSEUM · MALIBU

Molly and Walter Bareiss Collection

*Attic red-figured amphorae, loutrophoros, pelikai,
stamnos, psykter, hydriai, oinochoai, lekythoi, lekanis (lid),
fragments of undetermined closed shapes, and white-ground lekythoi*

RICHARD T. NEER

THE J. PAUL GETTY MUSEUM

FASCICULE 7 · [U.S.A. FASCICULE 32]

1997

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UNITED STATES OF AMERICA · FASCICULE 32

The J. Paul Getty Museum, Malibu, Fascicule 7

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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-)

Vol. 1 by Andrew J. Clark.

At head of title: Union académique internationale.

Includes index.

Contents: v. 1. Molly and Walter Bareiss Collection:
Attic black-figured amphorae, neck-amphorae, kraters,
stamnos, hydriai, and fragments of undetermined
closed shapes.

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. 6. J. Paul Getty Museum—Catalogs.
I. Clark, Andrew J., 1949- . II. J. Paul Getty
Museum. III. Series: Corpus vasorum antiquorum.

United States of America; fasc. 23, etc.

NK4640.C6.U5 fasc. 23, etc. 738.3'82'0938074 s 88-12781

[NK4624.B37]

[738.3'82'0938074019493]

ISBN 0-89236-134-4

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ISBN 0-89236-294-4

Typesetting in Bembo VAL, printing, and binding by Stamperia Valdonega, Verona, Italy

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FOREWORD

The publication of this fascicule coincides with the ten-year anniversary of the acquisition of the Molly and Walter Bareiss collection at the Getty Museum. It is time for the Museum to look back at a decade of living with this rich collection, which has been the source not only for scholarly publications and new insights into an ancient world but also for countless educational opportunities and unknown hours of musing and wonder for the thousands of visitors who have seen these vases. It is also a time to look forward and anticipate the complete publication of the collection in the fascicules of the Corpus Vasorum Antiquorum. This is the fourth fascicule dedicated to the Bareiss collection and the first of several on the Attic red-figured vases, the last group of the collection to be published.

As with the previous publications of Bareiss vases, this fascicule includes only vases from that collection and more recent acquisitions that join or belong to them, such as the fragments donated to the Museum in 1991 that join the fragmentary kalpis with a scene of Nereids bringing arms to Achilles (no. 33, 86.AE.235). Unlike previous fascicules this one was begun by the author while he was an intern in the Antiquities Department in 1991 and 1992. The Department is grateful to him for his persistence over the past years and his dedication to this project, and to Mary B. Moore, Dietrich von Bothmer, J. Michael Padgett, and Andrew J. Clark for their generous assistance and oversight.

Marion True

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INTRODUCTION

This fascicule comprises the complete and fragmentary red-figured and white-ground closed vessels from the collection of Molly and Walter Bareiss: amphorae, a loutrophoros, pelikai, a stamnos, a psykter, hydriai, oinochoai, lekythoi, a lid, and some fragments of undetermined shape. The majority of vases and fragments dates from the first three quarters of the fifth century B.C. The Geras, Eucharides, and Richmond Painters are especially well represented, and the Berlin and Trip- toleamos Painters make strong showings as well.

The format for entries follows the guidelines for the U.S.A. CVAs and the precedents set in previous Getty fascicules of Attic ware. Attributions are credited in brackets; my own are unmarked. Profiles, with scales, are given for all complete or nearly complete vases and for some fragments, and all graffiti are shown at a scale of 1:1.

In the section DIMENSIONS AND CONDITION, I have followed the lead of previous Getty fascicules in giving the approximate capacity for complete vases. Most volumes were measured with short-grain rice, but for some of the smaller lekythoi it was necessary to use fine sand; this disparity may have caused some unevenness in values. The results are given both in liters and in the estimated ancient equivalent, expressed in choes, kotylai, or kyathoi: 1 chous (3.283 l) = 12 kotylai (1 kotyle = 0.2736 l) = 72 kyathoi (1 kyathos = 0.0456 l). As in previous fascicules, these equivalents are based on those calculated by Friedrich Hultsch (*Griechische und römische Metrologie*, 2nd edn. [Berlin, 1882], pp. 101–4, 107–8, 703. *RE*, vol. 3, pt. 2, cols. 2526–27, s.v. “Chous”), though their validity for Archaic Athens remains unproved.

In the TECHNICAL FEATURES sections, I have used the terms defined by Joseph Veach Noble in *The Techniques of Painted Attic Pottery*, 2nd edn. (New York, 1988), pp. 116–47. My contour stripe is the equivalent of Noble’s “eighth-inch stripe” (see Noble, *op. cit.*, p. 105). I have followed the same order of description in each entry: preliminary sketch; contour stripe; relief contour; relief lines; dilute glaze; added color. I do not describe the use of plain black glaze, nor do I note the absence of any given feature: If, for example, dilute glaze is not mentioned, then there is no dilute glaze on the vase. Where appropriate, I end the section with a description of misfirings and other accidents of the production process.

In describing anatomy, I have on occasion used terms coined by Donna C. Kurtz for her publication of Beazley’s Berlin Painter drawings (see Kurtz and Beazley, pp. 42–46). These terms, such as “pectoral fullness lines,” are set off by

quotation marks and are defined in Kurtz's volume. I have used the word "hair-line" for the strands of hair surrounding the face and behind the ear.

For the PROVENANCE sections, I have listed the year in which Mr. and Mrs. Bareiss purchased the piece, if it is known. If a vase was bought at auction, I give the appropriate vendor, date, place, and lot number. In many cases, however, even such basic information is unavailable today. On the formation of the Bareiss Collection, see Dietrich von Bothmer's essay in *Getty Bareiss*.

All of the vases and fragments herein have been listed in the Acquisitions Supplements of *GettyMusJ* 14 and 15 (1986, 1987). As these publications merely note the gross number of vases acquired in a given year, without illustrations or accompanying text, they have not been included in the BIBLIOGRAPHY for each piece. With regard to bibliographic abbreviations, I have with few exceptions followed those of previous Getty CVA fascicules. Journal titles are abbreviated as per the *American Journal of Archaeology*.

The format for the COMPARANDA is, generally, as follows. The first paragraph contains a very brief discussion of the painter, shape, and decoration, with citations of relevant texts and parallels. I have assumed here that the reader of a CVA fascicule already knows of the standard surveys, such as Sir John Boardman's handbooks or M. G. Kanowski's *Containers of Classical Greece* (New York, 1984). Though such works are, of course, invaluable, I have preferred to list only more detailed discussions. This paragraph is followed by closer stylistic comparisons. The section concludes with a discussion of iconographic issues and, when relevant, graffiti. In some cases, these various parts have been conflated into a single paragraph; the general order, however, remains for the most part constant.

I have confined the comparanda almost exclusively to Attic red-figure. Even with this restriction, however, the lists in this section are not meant to be comprehensive. For vases not listed by Beazley, I give the location and, when possible, refer the reader to an illustration of the piece.

At the request of the USA CVA committee, I have limited the number of detail views in the plates and reduced the sizes of some views.

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I am deeply grateful to Marion True, Curator of Antiquities, for entrusting this fascicule to me and assisting in every stage of its writing: It could never have been written without her careful and practical guidance. My debt to Dr. True goes beyond this project, however, and I take this opportunity to thank her for the extraordinary generosity and encouragement she has shown me since our first meeting in the Fogg Art Museum some ten years ago. It is no exaggeration to say that her inspiration and kindness have changed my life.

Dietrich von Bothmer gave me access to his office, his home, his photo archive, his personal collection of Attic pottery, and his notes. He also read a preliminary draft of the manuscript with great care. His unparalleled knowledge of the Bareiss collection, and of Greek painting as a whole, has greatly enriched this fascicule. Over a period of months, both at the Getty Museum and at Oxford, J. Robert Guy answered numerous questions, attributed fragments, and selflessly offered himself as a sounding board for ideas. J. Michael Padgett responded to several letters of inquiry with invaluable remarks about the Geras Painter and others. Louise and Martin Robertson, Adrienne Lezzi-Hafter, Brian Sparkes, Ronald Stroud, and Alan W. Johnston provided helpful information and advice. Kenneth Hamma, Associate Curator of Antiquities, graciously ceded to me his right to publish the Bareiss lekythoi. Andrew J. Clark, of the Getty Museum's Department of Education and Academic Affairs, read a rough draft of this manuscript and whipped it into shape.

In the Museum's Department of Antiquities, Janet Grossman, Marit Jentoft-Nilsen, Karen Manchester, Elisa Mandell, Dorothy Osaki, Elana Towne Markus, and, last but by no means least, Karol Wight patiently helped me work through the Bareiss material and did all the dirty work of preparing this fascicule for publication. Susan Maish, Laura Mau, and Maya Elston of the Antiquities Conservation Department cleaned, rejoined, and tested dozens of vases and fragments. I would also like to thank Cynthia Grimes and the staff of the Photo Study Collection at the Getty Research Institute for the History of Art and the Humanities. The Museum's Department of Education and Academic Affairs supported me in Los Angeles with a Graduate Internship for 1991–1992, during which the bulk of this fascicule was written. I am grateful to Donna C. Kurtz and Anne Bowtell for their hospitality at the Beazley Archive. Ariel Herrmann of New York and Cornelia Ewigleben of the Museum für Kunst und Gewerbe, Hamburg, generously sent photographs of vases.

I would like also to express my deep gratitude to Drs. Mary B. Moore, John Oakley, and Susan Rotroff of the U.S.A. *Corpus Vasorum Antiquorum* Committee for their many thoughtful comments on a manuscript version of this fascicule, and for their advice and assistance at every stage of its production.

In the Department of Publications at the Museum and in Publication Services at the Getty Trust, I owe thanks to several individuals who have been involved in this project: Chris Hudson, Publisher; Mark Greenberg, Managing Editor; Benedicte Gilman, Editor; and Elizabeth Burke Kahn, Production Coordinator. Illustrations were executed by Martha Breen and Peggy Sanders, and inscription Greek was created by Larry Brady.

Lastly, I would like to thank my first teachers: David Mitten and Emily Ver-

meule of Harvard University; Crawford H. Greenewalt, Jr., of the University of California at Berkeley; and Florence Friedman of the Rhode Island School of Design.

Erika Dudley provided love, patience, and moral support. I cannot thank my parents enough for anything and everything: to them I dedicate this fascicule.

Any errors in this text are, of course, my own.

Richard Neer

Berkeley, February 1996

ABBREVIATIONS

Abbreviations for periodicals follow those used by the *American Journal of Archaeology*. For a complete listing, see vol. 95 (1991), pp. 4–16.

<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>Add</i> ²	<i>Beazley Addenda: Additional References to ABV, ARV² & Paralipomena</i> . 2nd edn. Compiled by T. H. Carpenter, with T. Mannack and M. Mendonça. Oxford, 1989
<i>Agora 12</i>	B. A. Sparkes and L. Talcott. <i>Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C.</i> 2 vols. The Athenian Agora, vol. 12. Princeton, 1970
<i>ARV</i> ¹	J. D. Beazley. <i>Attic Red-figure Vase-painters</i> . Oxford, 1942
<i>ARV</i> ²	J. D. Beazley. <i>Attic Red-figure Vase-painters</i> . 2nd edn. Oxford, 1963
<i>Beazley, Berlin Painter</i>	J. D. Beazley. <i>The Berlin Painter</i> . Mainz, 1974
<i>Beazley Lectures</i>	J. D. Beazley. <i>Greek Vases: Lectures by J. D. Beazley</i> . Edited by D. C. Kurtz. Oxford, 1989
<i>Beazley, VAm</i>	J. D. Beazley. <i>Attic Red-figured Vases in American Museums</i> . Cambridge, Mass., 1918.
<i>Beazley, VPol</i>	J. D. Beazley. <i>Greek Vases in Poland</i> . Oxford, 1928
<i>Beck, Album</i>	F. A. G. Beck. <i>Album of Greek Education: The Greeks at School and Play</i> . Sydney, 1975
<i>Becker, Peliken</i>	R.-M. Becker. <i>Formen Attischer Peliken von der Pioneer-Gruppe bis zum Beginn der Frühklassik</i> . Böblingen, 1977
<i>Brommer, "Herakles und Theseus"</i>	F. Brommer. "Herakles und Theseus auf Vasen in Malibu." <i>Greek Vases in the Getty</i> 2 (OPA 3 [1985]), pp. 183–228
<i>Brommer, "Satyrspielvasen"</i>	F. Brommer. "Satyrspielvasen in Malibu." <i>Greek Vases in the Getty</i> 1 (OPA 1 [1983]), pp. 115–20
<i>Buitron-Oliver, Douris</i>	D. Buitron-Oliver. <i>Douris: A Master Painter of Athenian Red-Figure Vases</i> . Mainz, 1995
<i>Burke and Pollitt, Yale Vases</i>	S. B. Matheson and J. J. Pollitt. <i>Greek Vases at Yale</i> . Exh. cat. New Haven, Yale University Art Gallery, 1975
<i>Burn, Meidias Painter</i>	L. Burn. <i>The Meidias Painter</i> . Oxford, 1987
<i>Cardon, Berlin Painter</i>	C. M. Cardon. <i>The Berlin Painter and His School</i> . Ann Arbor, Michigan: University Microfilms, 1977, no. 78-3069

<i>Cat. Sotheby's</i>	Sotheby's, and Sotheby-Parke-Bernet, auction catalogues
CB	L. D. Caskey, with J. D. Beazley. <i>Attic Vase Paintings in the Museum of Fine Arts, Boston</i> . 3 vols. London, 1931–1963
CVA	<i>Corpus Vasorum Antiquorum</i>
Diehl, <i>Hydria</i>	E. Zwiernlein-Diehl. <i>Die Hydria: Formgeschichte und Verwendung im Kult des Altertums</i> . Mainz, 1964
<i>Enthousiasmos</i>	<i>Enthousiasmos: Essays on Greek and Related Pottery Presented to J. M. Hemelrijk</i> . Edited by H. A. G. Brijder, A. A. Drukker, and C. W. Neeft. Amsterdam, 1986
<i>Euphronios der Maler</i>	<i>Euphronios der Maler</i> . Exh. cat. Edited by E. Goemann. Berlin, Antikenmuseum, 1991
<i>Getty Bareiss</i>	J. Frel and M. True. <i>Greek Vases: Molly and Walter Bareiss Collection</i> . Exh. cat. Malibu, The J. Paul Getty Museum, 1983
<i>Glories of the Past</i>	<i>Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection</i> . Exh. cat. Edited by D. von Bothmer. New York, The Metropolitan Museum of Art, 1990
<i>Greek Vases and Modern Drawings</i>	<i>Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss</i> . Exh. checklist. New York, The Metropolitan Museum of Art, 1969
<i>Greek Vases in the Getty 1 (OPA 1)</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 1. Occasional Papers on Antiquities, vol 1. Malibu, 1983
<i>Greek Vases in the Getty 2 (OPA 3)</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 2. Occasional Papers on Antiquities, vol. 3. Malibu, 1985
<i>Greek Vases in the Getty 3 (OPA 2)</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 3. Occasional Papers on Antiquities, vol. 2. Malibu, 1986
<i>Greek Vases in the Getty 4 (OPA 5)</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 4. Occasional Papers on Antiquities, vol. 5. Malibu, 1989
<i>Greek Vases in the Getty 5 (OPA 7)</i>	<i>Greek Vases in the J. Paul Getty Museum</i> . Vol. 5. Occasional Papers on Antiquities, vol. 7. Malibu, 1991
<i>Heldensage</i> ³	F. Brommer. <i>Vasenlisten zur griechischen Heldensage</i> . 3rd edn. Marburg, 1973
Hoffmann, "Amphora des Eucharidesmalers"	H. Hoffmann. "Eine neue Amphora des Eucharidesmalers." <i>Jahrbuch der Hamburger Kunstsammlungen</i> 12 (1967): 9–34
<i>Images et société</i>	<i>Images et société en Grèce ancienne: L'iconographie comme méthode d'analyse</i> . Cahiers d'Archéologie Romande, 36. Lausanne, 1987
Isler-Kerényi, <i>Stamnoi</i>	C. Isler-Kerényi. <i>Stamnoi</i> . Lugano, 1977
Johnston, <i>Trademarks</i>	A. W. Johnston. <i>Trademarks on Greek Vases</i> . Warminster, 1979
Killet, <i>Frau</i>	H. Killet. <i>Zur Ikonographie der Frau auf attischen Vasen archaischer und klassischer Zeit</i> . Berlin, 1994

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KSKT C. M. Kraay, with photographs by M. Hirmer. *Greek Coins*. London, 1966
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ProcAmsterdam *Ancient Greek and Related Pottery: Proceedings of the Interna-*

- tional Vase Symposium in Amsterdam, 12–15 April, 1984.* Edited by H. A. G. Brijder. Amsterdam, 1984
- ProcCopenhagen* *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen, 31 August–4 September, 1987.* Edited by J. Christiansen and T. Melander. Copenhagen, 1988
- Raeck, Barbarenbild* W. Raeck. *Zum Barbarenbild in der Kunst Athens im 6. und 5. Jahrhundert v. Chr.* Bonn, 1981
- RE* *Paulys Realencyclopädie der classischen Altertumswissenschaft.* Ed. G. Wissowa. Stuttgart, 1894–1972
- Richter and Hall* G. M. A. Richter, with drawings by L. F. Hall. *Red-figured Athenian Vases in the Metropolitan Museum of Art.* 2 vols. New Haven, 1936
- Robertson, Art of Vase-Painting* M. Robertson. *The Art of Vase-Painting in Classical Athens.* Cambridge, 1992
- Rudolph, Die Bauchlekythos* W. W. Rudolph. *Die Bauchlekythos: Ein Beitrag zur Formgeschichte der attischen Keramik des 5. Jahrhunderts v. Chr.* Bloomington, 1971
- Stähler, Pelike des Eucharidesmalers* K. P. Stähler. *Eine unbekannte Pelike des Eucharidesmalers im Archäologischen Museum der Universität Münster.* Cologne, 1967
- Webster, PP* T. B. L. Webster. *Potter and Patron in Classical Athens.* London, 1972
- Wehgartner, AwK* I. Wehgartner. *Attisch weissgrundige Keramik: Maltechniken, Werkstätten, Formen, Verwendung.* Mainz, 1983

Amphorae

AMPHORAE OF PANATHENAIC SHAPE

1. Plate 329, 3

Accession number 86.AE.231

No Bareiss Collection number recorded

SHAPE Body fragments.

SUBJECT Nude athlete facing right. Most of the head, torso, arms, and hips are preserved. Standing with torso in three-quarter view, he shifts a diskos from the left to the right hand (the latter missing) in preparation for the throw.

ATTRIBUTION AND DATE Troilos Painter [J. R. Guy].
Circa 485–480 B.C.

DIMENSIONS AND CONDITION 9.3 × 7.3 cm; Th. 0.4 cm.

Four shoulder fragments joined to make one section. Little abrasion. Upper left of fragment filled in.

TECHNICAL FEATURES Contour stripes surround arms and body. Relief contours for diskos and entire body save back. Relief lines for details, including nipple, ear, and iliac crest. Dilute glaze for contour of face; deltoid, biceps, triceps, elbow, flexors of upper arm, and depression over greater trochanter; hairline; and pubic hair.

BIBLIOGRAPHY Not previously published.

COMPARANDA The curve of the shoulder indicates that the fragments are from an amphora of Panathenaic shape. For red-figured Panathenaics, see J. D. Beazley, *BSA* 19 (1914): 239–40. On the Troilos Painter (*ABV* 400; *ARV*² 296–97; *Paralipomena* 175, 356; *Add*² 211), see J. D. Beazley, *JHS* 32 (1912): 171–73; Beazley, *VAm*, p. 61; Padgett, *Geras Painter*, pp. 305–20; Robertson, *Art of Vase-Painting*, p. 127. A close parallel for pose and draughtsmanship is a diskobolos by the same painter on the calyx-krater Copenhagen 126 (*ARV*² 297.11; *Add*² 211). The nipple has a parallel on Oxford 1914.731 (*ARV*² 297.12). For the iliac crest, compare an amphora in the Museo Gregoriano (un-numbered: *ARV*² 296.1). An amphora by a related painter—the Flying-Angel Painter—gives a parallel for the pectoral (see no. 10, below).

The Troilos Painter sometimes copied the Kleophrades Painter and was also influenced stylistically by the Berlin Painter. It is therefore not surprising to find similar diskoboloi on a doubleen by the Berlin Painter (Madrid 11114: *ARV*² 200.46; *Add*² 191) and on a stamnos in his Manner (Philadelphia 4872: *ARV*² 215.11; *Paralipomena* 345). Similar as well are two figures by the Kleophrades Painter: the diskobolos on Tarquinia RC 4196 (*ARV*² 185.35; *Paralipomena* 340; *Add*² 187) and the athlete with *haltēres* on Louvre G 198 bis (*ARV*² 183.16; *Paralipomena* 340; *Add*² 187). On the pose, see E. N. Gardiner, *Greek Athletic Sports and Festivals* (London, 1910), pp. 323–30.

2. Plate 330, 1–2

Accession numbers 86.AE.190.1–.6 + 86.AE.575

Bareiss Collection numbers 369 and 374

SHAPE 86.AE.190.5 gives part of shoulder; others are body fragments.

SUBJECT A. Satyr player armed as a peltast, striding to right (86.AE.190.6 + 86.AE.575). Only the lower body and left arm remain. He wears the distinctive shorts of an actor (*perizoma*), complete with phallos. His feet are bare, and he has a fillet on the left ankle. The inner face of the shield has an X-shaped *porpax*, tasseled *antilabe*, and decorative ribbon tied to the straps. The shield has a plastic emblem in the form of a winged phallos, and a panther-skin (*pardalis*) apron. The tip of a weapon, held in the satyr's right hand (now lost), is visible at lower left.

B. Satyr peltast looking down and to the left; only part of the head, shield, left leg, and tail remain. Like his counterpart on A, he is almost certainly an actor, though in the current state of preservation it is impossible to be sure. He wears an Ionian helmet: cheek-pieces, blackened with reserved borders, are raised, and crest holder stippled (86.AE.190.5). A *pardalis* serves as shield apron; the pelta has two phalloi in silhouette (86.AE.190.4). The satyr's phallos emerges from be-

hind shield. His left shin and calf, with the tail of the panther skin, are preserved on a nonjoining fragment (86.AE.190.3), while part of the satyr tail appears on yet another (86.AE.190.2).

86.AE.190.1 cannot be placed with certainty. It appears to show part of a spotted animal skin, suggesting that at least one of the satyrs was so clad.

ATTRIBUTION AND DATE Eucharides Painter [D. von Bothmer]. Circa 480 B.C.

DIMENSIONS AND CONDITION 86.AE.190.1: 1.8 × 1.4 cm, Th. 0.5 cm; 86.AE.190.2: 6.1 × 3.3 cm, Th. 0.5 cm; 86.AE.190.3: 6.1 × 4.5 cm, Th. 0.5 cm; 86.AE.190.4: 6.7 × 8.1 cm, Th. 0.4 cm; 86.AE.190.5: 7.0 × 11.7 cm, Th. 0.5–1.1 cm; 86.AE.190.6 and 86.AE.575: 20.6 × 12.9 cm, Th. 0.5–0.7 cm.

Eighteen fragments joined into six sections. Surfaces evenly and lightly abraded. 86.AE.190.2 chipped in three places. Reserved surfaces of 86.AE.190.5 and 86.AE.575 weathered to pale yellow, sketch lines worn away save where protected by glaze.

Edges worn. Minor infilling on 86.AE.190.3, 86.AE.190.4, and 86.AE.190.6.

TECHNICAL FEATURES Quick, vigorous sketch lines mark all contours. Some details, such as fingers and leg muscles of satyr on A and segments of phallos's wings, were also sketched. Sketches of right thigh on A and pelta on B visible under painted shield aprons. Full contour stripes and relief contours. Relief lines for most details (such as tails, edges of shorts, tassels on interior of pelta, and stippling on crest holder). Dilute glaze on A for shorts, quadriceps, gastrocnemii, hind legs and back of panther skin, and tertials on phallos's wings. On B, for pupil, hair, a single straight line down side of leg, and for belly and dorsal stripe on *pardalis*.

Painter did not always follow preliminary drawing. On A, pelta and winged phallos sketched approximately 1.5 cm to right of final position, while right leg of panther skin was narrowed and relief contour painted over. Satyr player's right leg was originally extended, with knee drawn frontally, so that feet almost touched. A second sketch of this leg has foot bent, with only ball of foot touching the ground. On B, forward edge of helmet crest was sketched a little to left of its final position.

Misfired grayish spot above satyr's head on B.

PROVENANCE 86.AE.575 (upper part of pelta and left half of winged phallos on A) is a gift of Dietrich von Bothmer, who joined it to 86.AE.190.6.

BIBLIOGRAPHY Brommer, "Satyrspielvasen," pp. 116–19, fig. 2a–c; G. Ferrari, *I vasi attici a figure rosse del periodo arcaico* (Rome, 1988), p. 32 (not illustrated); J. Boardman, *RA*, 1992: 233–34, no. 25, and 238, fig. 11; G. M. Hedreen, *Silens in Attic Black-figure Vase-painting: Myth and Performance* (Ann Arbor, Michigan, 1992), p. 109 (not illustrated).

COMPARANDA On the Eucharides Painter (*ABV* 295–98; *ARV*² 226–32; *Paralipomena* 347–48; *Add*² 199–200), a pupil of the Nikoxenos Painter, see J. D. Beazley, *BSA* 18 (1913): 217–33; idem, *BSA* 19 (1914): 245; Beazley, *VAm*, pp. 45–47; idem, *AJA* 42 (1943): 446–47; Hoffmann, "Amphora des Eucharidesmalers"; Stähler, *Pelike des Eucharidesmalers*; M. Robertson, *GettyMusJ* 2 (1975): 57–60; Isler-Kerényi, *Stamnoi*, pp. 36–42; E. Simon, *AA*, 1985: 272; Robertson, *Art of Vase-Painting*, pp. 118–21; E. M. Langridge, "The Eucharides Painter and His Place in the Athenian Potters' Quarter" (Ph.D. diss., Princeton University, 1993).

That this is an amphora of Panathenaic shape is clear from the curve of the shoulder. On red-figured Panathenaics, see J. D. Beazley, *BSA* 19 (1914): 239–40. They are strongly associated with the Berlin Painter, whom the Eucharides Painter at times imitated (see Robertson, op. cit.), and seven have been attributed to the Nikoxenos Painter. The Eucharides Painter decorated at least two other red-figured vases of this shape, and he was one of the first red-figure painters to decorate large numbers of prize amphorae (*ABV* 395–96.1–20, 397; *ARV*² 226.7–8; *Add*² 199).

The position of the satyr player's legs on A is a favorite of the painter: compare figures on an early krater (Louvre G 47: *ARV*² 227.11; *Add*² 199), a stamnos of circa 480 B.C. (Saint Petersburg 642: *ARV*² 228.30; *Paralipomena* 347, 510; *Add*² 199), and a cup of the 470s B.C. (Malibu 85.AE.469: *ARV*² 231.81). For the helmet on B and the hand grasping the *antilabe* on A, compare the hydria Vatican H 545 (*ARV*² 229.38; *Paralipomena* 347; *Add*² 199); the "very characteristic" jointed thumb is described by J. D. Beazley, *BSA* 18 (1911): 230. The coloristic use of dilute glaze on the *pardaleis* is unusual for this painter, but compare Zeus's cushion on a calyx-krater in the White-Levy Collection, New York (*Glories of the Past*, p. 156, no. 117). The wings of the phallos on A resemble those of an eagle on Louvre Cp 10754 (*ARV*² 228.32; *Paralipomena* 347; *Add*² 199).

Though satyr peltasts are not uncommon in Late Archaic art, the Getty fragments are thus far unique in showing such a figure in actor's shorts. They thus support a theory, first put forward by Ernst Buschor, that

satyr peltasts are the earliest sure illustrations of the satyr play: E. Buschor, *Satyr Tänze und frühes Drama* (Munich, 1943), pp. 88–91. For the importance of the shorts in identifying satyr plays, see A. Kossatz-Deissmann, *JdI* 97 (1982): 65–90. For a fine discussion of satyr peltasts and their connections with drama, see G. M. Hedreen, *Silens in Attic Black-figure Vase-painting: Myth and Performance* (Ann Arbor, Michigan, 1992), pp. 109–10, with a list of vases on p. 120 n. 28. See also F. Brommer, *Satyroï* (Würzburg, 1937), p. 55 and nn. 21–22; Buschor, op. cit.; F. Brommer, *Satyrspiele: Bilder griechischer Vasen*, 2nd ed. (Bonn, 1959), pp. 71–85; A. Greifenhagen, *JBerlMus* 9 (1967): 14–15; C. Poursat, *BCH* 92 (1968): 583–86; S. Karousou, in *Kernos: Timetike prosphora ston kathegete Georgio Mpakalake* (Thessalonike, 1972), pp. 58–71; A. Greifenhagen, *AA*, 1974: 238; F. Brommer, *GettyMusJ* 6–7 (1978–1979): 114–16; E. Simon, in *The Eye of Greece: Studies in the Art of Athens*, ed. D. Kurtz and B. Sparkes (Cambridge, 1982), p. 128 n. 30; C. Bérard, in *Le corps et ses fixations*, ed. C. Reichler (Paris, 1983), pp. 43–54; Brommer, “Satyrspielvasen,” 115–19; F. Lissarrague, in *Images et société*, pp. 116–17 and n. 58; B. Seidensticker, ed., *Satyrspiel* (Darmstadt, 1989); F. Lissarrague, *L'autre guerrier* (Paris, 1990), pp. 172–77, 297–98.

Hedreen notes that satyr peltasts fall into two categories: Pyrrhic dancers, and fighters in the Giganatomy. He goes on to argue that the former illustrate a satyric drama in which the silens entered the Panathenaic competition; see also T. B. L. Webster, *Monuments Illustrating Tragedy and Satyr Play*, 2nd ed. (London, 1967), p. 142. That the Getty fragments fall into this category is suggested by the shape of the vase: The scenes on red-figured Panathenais frequently allude to the *agones* at the festival. On musical competitions at the Panathenaia, see H. Kotsidu, *Die musischen Agone der Panathenäen in archaischer und klassischer Zeit* (Munich, 1991); H. A. Shapiro, in *Goddess and Polis: The Panathenaic Festival in Ancient Athens*, exh. cat., ed. J. Neils (Princeton, 1992), pp. 53–76.

The Eucharides Painter drew another satyr play, with different costumes, on a stamnos in Paris (Louvre Cp 10754: *ARV*² 228.32; *Paralipomena* 347; *Add*² 199); it is discussed by E. Simon, in *Festschrift für Nikolaus Himmelmann: Beiträge zur Ikonographie und Hermeneutik*, ed. H.-U. Cahn, H. Gabelmann, and D. Salzmann (Mainz, 1989), pp. 197–203, with earlier bibliography. The Geras Painter, a pupil of the Eucharides Painter, drew an armed satyr player on a pelike in Boston (inv. 64.2032: *ARV*² 285.2; *Paralipomena* 355; *Add*² 209).

Two cups—both lost—provide particularly close iconographic parallels for the Getty fragments. The earlier,

by Apollodoros, showed an armed satyr actor (*ARV*² 121.23); though he had no shield, he draped a *pardalis* over one arm. The later, by the Triptolemos Painter, showed a satyr without *perizoma* carrying a pelta with a panther-skin apron (*ARV*² 367.92).

Satyrs with ordinary shield aprons appear on two works of the Athena Painter: Athens, National Museum 18567 (*ABV* 522 [listed under E 1836]; *Add*² 199) and London B 626 (*ABV* 531.4; *Add*² 132). The Eucharides Painter drew such aprons on his mug Cambridge GR 18.1937 (*ARV*² 231.76; *Add*² 200). For helmeted satyrs, see an unattributed calyx-krater in the Vermeule Collection, Cambridge, Massachusetts (D. M. Buitron, *Attic Vase Painting in New England Collections*, exh. cat. [Cambridge, Massachusetts, Fogg Art Museum, 1972], p. 132, no. 73), and a pelike by the Deepdene Painter (London E 377: *ARV*² 501.55).

On winged phalloi, see H. Herter, in *RE*, vol. 19, pt. 2, cols. 1724–26, s.v. “Phallos”; A. Greifenhagen, *Wissenschaftliche Zeitschrift der Universität Rostock, Reihe Gesellschafts- und Sprachwissenschaften*, 1967: 451 n. 5; W. Arrowsmith, *Arion* 1 (1973): 119–67; Padgett, *Geras Painter*, pp. 105–7; F. Lissarrague, *The Aesthetics of the Greek Banquet* (Princeton, 1990), p. 40; J. Boardman, *RA*, 1992: 227–42; A. Dierichs, *Erotik in der Kunst Griechenlands* (Mainz, 1993), pp. 46–49. In addition to the Getty fragments, Boardman lists the following winged phalloi serving as shield devices: volute-krater fragments by Phintias (Berlin 2181 + Rome, VG, fr.: *ARV*² 23.4), a cup by the Antiphon Painter (Berlin 2307: *ARV*² 341.77; *Add*² 219), a hydria by the Leningrad Painter (London E 167: *ARV*² 571.77; *Add*² 261), and an unattributed neck-amphora of the 460s B.C. (Oxford 1971.867: Boardman, op. cit., p. 239, fig. 12). All but the last are on round hoplite shields. A hoplite shield with a plastic bird affixed to it appears on a volute-krater by the Painter of the Woolly Satyrs (San Antonio 86-134 G [76]; E. R. Knauer, *AA*, 1992: 375, fig. 2).

Satyr peltasts with wingless phalloi on their shields appear on the amphora New York 46.129.3 and on an unnumbered cup in Siena (F. Brommer, *Satyrspiele*, 2nd edn. [Berlin, 1959], p. 85, no. 229; not illustrated). An Amazon's pelta has a phallic device on a column-krater by the Orpheus Painter (Syracuse 37175: *ARV*² 1104.2; *Add*² 329). Male peltasts have similar devices on an alabastron by the Painter of Berlin 2268 (Chicago 1967.115.243: *ARV*² 157.87; *Add*² 181) and on an askos in Athens (National Museum 1671, unpublished). For a hoplite shield with a phallos, see a cup by the Ambrosios Painter (*NFA Classical Auctions*, New York [11 December 1991], lot 81; held by an Amazon). For

a hoplite with a panther-skin shield apron, see Epiktetos's cup Tarquinia RC 1911 (*ARV*² 76.73). A number of these works, including the unpublished pieces in Athens and Siena, was brought to my attention by Dietrich von Bothmer.

3. Plate 329, 1-2

Accession numbers 85.AE.499.1, .4-.6 + 86.AE.194

Bareiss Collection number 374 (86.AE.194 only)

SHAPE AND ORNAMENT Portion of necking ring preserved at upper edge of 85.AE.499.1. Stopped meanders below figure on B (portions remain of two units with glaze line above).

SUBJECT A. Nike (85.AE.499.1). Only her head (in profile to right) and upper edge of left wing are preserved. She wears dot-in-circle earrings and a dotted sakkos.

B. Warrior arming, standing to right (85.AE.499.5-.6 and 86.AE.194). A spear, held in his left hand, passes behind his legs. He wears a chitoniskos; tassels from a scabbard are visible near the hip. At his feet an Argive shield (device: ivy wreath with berries). A Corinthian helmet rests on the shield; the low crest is decorated with a single row of dots, its holder by two. Small leather pads protect the shins of the warrior from chafing by the greaves; though his left shin is lost, the strings from the pad are still visible by the shield.

ATTRIBUTION AND DATE Triptolemos Painter [J. R. Guy]. Circa 480 B.C.

DIMENSIONS AND CONDITION 85.AE.499.1 (female head): 3.2 × 9.2 cm, Th. 0.7-0.9 cm; 85.AE.499.5-.6 + 86.AE.194 (warrior's legs): 13.8 × 10.3 cm, Th. 0.5 cm; 85.AE.502.4 (black): 5.3 × 3.7 cm, Th. 0.5 cm.

Nine body fragments joined into three sections. Somewhat worn. Wing on 85.AE.499.1 badly abraded (its relief contour has disappeared); fragment also has minor pitting. Warrior's upper thighs and much of helmet also worn. His lower right leg and part of helmet crest infilled.

TECHNICAL FEATURES Full and vigorous sketch on B, but none visible on more weathered side A. Full contour stripes and, except for wing, relief contours. Relief lines for folds, ear, earring, brow, eye, ankle, toes, helmet, and pattern borders. Dilute glaze for muscles on legs, tendril on shield, and dots on sakkos. Added red for scabbard tassels and greave pads.

PROVENANCE Purchased in 1959.

BIBLIOGRAPHY D. von Bothmer, *MMAJ* 22 (1987): 9 n. 17 (85.AE.499 only, as by the Eucharides Painter; not illustrated); idem, *MMAJ* 24 (1989): 69 (86.AE.194 only, as by the Eucharides Painter; not illustrated).

COMPARANDA On the Triptolemos Painter (*ARV*² 360-67, 1648, 1708; *Paralipomena* 364-65; *Add*² 222), see E. Buschor, *JdI* 31 (1916): 74-76; Beazley, *VAm*, pp. 98-99; idem, *BSA* 46 (1951): 7-15; idem, in *Charites: Studien zur Altertumswissenschaft. Festschrift Ernst Langlotz*, ed. K. Schauenburg (Bonn, 1957), pp. 136-39; M. Robertson, *JHS* 85 (1965): 99; M. Schmidt, in *Opus Nobile. Festschrift zum 60. Geburtstag von Ulf Jantzen*, ed. P. Zazoff (Wiesbaden, 1969), pp. 141-52; E. R. Knauer, *Ein Skyphos des Triptolemosmalers*. Winckelmannsprogramm der Archäologischen Gesellschaft zu Berlin, no. 125 (Berlin, 1973); J. R. Guy, "The Triptolemos Painter" (M.A. thesis, University of Cincinnati, 1974); R. Hampe, *AntK* 18 (1975): 10-16; E. R. Knauer, *GRBS* 17 (1976): 209-16; Isler-Kerényi, *Stamnoi*, pp. 43-48; J. R. Guy, in *Abstracts, Archaeological Institute of America, Annual Meeting* 3 (1978): 44; idem, *Arts in Virginia* 21 (1981): 2-15; *Beazley Lectures*, pp. 58-59; Robertson, *Art of Vase-Painting*, pp. 15, 143-45; D. J. R. Williams, *CVA* London 9, no. 17. A cup painter with "an important pot side" (*ARV*² 360), the Triptolemos Painter has connections with the workshop of Euphronios and with Douris; in his later work, as here, there is Brygan influence. Guy (*Arts in Virginia*, 15 n. 8) has argued that the Painter of London E 99 (*ARV*² 788) is his latest, Classical phase; Williams, loc. cit., reports that Guy has added the Painter of the Leningrad Herm Mug (*ARV*² 311) to this phase as well.

The sharp transition from shoulder to neck indicates that this fragment comes from an amphora of Panathenaic shape. There is a complete example of the type by the Triptolemos Painter in Munich (inv. 2314: *ARV*² 362.14; *Paralipomena* 364; *Add*² 222). On the shape in general, see J. D. Beazley, *BSA* 19 (1914): 239-40.

Nike's hair, especially the projecting forelock, is characteristic of the painter and confirms both attribution and date. For this feature, compare Louvre Cp 10834 (*ARV*² 361.3; *Add*² 222), Cambridge 37.24 (*ARV*² 362.15), and Louvre G 187 (*ARV*² 361.2; *Paralipomena* 364; *Add*² 222). The rendering of the sakkos is also typical; closest is a cup in Basel (Cahn Collection, no. 42: *ARV*² 361.6 bis; *Paralipomena* 364; *Add*² 222). For the strongly Archaic chitoniskos, see Berlin 2295 (*ARV*² 364.45; *Add*² 223) and Edinburgh 1887.213 (*ARV*² 364.46; *Paralipomena* 364; *Add*² 223). The wavy

line for the far hem is typical of the artist's early middle phase (see Guy, "The Triptolemos Painter," p. 36). On Nike, see A. Moustaka, A. Goulaki-Vouteria, and U. Grote, *LIMC*, vol. 6, pp. 850–904, s.v. "Nike," esp. p. 876, nos. 304–14.

Arming is a favorite subject of the artist from his early years. Corinthian helmets rest atop shields on two of his cups: Malibu 90.AE.35 (unpublished) and Oxford 1947.262 (*ARV*² 364.42). These helmets differ slightly from the present one in form; more similar are those worn on a stamnos in Switzerland (private collection: *ARV*² 361.7; *Add*² 222), an amphora in Brussels (inv. R 308: *ARV*² 362.16), a cup in the Vatican (inv. 16537: *ARV*² 364.49; *Add*² 223), and an amphora once on the

Basel market (*MuM* 6 [21 September 1982], lot 31). The use of red for the greave pads is unusual but not unique: compare the Triptolemos Painter's skyphos Berlin 1970.9 (L. Kahil, *LIMC*, vol. 4, no. 246, pl. 335, s.v. "Helene"); Onesimos's cup London GR 1894.3–14.1 (*ARV*² 319.3; *Add*² 214; to which add *CVA* London 9, no. 5); the Brygos Painter's cup London E 65 (*ARV*² 370.13; *Paralipomena* 365, 367; *Add*² 224, to which add *CVA* London 9, no. 45); and the Foundry Painter's cup Bloomington 75.19.1 (E. R. Knauer, *A Red-Figure Kylix by the Foundry Painter* [Bloomington, Indiana, 1987], figs. 1–3). On greave pads, see R. Blätter, *Hefte des Archäologischen Seminars der Universität Bern* 10 (1984): 6 n. 9; Knauer, op. cit., p. 18 n. 12; D. von Bothmer, *MMAJ* 24 (1989): 69.

NECK-AMPHORA WITH DOUBLE HANDLES (DOUBLEEN)

4. Plates 331; 332; and 335, 1–2

Accession number 86.AE.187

Bareiss Collection number 15

SHAPE AND ORNAMENT Flaring mouth with offset lip; flat, glazed top. Double handles. Disk foot with fillet. On A, below figure, fifteen stemmed ivy leaves with dots in interstices, between black lines; on B, same but without stems and dots. Insides of handles partially reserved. Interior glazed to depth of 10.1 cm.

SUBJECT A. Komos: youth dancing in profile to right. Stepping down on his right leg and raising his left, he extends his right arm back and away from his body. In the left hand he holds a lip-cup by the foot. A himation with a single-line border hangs over his left arm, framing his lower body. He is crowned with an ivy wreath.

B. Komos: balding, pug-nosed man dancing in profile to right. Hair and beard are shaved off, while the lines on his low forehead suggest old age. With his legs bent like those of youth on A, he dances with his right arm akimbo and left extended forward with palm out. A himation hangs over his left arm and covers his thighs.

ATTRIBUTION AND DATE Berlin Painter [J. D. Beazley]. Circa 480 B.C.

DIMENSIONS AND CONDITION H. 30.5 cm; D. mouth 13.0 cm; W. lip 1.0 cm; D. body 17.5 cm; D. foot 7.4 cm; H. foot 1.7 cm; W. resting surface 0.3 cm; ap-

Figure 1

proximate capacity filled to rim 3.1 l (0.9 chous or 11.3 kotylai).

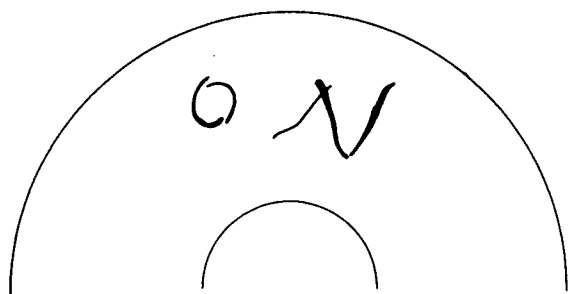
Put together from many fragments. Figures slightly abraded, with some significant wear on upper body of man on B. Lines for youth's buttock, groin, and lower edge of himation lost. On B, contours of man's buttock, lower back, and area from left elbow to pit of stomach lost, as are first fold line at right and portion of pattern band. Large portions of black background and part of lip (on B near handle B/A) restored. Underside of foot chipped on A.

TECHNICAL FEATURES Sketch lines for most contours on A, showing youth holding two kylikes (lip-cup in right hand, type B in left). Full sketch for figure on B, save for right arm. Full contour stripes. Relief contours only for upper edge of older man's right forearm. Relief lines for nipple, ears, eye contours, pattern-band borders, and all other details not in dilute glaze. Thinly applied glaze for first-growth beard at youth's jaw, and for man's nostril, eyebrow, forehead, and shaved areas. Dilute glaze proper for stems of ivy leaves on A, and for many details of musculature. On A: sternocleidomastoid, deltoid, biceps, triceps, flexors and extensors of forearms, "pectoral fullness line," a second vertical above the abdomen, a hooking line below pectoral, serratus anterior/external oblique, abdominals, depression over greater trochanter, vasti, knee, gastrocnemius, "tibial line," ankle, and stems of ivy in pattern band. On B: deltoid, biceps, triceps, olecranon process (elbow), flexors of forearm, iliac crest, rectus abdomi-

nus, depression over greater trochanter, and right ankle. Added red for wreaths.

Misfired greenish over most of body, gray to right of youth on A, reddish at neck and mouth on A and on interior of mouth on B.

GRAFFITO Under foot, side B:



PROVENANCE Prince Albrecht of Prussia, no. 911.

BIBLIOGRAPHY *ARV*¹ 134.40; *ARV*² 200.51, 1700; *Paralipomena* 342; *Add*² 192; P. Graupe, Berlin, *Verschiedener deutscher Kunstbesitz*, sale catalogue (27–29 May 1935), pl. 82, no. 911; *Kunst-Auktion Fritz Nagel*, sale catalogue, Stuttgart (12 October 1962), pl. 15, 326; *MuM* 26 (5 October 1963), pp. 68–69, no. 128; *Greek Vases and Modern Drawings*, checklist, no. 39; Burke and Pollitt, *Yale Vases*, p. 50, no. 45; Kurtz, *AWL*, pp. 14, 199, pl. 7.3; D. von Bothmer, review of Burke and Pollitt, *Yale Vases*, in *ArtB* 58 (1976): 615 (not illustrated); Cardon, *Berlin Painter*, p. 62, no. 73, p. 81, pl. 48; Johnston, *Trademarks*, p. 158, type 10F, no. 8 (not illustrated); Getty Bareiss, pp. 32–35; Kurtz and Beazley, pp. 52, 76, 89 (not illustrated); D. J. R. Williams, in *ProcAmsterdam*, p. 280 n. 38 (not illustrated); J. Euwe, in *ProcCopenhagen*, p. 151 n. 4 (not illustrated); J. H. Oakley, *CVA Baltimore* 1, pl. 9 (not illustrated).

COMPARANDA On the Berlin Painter (*ABV* 407–9; *ARV*² 196–219; *Paralipomena* 177, 341–45; *Add*² 106, 190), see esp. J. D. Beazley, *JHS* 31 (1911): 276–95; Beazley, *VAm*, pp. 35–40; idem, *JHS* 42 (1922): 70–98; M. Robertson, *JHS* 70 (1950): 23–24; J. D. Beazley, *AntK* 4 (1961): 49–67; Beazley, *Berlin Painter*; Cardon, *Berlin Painter*; D. C. Kurtz, *JHS* 103 (1983): 68–86; Kurtz and Beazley; *Beazley Lectures*, pp. 66–77; Robertson, *Art of Vase-Painting*, pp. 66–83. On doubleens, see J. D. Beazley, *VAm*, p. 38; Beazley, *VPol*, pp. 6–7; *ABL*, pp. 87, 89; Beazley, *Berlin Painter*, p. 4 and n. 16; M. Tiverios, *ArchEph*, 1980: 58–74; J. Euwe, *BABesch* 64 (1989): 119; idem, in *ProcCopenhagen*, p. 146. The shape, a rare variant of the Nolan amphora, may have been invented in the workshop of the Edinburgh Painter (see *ABL*, loc. cit.). It is distinguished from the standard Nolan by its flaring mouth and dou-

ble, rather than triple, handles. The Berlin Painter introduced the shape to red-figure in the 480s B.C. and decorated at least nine examples (more than any other red-figure painter). The base line is often, as here, a band of ivy. An identical ivy band appears on the “early” doubleen Baltimore 48.57 (*ARV*² 200.47; J. H. Oakley, *CVA Baltimore* 1, pls. 9–10), while variants of the pattern appear on the doubleens Capua 217 (*ARV*² 200.52, “still early”), Madrid 11114 (*ARV*² 200.46; *Add*² 191), Boulogne 656 (*ARV*² 200.48), and New York 1973.212.4 (joins Louvre fragments Cp 10859–63 and Cp 10865–66: *ARV*² 200.53–201.59; *Add*² 192). The painter uses the pattern only rarely on other shapes, for instance, an early lekythos (Harvard 1972.44: *ARV*² 211.197; *Add*² 196) and a late Nolan (Louvre G 204: *ARV*² 202.90). The Tithonos and Eucharides Painters use the pattern as well.

In declaring this work to be “still early,” Beazley set it on the borderline between the early and middle stages of the Berlin Painter’s career. Thus the omission of the youth’s left pectoral is typical of the painter’s middle period, while two early works provide parallels for the legs (Baltimore 48.57; and Madrid 11200: *ARV*² 204.112; *Paralipomena* 342; *Add*² 193). The best comparanda for overall rendering, however, are two other “still earlier,” London E 266 (*ARV*² 198.21; *Add*² 191) and Madrid 11118 (*ARV*² 200.50; *Add*² 192).

The older man’s physiognomy is without exact parallel in the works of the Berlin Painter. He bears little resemblance to Africans in Erlangen (inv. 526: *ARV*² 204.108, “still early”) and Oxford (inv. 521: *ARV*² 216.5, near the Group of London E 311), still less to the Scyth on an amphora formerly in the Fleischman Collection, New York (*Passion for Antiquities*, pp. 96–98, no. 40), now Malibu 96.AE.98. Interestingly, he does match Herodotos’s description of a bald, pug-nosed race known as the Argippaioi; these northerners, however, dressed in the Scythian fashion (Herodotos 4.23). Two shaved, foreign-looking elders on an amphora by Syriskos (formerly known as the Copenhagen Painter; see Robertson, *Art of Vase-Painting*, p. 136), now in Munich (*Cat. Sotheby’s*, New York [29 November 1989], lot 113), show the Berlin Painter’s influence but are equally mysterious. On images of foreigners in general, see Raeck, *Barbarenbild*, esp. pp. 179, 198, 330–31; also L. Schintzler, *ZDMG* 108 (1958): 54–65; V. Zinserling, *Wissenschaftliche Zeitschrift der Universität Rostock*, Reihe Gesellschafts- und Sprachwissenschaften 16 (1967): 571–75.

The man’s race aside, Dyfri Williams has shown that shaved heads are often associated with rites of passage (*ProcAmsterdam*, pp. 275–81). In the case of the Getty

doubleen, and of a late Nolan by the same painter (Frankfurt VFß409: *ARV*² 202.82; *Paralipomena* 520; *Add*² 192) showing a shaved komast and a young musician, Williams has suggested a reference to the Apaturia or the Oschophoria (op. cit., p. 280 n. 38). The foreigner could, by this interpretation, be a slave dancing alongside his young master at an initiatory festival.

For the graffito, see Johnston, *Trademarks*, type 10F. It appears on three other works by the Berlin Painter: the Capua doubleen, Louvre CA 2981 (*ARV*² 196.2; *Add*² 190, "early"), and Oxford 1930.169 (*ARV*² 198.20; *Add*² 191, "early"). Similar marks appear on vases in his Manner: Louvre G 178 (*ARV*² 218.3) and Vatican 1198 (*Hesperia* 27 [1958]: pl. 54d). It also appears on works by the Troilos, Tyszkiewicz, Orchard, and Pig

Painters. Johnston (op. cit., pp. 158–59) argues that the letters may be an abbreviation of ὠνέομαι, "for sale."

On the komos, see A. Greifenhagen, *Eine attische schwarzfigurige Vasengattung und die Darstellung des Komos im VI. Jahrhundert* (Königsberg, 1929); L. Séchan, *La Danse grecque antique* (Paris, 1930); L. B. Lawler, *The Dance in Ancient Greece* (London, 1964); G. Prudhommeau, *La Danse grecque antique* (Paris, 1965); G. Franzus, *Tänzer und Tänze in der archaischen Vasenmalerei* (Göttingen, 1973); P. Ghiron-Bistagne, *Recherches sur les acteurs dans la Grèce antique* (Paris, 1976), pp. 207–97; C. Bron, in *ProcCopenhagen*, pp. 71–79; C. Isler-Kerényi, *ibid.*, pp. 269–77; F. Brommer, *AA*, 1989: 483–94; B. Gossel-Raeck, in *KSKT*, pp. 289–302; S. Pfisterer-Haas, in *KSKT*, pp. 146–47.

NOLAN AMPHORAE

5. Plate 336, 4

Accession number 85.AE.503.3

No Bareiss Collection number recorded

SHAPE Body fragment.

SUBJECT Dionysiac or satyric. Belly of a faun facing right; its genitals visible at left. At left a man or male deity: the corner of his stippled chlamys hangs down at center.

ATTRIBUTION AND DATE Berlin Painter [D. von Bothmer]. Circa 470 B.C.

DIMENSIONS AND CONDITION 2.4 × 3.8 cm; Th. 0.3 cm.

Worn and lightly abraded; fabric yellowish with some relief lines lost.

TECHNICAL FEATURES Sketch lines for contours of faun's belly and left leg. Contour stripes throughout, roughly drawn. Relief contours for faun's belly but not for leg. Relief lines for chlamys. Dilute glaze for lower line of faun's ribs and for spots on chlamys.

BIBLIOGRAPHY Not previously published.

COMPARANDA On the Berlin Painter, see no. 4, above. His most splendid faun appears on his name piece, Berlin 2160 (*ARV*² 196.1; *Paralipomena* 342; *Add*² 190), but, as Bothmer has pointed out to me, the best parallel for the Getty fragment is on a fragmentary amphora type A in Centre Island, New York (*Paralipomena* 520.2 bis; *Add*² 190).

6. Plates 333; and 335, 3–4

Figure 2

Accession number 86.AE.188

Bareiss Collection number 135

SHAPE AND ORNAMENT Echinus mouth slightly incurved on inside. Ridged handles. Echinus foot with fillet. Nine broken meanders running to left below figure on A; six on B, with part of a seventh at far right. Incised lines above and below fillet. Lower edge of foot reserved. Interior of neck glazed to a depth of 7.0 cm.

Artist started to paint meanders around entire body of vase but stopped with last meander to left on B; meanders under handle B/A and void band under A/B painted over.

SUBJECT A. Nike standing frontally with her head to left and wings outspread. She wears a chiton with double overfall and a sakkos. As she steps forward on her right foot, she holds up the folds of her skirt.

B. Himation-clad youth with shoulder-length hair facing right and holding a staff in his outstretched right hand.

ATTRIBUTION AND DATE Richmond Painter [J. D. Beazley]. Circa 440 B.C.

DIMENSIONS AND CONDITION H. 23.0 cm; D. mouth 8.6 cm; W. lip 0.8 cm; D. body 12.5 cm; D. foot 6.8 cm; H. foot 1.2 cm; W. resting surface 0.4 cm; approximate capacity filled to rim 1.1 l (0.3 chous or 4.0 kotylai).

Broken and restored. Minor abrasion overall, more severe on figures. Flaked glaze on inside of handles.

TECHNICAL FEATURES Sketch lines for contours of both figures and for youth's drapery and staff. Contour stripes applied sloppily around figures and ornament, often dribbling into reserved areas (as, for example, at Nike's right elbow). Relief lines for details of drapery, wings, and facial features. Dilute glaze for Nike's hair and for two horizontal lines across her right wing. Youth's right arm and hand were first drawn 1 cm higher than in final version; two preliminary drawings of staff visible beneath glaze to right of painted version.

Misfired on B. Clay shows through glaze in several places to right of youth.

BIBLIOGRAPHY *Paralipomena* 447.7 bis; *Greek Vases and Modern Drawings*, checklist, no. 41; Getty Bareiss, p. 75, no. 98 (not illustrated).

COMPARANDA On Nolan amphorae in general, see H. Bloesch, *Antike Kunst in der Schweiz* (Erlenbach-Zurich, 1943), p. 66; J. Euwe, in *Enthousiasmos*, pp. 141–45; idem, in *ProcCopenhagen*, pp. 144–51, with bibliography, p. 151 n. 1; idem, *BABesch* 64 (1989): 114–33; Oakley, *Phiale Painter*, pp. 47–48. The ridged handles, high shoulder, and sharp taper of this vase are typical of later Nolans. The Richmond Painter (*ARV*² 1070–71; *Paralipomena* 447–48; *Add*² 325), an artist close to the Painter of the Louvre Symposium, specialized in the shape; the potting of his Nolans is, as Beazley put it, “feeble” (*ARV*² 1070) and of the same class as those of the Painter of London E 342 (*ARV*² 667–72; *Paralipomena* 404; *Add*² 278). Decoration consists of a simple meander, often, as here, of uneven length; compare New York 41.162.113 (*ARV*² 1070.1) and Oxford 1966.706 (*ARV*² 1070.4; *Paralipomena* 447). Malibu 86.AE.188 is said to have been found with two other vessels in the Bareiss Collection, both by the Richmond Painter: a Nolan amphora, no. 7, below, and an oinochoe shape 1, no. 34, below.

For the rendering of Nike's peplos, compare a woman with a phiale on New York 41.162.113; for her wings, the Nikai on the painter's name piece, Dunedin E 48.68 (*ARV*² 1070.3; *Add*² 325), and the Oxford Nolan; for her sakkos, the name piece only. The drawing of the youth is poor even by the Richmond Painter's standards. Compare the youth on the Oxford Nolan for the basics of pose and drapery.

The Dunedin and Oxford Nolans also pair Nikai with youths. The same program appears on a Nolan linked by Beazley to the Richmond Painter but otherwise unattributed (Harvard 2258: *ARV*² 1071). The type

would seem to derive from the late Berlin Painter: see C. Isler-Kerényi, *Nike: Der Typus der laufenden Flügel-frau in archaischer Zeit* (Erlenbach-Zurich, 1969); also eadem, *AntK* 14 (1971): 25–31. On Nike in general, see A. Moustaka, A. Goulaki-Vouteria, and U. Grote, *LIMC*, vol. 6, pp. 850–904, s.v. “Nike,” with earlier bibliography.

7. Plates 334; and 335, 5–6

Figure 3

Accession number 86.AE.189

Bareiss Collection number 136

SHAPE AND ORNAMENT Echinus mouth, incurved slightly on inside. Ridged handles. Echinus foot with fillet. Inside of handles reserved at top. Ten broken meanders to left below figures on A, end units partially glazed over. Five similar meanders on B, last unit on left partially glazed over. Fillet defined by incised lines above and below. Lower edge and underside of foot reserved. Interior glazed to depth of 9.0 cm.

SUBJECT A. Balding satyr following a youth to right. The former wears a fillet and himation (leaving his right shoulder bare) and carries a staff in his right hand. The youth wears a himation over both shoulders and a fillet. He walks to right, looking back over his shoulder.

B. Muffled youth in profile to left. His himation hides his body from nose to ankle. An eye peeps out above the upper edge; he wears a fillet in his hair.

ATTRIBUTION AND DATE Richmond Painter [J. D. Beazley]. Circa 440 B.C.

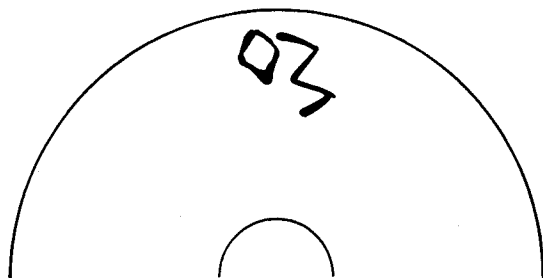
DIMENSIONS AND CONDITION H. 24.1 cm; D. mouth 10.0 cm; W. lip 1.1 cm; D. body 11.8 cm; D. foot 7.1 cm; H. foot 1.2 cm; W. resting surface 0.2 cm; approximate capacity filled to rim 1.1 l (0.3 chous or 4.0 kotylai).

Mouth mended from six fragments. Minor abrasion around mouth and tops of handles, more severe on reserved areas on B. Cracked glaze on lip above B and at handle roots.

TECHNICAL FEATURES Sketch lines on A only, for contours of legs beneath drapery. Full contour stripes for figures but not for pattern bands. Relief lines for details of drapery and anatomy. Dilute glaze, on A, for beard of satyr, locks of hair, and for setting off lower edges of himatia from reserved background; on B, for youth's hairline. Added red for fillets of all three figures.

Background glaze applied sloppily, often dribbling into reserved areas or failing to reach edges of decorative bands. Thumb-shaped smudge over meander on A; vertical stroke on left effaces satyr's right heel.

GRAFFITO Under foot, side B:



BIBLIOGRAPHY *Paralipomena* 447.7 *ter*; Getty Bareiss, p. 75, no. 99 (not illustrated).

COMPARANDA On Nolan amphorae, the Richmond Painter, and his pattern work, see no. 6, above. Malibu 86.AE.189 is said to have been found with that Nolan and with an oinochoe shape 1, no. 34, below, both by the Richmond Painter.

For the satyr's pose and drapery, compare the youth on the Nolan amphora Oxford 1966.706 (*ARV*² 1070.4; *Paralipomena* 447). For the drapery of the youth on A, see another Nolan in Oxford (inv. 1966.707: *ARV*² 1070.6; *Paralipomena* 447); for that of the youth on B, see the oinochoe New York 1972.118.146 (*ARV*² 1071.9) and the Nolan New York 41.162.113 (*ARV*² 1070.1). The long hooking line at the shoulder is something of a trademark of the painter. Muffled figures appear on his Nolan amphora Trieste S. 522 (*ARV*² 1070.2 [as inv. 3522]; *Add*² 325). For the feet, compare the woman on the New York oinochoe and both figures on the New York Nolan. The graffito, meanwhile, appears also on an unattributed red-figured skyphos, Vienna 589 (Johnston, *Trademarks*, type 21A, no. 104).

For clothed satyrs, largely a fifth-century phenomenon, see J. Boardman, *BICS* 5 (1958): 6–7; C. Bron, in *Images et société*, pp. 145–53; eadem and C. Bérard, in *A City of Images: Iconography and Society in Ancient Greece*, ed. C. Bérard et al., trans. D. Lyons (Princeton, 1988), pp. 131–49.

AMPHORAE (TYPE UNCERTAIN)

8. Plate 336, 6

Accession numbers 86.AE.191.1–.2

Bareiss Collection number 375

SUBJECT Athena: aegis, fringed with serpents. 86.AE.191.1 shows a bearded snake facing left at the top, with part of another at left. Lower edge of the aegis itself is just visible above the snakes. Below, the goddess's drapery, left hand, and the shaft of her spear remain. A black stripe decorates the garment. 86.AE.191.2 shows the scales of the aegis, with an ivy-leaf pattern at the edge and a single serpent facing right. Upper contour of left arm is visible just below the aegis. A curl of hair appears along the edge of the aegis at upper right.

ATTRIBUTION AND DATE Unattributed. Circa 500–480 B.C.

DIMENSIONS AND CONDITION 86.AE.191.1: 3.6 × 4.2 cm, Th. 0.4 cm; 86.AE.191.2: 2.2 × 2.4 cm, Th. 0.4 cm.

Two nonjoining fragments. 86.AE.191.1 badly worn and pitted, some glaze lost. 86.AE.191.2 pitted with brownish deposits. Ivy-leaf pattern abraded.

TECHNICAL FEATURES Contour stripe at left on 86.AE.191.2. Relief lines for contours and most details. Dilute glaze for ivy pattern on aegis, dot at center of each scale, and lock of hair.

BIBLIOGRAPHY: Not previously published.

9. Plate 336, 5

Accession number 86.AE.233

Bareiss Collection number 377

SHAPE Shoulder fragment.

SUBJECT Head of a youth with a wreath of ivy in his hair, looking down to left. The upper edge of his extended right arm is visible at lower left. He is probably an athlete, though the exact nature of the scene remains uncertain.

ATTRIBUTION AND DATE Manner of the Berlin Painter [J. R. Guy]. Circa 480 B.C.

DIMENSIONS AND CONDITION 3.5 × 4.0 cm; Th. 0.3–0.4 cm.

Calcareous deposits over entire exterior.

TECHNICAL FEATURES Contour stripes around head and arm, but not face. Relief contours at nose and back of neck only. Relief lines for ear, eyebrow, outline of eye. Dilute glaze for first-growth beard at jaw, hair-line, and sternocleidomastoid. Added red for ivy wreath.

BIBLIOGRAPHY Not previously published.

COMPARANDA Compare, in the Manner of the Berlin Painter, Eros on a lekythos in Naples (Astarita 494: *ARV*² 215.15), a youth on a lekythos in Oxford (inv. 323: *ARV*² 216.17; *Add*² 197, "middle"), and a priestess on a hydria fragment in Athens (Acropolis 1009: *ARV*² 215.13, "not late"). A satyr wears an identical wreath on a pot fragment, Florence 15 B 23 (*ARV*² 216.21, "very late").

For the Berlin Painter himself, see no. 4, above.

10. Plate 336, 1-2

Accession numbers 86.AE.192.1-2

Bareiss Collection number 32

SHAPE AND ORNAMENT 86.AE.192.1 gives part of shoulder and body of side A; 86.AE.192.2 preserves part of side B.

SUBJECT A. Head and upper body of young warrior facing left. His right arm is extended, his torso bared in three-quarter view. He wears a crested helmet with the cheekpiece raised to reveal a serpent on the inner face. A himation is draped over his right arm. In his left hand he holds a spear, and he carries a round shield on his left arm (device: eagle flying to left, a serpent in its beak).

B. Another warrior, similar to that on A, but less preserved. Only left edge of the shield is visible, and his spear is lost.

ATTRIBUTION AND DATE Flying-Angel Painter [J. D. Beazley]. Circa 480-475 B.C.

DIMENSIONS AND CONDITION 86.AE.192.1: 13.7 × 11.9 cm, Th. 0.5-0.7 cm; 86.AE.192.2: 9.5 × 4.8 cm, Th. 0.7 cm.

Thirteen fragments joined into two sections. 86.AE.192.1 abraded and pitted: many details lost. 86.AE.192.2 less abraded, but pitted and reserved areas worn; large part of warrior's upper torso chipped away; spall in front of his nose.

A portion of 86.AE.192.1 filled in; tip of warrior's nose restored.

TECHNICAL FEATURES Sketch lines visible only where protected by black glaze. On 86.AE.192.1: above shield and crest of helmet, and along both sides of spear shaft; the painter also made three sketches of spear to the right of final, painted version. On 86.AE.192.2, sketch lines visible only along upper edge of arm. Shield compass drawn. Full contour stripes, save within tight spaces (such as triangles formed by armpit and himation on both sides, or back of helmet and edge of shield on 86.AE.192.1). Relief contours used sparingly: for face, back of helmet, and edge of shield on both sides; spear on 86.AE.192.1; torso, triceps, and himation on 86.AE.192.2. Relief lines for strands of hair. Dilute glaze for abdominal muscles on 86.AE.192.2 and for snakes on cheekpieces of both figures.

PROVENANCE Purchased in 1958 or 1959. Formerly in the Ludwig Curtius Collection.

BIBLIOGRAPHY *Paralipomena* 354, bottom.

COMPARANDA The Flying-Angel Painter (*ARV*² 279-82; *Paralipomena* 354; *Add*² 208) is a Late Archaic artist, influenced by the Syleus Sequence, the Tyszkiewicz Painter, and the Siren Painter. For discussions of his work, see Beazley, *VAm*, pp. 57-59; CB, vol. 3, pp. 16-17; Padgett, *Geras Painter*, pp. 212-61; Robertson, *Art of Vase-Painting*, pp. 113, 128-29.

Though Malibu 86.AE.192.1-2 is listed by Beazley as an amphora of Panathenaic shape, the identification is uncertain because so little of the profile remains. The fragments may well come from an amphora type C, though without the mouth it is impossible to be sure. The red-figured Panathenaic was not favored by the Flying-Angel Painter: only one is known from his hand (London E 259: *ARV*² 280.12), and it is an unusually small vessel. By contrast, the amphora type C is something of a specialty for the painter, and it was his favorite vehicle for warriors (see CB, vol. 3, loc. cit.). On the amphora type C, see J. D. Beazley, *JHS* 42 (1922): 70-71; idem, *AntK* 4 (1961): 49-50; Becker, *Peliken*, pp. 93-97; S. Klinger, *AA*, 1993: 184-85 and n. 7.

The closest parallel for subject and style is the type C amphora Munich 8726 (*ARV*² 280.8), which shows a single armed figure on either side. The rendering of the eye, the hair, and the transition from pectoral to shoulder are especially close. Another good parallel for pose, drawing, and drapery is a fragment in Heidelberg (inv. B 63: *ARV*² 281.29). For other examples of hair drawn in relief by this painter, see Padgett, *Geras*

Painter, p. 219. A Nolan amphora by the Berlin Painter (London E 310: *ARV*² 202.84; *Add*² 192) gives a precedent for the pose.

The eagle with a snake in its talons is a common shield device. Examples are found on works of Oltes (London E 19: *ARV*² 63.95), the Manner of the Epeleios Painter (London E 7: *ARV*² 149.16; *Add*² 179), the Berlin Painter (Louvre G 204: *ARV*² 202.90), the Proto-Panaitian Group (Paris, Cab. Méd. 523: *ARV*² 316.4; *Paralipomena* 358; *Add*² 214), the Foundry Painter (Berlin 2294: *ARV*² 400.1; *Paralipomena* 370; *Add*² 230) and in his Manner (Lincoln: *ARV*² 404 bottom; *Add*² 231), Douris (Tarquinia RC 5771: *ARV*² 435.91; Buitron-Oliver, *Douris*, no. 134), the Polygnotan Group (London 1899.7-21.5: *ARV*² 1052.29; *Add*² 322), and Onesimos (Malibu 83.AE.362: D. J. R. Williams, *Greek Vases in the Getty* 5 [OPA 7 (1991)]: 61). In *Iliad* Book 12, an eagle with a snake in its beak augurs the defeat of Hektor's assault on the ships: The motif, signaling victory for defenders, thus makes an appropriate blazon for defensive gear. The snake-and-eagle appears also on gems and, in connection with the cult of Zeus, on Late Archaic coins of Chalkis and Elis. See Kraay and Hirmer, *Greek Coins*, pp. 327, 342; J. Boardman, *Greek Gems and Finger Rings* (London, 1970), p. 198, pl. 494; K. Schefold, *Wort und Bild* (Mainz, 1975), p. 4.

Snakes are common decoration on cheekpieces. The most relevant parallels in this instance are the Flying-Angel Painter's Munich amphora and works by two of his contemporaries, the Tyszkiewicz Painter (Munich 2425: *ARV*² 294.65) and the Troilos Painter (Copenhagen 126: *ARV*² 297.11; *Add*² 211). On decorated bronze cheekpieces, see B. T. Aitkin, *AntK* 25 (1982): 58-61.

11. Plate 336, 3

Accession number 86.AE.193

Bareiss Collection number 132

SHAPE Body fragment.

SUBJECT Herakles (?). Head of a bearded, bareheaded male looking straight down, extending his right arm to follow his gaze.

ATTRIBUTION AND DATE Nausicaa Painter (Polygnotos III) [J. R. Guy]. Circa 460-450 B.C.

DIMENSIONS AND CONDITION 3.4 × 3.0 cm; Th. 0.5 cm.

Pitted where relief dots have come off.

TECHNICAL FEATURES Contour stripe around face and right arm, but not top of head. Relief glaze for contours, facial features, and ear. Hair and beard rendered by relief dots on black background. Mustache is a single stroke in relief combined with single stroke of dilute glaze. Dilute glaze for sternocleidomastoid.

PROVENANCE Formerly in the Ludwig Curtius Collection.

BIBLIOGRAPHY Not previously published.

COMPARANDA The Nausicaa Painter (*ARV*² 1106-10; *Paralipomena* 451-52; *Add*² 329), a Later Mannerist with connections to the Oinante Painter (see *ARV*² 1106), is the oldest member of Beazley's N. H. Group. On his style, see Beazley, *VAm*, p. 122; Beazley, *VPol*, pp. 44-46; Richter and Hall, pp. 99-101; K. Schauenburg, *Kunst in Hessen und am Mittelrhein* 3 (1963): 3-15; J. M. Padgett, *JMFA* 3 (1991): 24-29; Robertson, *Art of Vase-Painting*, pp. 216-17; M. Tiverios, in *Ancient Greek Art from the Collection of Stavros I. Niarchos*, ed. L. I. Marangou (Athens, 1995), pp. 162-67, no. 25. He signed one vessel as Polygnotos (London E 284: *ARV*² 1107.7; *Paralipomena* 452; *Add*² 330) and has been dubbed Polygnotos III in order to distinguish him from the two other vase-painters who use that name (on Polygnotos I, see no. 33, below; on Polygnotos II, see H. R. W. Smith, *Der Lewismaler* [Mainz, 1939]).

Odysseus on the painter's name piece provides the closest parallel for draughtsmanship (Munich 2322: *ARV*² 1107.2; *Paralipomena* 452; *Add*² 329). Compare also a krater with Herakles at the house of Dexamenos: especially close are the hero's full lips and large pupil (Louvre G 345: *ARV*² 1108.16; *Add*² 330). The Nausicaa Painter does not use relief stipples often, but he gives them to Herakles on a neck-amphora in a German private collection (ex-Castle Ashby 52: *ARV*² 1107.4; *Add*² 329); compare also Alkmene on New York 25.28 (*ARV*² 1110.41; *Add*² 330) and Herakles on Mainz 3 (*ARV*² 1111.4, near the Nausicaa Painter). The closest parallel for the rendering of the eye appears on a column-krater in Athens (Niarchos Collection: *ARV*² 1109.36).

This head, with its bushy beard, oversized eye, and unusual position, may be that of Herakles.

Loutrophoros

12. Plate 337, 3

Accession number 85.AE.487.13

No Bareiss Collection number recorded

SHAPE AND ORNAMENT Neck fragments. Only two relief lines remain of original patterns below figures.

SUBJECT The lower body of a draped woman facing right, with another female behind her. Both wear himatia over long chitons.

ATTRIBUTION AND DATE Unattributed. Circa 480–470 B.C.

DIMENSIONS AND CONDITION 5.9 × 4.9 cm; Th. 0.5 cm.

Two joining fragments. Much abraded.

TECHNICAL FEATURES Relief line for folds, ground-lines. Dilute glaze for interior edges of himatia.

BIBLIOGRAPHY Not previously published.

COMPARANDA A frieze of women appears frequently on the necks of loutrophoroi in the early fifth century. On the iconographic conventions of loutrophoroi, see J. D. Beazley, *MusJ* 23 (1932): 4–22; C. M. Havelock, in *The Greek Vase*, ed. S. L. Hyatt (Latham, New York, 1981), pp. 103–18; D. C. Kurtz, in *ProcAmsterdam*, p. 321; B. van den Driessche, *RALouvain* 18 (1985): 34–47; J. Boardman, *AnnArchStorAnt* 10 (1988): 171–78; H. A. Shapiro, *AJA* 95 (1991): 629–49; Killet, *Frau*, pp. 27–30.

Pelikai

13. Plate 337, 5

Accession number 86.AE.200

No Bareiss Collection number recorded

SHAPE Body fragment.

SUBJECT Uncertain. Part of a belt (?), with folds of a chiton beneath. At upper right, a large object, perhaps the sound box of a kithara.

ATTRIBUTION AND DATE Unattributed. Circa 500–475 B.C.

DIMENSIONS AND CONDITION 2.4 × 3.2 cm; Th. 0.3 cm.

Much abraded. Many relief lines lost, leaving only grooves in fabric.

TECHNICAL FEATURES Contour stripe at lower right of fragment. Full relief contour. Relief lines for all details.

BIBLIOGRAPHY Not previously published.

14. Plate 337, 2

Accession number 86.AE.197

Bareiss Collection number 383

SHAPE AND ORNAMENT Fragment of neck and body. Traces of upper and lower handle roots at right edge. Upper right-hand quadrant of one framed figure panel preserved. Band of keys running to left above, net along side. Interior heavily glazed to depth of 5.5 cm from preserved top, thinly below.

SUBJECT Head of a woman seated to left. She wears a fillet bound several times around her head, with her hair in a *krobylos*. A cloth or garment hangs in the field at upper left.

ATTRIBUTION AND DATE Kleophrades Painter [D. von Bothmer]. Circa 480 B.C.

DIMENSIONS AND CONDITION 14.4 cm × 10.5 cm; Th. 0.4–0.5 cm.

Heavily calcified but not much abraded.

TECHNICAL FEATURES Contour stripe around cloth only. Relief contour for face. Relief lines for ear, facial

features, and fold in cloth. Hair set off by incision. Added red for fillet.

PROVENANCE Purchased in 1964.

BIBLIOGRAPHY Not previously published.

COMPARANDA On the Kleophrades Painter (*ABV* 404–6; *ARV*² 181–95; *Paralipomena* 175–76, 340–41; *Add*² 105, 186), see esp. J. D. Beazley, *JHS* 30 (1910): 38–68; Beazley, *VAm*, pp. 40–44; G. M. A. Richter, *AJA* 40 (1936): 100–112; L. Schnitzler, *OpAth* 2 (1955): 47–60; P. E. Arias and M. Hirmer, *A History of One Thousand Years of Greek Vase Painting*, trans. and rev. B. B. Shefton (New York, 1962), pp. 328–31; U. Knigge, *AM* 85 (1970): 1–22; A. Greifenhagen, *Neue Fragmente des Kleophradesmalers* (Heidelberg, 1972); J. D. Beazley, *The Kleophrades Painter* (Mainz, 1974); J. Boardman, *GettyMusJ* 1 (1975): 7–14; idem, *AntK* 19 (1976): 3–18; M. Robertson, in *Stele: Tomos eis Mnemen Nikolau Kontoleonous*, ed. V. K. Lambri-noudakis (Athens, 1980), pp. 125–29; J. Boardman and U. Gehrig, *AA*, 1981: 329–32; B. Cohen, in *Ancient Greek Art and Iconography*, ed. W. G. Moon (Madison, 1983), pp. 171–92; M. Robertson, *Greek Vases in the Getty* 1 (OPA 1 [1983]): 51–54; M. Ohly-Dumm, in *ProcAmsterdam*, pp. 165–72; F. Lissarrague, in *Dionysos: Mito e Mistero*, ed. F. Beri (Comacchio, 1992), pp. 257–76; Robertson, *Art of Vase-Painting*, pp. 56–68; D. J. R. Williams, *CVA* London 9, no. 58.

This pelike belongs to Becker's Class II (Becker, *Peliken*, pp. 5–6). It belongs to a series of pelikai decorated by the Kleophrades Painter in his later years; the others are in Rome (Villa Giulia, fragment: *ARV*² 184.24), Paris (inv. G 235: *ARV*² 184.25), and Copenhagen (Ny Carlsberg Glyptotek 149: *ARV*² 184.27; *Paralipomena* 340). All have identical ornamental schemes, are painted in the same style, and retain the incised hair contour. A pelike formerly on the Swiss market (*Paralipomena* 341.25 *bis*) goes here as well, though the lateral panel frames have rows of dots instead of netting.

The shape of the ear is standard for the second phase of the painter's career: see J. D. Beazley, *JHS* 30 (1910): 47. The eye, with the lateral corner open, parallels that of a youth leaning on a half-column on the Copen-

hagen pelike and Kaineus on a stamnos in Paris (inv. G 55: *ARV*² 187.58; *Add*² 188). For the nose, chin, and hanging fabric, compare a kalpis in London showing women at a laver (inv. E 201: *ARV*² 189.77). Another seated figure appears on the Copenhagen pelike. The *krabylos*, however, is simpler than is usual for the painter.

The composition cannot be interpreted with certainty, but Robert Guy suggests that it may have been a bathing scene; on this theme, see R. Ginouves, *Balaneutikè: Recherches sur le bain dans l'antiquité grecque*. BEFAR, fascicule 200 (Paris, 1962); C. Bérard, *AnnArchStorAnt* 8 (1986): 195–202; Killet, *Frau*, pp. 196–99. One such scene—now lost—has been attributed to Euthymides, teacher of the Kleophrades Painter (*ARV*² 28.13; *Paralipomena* 520).

15. Plates 338; 339; and 347, 5

Figure 4

Accession numbers 85.AE.476.1–.6 + 86.AE.199.5

Bareiss Collection number 384

SHAPE AND ORNAMENT Mouth offset from neck, triangular in section with rounded edges. Handles ovoid in section, B/A fragmentary. Foot lost. Reserved band, 1.1 cm wide, inside rim. Circumscribed pendant palmette with nine fronds at base of preserved handle; central frond extends outside enclosing tendril, framed by pair of arc tendrils. Figure panels framed. Above, continuous black circumscribed horizontal palmettes to right, with ivy leaves in the interstices. Last palmette on right cut off by handle on both A and B. Net patterns frame panel on either side. Below, sets of two or three running meanders to left alternating with blackened cross-squares (latter preserved on B only). Interior glazed heavily to depth of 8.5 cm, thinly below.

SUBJECT A. Death of Aktaion. At left Artemis (only her head and most of her body from the waist down are preserved). She wears a sakkos, stephane, round earrings, chiton, and himation. On her back is a quiver. She holds a bow and arrow in her left hand. The bow's handgrip is braided. Her lost right hand may have held another arrow. Behind Artemis stands an unidentified female, similarly clad but without a crown; only the front of her face and lower edge of her garment are preserved. At right, Aktaion is attacked by four Lakonian hounds. He is nude but for a *nebris* tied at his throat and hanging over his back and shoulders; the hide has a black border, like a himation. With his head to left and his torso frontal, he collapses onto his left knee (now lost), with his right leg extended. His right arm is raised in supplication, his left hangs down. The

fingertips of his right hand extend into the palmette band above; the left hand is lost. The hounds bite his right wrist, the top of his head, his genitals, and his right leg.

B. Symposium. At center is a metal lampstand crowned with a pair of finials. A ladle hangs from one finial, a wine strainer from the other. A small, tailless animal, probably a monkey, sits atop the stand facing right. Its head is lost, but part of an extended forepaw is visible at right. A young man leans on a staff before the creature. Only the top of his head, part of his himation, and the bottom of his staff are preserved. At left a balding, bearded man in himation, slippers, and fillet approaches the animal from behind; he raises a slipper in his right hand in order to swat the beast.

ATTRIBUTION AND DATE Geras Painter [J. M. Padgett], following an earlier attribution to the Geras or Argos Painter [J. R. Guy]. Circa 480–470 B.C.

DIMENSIONS AND CONDITION H. (as preserved) 30.5 cm; D. mouth 16.0 cm; W. lip 2.0 cm.

Seventy-three fragments joined into seven sections. Fragmentary and much abraded, especially around missing handle B/A and left side of B. Relief lines lost in these areas, also at right side of Aktaion's body and on drapery of bearded man on B. Severe pitting over entire surface, more concentrated around B/A.

TECHNICAL FEATURES Full sketch on A. On B, for contour of balding man's back, upper edge of himation, forehead, right arm, hand and foot, and for right leg beneath drapery; for upright of lampstand; and for handle and sieve of wine strainer. Full contour stripes for palmette and figures. Relief contours for handle palmette, except within spirals and heart, for Aktaion's right arm and hand, and for portions of lampstand, strainer, and ladle. Relief lines for details of anatomy, fold lines, and tendrils of silhouette palmettes above picture. Dilute glaze on A for vertical folds of Artemis's chiton and for handgrip on bow; on B, for upper edge of balding man's himation, fur of animal, and forelocks of right-hand figure.

Accidental drops of glaze on Aktaion's right arm and hind leg of dog above his head on A; on right arm and leg of balding man on B.

PROVENANCE Purchased in 1964.

BIBLIOGRAPHY Padgett, *Geras Painter*, pp. 24–26, cat. G.1A, figs. 1–2.

COMPARANDA On the Geras Painter (*ARV*² 285–87; *Paralipomena* 355; *Add*² 209), see Beazley, *VAm*, pp.

56–57; D. A. Amyx, *AJA* 49 (1945): 508–18; C. Bérard, *AntK* 9 (1966): 93–100; Padgett, *Geras Painter*; Robertson, *Art of Vase-Painting*, pp. 128–29, 144–45, 149. Padgett showed that the painter began his career in the late 480s B.C. under the Nikoxenos and Eucharides Painters, moved to the Syleus workshop in the early 470s B.C., and ended the decade beside the Pan Painter (Padgett, op. cit., p. 22). The present vase has been discussed in some detail by Padgett (see BIBLIOGRAPHY, above), and a number of the comparanda cited below were first noted by him.

The potting is typical of the workshop of the Geras, Argos, and Syleus Painters. A very close parallel, especially for the shape of the lip, is the Geras Painter's pelike Louvre G 224 (*ARV*² 285.1; *Add*² 209; see Becker, *Peliken*, no. 158), which also shows the Death of Aktaion. For the subsidiary decoration, typical of this Class, compare nos. 16 and 17, below. These last two are said to have been found together, and the present vase may have been with them as well. The Argos Painter drew similar ornament on a pelike in Saint Petersburg (inv. 614: *ARV*² 288.11; *Add*² 209).

The Death of Aktaion is the only myth that the Geras Painter is known to have drawn more than once; his other versions are in Paris (inv. G 224) and Copenhagen (Thorvaldsens Museum 99: *ARV*² 287.24; *Add*² 209). Though the composition is similar on all three vases, details vary considerably. Unique to the present example are the goddess's quiver and stephane, the third figure at left, and the black border of Aktaion's *nebris*. The dogs vary in number and placement—the Bareiss vase is to date unique in showing one of them biting the hunter's genitals—and the staff held by Aktaion in other versions seems to have been omitted here. The closest parallel for Aktaion is the Argos on no. 16, below. Compare also, for the face, Dionysos on New York 01.8.8 (*ARV*² 286.19).

As Padgett has observed, the Geras Painter often drew animal skins with black borders. Other examples include: Harvard 1925.30.34 (*ARV*² 285.7), London 1929.5–13.1 (*ARV*² 287.26; *Add*² 209), Munich 2382 (*ARV*² 287.27; *Add*² 209), and Malibu 79.AE.139 (Brommer, “Herakles und Theseus,” p. 195, fig. 13).

The third figure at left seems to be unique to this version of the scene. She bears little resemblance to Lyssa on the Lykaon Painter's bell-krater in Boston (inv. 00.346: *ARV*² 1045.7; *Paralipomena* 444; *Add*² 320; to which add R. T. Neer, *Representations* 51 [Summer 1995]: fig. 6; *Pandora*, pp. 316–17, no. 95), or to Hekate on the Dinos Painter's calyx-krater in Toronto (Borowski Collection: N. Leipen et. al., *Glimpses of*

Excellence, exh. cat. [Toronto, Royal Ontario Museum, 1984], p. 22, no. 17). She may be Semele, the indirect agent of Aktaion's doom in some versions of the story, or one of Artemis's attendants. On the scene (*Heldensage*³, pp. 473–75), see L. Guimond, *LIMC*, vol. 1, pp. 454–69, s.v. “Aktaion”; L. R. Lacy, *JHS* 110 (1990): 26 n. 1, with bibliography; also P. Jacobsthal, *Aktaions Tod* (Marburg, 1929); Hoffmann, “Amphora des Eucharidesmalers”; *Pandora*, pp. 314–21.

On side B, the head of the old man duplicates that of the balding carpenter on no. 17, below; compare also New York 01.8.8. His fingers resemble those of a satyr on a pelike in Boston (inv. 64.2032: *ARV*² 285.2; *Paralipomena* 355; *Add*² 209). Dionysos holds a slipper on a pelike in Leipzig (inv. T 643: *ARV*² 286.9; *Add*² 209). For the slippers themselves, see New York 01.8.8 and no. 17, below.

The composition parodies images of the Sphinx atop a column, flanked by Oedipus and a Theban (see Moret, *Cedipe*, p. 58; I. Krauskopf, *LIMC*, vol. 7, nos. 46–51, s.v. “Oidipous”). The Eucharides Painter, who taught the Geras Painter, drew a scene of this type on a black-figured pelike (Chicago 1967.115.68: *ABV* 396.23; *Add*² 104); similar examples appear in the works of the Painter of Würzburg 517 (Munich 2405: *ARV*² 305.1; *Add*² 212), the Painter of the Louvre Centauromachy (Berlin, Horn Collection: *ARV*² 1093.89; *Add*² 328), and the Menelaos Painter (Louvre G 417: *ARV*² 1077.2; *Add*² 326). In keeping with his own “eccentric” character, the Geras Painter replaces the monster with a small animal, its column with a lampstand, and sets the whole story in an Athenian *andron*.

The species of the animal is uncertain. Bothmer is probably correct in seeing a monkey; compare an Achillean Nolan in London (inv. E 307: M. Robertson, in *Studies in Honour of Arthur Dale Trendall*, ed. A. Cambitoglou [Sydney, 1979], pl. 35) and a cup by an imitator of the Euergides Painter (Rome, Villa Giulia: *Paralipomena* 330, bottom; cited by Robertson, op. cit., n. 24). Padgett, however, sees a feline, citing a cat that climbs a lampstand on the name piece of the Cat-and-Dog Painter (Switzerland, private collection: *ARV*² 866.1; *Paralipomena* 426; *Add*² 299; see Padgett, op. cit., p. 26); on Greek cats, see A. H. Ashmead, *Expedition* 20.3 (1978): 38–47; G. Koch-Harnack, *Knabenliebe und Tiergeschenke: Ihre Bedeutung im päderastischen Erziehungssystem Athens* (Berlin, 1983), pp. 105–19; Buitron-Oliver, *Douris*, p. 24 and n. 160. A cat should, however, have a tail. Other creatures atop lampstands include roosters, as on a pelike akin to the Nikoxenos Painter (Berlin 2161: *ARV*² 224.7; *Add*² 198), and mice, as on a pyxis lid by the Painter of Bologna 417

(Berlin 2517: *ARV*² 917.205; *Paralipomena* 430) and on a Lucanian bell-krater by the Amykos Painter (inv. 734: A. D. Trendall, *Red-Figured Vases of Lucania, Campania, and Sicily* [Oxford, 1967], p. 34, no. 119).

Lampstands with symposium implements hooked over the finials appear on works by Euphronios (Munich 8395: *ARV*² 14.3 *bis* [1619]; *Paralipomena* 322; *Add*² 152; *Euphronios der Maler*, no. 5), the Thalia Painter (Berlin 3251: *ARV*² 113.7; *Add*² 173), the Brygos Painter (Paris Cp 11458: *ARV*² 372.30), and Makron (New York 20.246: *ARV*² 467.118; *Paralipomena* 378; *Add*² 245), as well as on the Dourian Karlsruhe 70/395 (*CVA* 3, pl. 30.1–4) and an unattributed skyphos, Malibu 86.AE.265 (*Getty Bareiss*, p. 55, no. 39). On ladles and strainers of bronze, see J. R. Mertens, *MMAJ* 11 (1976): 74–76 and n. 5; on their Eastern origins, see P. R. S. Moorey, *IrAnt* 15 (1980): 181–97.

16. Plate 340

Accession numbers 86.AE.198.1–.4 + 86.AE.199.7–.9

Bareiss Collection numbers 350 and 384

SHAPE AND ORNAMENT Figure panels framed. Above, side A, continuous black circumscribed horizontal palmettes to right, with ivy leaves in interstices; only tips of one palmette preserved. Upper border on B missing. Lateral frames have net patterns on both A and B. Below, on both A and B, pairs of meanders to left alternating with blackened cross-squares; meanders at far left on A are continuous, others broken.

SUBJECT A. Death of Argos (86.AE.198.4). Hermes, in black-bordered chitoniskos, chlamys, and winged boots, strides in from left. The ends of his long hair and the tip of his beard are visible at upper left; his head, back, and much of his right leg are missing. He grasps Argos by the *krobylos* and stabs him through the neck. Argos, nude, grabs Hermes' sword with his left hand and extends his right. He rolls back his eye and bares his teeth. With head to left and body posed frontally, he collapses onto his left knee; his right leg is extended with the foot seen from above. His name, ἈΡΓΟΣ, is inscribed in added red to the right of his head. Behind the combatants stands Io in the form of a bovine, facing right; her head, rump, and tail are missing. Zeus sits on a throne at far right wearing long chiton and himation. Only his legs are preserved. The shaft of a scepter, held in the left hand, is visible; near the top are the red flames of a thunderbolt, apparently held in the left hand as well. The missing right hand was probably extended toward Io as in most other versions of the

scene. Throne has square legs topped by Aeolic-style capitals. An eagle stands to left before Zeus.

B. Uncertain. The chiton-clad lower body of a woman facing right. Before her, on the right, is an unidentified object. At left is part of an arm wrapped in a himation.

ATTRIBUTION AND DATE Geras Painter [J. M. Padgett]. Circa 480–470 B.C.

DIMENSIONS AND CONDITION 86.AE.198.1: 2.6 × 2.5 cm, Th. 0.5 cm; 86.AE.198.2: 3.5 × 6.2 cm, Th. 0.4 cm; 86.AE.198.3 + 86.AE.199.9: 14.9 × 11.3 cm, Th. 0.6 cm; 86.AE.198.4: 16.6 × 24.5 cm, Th. 0.4–0.7 cm; 86.AE.199.7: 5.2 × 2.7 cm, Th. 0.6 cm; 86.AE.199.8: 6.1 × 2.6 cm, Th. 0.5 cm.

Seventeen fragments joined into five sections. Considerable abrasion, especially along pattern band; most relief contours worn off. Some pitting to right of figure on B. Infilling: roughly horizontal area from Hermes' right calf to Argos's right knee; small part of Hermes' chlamys at far left.

TECHNICAL FEATURES Clear and numerous sketch lines marking most contours. Full contour stripes. Relief contours for Zeus's throne and scepter, eagle's back and head, Io's legs and underside, Hermes' arms and legs, and all of Argos. Relief lines for anatomical details and borders of meander frieze. Eyes on Argos's body have pupils in black glaze; pupil in his head is a semicircle of relief glaze with dot of plain black in center. Thinly applied black glaze for borders of drapery and for Argos's hair on A. Dilute glaze proper on A for Argos's abdominal muscles, upper eyelid, and fringes of hair; eagle's feathers; folds of Zeus's chiton. On B, for borders of drapery. Added red for Argos's name and for flames of Zeus's thunderbolt.

PROVENANCE Purchased in 1964.

BIBLIOGRAPHY K. Schauenburg, in *Monumentum Chiloniense: Studien zur augusteischen Zeit. Kieler Festschrift für Erich Burck* (Amsterdam, 1975), pp. 367ff.; E. Simon, *AA*, 1985: 272, fig. 53; Padgett, *Geras Painter*, pp. 26–27, cat. G.1B, figs. 3–4; J.-M. Moret, *RA* 57 (1990): 8, fig. 5, p. 14 n. 59; G. Siebert, *LIMC*, vol. 5, p. 357, no. 847, s.v. "Hermes" (not illustrated); N. Yalouris, *LIMC*, vol. 5, p. 665, no. 12, s.v. "Io I" (not illustrated).

COMPARANDA On the Geras Painter and his associates, see no. 15, above. A number of the comparanda listed below were first noted by J. M. Padgett (see **BIBLIOGRAPHY**, above).

For pelikai of this workshop, see Becker, *Peliken*, pp. 48–57, Class XIX. The ornamental scheme, closely associated with pelikai of Becker’s Class XIX and Beazley’s Class of Cabinet des Médailles 390, appears on the Geras Painter’s other pelikai in this fascicule, nos. 15 and 17, and on the Argos Painter’s pelike Saint Petersburg 614 (*ARV*² 288.11; *Paralipomena* 511; *Add*² 209). This vessel is said to have been found with no. 17, below, and perhaps also with no. 15, above.

For the rendering of Io, compare the bull on the Geras Painter’s pelike Agrigento 1319 (*ARV*² 286.13; *Add*² 209). For the eagle, Padgett cites another pelike by the same painter (Louvre G 224: *ARV*² 285.1; *Add*² 209), noting that the bird does not appear in any other version of this scene. The dying Argos is very like the Aktaion on no. 15, above. Finally, the composition, ornament, and something of the drawing recall a pelike in the Class of Cabinet des Médailles 390 with Hermes and a Giant (Geneva 498: *ARV*² 254.7; *Paralipomena* 350).

In composition, style, and date this pelike is exceptionally close to the name piece of the Argos Painter (Vienna 3729: *ARV*² 288.1; *Add*² 209). Both pelikai, however, show the influence of a kalpis by the Eucharides Painter (Takuhiko Fujita Collection, Tokyo, on loan to Würzburg, inv. ZA 48: see E. Simon, *AA*, 1985: 265), which also gives parallels for the throne (see H. Kyrieleis, *Throne und Klinen* [Berlin, 1969], pp. 154–55, type B) and for Hermes grasping the *krobylos*. The Eucharides and Argos Painters showed Zeus reaching out to touch Io’s brow (perhaps the “caress,” ἐπαφή, that gave birth to Epaphos), and doubtless the Geras Painter did the same. J.-M. Moret, *RA* 57 (1990): 3–26, notes that Io often appears as a bull instead of a cow. Here, however, the sex is obscured by Hermes. See also Robertson, *Art of Vase-Painting*, p. 121.

On the scene, see CB, vol. 3, pp. 49–51; Hoffmann, “Amphora des Eucharidesmalers”; F. Brommer, *Göttersagen in Vasenlisten* (Marburg, 1980), pp. 31–32; E. Simon, op. cit.; N. Yalouris, *BCH*, supplement 14 (1986): 3–23; J.-M. Moret, op. cit.; N. Yalouris, *LIMC*, vol. 5, pp. 661–76, s.v. “Io I.” See also, for ancient sources, T. Hadzisteliou Price, *ArchCl* 23 (1971): 262–65.

17. Plates 341; 342; and 347, 1–2

Figure 5

Accession numbers 86.AE.199.1–.4, .6, .10–.18

Bareiss Collection number 384

SHAPE AND ORNAMENT Mouth offset from neck, triangular in section with rounded edges. Handles ovoid in

section. Reserved band on interior of rim. Circumscribed pendant palmettes at base of each handle, ten fronds on A/B, nine on B/A. Figure panels framed. Above, continuous black circumscribed horizontal palmettes to right, with ivy leaves in interstices. Picture on A framed laterally at right by net, at left by reserved line; B framed by a net on each side. Below, on both sides, pairs of joined meanders to left alternating with blackened cross-squares. Foot and much of body lost.

SUBJECT A. Perseus and Danaë at Argos. Danaë, bare-foot and wearing a chiton and himation, stands at left. Her head is veiled, and she holds up the top of her himation with her left hand while tugging at her skirt with her right. Most of her torso is missing. Before her, a balding carpenter works at the four-legged chest with an adze. Nude but for a loincloth, he looks down and to the right; much of his torso is missing. Above his head hangs an object that may be one of his tools. The chest is rectangular, decorated with nail heads in the upper corners and a floral within a panel at the center. The boy Perseus stands behind the chest, facing left. He wears a himation, pulled up over his head, and slippers. Behind him stands Akrisios, also facing left, in chiton and himation. This figure is only partially preserved, including part of his scepter, the front of his feet, and a bit of his torso.

Danaë is named by an inscription to the right of her head: ΛΑΜΑΕ. Perseus is named by a retrograde inscription starting at his chin: [ῚΥΞ]<ΔΞΠ.

B. Three women walking to right. Their hair is cut short, and they carry traditional grave goods. It is likely that these objects will accompany Danaë in the chest. The woman on the left raises her left hand and holds a mirror in her right. She seems to speak to the woman before her, who turns to listen. This central figure holds a lekythos to her breast with her right hand and an exaleiptron (now visible only in glaze grooves) in her extended left. Both figures wear striped chitons. The woman on the right holds up an alabastron; she wears a himation over a striped and dotted chiton. To the right of the middle figure is inscribed: ΚΑΛΟΣ.

ATTRIBUTION AND DATE Geras Painter [J. M. Padgett], after J. Robert Guy’s attribution to the Geras or the Argos Painter, and Dietrich von Bothmer’s suggestion of the Painter of Louvre G 238. Circa 480–470 B.C.

DIMENSIONS AND CONDITION D. mouth 13.7 cm; W. lip 2.9 cm.

Single large section joined from many, with thirteen nonjoining fragments. Worn: some relief lines lost, especially on B. Handle B/A badly abraded and piece

missing near top. Uniform abrasion elsewhere, though more severe on handles and lower half of A (both interior and exterior). Infilling for missing sections of A, including Danaë's torso, carpenter's feet, part of chest, and sections of lower border. Edges of lower border restored where lost.

TECHNICAL FEATURES Sketch lines on A, for drapery and anatomy of all figures, and for chest; largely effaced on B. Full contour stripes for figures. Relief contours used sparingly. On A, for back of carpenter's right calf and front of left; for tops of Perseus's feet and front of his torso; and for chest. On B, for woman at far left only (to separate fingers of her upraised hand, and for mirror). Full relief contour for handle palmettes. Dilute glaze on A for borders of Danaë's veil and Perseus's himation; on B, for stripes and borders of drapery, as well as lekythos and bands on exaleiptron. Added red for inscriptions only.

PROVENANCE Purchased in 1964.

BIBLIOGRAPHY J. H. Oakley, *AJA* 86 (1982): 111 n. 3 (not illustrated); J.-J. Maffre, *LIMC*, vol. 3, p. 331, no. 45, s.v. "Danaë" (not illustrated); Padgett, *Geras Painter*, pp. 28–30, cat. G.2A, figs. 8–9, 11–12; Oakley, *Phiale Painter*, p. 23 n. 134 (as Painter of Louvre G 238; not illustrated).

COMPARANDA On the Geras Painter and his associates, see no. 15, above. A number of the comparanda cited below were first noted by J. Michael Padgett (see **BIBLIOGRAPHY**, above).

The potting, Becker's Class XIX, is typical of the workshop of the Syleus, Geras, and Argos Painters. A very close parallel, especially for the shape of the lip, is a pelike by the Geras Painter, Basel 1906.301 (*ARV²* 285.6, *Add²* 209); see Becker, *Peliken*, no. 162. The decorative scheme, however, is unusual in that the lateral pattern differs between sides A and B. This discrepancy recalls the Geras Painter's pelike in Boston (inv. 64.2032: *ARV²* 285.2; *Paralipomena* 355; *Add²* 209), with one picture framed and the other open. The lateral nets are typical of Class XIX pelikai; compare nos. 15 and 16, above, and the Argos Painter's pelike in Saint Petersburg (inv. 614: *ARV²* 288.11; *Paralipomena* 511; *Add²* 209). Bothmer tells me of a very similar handle palmette on the Saint Petersburg pelike.

The fragments are said to have been found with no. 16, perhaps also with no. 15. The carpenter's head, fittingly, duplicates that of the balding man on the reverse of the latter. For the slippers of Perseus and the straight folds of Danaë's chiton, compare New York 01.8.8 (*ARV²* 286.19).

Iconography here is unusual in several respects. Perseus, for example, is more often shown as a babe in arms, as on versions of the same scene by the Eucharides Painter (Saint Petersburg 1549 [642]: *ARV²* 228.30; *Paralipomena* 347; *Add²* 199; and Ferrara 818 [T 503]: *ARV²* 231.79; *Paralipomena* 347; *Add²* 200), the Galatin Painter (Boston 13.200: *ARV²* 247.1; *Paralipomena* 350; *Add²* 202), and the Triptolemos Painter (Saint Petersburg 1602 [637]: *ARV²* 360.1; *Paralipomena* 364; *Add²* 222; *Pandora*, pp. 269–70, no. 74). From circa 460 B.C., he is a baby standing inside the chest: compare works by the Providence Painter (Toledo 69.369: *Pandora*, pp. 271–72, no. 75, with further references) and the Deepdene Painter (New York 17.230.37: *ARV²* 498.1; *Paralipomena* 381; *Add²* 251; *Pandora*, pp. 272–73, no. 76). The carpenter, though standard in these pictures, does not usually have an adze, nor is he normally bald. The maids on the reverse are also unique (see Padgett, *Geras Painter*, p. 116), though Danaë herself carries an alabastron on the Providence Painter's vase. Lekythos, exaleiptron, and alabastron all have funerary connotations, heightening the mood. On exaleiptra, see I. Scheibler, *JdI* 79 (1964): 72–108; eadem, *AA*, 1968: 389–97. On alabaster: D. A. Amyx, *Hesperia* 27 (1958): 213–17. See also H. Gericke, *Gefäßdarstellungen auf griechischen Vasen* (Berlin, 1970), esp. pp. 82–85.

For general discussions of the scene, see K. Schauenburg, *Perseus in der Kunst des Altertums* (Bonn, 1960); *Heldensage³*, pp. 272–73; J.-J. Maffre, *LIMC*, vol. 3, pp. 325–37, s.v. "Danaë"; Oakley, *Phiale Painter*, pp. 23–24; *Pandora*, pp. 267–76. T. P. Howe, *AJA* 57 (1953): 269–75, has suggested that the scene was inspired by the first play of Aeschylus's Perseus tetralogy. On chests, see E. Brümmer, *JdI* 100 (1985): 41–45.

18. Plate 337, 1

Accession number 86.AE.232

Bareiss Collection number 305

SHAPE AND ORNAMENT Body fragment. Picture framed above by continuous black circumscribed horizontal palmettes to right, with buds in interstices. Four fronds visible in preserved palmette.

SUBJECT Uncertain: Herakles and the Servants of Busiris (?). Bearded man—perhaps a Busirid—running to right. Most of his face, left arm, and lower body are lost. He wears a chitoniskos and padded fillet. In his right hand he holds a vessel, most likely a hydria or an oinochoe; only the handle remains.

ATTRIBUTION AND DATE Unattributed. Circa 480–470 B.C.

DIMENSIONS AND CONDITION 10.0 × 7.5 cm; Th. 0.5 cm.

Worn on man's body and arm; details of musculature and drapery lost in places. Background glaze crackled around arm; some minor flaking. Edges and interior worn smooth.

TECHNICAL FEATURES Full contour stripe. Relief contours throughout, but not for hair. Relief lines for drapery and palmette tendrils. Dots on beard in plain black glaze. Dilute glaze for beard, dots on fillet, and lines of musculature on arms and neck.

BIBLIOGRAPHY Not previously published.

COMPARANDA The black palmettes recall the pelikai of Beazley's Class of Cabinet des Médailles 390 (*ARV*² 254)—pots associated with the Syleus, Siren, and Argos Painters. Becker (*Peliken*, pp. 48–57) includes this Class as the earliest phase of her larger Class XIX, the Workshop of the Syleus Potter. The present fragment may be associated only with the latter; its state is too fragmentary to assign it firmly to Beazley's Class.

The use of dilute wash with black dots for the beard is a practice of several painters of the 470s B.C., including the Geras, Syriskos, and Oreithyia Painters (see Padgett, *Geras Painter*, p. 15 n. 19), as well as the Group of London E 445 (Trieste S 424: *ARV*² 217; *Paralipomena* 346; *Add*² 197). Among these painters, it should be noted, are some associated with Becker's Class XIX. A Mannerist connection is evident as well: Bothmer points out Mysonian elements in the ear, fillet, and hair, while the grouping of vertical fold lines into sets of three and the almost cylindrical form of the sleeve have a very rough parallel on a hydria by the Pig Painter (Detroit 63.13: *ARV*² 565.40; *Paralipomena* 389; *Add*² 260).

That this figure might be a servant of Busiris was suggested to me by J. Michael Padgett. The wash-and-dot beard is characteristic of Egyptians, while the pose is close to that of the Busirid in the tondo of a cup near the Dokimasia Painter (Ferrara 609: *ARV*² 415.2; *Add*² 234); compare also Epiktetos's cup London E 38 (*ARV*² 72.16; *Paralipomena* 328; *Add*² 167). On the scene, see A.-F. Laurens, *LIMC*, vol. 3, pp. 147–52, s.v. "Bousiris"; on foreigners in general, see Raeck, *Barbarenbild*. On padded fillets, see D. J. R. Williams, *CVA* London 9, p. 40, no. 24, with earlier references, to which add R. Tölle-Kastenbein, *RA*, 1977: 23–25.

19. Plate 337, 4

Accession number 86.AE.201

No Bareiss Collection number recorded

SHAPE Body fragment. Streaky glaze on interior.

SUBJECT The fragment gives the upper left torso of a male standing frontally. A himation adorned with a black border and widely spaced dots covers his left shoulder and is draped over his left arm. Part of pectorals and abdomen visible.

ATTRIBUTION AND DATE Unattributed. Circa 480–460 B.C.

DIMENSIONS AND CONDITION 5.7 × 2.3 cm; Th. 0.4 cm.

Mild abrasion only.

TECHNICAL FEATURES Sketch lines for left arm and edge of himation along chest. Contour stripe at upper right of fragment. Relief lines for folds and pectorals.

BIBLIOGRAPHY Not previously published.

20. Plates 343; 344; and 347, 3–4

Figure 6

Accession number 86.AE.195

Bareiss Collection number 347

SHAPE AND ORNAMENT Torus mouth. Handles ovoid in section. Torus foot with fillet. Pendant palmette with tendrils beneath each handle. Both tendrils have open hearts with pairs of reserved arcs. Reserved triangle occupies upper spandrel formed by meeting of the two tendrils. Interior of neck heavily glazed to depth of 3.1 cm. Figural scenes unbordered, with reserved base lines. Incised lines above and below fillet.

SUBJECT A. Poseidon between two travelers. The god sits on a block seat at center, facing right. His hair is tied in a *krobylos*, and he wears a chiton and himation. He grasps his trident in his left hand and holds his right arm across his chest. Inscribed on the block: ΚΑΛΟΣ. Behind the god at left is a youth, perhaps Theseus, wearing traveling clothes: petasos, chitoniskos, chlamys, boots (bound with thongs), and sheathed sword. He leans on a pair of spears, his torso frontal, right arm akimbo. Facing Poseidon at right is a bearded man (Aigeus or Perithoös?) seen from behind. Dressed like his younger counterpart but without boots, he leans on his spears with right arm akimbo.

B. Courtship. A bearded *erastes* standing at left wearing only a himation proffers a hare to a youth. The

eromenos, similarly clad, gestures with his right hand. Between the two, a dog faces right, head raised.

ATTRIBUTION AND DATE Triptolemos Painter [J. D. Beazley]. Circa 470 B.C.

DIMENSIONS AND CONDITION H. 35.1 cm; D. mouth 13.0 cm; W. lip 2.7 cm; D. body 25.1 cm; D. foot 15.8 cm; H. foot 1.7 cm; W. resting surface 0.6 cm; approximate capacity filled to rim 8.6 l (2.6 choes or 31.4 kotylai).

Intact, but substantially abraded. Many relief lines worn away on A, e.g., contours of trident, faces, and petasoi. Minor infilling as follows: on A, Poseidon's himation in two places below right arm; youth's left spear at level of chlamys border, and chlamys itself just to the right; patch of background below youth's left knee. On B, large portion of man's himation around left knee; rear ankles of dog; small patch of hare's back and another on its belly; even smaller patch to left of *eromenos*'s hand; and oblique fracture on youth's upper body. Abraded background areas repainted.

TECHNICAL FEATURES Full and vigorous sketch on A, spare sketch on B. Pentimenti as follows: Poseidon first drawn sitting on cushioned klismos with right arm lowered; arm of bearded male on B lowered, holding staff instead of hare. Full contour stripes for figures, palmettes, and upper edges of groundlines. Full relief contours on A, save for bearded man's right elbow and left thigh, Poseidon's chiton, the block, and far left contour of youth's chlamys. On B, relief contours only over reserved background. No relief contours for palmettes. Inscription on block in black glaze.

Misfired greenish brown over much of body.

PROVENANCE Purchased in 1964.

BIBLIOGRAPHY *Paralipomena* 364.21 bis; *Add*² 222; K. Schauenburg, in May, *Weltkunst*, no. A 36, pl. 18 (before restoration); K. Schefold, *AntK* 11 (1968): 118 (not illustrated); *Greek Vases and Modern Drawings*, checklist, no. 42; Becker, *Peliken*, p. 34, no. 111 (not illustrated); *Getty Bareiss*, p. 75, no. 100 (not illustrated); Brommer, "Herakles und Theseus," p. 224, fig. 44; Neils, *Deeds*, pp. 102, 162, no. 66 (not illustrated); J. Neils and S. Woodford, *LIMC*, vol. 7, no. 317, pl. 667, s.v. "Theseus."

COMPARANDA On the Triptolemos Painter, see no. 3, above. Unframed pelikai are rare for this painter, the only other example being a vase in the Villa Giulia that Beazley termed "wretched" (inv. 48239: *ARV*² 362.22 [as inv. 48339]; *Add*² 222). The simple reserved

groundline is, however, typical of the painter's late work. Though the draughtsmanship of Malibu 86.AE.195 suggests a date late in the Triptolemos Painter's career, the potting closely resembles his earlier pelikai. It belongs to Becker's Class XII, connected with the potter Nikoxenos, and numbers among those "with distended belly" (*mit aufgeblähtem Körper*). Becker cites two comparable works, one by the Eucharides Painter (Samothrace 57.565: *ARV*² 232.1; Becker, *Peliken*, no. 110), and the other by an unidentified Mannerist (Saint Petersburg 6783: Becker, *Peliken*, no. 112). Handle palmettes of any sort are rare for this painter, but compare a pelike in Copenhagen (Ny Carlsberg Glyptotek 2695: *ARV*² 362.19; *Add*² 222).

The identity of the two travelers is uncertain. It has been assumed that the youth is Theseus, meeting his divine father; as for the adult, Konrad Schauenburg has suggested Aigeus (see May, *Weltkunst*, no. A 36), while Karl Schefold (*AntK* 11 [1968]: 118) and J. D. Beazley (*Paralipomena* 364.21 bis) thought of Perithoös. However, both composition and iconography differ substantially from the Triptolemos Painter's treatment of this meeting on the Copenhagen pelike. Moreover, since the encounter takes place during Theseus's youth, it is odd to see the elder man facing the god while the younger stands to the rear. Though the Triptolemos Painter was not always sensitive to such distinctions of age (see his bearded Triptolemos on the Copenhagen pelike), in the absence of inscriptions or good parallels, the iconography must remain uncertain. On the meeting of Theseus and Poseidon, see U. Heimberg, *Das Bild des Poseidon in der griechischen Vasenmalerei* (Freiburg, 1968), pp. 53–58; *Heldensage*³, pp. 244–45; F. Brommer, *Theseus* (Darmstadt, 1982), pp. 78–83; H. A. Shapiro, *AA*, 1982: 291–97; Neils, *Deeds*, p. 79; J. J. Pollitt, *YaleBull* 40 (1987): 8–15; J. Neils and S. Woodford, *LIMC*, vol. 7, p. 939, nos. 219–22, and p. 948, nos. 317–20, s.v. "Theseus." Lastly, Schefold feels that the pair recalls Harmodios and Aristogeiton.

The style belongs to the late phase of the painter's career; close parallels for the overall rendering include a stamnos in Saint Petersburg (inv. 641: *ARV*² 361.8; *Add*² 222), a column-krater in Lund (unnumbered: *ARV*² 361.9: *Add*² 222), an oinochoe formerly in Geneva (*ARV*² 361.26: *Add*² 222), and a pelike on Mykonos (unnumbered: *ARV*² 362.21; *Add*² 222; side B is by the Flying-Angel Painter).

For Poseidon's hairstyle and the folds of his chiton, compare Triptolemos on the Lund krater; for his pose, Theseus on the Copenhagen pelike. The "wretched" pelike in Rome gives a parallel for the travelers' poses;

the Saint Petersburg stamnos also has double, or mirroring, figures; see, too, the late column-krater Oxford 1937.1005 (ARV² 361.10). On bound-up boots of the sort worn by the youth, see Richter and Hall, p. 99 n. 3; K. D. Morrow, *Greek Footwear and the Dating of Sculpture* (Madison, 1985), p. 65; D. J. R. Williams, *CVA* London 9, p. 58, no. 44. For overall composition, compare the Saint Petersburg stamnos.

For side B, the Mykonos pelike provides the closest parallel for theme and draughtsmanship: a youth, having just received a hare from his *erastes*, accepts an embrace, while a dog observes at right. Additional parallels for the youth include Cambridge 37.24 (ARV² 362.15), Brussels R 308 (ARV² 362.16), and Malibu 81.AE.63 (ARV² 366.91; *Add²* 223). The adult has a counterpart on a cup in Berlin (inv. 2286: ARV² 365.59; *Add²* 223). For his face, see a tondo in the Ashmolean Museum (inv. 1947.262: ARV² 364.42). For general iconography, see Tarquinia RC 1914 (ARV² 365.60).

Malibu 86.AE.195 shows some Brygos influence. The composition on B is very similar to a stamnos by the Dokimasia Painter (Oxford 1965.121: ARV² 414.34; *Paralipomena* 372). Compare also the following works by the Brygos Painter: the fragments Rome, market + Rome, Villa Giulia + Florence 12 B 16 (ARV² 374.62; *Add²* 226), Naples, Astarita 31 (ARV² 375.63), and Florence + Naples, Astarita 274 (ARV² 375.67). The grouping of lovers, a hare, and a hound is a conceit that, in red-figure, goes back at least as far as the Gotha cup (inv. 48: ARV² 20, top; *Paralipomena* 322; *Add²* 153). On courtship scenes, see the bibliographic listing in *CVA* Getty 2, p. 19, pl. 71, to which add the following: K. Schauenburg, *AM* 90 (1975): 118 nn. 118–19; A. Schnapp, *DialArch* 1 (1979): 36–59; P. Schmitt-Pantel and A. Schnapp, *RA*, 1982: 57–74; G. Koch-Harnack, *Knabenliebe und Tiergeschenke: Ihre Bedeutung im päderastischen Erziehungssystem Athens* (Berlin, 1983); A. Schnapp, *Recherches et documents du Centre Thomas More* 11 (1984): 19–25; idem, *History and Anthropology* 1 (1984): 49–55; A. Dierichs, *AntW* 19.4 (1988): 62–65, 85, with bibliography; C. A. M. Hupperts, in *ProcCopenhagen*, pp. 255–68; C. Reinsberg, *Ehe, Hetärentum und Knabenliebe im antiken Griechenland* (Munich, 1989), pp. 163–215; A. Schnapp, in *A City of Images: Iconography and Society in Ancient Greece*, ed. C. Bérard et al., trans. D. Lyons (Princeton, 1988), pp. 71–88; A. Winterling, in *Männerbünde, Männerbünde*, ed. G. Völger and K. v. Welk (Cologne, 1990), pp. 15–22; A. Dierichs, *Erotik in der Kunst Griechenlands* (Mainz, 1993), pp. 94–98; M. F. Kilmer, *Greek Erotica on Attic Red-figure Vases* (London, 1993).

21. Plates 345; 346; and 347, 6–7

Figure 7

Accession number 86.AE.196

Bareiss Collection number 22

SHAPE AND ORNAMENT Flaring mouth with overhanging lip. Ridged handles. Spreading disk foot. Egg pattern with dots in interstices, on side of lip, and above and below picture. Band at neck on A: dots replaced with vertical lines. Under each handle, vertical adorned palmettes with tendrils, dotted triangular hearts, and dotted triangles at tip of central frond. Elongated drop (displaced spandrel bud), framed by pairs of concentric circles, on either side of lower palmettes. Lower edge and underside of foot reserved.

SUBJECT A. Grypomachy. On the left, a griffin to right attacks an Arimasp. The warrior stands on a rock, left hand held across his chest, right raised and holding a pair of spears. From the far left another Arimasp runs to help his comrade. He carries a pelta on his left arm (device: snake), spear in his right hand. On the right, before a flowering tree, another griffin attacks a third Arimasp, who attempts to defend himself with an axe in his upraised right hand.

The Arimasps are dressed in elaborate Eastern attire. Each wears an *alopekis* decorated with white dots at the forehead and black circles elsewhere; one-piece, sleeved undergarments and leggings with serrated stripes alternating with rows of dots; sleeveless, belted tunics that billow out over the thighs; and shoes. Tunics have round collars with rough hatches and dots; a central vertical band, wider above the waist than below, with serrated stripes; trefoils and small dots over most of the body; and heavy vertical lines at the lower edge. Griffins have white bodies, spines along the back of the neck, and a row of white dots along the upper edge of each wing.

B. Mantle figures. Three himation-clad youths with thick, white fillets in their hair. The two on the left face right, the third faces left.

ATTRIBUTION AND DATE Painter of Munich 2365 [D. von Bothmer]. Circa 380 B.C.

DIMENSIONS AND CONDITION H. 29.1 cm; D. mouth 18.4 cm; D. body 21.8 cm; D. foot 15.6 cm; H. foot 1.4 cm; W. resting surface 0.6 cm; approximate capacity filled to rim 5.1 l (1.5 choes or 18.6 kotylai).

Intact, with minor abrasion.

TECHNICAL FEATURES Sketch lines for contours of right griffin's wing and of axe-wielding Arimasp's torso. Full contour stripes. Relief contours on A for Arimasps' legs,

arms, hands, and faces, and for upper contours of griffins' wings; outer loops of all egg patterns; and for lotuses at neck on A. Relief lines for folds and edges of drapery on both sides, and for trefoils on Arimasps' tunics. Dilute glaze for many details of griffins, including eyes, beaks, and all internal contours. Added white on A for griffins' bodies, row of dots following upper edge of each griffin's right wing, row of dots on each Arimasp's *alopekis*, and flowers on tree; on B, for fillets.

PROVENANCE Purchased in 1964.

BIBLIOGRAPHY Getty Bareiss, p. 75, no. 101 (not illustrated).

COMPARANDA The Painter of Munich 2365 (*ARV*² 1473) specialized in pelikai with exotic battles and mantle figures. Two other Grypomachies have been attributed to him—New York 06.1021.179 (*ARV*² 1473.2) and McCoy Collection, Texas (*CVA* Castle Ashby, no. 68)—while his name piece has a fight between Greeks and Asiatics (*ARV*² 1473.1). Like the present vase, all three have egg pattern at lip, neck, and belly, though they add an embattled dentil above the band at the neck. The Texas vase omits the dots from the pattern band on one side of the neck, as the present one does on A, while the name piece leaves out the dentil on the reverse. The lip of the Malibu pelike differs slightly from those of the other three: where the former has a simple join with the mouth and a straight profile, the latter are offset by a slight ridge at the join and are convex in profile. On Kerch pelikai in general, see K. Schefold, *Greek Vases in the Getty 2* (OPA 3): 119–26.

The Arimasps' sleeves and leggings have the same pattern on all three vessels, but the tunics on Malibu

86.AE.196 are unique; compare for the trefoils an unattributed pelike in London (inv. E 434: *ARV*² 1474). The pelta blazoned with a snake appears also on the Texas pelike. The griffins are typical for the painter in both pose and anatomy, but those in Malibu are the only pair to have identical wings and white bodies. Indeed, the Getty vase is the only one by the Painter of Munich 2365 to use added white in any significant way. For white griffins, see Paris, Cab. Méd. 408 (K. Schefold, *Untersuchungen zu den Kertscher Vasen*, *Archäologische Mitteilungen aus Russischen Sammlungen*, vol. 4 [Berlin, 1934], no. 550).

Though Grypomachies become a popular subject only in the fourth century, the motif can be traced back at least as far as two Little Master cups, Louvre A 242 (*CVA* Louvre 9, pls. 90.10 and 91.4) and Angers, unnumbered (*JHS* 52 [1932]: 184). The Arimasps—a mythical northern tribe who fight griffins for a golden treasure—were the subject of an early poem, the *Arimaspeia*, attributed to the quasi-legendary Aristeas of Prokonnesos. Early representations of the myth may have been inspired by this poem, but its later popularity is probably the result of the general interest in exotica during the Late Classical era. On the myth and the epic, see E. D. Phillips, *Artibus Asiae* 18 (1955): 161–77. On the theme in vase-painting, see Metzger, *Représentations*, pp. 327–32, 410–11, and 417–19; K. Schefold, *RA*, 1982: 249–62; Robertson, *Art of Vase-Painting*, pp. 274, 275; V. Paul-Zinserling, *Der Jena Maler und sein Kreis* (Mainz, 1994), pp. 106–12.

On mantle-figures, see C. Isler-Kerényi, *AntK* 14 (1971): 30; eadem, *NumAntCl* 8 (1979): 34.

Stamnos

22. Plate 348, 2

Accession number 85.AE.482

No Bareiss Collection number recorded

SHAPE AND ORNAMENT Shoulder fragment, broken at join with neck. Tongue pattern on shoulder at junction with neck (nine tongues remain). Glaze on interior of neck.

SUBJECT Symposium. Heads of two male symposiasts facing left; everything below eye level is lost. At right, a male, wearing a padded fillet, plays kottabos: part of his right hand is visible in the middle of the fragment, with the handle of a skyphos (?) hooked over the index finger. On the left, a second symposiast wears a wide fillet wrapped tightly round his head with a loop rising up on either side.

ATTRIBUTION AND DATE Close to the Boreas-Florence Group [J. R. Guy]. Circa 460 B.C.

DIMENSIONS AND CONDITION 7.9 × 5.8 cm; Th. 0.7–1.2 cm; estimated D. neck 22.0 cm.

Minimal abrasion.

TECHNICAL FEATURES Sketch lines for eye of figure on left and for lower edge of decorative frieze. Contour stripes around heads and general area of hand. Relief contours for thumb of upraised hand, handle of kylix, and lines separating middle finger from third finger and third finger from fifth. Relief lines for eyes, brows, fillets, and borders of tongue frieze. Dilute glaze for hair below fillet on both figures; on right-hand figure, for wavy hair and for creases on fillet.

PROVENANCE Purchased in 1959.

BIBLIOGRAPHY Not previously published.

COMPARANDA The Boreas-Florence Group (*ARV*² 536–49; *Paralipomena* 384–85; *Add*² 255–56) takes its

name from two column-krater specialists, the Boreas and Florence Painters. On the Group, see Beazley, *VAm*, p. 133; J. H. Oakley, *CVA Baltimore* 1, pp. 12–13, no. 16; and the brief remarks in Robertson, *Art of Vase-Painting*, pp. 142, 216. The Group's stamnoi are few, and they are often decorated with tongues on the shoulder, like column-kraters. For shape and ornament, compare the Florence Painter's stamnos Newcastle G 12753 (*ARV*² 544.58; *Paralipomena* 385; *Add*² 256), and see B. Philippaki, *The Attic Stamnos* (Oxford, 1967), pp. 105–6.

The symposium is the favorite subject of both painters. The participants usually rest on high klinai, as seems to be the case in this instance (to judge from the proximity of the upper border). The drawing on this fragment is closer to the Boreas than to the Florence Painter, most notably in the firm, controlled lines of the fillets. Compare, for the eyes, London E 475 (*ARV*² 537.22), by the Boreas Painter. The looped fillet of the left-hand symposiast has no parallel in the Boreas Painter's work, but it is common around the middle of the fifth century, e.g., on Villa Giulia 3583 (*ARV*² 1109.27) by the Nausicaa Painter.

A convenient bibliography of work on sympotic iconography may be found in *Sympotica: A Symposium on the Symposion*, 2nd edn., ed. O. Murray (Oxford, 1994), pp. 325–27, 340–41. On kottabos, see C. Boehm, *De Cottabo* (Bonn, 1893); K. Sartori, *Das Kottabos-Spiel der alten Griechen* (Munich, 1893); H. Hayley, *HSCP* 5 (1894): 79–82; K. Schneider, *RE*, vol. 11, cols. 1528–41, s.v. "Kottabos"; B. Sparkes, *Archaeology* 13 (1960): 202–7; O. Jahn, *Philologus* 26 (1967): 201–40; F. Lissarrague, *The Aesthetics of the Greek Banquet* (Princeton, 1990), pp. 80–86; Oakley, *Phiale Painter*, p. 40; E. Csapo and M. C. Miller, *Hesperia* 60 (1991): 367–82; N. Hoesch, in *KSKT*, pp. 272–75; J. Reilly, *AA*, 1994: 499–505. On padded fillets, see no. 18, above.

Psykter

23. Plate 348, 3

Accession number 86.AE.225

No Bareiss Collection number recorded

SHAPE AND ORNAMENT Body fragment with lower part of figured frieze. Reserved groundline.

SUBJECT Male running to right; only lower right leg remains, overlapping the weighted corner of a himation. Above leg, an inscription in added red, retrograde and upside down: [KA]ΛΟΣ.

ATTRIBUTION AND DATE Unattributed. Circa 520–510 B.C.

DIMENSIONS AND CONDITION 6.1 cm × 8.6 cm; Th. 0.3–0.5 cm.

Minimal abrasion.

TECHNICAL FEATURES Contours of leg, foot, and drapery sketched. Contour stripes and relief contours for

same. Relief lines for toes only. Added red for inscription.

PROVENANCE Purchased in 1963.

BIBLIOGRAPHY Not previously published.

COMPARANDA For psykters in general, see E. Vanderpool, *Hesperia* 15 (1945): 322–23; CB, vol. 2, pp. 6–9; A. B. Follmann-Schulz, *Der Pan-Maler* (Bonn, 1968), pp. 27–28; S. Drougou, *Der attische Psykter* (Würzburg, 1975); eadem, *AA*, 1977: 180–83; D. Williams, *Greek Vases* (Cambridge, Massachusetts, 1985), pp. 36, 44; N. Hoesch, in *KSKT*, pp. 259–64. The drawing here is typical of the last decades of the sixth century, especially in the long foot, the bulging calf, and the toes. The careful rendering of the toe joints recalls Oltos, e.g., his psykter New York 10.210.18 (*ARV*² 54.7; *Paralipomena* 326; *Add*² 163), but the fragment is not from his hand.

Hydriai

HYDRIA OF BLACK-FIGURE SHAPE

24. Plate 348, 1

Accession number 86.AE.226

Bareiss Collection number 24

SHAPE AND ORNAMENT Part of shoulder. Above picture, row of tongues separated by black lines; below, reserved band.

SUBJECT Quadriga race to right. In the middle, a bearded charioteer in a long, belted chiton urges his horses on. He leans forward, holding the reins in both hands and a goad in his right, his forelock swept up by the wind. The horses' manes are upright, parted at the poll by the bridle. The right-hand trace horse has a brand in the form of a dotted circle on his croup. A second team gallops in from the left, trying to pass on the inside. The left hand of the second charioteer holds reins at far left; the tip of his beard is visible above. A nonsense inscription enters from left and is interrupted by the charioteer's head: -] EVXΣ ΓALEΛX[-.

At the lower edge of the fragment, a curving line in added red is visible: perhaps the upper contour of a helmet crest crossing over the decorative band from a scene on the body of the vessel.

ATTRIBUTION AND DATE Pioneer Group [J. D. Beazley]. Circa 520-510 B.C.

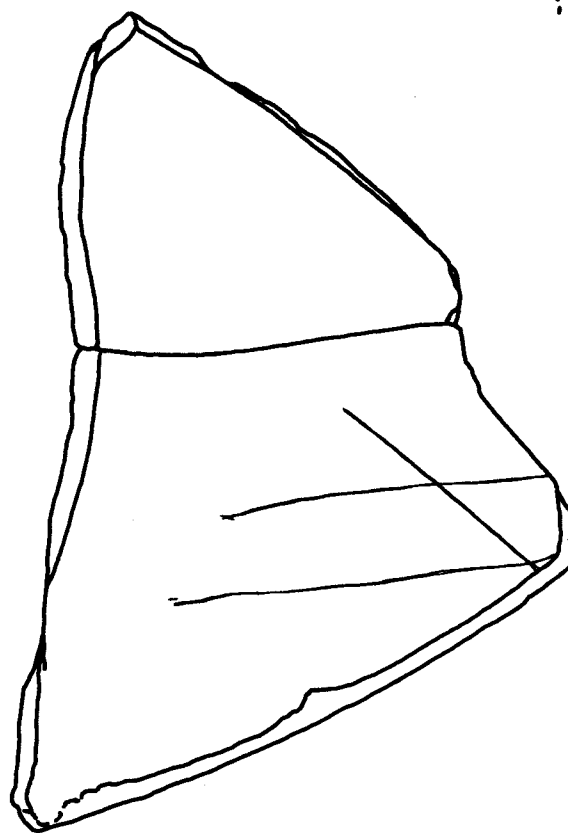
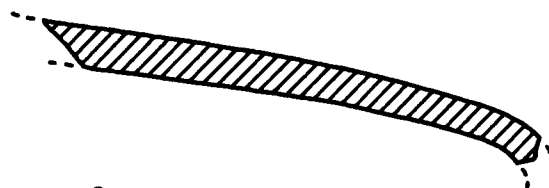
DIMENSIONS AND CONDITION 9.3 × 14.3 cm; Th. 0.6-0.8 cm; H. figures: 7.1 cm.

Two shoulder fragments joined into one section. Minor nicks.

TECHNICAL FEATURES Sketch lines visible for contours of near trace horses of both teams; near pole horses where overlapped by trace horses; leading team's hind legs; all manes; second team where overlapped by leading charioteer; and leading charioteer's head, hair, and arms. Circumference of chariot wheel incised and compass-drawn. Contour stripes throughout except in tight spaces to right of chariot wheel. Full relief contours save for manes, lead charioteer's hair, and second charioteer's beard. Relief lines for most details and to

separate tongues in band above figures. Dilute glaze for right-hand trace horse's forehead, thigh, girth strap, lower line of ribs, brand, and hair just above genitals; for forehead of second team's right-hand pole horse; and for reins of second team's right-hand trace horse between charioteer's torso and left arm. Added red used for inscriptions and for arcing line in pattern band. The latter appears to overlie a relief line.

MARK ON INTERIOR Mark on inside of fragment of uncertain status: see COMPARANDA, below.



PROVENANCE Formerly in the Ludwig Curtius Collection.

BIBLIOGRAPHY *ARV*² 34.12 bis (1621); *Paralipomena* 324; *Add*² 157; *Greek Vases and Modern Drawings*,

checklist, no. 53; Webster, *PP*, p. 194 (not illustrated); Getty Bareiss, p. 31, no. 19, p. 76, no. 111.

COMPARANDA On Pioneer hydriai of black-figure shape—largely a continuation of the Leagran Class—see H. Bloesch, *JHS* 71 (1951): 35–37, and Diehl, *Hydria*, pp. 61–63. It should be noted that Bothmer does not believe Malibu 86.AE.226 to be from a hydria: Arguing that the marks on the interior are graffiti, he has suggested that the fragment comes from a lid. The marks do in fact resemble the incised M on a black-figured vessel of circa 510 B.C. (Naples 126050: Johnston, *Trademarks*, type 20A, no. 76). The Naples graffito is made up of three incised characters; the present one has only one, but the rest of the inscription, if such it is, could be missing due to breakage. It is by no means certain, however, that the marks are intentional. Close examination reveals that they were incised while the clay was leather-hard, before firing; since graffiti are typically added after firing, it seems as though the marks are no more than accidental. Moreover, the underside is too rough for a lid, and given the overall diameter, the tongues would have to be unusually long to reach a central knob. For these reasons, 86.AE.226 is listed in this fascicule as a hydria.

Beazley nearly gave this fragment to Phintias: in a letter to Walter Bareiss (30 March 1962) he stated that it “could be a late work” of that painter. Fragments in the Acropolis Museum, also similar to the late Phintias, provide parallels for the hair, face, and eye of the charioteer here (inv. 636 and 766: *ARV²* 25.1–2). J. Robert Guy notes links with Euthymides; compare Munich 2307 (*ARV²* 26.1; *Paralipomena* 323; *Add²* 155) and Munich 2309 (*ARV²* 27.4; *Paralipomena* 323; *Add²* 156) for the tuft of hair over the charioteer’s forehead. A final point of comparison is a hydria of black-figure shape by the Rycroft Painter, a painter fond of horses: *Greek Vases in the Getty 2* (OPA 3 [1985]): 48–49. To paraphrase Beazley: Though the several elements of this fragment are not without analogy, the fragment as a whole stands alone (J. D. Beazley, *Some Attic Vases in the Cyprus Museum*, ed. D. C. Kurtz [Oxford, 1989], p. 26).

The stroke of added red over the pattern band may be the upper edge of a helmet crest: red is used in this fashion on Euphronios’s Sarpedon krater (New York 1972.11.10: *Add²* 396, 404, 405), and a crest similarly intrudes into the pattern band on Hypsis’s hydria of black-figure shape, Munich 2423 (*ARV²* 30.1; *Add²* 156).

No other chariot race has been attributed to the Pioneer Group, though the scene was common in black-figure work of the late sixth century. At least seven

Leagran hydriai have a chariot race on the shoulder: Munich 1711 (*ABV* 360.3; *Add²* 95); Oxford 1948.236 (*ABV* 360.9; *Paralipomena* 161; *Add²* 95); Berlin 1904 (*ABV* 364.54; *Add²* 97); Munich 1714 (*ABV* 365.66); Rome, Villa Giulia 50466 (*ABV* 366.75; *Add²* 97); Utica, New York, unnumbered (*Paralipomena* 164.9 bis); and Malibu 86.AE.115, CVA Getty 1, pl. 56.1. A hydria by the Antimenes Painter has one on the topside of the lip (Minneapolis 61.59: *Paralipomena* 119.8 ter; *Add²* 69). Hydriai by Hypsis (see above), the Pezzino Group (Munich 2420: *ARV²* 32.3; *Add²* 157), and an unidentified Pioneer (Louvre G 41: *ARV²* 33.8; *Add²* 157) have a stationary chariot on the shoulder, as does the red-figured hydria by the Rycroft Painter. On depictions of chariot races, see Webster, *PP*, pp. 191–95; K. Tanke, *JdI* 105 (1990): 95–127.

The circular brand on the near trace horse of the leading team is common in black-figure, appearing on works of Psiach, the Leagros Group, and others: M. B. Moore, “Horses on Black-figured Greek Vases of the Archaic Period” (Ph.D. diss., New York University, 1971), p. 380. A red-figure parallel appears on a cup not far from the Aktorione Painter (Würzburg 472: *ARV²* 137). For the stroke of dilute glaze by the thigh of the same animal, compare a pelike by Euphronios (Rome, Villa Giulia, unnumbered: *ARV²* 15.11; *Add²* 153; *Euphronios der Maler*, no. 29). Similar marks appear, later, on vases of Onesimos (London E 44: *ARV²* 318.2; *Paralipomena* 358; *Add²* 214; CVA London 9, no. 6; Louvre G 105: *ARV²* 324.60; *Paralipomena* 359; *Add²* 215; and Munich 2639: *ARV²* 324.61; *Add²* 215), the Briseis Painter (Ferrara 20300: *ARV²* 407.14; *Paralipomena* 371; *Add²* 232), the Dokimasia Painter (Berlin 2296: *ARV²* 412.1; *Add²* 233), the Manner of Douris (London E 60: *ARV²* 449.7; CVA London 9, no. 29), the Bonn Painter (inv. BS 438: *ARV²* 351.8; *Add²* 221; *Cat. Sotheby’s*, London [10–11 July 1989], lot 201) and, later, the Eupolis Painter (Ferrara 3108: *ARV²* 1073.7; *Add²* 325).

The painted inscription is nonsensical. Bothmer has suggested to me that its first part, EVXΣ, may refer obliquely to the potter Euxitheos, who worked closely with the Pioneers; compare H. R. W. Smith’s claim that nonsense inscriptions on Leagran vases allude to Nearchos (CVA San Francisco 1, p. 29); also D. von Bothmer, in *Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag* (Mainz, 1986), p. 67. For the latter half of the inscription, compare ΛΑΛΕΝΕ on Euphronios’s psykter Boston 10.221 (*ARV²* 16.14; *Paralipomena* 322; *Add²* 153). On nonsense inscriptions in Pioneer work, see H. R. Immerwahr, in *Euphronios und seine Zeit*, ed. I. Wehgartner (Berlin, 1992), pp. 49–56.

HYDRIAI (KALPIDES)

25. Plates 349; 350; and 356, 1-2

Figure 8

Accession number 86.AE.227

Bareiss Collection number 28

SHAPE AND ORNAMENT Overhanging torus mouth, flanged on upper edge. Handles round in section; handle A/B restored. Vertical handle notched slightly at top in order to fit under lip. Disk foot with fillet. Mouth reserved on top and underside. Handle panels and undersides of handles reserved. Below figures, broken meander of eighteen units to left, framed by two black lines above and one below; only one stroke was drawn of meander unit at far left, while half of unit at far right was overpainted. Fillet set off by incised lines above and below. Red line encircling foot near bottom; side of foot reserved below red line. Interior glazed to depth of 4.9 cm.

SUBJECT Courtship. Nude boy playing the auloi. He stands at left, hair rolled loosely in back with a single lock falling behind the ear. A long, wide fillet trails over his shoulders. He faces right, cheeks puffed, as he plays the auloi. An older youth approaches from right. Wearing a himation draped over his shoulders and a wreath in his hair, he reaches toward the boy with his right hand, bending one finger. He carries a staff and an aulos case with monthpiece box in his left hand (the right has been drawn as a six-fingered left hand). A basket covered by a cloth hangs in the field at upper left. An inscription runs vertically between the two figures: ΕΥ+Α<|ΔΕ<ΚΑΛΟΥ.

ATTRIBUTION AND DATE Eucharides Painter [D. von Bothmer]. Circa 480 B.C.

DIMENSIONS AND CONDITION H. 39.2 cm; H. to top of vertical handle 38.1 cm; D. mouth 12.6 cm; W. lip 1.9 cm; D. body 31.7 cm; D. foot 13.0 cm; H. foot 1.9 cm; W. resting surface 0.8 cm; approximate capacity filled to rim 12.0 l (3.6 choes or 43.7 kotylai).

Put together from numerous fragments. Minor abrasion overall, worn slightly on lip and boy's legs. Missing sections of body around side handles filled in. Right handle restored. Infilling at boy's hands and forearms, youth's right wrist, and a patch below his right armpit. Boy's fillet retouched.

TECHNICAL FEATURES Full, detailed sketch of both figures, including auloi and staff; no sketch for aulos case and basket. Full contour stripes. Relief contours for all elements of figural scene except cover on bas-

ket. Relief lines for cords hanging from basket, all details of anatomy and drapery save those elements rendered in dilute glaze, and for borders of meander band. Dilute glaze for youth's first-growth beard, hairline, nostril, nipples, biceps, triceps, and "pectoral fullness lines" from left shoulder to upper abdomen; for boy's hair over forehead and for lock behind ear. Added red for strings above basket, for boy's fillet, youth's wreath, line on foot of kalpis, and inscription. Short, presumably accidental stroke of red on basket.

Minor misfiring on back.

PROVENANCE Purchased in 1963 or 1964.

BIBLIOGRAPHY *ARV*² 229.43 bis (1637), 1699; *Paralipomena* 347; *Add*² 199; Lullies, *Plastik, Vasen und Kleinkunst*, fig. 58; A. Greifenhagen, *JBerlMus* 9 (1967): 23 n. 73 (not illustrated); Stähler, *Pelike des Eucharidesmalers*, pp. 21, 43, 54, pls. 7b, 8a; M. Robertson, *Gnomon* 41 (1969): 319 (not illustrated); *Greek Vases and Modern Drawings*, checklist, no. 55; Getty Bareiss, p. 38, no. 24, p. 76, no. 112; E. Langridge, *American School of Classical Studies Newsletter* 30 (1992): 5.

COMPARANDA On the Eucharides Painter, see no. 2, above. Two other kalpides by the same painter appear in this fascicule, nos. 26 and 27, below. The painter's name piece (a stamnos, Copenhagen 124: *ARV*² 229.35; *Paralipomena* 347), likewise praises Eucharides. For the possible appearance of this name on a cup by the Triptolemos Painter, see *ARV*² 1580; it is also attested, much later, by Aristophanes (*Wasps* 680). For other instances, see M. J. Osborne and S. G. Byrne, eds., *A Lexicon of Greek Personal Names*, vol. 2, *Attica* (Oxford, 1994), p. 190, s.v. "Εὐχαρίδης." The meander has a parallel on a stamnos in Paris (Ganay Collection: *ARV*² 228.31). On hydriai in general, see esp. Diehl, *Hydria*; and *Agora* 12, p. 53 n. 1 for bibliography.

For potting and for the two-figure composition, compare kalpides in Würzburg (inv. 533: *ARV*² 229.43) and New York (inv. 07.286.78: *ARV*² 227.9; *Paralipomena* 347; *Add*² 199); for composition alone, a kalpis in Vienna (inv. 582: *ARV*² 229.45; *Add*² 199). Two vases provide especially close parallels for the youth, down to the misdrawn right hand as a six-fingered left: the name piece in Copenhagen, and London E 278 (*ARV*² 226.2; *Paralipomena* 347; *Add*² 199). A similar hand appears on the pelike Münster 66 (Stähler, *Pelike des Eucharidesmalers*, fig. 2). On this common error, see M. Robertson, *A History of Greek Art* (Cam-

bridge, 1975), p. 215 and n. 104. For the boy, compare the aulete on Acropolis 755 (ARV² 228.20) and Ganymede on a calyx-krater in the White-Levy Collection, New York (*Glories of the Past*, p. 157, no. 117). In addition, see the Perseus on a stamnos in Saint Petersburg for the hair (inv. 1549: ARV² 228.30; *Paralipomena* 347; *Add²* 199), and the Erotes on the name piece for the profile hip.

On courtship scenes, see no. 20, above. Note that both *erastes* and *eromenos* are young, in apparent violation of convention; other such instances are discussed by C. A. M. Hupperts, in *ProcCopenhagen*, pp. 255–68. On the auloi, see H. Huchzermeyer, *Aulos und Kithara in der griechischen Musik bis zum Ausgang der klassischen Zeit* (Emsdetten, 1931); M. Wegner, *Das Musikleben der Griechen* (Berlin, 1949), pp. 52–58; A. Bélis, *BCH* 108 (1984): 111–21; D. Paquette, *L'Instrument de musique dans la céramique de la Grèce antique* (Paris, 1984), pp. 23–63; R. Blatter, *AntW* 20 (1989): 60 n. 1; G. Kaimakes, *Ho arkhaikos hellenikos diaulos* (Athens, 1993).

26. Plate 351, 1

Accession number 85.AE.471.5

Bareiss Collection number 250

SHAPE Body fragments.

SUBJECT Man and woman. At right a short-haired, bearded man, his back facing the viewer and his head to left; the lower legs and crown of his head are missing. He leans on a staff under his left arm; his right arm is bent at his side. A himation with single-line border is draped around his lower body. At left a woman reaches out toward him. Only her left arm and breast are preserved. She wears a chiton, himation, and a red bracelet.

ATTRIBUTION AND DATE Eucharides Painter [D. von Bothmer]. Circa 480 B.C.

DIMENSIONS AND CONDITION 10.9 × 13 cm; Th. 0.6–0.7 cm.

Two fragments joined into one section. Little abrasion. Some pitting around right shoulder and back of man.

TECHNICAL FEATURES Full sketch lines, contour stripes, and relief contour. Woman's arm fully extended in sketch, reaching toward man's waist. Relief lines for most details. Relief dots for hair at side of head: three horizontal rows of dots behind ear, four dots in front. Lower edge of beard rendered in short relief

lines. Dilute glaze for mustache, sideburn, and pupil. Added red for woman's bracelet.

BIBLIOGRAPHY Not previously published.

COMPARANDA On the Eucharides Painter, see no. 2, above. Two other kalpides by the same painter appear in this fascicule: no. 25, above, and no. 27, below. For studies of hydriai, see no. 25.

For the man's pose, torso, and drapery, compare the Eucharides Painter's pelike Münster 66 (Stähler, *Pelike des Eucharidesmalers*, pls. 1–3). For the serrated folds at the waist, see the reverse of the Münster pelike; also Oxford 315 (ARV² 229.47) and Louvre Cp 10754 (ARV² 228.32; *Paralipomena* 347; *Add²* 199). See the krater Louvre G 163 (ARV² 227.12; *Paralipomena* 347; *Add²* 199) for his pose, shoulder blades, and face. Additional parallels for his face include Würzburg 516 (ARV² 229.36) and Saint Petersburg 642 (ARV² 228.30; *Paralipomena* 347; *Add²* 199); for his pose, the black-figured amphora Oxford 563 (ABV 396.21). For the relief stipples, see the pelike Richmond 62.1.13 (ARV² 227.10 bis [1637]; *Paralipomena* 347; *Add²* 199).

The woman's chiton has a parallel on the Würzburg stamnos. Her protruding nipple is typical of the Eucharides Painter and appears on many of his works. Her red bracelet is less common, but see Louvre G 202 (ARV² 226.4).

27. Plate 351, 2

Accession numbers 85.AE.471.1–.4

Bareiss Collection number 250

SHAPE Body fragments.

SUBJECT Two youths and a dog. At left, seen in three-quarter view to right, the muscular torso of a young man. He is nude save for a himation draped over his arms. Arms missing but appear to have been raised; two fingertips visible near top of abdomen, as if gesturing to the dog. The latter jumps up by his left leg; only the front half of its body is preserved. At right, part of the legs and right hand of another male; he holds a staff. His right leg is seen frontally, his left may be in profile, as though he were looking back over his shoulder at his companion.

ATTRIBUTION AND DATE Eucharides Painter [D. von Bothmer]. Circa 480 B.C.

DIMENSIONS AND CONDITION 8.2 × 14.4 cm; Th. 0.4–0.5 cm.

Six fragments joined into one section. Little abrasion. Signs of burning on dog's head and hand holding staff.

TECHNICAL FEATURES Sparse sketch lines. Full contour stripes and relief contour. Relief lines for most details. Musculature and dog's pupil in dilute glaze.

BIBLIOGRAPHY Getty Bareiss, p. 76, no. 113 (not illustrated).

COMPARANDA On the Eucharides Painter, see no. 2, above. Two other kalpides by the same painter appear in this fascicule: nos. 25 and 26, above. On hydriai in general, see no. 25, above.

For the left youth's drapery, compare the youth on no. 25. The abdominal muscles, flattened on top instead of rounded, are characteristic of the painter. The articulation of the chest, however, is atypical: the Eucharides Painter normally draws the pectorals in black and links them with a short line above the abdomen to create a low triangle. A very similar dog appears on his name piece (Copenhagen 124: *ARV*² 229.35; *Paralipomena* 347). Dogs are common in courtship scenes and are frequent visitors to the palaestra as well. For the scene here, compare a black-figured alabastron by the Diosphos Painter in Brauron (unnumbered: *Paralipomena* 249). On dogs, see J. H. Oakley, *CVA Baltimore* 1, p. 22, with earlier bibliography.

28. Plate 358, 1

Accession numbers 85.AE.501.1, .3-.4

No Bareiss Collection number recorded

SHAPE Fragments from upper part of body.

SUBJECT Arming. Portions of two warriors are preserved. 86.AE.501.1 gives the buttock and right arm of a male facing right. His bent-back arm holds a sword with a volute pommel, point downward (perhaps a *machaira*). 85.AE.501.3-.4 give the right thigh and a bit of the left of a second warrior. He, too, faces right. On the ground, at his feet, a high-crested helmet, facing left. Its crest holder is adorned with two rows of dots; a row of larger dots decorates the brow; there is a shallow ridge over the forehead.

ATTRIBUTION AND DATE Unattributed. Circa 480-470 B.C.

DIMENSIONS AND CONDITION 85.AE.501.1: 7.6 × 4.5 cm, Th. 0.5 cm; 85.AE.501.3-.4: 9.3 × 3.9 cm, Th. 0.7 cm.

Three fragments joined into two sections. Worn, particularly reserved areas, most severely on 85.AE.501.3-.4. Some pitting on buttock and hand of warrior holding sword and in front of helmet.

TECHNICAL FEATURES Sketch lines for arm, back, and buttock on 85.AE.501.1; for leg and front of helmet crest on 85.AE.501.3-.4. Full relief contour and contour stripe. Relief glaze used for crest holder, fingers, pommel, and muscle at armpit. Relief dots at brow of helmet. Dilute glaze for knuckles and for ridge on helmet.

BIBLIOGRAPHY Not previously published.

29. Plates 352; 353; and 356, 3-4

Figure 9

Accession number 86.AE.229

Bareiss Collection number 26

SHAPE AND ORNAMENT Torus mouth. Handles round in section. Torus foot with fillet. Top and underside of mouth reserved. Insides of side handles partially reserved. In handle zone, front: six circumscribed palmettes framed by arc tendrils alternate with five lotus buds. Palmettes cropped at both ends of band. Most palmettes and lotuses have open hearts with two arcs, but palmette at far left and second lotus from left have reserved hearts with black dots. Back-curved tendrils at base of each lotus; reserved dots in voids for first two lotuses at left only. Fillet set off by incised line above and below. Lower edge and underside of foot reserved. Interior glazed to depth of 5.5 cm from top.

SUBJECT Owl, with wings folded, body to right, and head frontal. It is flanked by a pair of olive branches, each bearing a single fruit.

ATTRIBUTION AND DATE Group of the Floral Nolans [D. von Bothmer]. Circa 470 B.C.

DIMENSIONS AND CONDITION H. to lip 35.8 cm; H. to top of vertical handle 34.7 cm; W. across handles 35.3 cm; D. mouth 13.2 cm; W. lip 1.8 cm; D. body 29.3 cm; D. foot 12.6 cm; H. foot 1.7 cm; W. resting surface 0.7 cm; approximate capacity filled to rim 10.9 l (3.3 choes or 39.8 kotylai).

Intact, with minimal abrasion.

TECHNICAL FEATURES Sketch lines for olive sprigs, olives, and legs of owl. Full contour stripe. Full relief contour, including palmette-lotus chain. Relief lines for all feathers and for dots within feathers, save at extreme lower left, where dilute dots are used for six

feathers. Relief lines for body contours, spines of leaves, and stems of olives. Dilute glaze for beak, outer rings of eyes, bands on alternate wing feathers, and line of wing bow.

Misfired to dappled reddish black over much of body, and to red inside mouth. Small smudges of black glaze on resting surface of foot suggest vase was stacked atop another in kiln.

BIBLIOGRAPHY Lullies, *Plastik, Vasen und Kleinkunst*, fig. 57; *Greek Vases and Modern Drawings*, checklist, no. 56, and front cover; Getty Bareiss, pp. 9, 38, no. 25, p. 76, no. 115; K. Schauenburg, *RM* 92 (1985): 54 and n. 74 (as Bareiss 25; not illustrated).

COMPARANDA On the Group of the Floral Nolans—makers of small, patterned vases connected with the Berlin Painter—see: *ARV²* 218–19; *Paralipomena* 346; *Add²* 197; Kurtz, *AWL*, pp. 125–26; Robertson, *Art of Vase-Painting*, p. 121. Malibu 86.AE.229 is the Group's only large vessel and its only figured vase. For the palmettes and the tendrils, compare a Floral Nolan in Gela (unnumbered: *ARV²* 218.9) and two works of the Berlin Painter (an early calyx-krater, Corinth CP 436: *ARV²* 205.115; *Paralipomena* 346; *Add²* 193; and a late Nolan, once London market: *Christie's*, London, auction catalogue [6 July 1976], lot 62). The lotuses are atypical: a lekythos formerly in Basel gives the only parallel among the vases associated with the Group (*MuM* 51 [14–15 March 1975], lot 157). Similar lotuses appear, as handle ornaments, on a stamnos by the Syleus Painter (Copenhagen 3293: *ARV²* 251.36; *Add²* 203) and on an astragalos by the Syriskos Painter (Rome, Villa Giulia 866: *ARV²* 264.67; *Paralipomena* 351; *Add²* 205). Kalpides decorated by the Syleus Painter (e.g., Vatican 16554: *ARV²* 252.47; *Add²* 203) also give parallels for the body, foot, and rim of the Malibu vase, and they are helpful for dating.

For the rendering of the owl, the closest parallel appears in the tondo of Onesimos's Louvre cup, signed by Euphronios as *poietes* (inv. G 104: *ARV²* 318.1; *Paralipomena* 358; *Add²* 214; *Euphronios der Maler*, pp. 229–33, no. 55): Athena cups a little owl in one hand. However, the shape and ornament of the present hydria are not Euphronian.

Solitary owls are rare on large vessels: the only contemporary parallels are a black-figured amphora of circa 500 B.C. (Munich 9406: K. Schauenburg, *JdI* 103 [1988], figs. 3–4) and a red-figured amphora of the 480s B.C. (Hashimoto Collection, Kyoto: *CVA Japan* 1, Hashimoto pl. 1, optimistically ascribed to “the Berlin Painter?”; see J. D. Beazley, *AJA* 31 [1927]:

438). A few pelikai of the later fifth century show single owls; see R. Stupperich, *Boreas* 3 (1980): 157–73. The birds are rare even as Athena's shield device on Panathenaic prize amphorae, appearing only on works of the Michigan Painter (*ABV* 343–45; *Paralipomena* 156–57; *Add²* 93). The paucity of owls on large vessels may be the result of a superstitious belief that they were afraid of pots; see Aristophanes *Birds* 347, and J. Pollard, *Birds in Greek Life and Myth* (London, 1977), pp. 39, 198 n. 158.

By contrast, owls are common on smaller vessels of the Classical period: particularly on glaux-skyphoi (F. P. Johnson, in *Studies Presented to David Moore Robinson*, ed. G. E. Mylonas, vol. 2 [Saint Louis, 1953], pp. 96–105; idem, *AJA* 59 [1955]: 119–24), and on “owl lekythoi” (Kurtz, *AWL*, p. 84), but also on oinochoai shape 7 (J. D. Beazley, *Etruscan Vase-painting* [Oxford, 1947], p. 201). Not surprisingly, they are also common dedications on the Acropolis. A white-ground pinax of the 490s B.C., “in the same style as Athens 581 and the lekythoi that go closely with it” (Athens, Acropolis 2499: *ABV* 506, top), recalls the Getty kalpis in the rendering of the feathers, but it is less refined. Also from the Acropolis Museum: a cup with “some resemblance to Epiktetos” (Athens, Acropolis 75: *ARV²* 80.1), one in Six's technique (Athens, Acropolis 1078), and five from the 440s B.C. (Athens, Acropolis 415–19). At least three other cups focus on the bird: a bilingual by Skythes (Basel BS 458: *CVA Basel* 2, pl. 3), and a pair related to Hermonax (Stockholm G. 2334: *ARV²* 1656, top; and Malibu 77.AE.96). A ram's-head rhyton by the Sotades Painter shows two owls with olive sprigs: Hamburg 1977.220, discussed by H. Hoffmann, in *Art and Text in Ancient Greek Culture*, ed. S. Goldhill and R. Osborne (Cambridge, 1994), p. 33, fig. 5a–c. See also the kantharos-like fragment Boston 93.868 (*ARV²* 1606; *Add²* 390). Lastly, Dietrich von Bothmer informs me that a red-figured squat lekythos, Athens 1524, also shows an owl.

The relation of Malibu 86.AE.229 to Attic coinage is evident, though the Archaic and Classical issues place a single olive branch in the upper left rather than framing the bird; see Kraay and Hirmer, *Greek Coins*, pp. 324–25. On the relationship of coins to “owl lekythoi,” see Kurtz, *AWL*, pp. 109–10.

On the iconography of owls, see, most recently, Hoffmann, *op. cit.*, pp. 28–51. See also the articles by Schauenburg and Stupperich cited above; E. M. Douglas, *JHS* 32 (1912): 174–78; *ARV²* 982–84, for the skyphoi and other shapes with owls; C. Bron, *Etudes de Lettres* 4 (1983): 39–53; H. A. Shapiro, *Art and Cult under the Tyrants in Athens* (Mainz, 1989), p. 32 n. 111;

C. Bron, in *L'Image en jeu: De l'antiquité à Paul Klee*, ed. C. Bron and E. Kassapoglou (Yens-sur-Morges, 1992), pp. 47–84.

30. Plates 354; 355; and 356, 5–6 Figure 10

Accession number 86.AE.230

Bareiss Collection number 27

SHAPE AND ORNAMENT Overhanging torus lip with outer edge raised. Handles round in section. Disk foot with fillet. Top of rim reserved. Underside of rim and inside of horizontal handles partially reserved. Below picture, five pairs of opposed broken stopped meanders alternating with four blackened cross-squares. Side and underside of foot reserved. Interior of mouth glazed to 3.4 cm from top.

SUBJECT Herakles and the Nemean Lion. The hero kneels at left, his body nearly horizontal as he grapples with the beast. He is nude and bearded, his face framed by the lion's mane. He pushes himself forward, his right leg firmly planted on the ground, left knee raised slightly. His right arm is bent, fist clenched. His left arm is hidden behind the lion, who crouches, baring its teeth and lolling its tongue, as the hero forces its head down. It has caught Herakles behind the neck with its right front paw. At far left a bare tree with arching branches frames the scene.

ATTRIBUTION AND DATE Probably by the Aegisthus Painter [J. D. Beazley]. Circa 470 B.C.

DIMENSIONS AND CONDITION H. to lip 27.9 cm; H. to top of vertical handle 26.5 cm; W. across handles 30.5 cm; D. mouth 10.7 cm; W. lip 2.1 cm; D. body 25.8 cm; D. foot 10.5 cm; H. foot 1.8 cm; W. resting surface 0.5 cm; approximate capacity filled to rim 7.1 l (2.2 choes or 26.9 kotylai).

Mended from numerous fragments, missing areas filled in. Slight flaking below fillet. Tip of third branch from bottom on left side of tree repainted.

TECHNICAL FEATURES Full sketch of all figures and of lower right end of meander band. Sketch of lion's mane visible under Herakles' hair. Full contour stripe. Relief contour for Herakles' buttock, right leg, and upper edge of right foot; left contours of lion's hind legs. Relief lines for most details, including Herakles' pupil, pectorals, clavicle, fingers, and toes, and lion's paws, ribs, genitals, anus, and mane where resting against Herakles' chest. Herakles' mustache in black glaze with relief-line accents. Dilute glaze for Herakles' serratus

anterior/external oblique, iliac crest, and line of flank; lion's mane save where resting against Herakles' chest.

Vertical borders visible beneath black glaze on either side of picture, suggesting that painter first intended to frame the picture but changed his mind (perhaps when it became apparent that tree would not fit within frame). Intended pattern seems to have been a net.

Misfired slightly to greenish black on body.

PROVENANCE Purchased in 1963 or 1964.

BIBLIOGRAPHY *Paralipomena* 381; *Add*² 252; *Greek Vases and Modern Drawings*, checklist, no. 57; Burke and Pollitt, *Yale Vases*, p. 66, no. 55; *Getty Bareiss*, p. 37, no. 23, p. 76, no. 116; Brommer, "Herakles und Theseus," p. 209, pl. 32; *J. Paul Getty Trust Bulletin* 2, no. 1 (1987): front cover.

COMPARANDA The Aegisthus Painter (*ABV* 407; *ARV*² 504–9; *Paralipomena* 381; *Add*² 252) is a pot specialist and a pupil of Syriskos (formerly known as the Copenhagen Painter; see Robertson, *Art of Vase-Painting*, p. 136) and teacher of the Painter of the Florence Stamnoi. His style and development are discussed in J. D. Beazley, *AJA* 20 (1916): 147; Beazley, *VAm*, p. 193; Beazley, *VPol*, pp. 21 and 80; Isler-Kerényi, *Stamnoi*, pp. 70–75; E. Simon, in *Greek Art: Archaic into Classical*, ed. C. G. Boulter (Leiden, 1985), pp. 72–73; and S. B. Matheson, *YaleBull* 40 (1987): 2–7. Simon and Matheson argue that he is simply the later phase of Syriskos. There are, however, significant differences between the two. Not only does the Aegisthus Painter draw distinctively wide eyes and pointed noses, but his iconography is wholly conventional, in contrast to the sometimes esoteric taste of his teacher. Taken together, these features argue against conflating the two.

That said, it must be admitted that Malibu 86.AE.230 is very close to both painters. This Herakles, for example, finds a near duplicate on a stamnos by Syriskos (Warsaw 142330: *ARV*² 257.15; *Add*² 204). In the same way, the single-lobed ear is rare for the Aegisthus Painter but typical of his master. Within the Aegisthus Painter's oeuvre, see calyx-krater fragments in Reggio and Taranto (unnumbered: *ARV*² 504.2 *bis*) and the pelike Cambridge 37.26 (*ARV*² 506.21; *Paralipomena* 381; *Add*² 252) for Herakles' eye and nose; the pelike London E 375 (*ARV*² 506.20) for his eye and outlined lip; the calyx-krater Vienna 1102 (*ARV*² 504.5; *Add*² 252) for his nose, fist, and torso; and the column-krater Vienna 551a (*ARV*² 505.13; *Add*² 252) for his clavicles and pectorals. The use of two lines for the ankle is typical of the Aegisthus Painter and helps set him off from his master. In all, the links with the younger painter are

stronger—but even Beazley was hesitant in his attribution.

Malibu 86.AE.230 is stockier than the other kalpides associated with the Aegisthus Painter, with flatter horizontal handles and a simpler foot. It is, moreover, the only one to have the side of the lip blackened. The figural decoration is relatively high on the body (contrast Louvre CA 2587: *ARV*² 506.29; *Add*² 252), suggesting a date earlier in the century. The pattern band and the reserved top side of the rim, accordingly, find parallels on his early kalpis, London E 197 (*ARV*² 506.30).

On the subject in general, see esp. *Heldensage*³, pp. 109–18; F. Brommer, *Heracles: The Twelve Labors of the Hero in Ancient Art and Literature*, trans. and enl. S. J. Schwarz (New Rochelle, New York, 1986), pp. 7–11; W. Felten, *LIMC*, vol. 5, pp. 23–25, nos. 1851–88, s.v. “Herakles and the Nemean Lion.” For black-figure prototypes, see K. Schauenburg, *JdI* 80 (1965): 97–104. The horizontal composition may have been invented by Exekias (see J. Boardman, *AJA* 82 [1978]: 14–15). The Syriskos Painter, brother-painter of Syriskos, drew the scene once (London E 168: *ARV*² 263.43; *Add*² 205; cited from Burke and Pollitt, *Yale Vases*, p. 66).

The painter departs from the standard composition in a few minor ways, none without precedent. He moves the tree, normally at center, to the side (done already by the Syleus Painter on New York 21.88.1: *ARV*² 252.40). Herakles’ right hand is usually active, but compare a hydria by the Gallatin Painter (Vatican, Museo Gregoriano, unnumbered: *ARV*² 247.2). The position of the lion’s near hind leg, set on the ground instead of clawing Herakles’ head, is unusual but appears on the Andokides Painter’s amphorae Basel BS 491 (*ARV*² 3.4; *Paralipomena* 320; *Add*² 149) and New York 63.11.6 (*Paralipomena* 320.2 bis; *Add*² 149); also the Harrow Painter’s stamnos Munich 2407 (*ARV*² 274.35).

31. Plate 357

Figure 11

Accession number 86.AE.228

Bareiss Collection number 29

SHAPE AND ORNAMENT Portions of vessel’s body, shoulder, and neck. Picture unframed. Below, two broken stopped meanders to left and pendant, dotted saltire square: probably the remainder of an “ULFA.” Interior of neck glazed to depth of 1.1 cm from preserved top.

SUBJECT Athena and youth (Theseus?). The goddess stands at left, in profile to right, wearing diadem, aegis, chiton, and *ependytes*, with a himation around her back and shoulders. Her long hair is wrapped in a piece of cloth, folded back, and bound. She extends her left hand, holding an Attic helmet with a high crest, toward the youth. In her right hand she holds a spear. The chiton is decorated with dots interspersed among vertical stripes; the *ependytes* has dotted saltires with a fringed band of left-facing keys at knee level. The himation, by contrast, has a simple two-line border. The edging of the aegis consists of two bands: one reserved, one colored with dilute glaze. The scales are rendered as small Vs; the snakes are reserved on the right, glazed on the left. There is billeting on the helmet crest. The youth stands before the goddess, his body frontal, his head in profile to left. His legs and feet are missing. He is dressed for travel in petasos, chlamys, and belted chitoniskos with long overfall. He wears a baldric across his chest; hanging from it, by the left hip, is a sheathed sword. He carries a pair of spears in his left hand. His right hand, now missing, reaches toward Athena. His hair, in a *krobylos* with a single lock falling to the shoulder, is bound with a fillet.

ATTRIBUTION AND DATE Berlin Painter [D. von Bothmer]. Circa 470–460 B.C.

DIMENSIONS AND CONDITION Max. H. (as preserved) 25.3 cm; max. W. (as preserved) 28.8 cm; Th. 0.4–1.7 cm.

Eighteen fragments joined into two sections. Mild wear and abrasion overall. Considerable infilling and restoration. Restored are Athena’s feet and hemline, part of Theseus’s petasos, and left end of pattern band.

TECHNICAL FEATURES Sketch lines for helmet crest, contours of youth’s body, and contours of Athena’s body and drapery. Goddess’s legs approximately 1 cm shorter in sketch than in painted version. Full contour stripes save for sections of youth’s spears between hip and hand. Relief contours for Athena’s mouth and chin, left shoulder, right elbow, lower edge of himation; bodies of reserved snakes on aegis; crown of helmet, sides of “visor,” and lower edge of crest. On the youth, for chin, left hip, lower contour of left forearm, lower left of himation, and spears between hip and hand. Dilute glaze contours for Athena’s diadem, nose, and quiver; reserved snakes on aegis; and youth’s nose and spear tips. Dilute glaze for Athena’s forelocks, stripes on chiton, scales of aegis, and pattern at knees; for details of youth’s musculature (neck and arms), and for hair framing his face and at shoulder.

PROVENANCE Purchased in 1962.

BIBLIOGRAPHY *Paralipomena* 345.183 *ter*; *Add*² 196; *Greek Vases and Modern Drawings*, checklist, no. 54; Burke and Pollitt, *Yale Vases*, pp. vi and 54, no. 47; D. von Bothmer, review of Burke and Pollitt, *Yale Vases*, in *ArtB* 58 (1976): 615 (not illustrated); Cardon, *Berlin Painter*, p. 156, no. 225, pp. 165–66, pl. 91; R. Blatter, *AntW* 10.2 (1979): 63, fig. 3; *Getty Bareiss*, p. 32, no. 22, p. 76, no. 114; M. Robertson, *Greek Vases in the Getty 1* (OPA 1 [1983]): 66–67, fig. 17; Brommer, “Herakles und Theseus,” pp. 216–17, fig. 38; Neils, *Deeds*, pp. 72, 157, no. 27 (not illustrated); J. Neils and S. Woodford, *LIMC*, vol. 7, no. 310, pl. 667, s.v. “Theseus.”

COMPARANDA On the Berlin Painter, see no. 4, above. Though he decorated more than a dozen kalpides in his “early” period, only three are known from his “late” phase: Malibu 86.AE.228; Paris, Cab. Méd. 441 (*ARV*² 210.183); and Graz G 30 (*ARV*² 210.183 *bis* [1634]; *Add*² 196). On their potting, see Diehl, *Hydria*, pp. 57–59, and Beazley, *Berlin Painter*, p. 5.

The meander was probably the Berlin Painter’s characteristic “ULFA” (“Upper, Lower, Facing Alternately”), on which see *Beazley Lectures*, pp. 71–72, 74. A similar pattern appears on the Graz kalpis. Here the meanders have twelve strokes per unit instead of the usual eight or ten. This version of the pattern appears also on two neck-amphorae of the painter’s “middle” period: London E 268 (*ARV*² 198.24; *Add*² 191) and Leiden PC 74 (*ARV*² 198.25; *Add*² 191).

The basic composition has parallels on calyx-kraters in Athens (Acropolis Museum, fragments, inv. 732: *ARV*² 205.119; *Add*² 193, “early”) and Cincinnati (University, unnumbered: *ARV*² 215.10; *Paralipomena* 345; *Add*² 197, Manner of the Berlin Painter, “middle to late”). The closest general parallels for draughtsmanship, especially of the faces, are the Graz kalpis and the late Nolan Ann Arbor 77.7.1 (W. G. Moon and L. Berge, *Greek Vase-Painting in Midwestern Collections* [Chicago, 1979], p. 159, no. 91). For the mantles, compare the late vases New York 21.88.163 (*ARV*² 211.203; *Add*² 196) and London E 310 (*ARV*² 202.84; *Add*² 192).

The youth is almost certainly Theseus. His pose, a common one for the painter and his followers, has its closest parallels on the Cincinnati and Acropolis kraters, Munich 2453 (*ARV*² 210.187, “middle”) and Palermo V 667 (*ARV*² 211.194, “early”). For the long overfall of his chiton, see the “early” oinochoe formerly in the Hirschmann Collection (*ARV*² 210.185 *ter* [1635]; *Paralipomena* 520; *Add*² 196). His clavicles curve more than on most late works, but see the Acropolis krater. Compare Apollo on a late dinos for his ear

(Basel Lu 39: R. Lullies, *AntK* 14 [1971]: 44–55; Robertson, *Art of Vase-Painting*, pp. 74–75, figs. 62–63), another late Apollo for his hair (Zurich, Eidgenössische Technische Hochschule 17: *ARV*² 202.85; *Add*² 192), and a “middle” kitharode for his trailing lock (Munich 2319: *ARV*² 198.22; *Add*² 191).

M. Robertson, *Greek Vases in the Getty 1* (OPA 1 [1983]): 66–67, cites Basel BS 456 (*ARV*² 196.1 *bis* [1634]; *Paralipomena* 342; *Add*² 190) for Athena’s *ependytes*; see also London E 48 (*ARV*² 206.132; *Paralipomena* 343; *Add*² 194). For the V-shaped scales on the aegis, compare Vatican 17907 (*ARV*² 197.5; *Add*² 190) and Munich 2406 (*ARV*² 207.137; *Paralipomena* 343; *Add*² 194). Athena does not usually wear a petaled diadem, but compare Hera on Vatican 17841 (*ARV*² 208.148; *Add*² 194) and the Nereids on Munich 8738 (*ARV*² 209.161; *Paralipomena* 343; *Add*² 195). On her hairstyle, a fashion of the 460s B.C., see L. Byvanck-Quarles van Ufford, in *Enthousiasmos*, pp. 135–40. On the *ependytes*, see H. Thiersch, *Ependytes und Ephod: Gottesbild und Priesterkleid im alten Vorderasien* (Stuttgart, 1936); Kurtz and Beazley, p. 56 n. 234; M. C. Miller, *Hesperia* 58 (1989): 313–29.

The helmet-holding Athena is popular with the Berlin Painter and with many of his contemporaries: see N. Kunisch, *AM* 89 (1974): 85–104, for a list, to which add another hydria by the Berlin Painter (*MuM* 51 [1975], no. 155). Vatican 17841 and a Nolan once in Basel (*ARV*² 202.77; *Add*² 192) are especially close for her pose. The type may derive from the Athena Lemnia of Pheidias. On the sculptural type, see A. Furtwängler, *Meisterwerke der griechischen Plastik* (Leipzig and Berlin, 1893), pp. 3–45; his identification of marbles in Dresden and Bologna with the Pheidian type has been challenged by K. J. Hartswick, *AJA* 87 (1983): 335–46, and by E. Harrison, in *Kanon. Festschrift für Ernst Berger*, ed. M. Schmidt. *AntK Beiheft* 15 (1988): 101–7, and defended by O. Palagia, *AJA* 91 (1987): 81–84. Kunisch sides with Furtwängler, as does Beazley, in *CB*, vol. 2, pp. 42–43. P. Demargne, *LIMC*, vol. 2, nos. 194–99, s.v. “Athena,” sees instead a connection with the Promakhos, but only for vase-painting; he is neutral in the debate surrounding the sculptural remains.

Jenifer Neils (*Deeds*, p. 72) sees a sculptural precedent for the meeting of goddess and hero in the fifth metope of the south side of the Athenian Treasury at Delphi. The Berlin Painter passed the motif on to one of his pupils, the Providence Painter (Philadelphia L 6440: *ARV*² 636.20; *Add*² 273); for other versions, see *Heldensage*³, p. 219. On the meeting of Theseus and Athena, see J. Neils and S. Woodford, *LIMC*, vol. 7, pp. 947–48, nos. 308–15.

32. Plate 358, 2

Accession numbers 85.AE.498 + 86.AE.234

Bareiss Collection numbers 252 and 30

SHAPE Part of body and shoulder.

SUBJECT Domestic scene. Seated woman at left plays the auloi. She has a thick fillet in her hair and wears a chiton and himation. Only her head and the front of her body to knee level are preserved. A second woman stands before her, her body frontal and head in profile to left. Her left arm is by her side, and she holds a basket on her open right hand. She wears a belted peplos with short *apoptygma*, pinned in front, spindle-shaped earrings, and a fillet bound three times round her head. Overfall of the drapery is decorated with a border of dots. The top of her head and her legs below the knees are missing.

ATTRIBUTION AND DATE Painter of the Louvre Centauromachy. Circa 450–440 B.C.

DIMENSIONS AND CONDITION 14.2 × 13.3 cm; Th. 0.5 cm.

Eight fragments joined into one. Minor abrasion overall, especially on the left. Background glaze slightly calcified, with some crackling. Small infills between joins and on upper body of standing woman.

TECHNICAL FEATURES Sketch lines for contours of both figures, drawn nude, and for auloi. Aulete's left breast not sketched, nor basket above. Standing woman's left shoulder and arm, neck of peplos, left breast, right side of torso, and back of neck are sketched. Full contour stripes. Relief contours for aulete's face, neck, and auloi; standing figure's head, face, ear, and earring, upper edge of right arm, and basket. Lines of auloi run over aulete's fingers. Relief lines for most details, including dotted peplos border and horizontal lines of aulete's hair. Dilute glaze for wickerwork and fringes of hair. Added red for fillets.

PROVENANCE Formerly in the Ludwig Curtius Collection.

BIBLIOGRAPHY Not previously published.

COMPARANDA This fragment belongs to a series of kalpides decorated in the 440s B.C. by the Painter of the Louvre Centauromachy (*ARV²* 1088–96; *Paralipomena* 449–50; *Add²* 327). The images are linked stylistically as well as by their placements on the shoulders of the vessel and by their feminine themes. A trademark of the painter is the use of two short, parallel lines to de-

lineate the wrist, as on his name piece, Louvre G 367 (*ARV²* 1088.1; *Paralipomena* 449). Other typical features include the sharp noses, the profile eyebrows that join the contour line of the face, and the wide-lobed ears. On the painter, see K. Mannino and D. Rubis, *Studi di antichità, Università di Lecce* 6 (1990): 122–46. For the aulete, compare Oslo, Kunsthindustrimuseum 7773 (*ARV²* 1090.48; *Paralipomena* 449) and Plovdiv 1636 (*ARV²* 1094.98). For the standing woman's right hand, compare a similar figure on the Athens pelike (*ARV²* 1093.86); for her left, the stamnos Hamburg 1895.214 (*ARV²* 1090.41; *Add²* 328). Her basket and the dotted border of her peplos have parallels on the Plovdiv hydria. The folds of the upper half of her peplos are like those on a krater formerly in the Preyss Collection, Munich (*ARV²* 1088.5), though the bunching of her *kolpos* is apparently unique for the painter. For the spindle-shaped earrings, see Cambridge 6.1955 (*ARV²* 1090.36).

On scenes of this type, see Killet, *Frau*, p. 216; *Pandora*, pp. 91–102, 105–99, and 206–8. On auloi, see no. 25, above. On lidded baskets, see D. A. Amyx, *Hesperia* 27 (1958): 264–75; E. Brümmer, *JdI* 100 (1985): 16–22; J. Reilly, *Hesperia* 58 (1989): 417–18.

33. Plates 359; and 360

Figure 12

Accession numbers 86.AE.235 + 91.AE.41.2–.3, .8, .14, .16, .21, .28, .30

Bareiss Collection number 392 (86.AE.235 only)

SHAPE AND ORNAMENT Picture on shoulder, encircling vase. Handles round in section. Vertical handle glazed completely; horizontals glazed on outside only. On neck, between reserved lines, a band of upright circumscribed palmettes and lotuses. Two palmettes and tendril of a third preserved, each with seven fronds. Handle zone divided into front and back sections. In front, between reserved lines, seven pairs of vertically addorsed enclosed palmettes, each with seven to eight fronds and pairs of arc tendrils above and below, alternating with vertically addorsed lotuses with backfolded petals crowned with half-palmettes, and dotted links. Thirteen lotuses drawn; lower lotus at handle A/B abbreviated to save space, while at B/A only half-palmette above upper lotus was included. In back, similar pattern but with lotus petals unfolded and half-palmettes omitted. Lotuses at handles halved. Lower reserved band omitted between upright handle and handle B/A. Egg pattern around handle roots. Interior of neck glazed to depth of 2.9 cm from preserved top.

SUBJECT Nereids bringing arms to Achilles. In the middle is the hero's tent, rendered by two poles. The entrance flap is bound in swags above; the tent strings are tied to posts on either side. Achilles, muffled in a himation, sits to right on a klismos inside the tent. KAA[O ς] is inscribed over his head. Phoinix, with white hair and beard, leans on a staff outside the tent, facing the hero. The old man's head is lowered in an attitude of grief; he wears chiton, himation, and fillet. Six Nereids approach from the wings, three to a side, riding dolphins. Reading clockwise from the upright handle, they bring: a chitoniskos (?), a cuirass, a spear and a round shield (device: star), a Thracian helmet, a sheathed sword, and greaves. All wear peploi, save the Nereid with the "chitoniskos," who wears chiton and himation. The two Nereids behind Phoinix wear radiate crowns; the first in line, carrying spear and shield, also has a wide band of cloth holding her hair in place; she may be Thetis. The Nereid with the helmet wears a tasseled sakkos. All six ride sidesaddle; the knees of the one bearing greaves and the one bearing the cuirass face backward. The Nereid with the cuirass is drawn with a frontal face; K[A \wedge E] is inscribed in the field to the right of her head. Between Phoinix and "Thetis," in two lines, is inscribed KAAO ς /KA \wedge E. A row of red dots and arcs along the groundline indicates waves, though it runs under both Achilles' tent and the dolphins.

ATTRIBUTION AND DATE Group of Polygnotos (probably the Hector Painter) [D. von Bothmer]. Circa 440 B.C.

DIMENSIONS AND CONDITION H. (as preserved, including upright handle) 19.0 cm; W. across handles 40.5 cm; D. body 38.9 cm.

Put together from fifty-four fragments. Base of neck, shoulder, handles, and part of body preserved. Abrasion confined generally to handles and small patch above Nereid with helmet. Infilling as follows: Much of face of Nereid with greaves and part of field to her left; part of face of Nereid with shield and spear ("Thetis") and knuckles of her right hand; much of Phoinix's lower body and surrounding field; Achilles' head (missing) and surrounding field; bottom of left tent pole, surrounding field, and palmette frieze below; palmette frieze below Nereid with greaves; part of field behind same; body inside A/B and B/A; root and much of body below vertical handle.

TECHNICAL FEATURES Sketch lines for all contours, including weapons and tent posts, and for many details of drapery and anatomy. Full contour stripes. Relief contours for spear, shield, back of dolphin behind

"Thetis," and for tendrils of palmettes. Relief lines for drapery and internal contours. Dilute glaze for facial contours of three Nereids behind Achilles, volutes on greaves, hatching on scabbard, crest of helmet, dots below crest, hair of helmet bearer, bands on seat of Achilles' chair, folds of tent flap, Phoinix's pupil, details of his hair, abdominal and flank muscles on cuirass, and pupils of dolphins. Added red for dots and arcs at groundline, tassels hanging from scabbard and helmet bearer's sakkos, pin at helmet bearer's right shoulder, tent ropes, Phoinix's fillet, and inscriptions. Added red also as base for added-white slip. Added white for Phoinix's hair and beard, and for rays on crowns.

GRAFFITO Graffito on upper surface of handle A/B:

† B

PROVENANCE Bareiss fragments purchased in 1962 or 1963.

BIBLIOGRAPHY D. von Bothmer, *BMA* 27 (1968/1969): 435, fig. 14 (before new joins); *Greek Vases and Modern Drawings*, checklist, no. 58; A. Kossatz-Deissmann, *LIMC*, vol. 1, p. 124, no. 519, pl. 111 (before new joins), s.v. "Achilleus"; *Getty Bareiss*, p. 77, no. 117 (not illustrated); Lezzi-Hafter, *Eretria-Maler*, p. 231 nn. 364, 367 (not illustrated); N. Icard-Gianolio and A.-V. Szabados, *LIMC*, vol. 6, p. 809, no. 330, s.v. "Nereides" (not illustrated); J. M. Barringer, *Divine Escorts: Nereids in Archaic and Classical Art* (Ann Arbor, 1995), pp. 175-76, no. 20 (not illustrated).

COMPARANDA The Hector Painter (*ARV*² 1035-38; *Paralipomena* 443, 517; *Add*² 318) is a Polygnotan painter and belongs to the Peleus Group; he is, in Beazley's words (*ARV*² 1035), "close to the Peleus Painter and often hard to tell from him." For discussions of the painter, see Beazley, *VAm*, pp. 171-73; C. Isler-Kerényi, *AntK Beiheft* 9 (1973): 26-27, 31-32; Y. Korshak, *AntK* 23 (1980): 124-36. On the Polygnotan Group, see S. B. Matheson, *Greek Vases in the Getty* 3 (*OPA* 2 [1986]): 101-14; eadem, *Polygnotos* (Madison, 1995), appeared too late to be included here, but it promises to be indispensable and includes a full bibliography. Shape and ornament here are standard on Polygnotan kalpides of this type. Identical pattern work appears on a kalpis by Polygnotos (Naples 3232: *ARV*² 1032.61; *Paralipomena* 442; *Add*² 318); similar but not identical patterns appear on kalpides by Polygnotos (Ferrara 3058 [T 271]: *ARV*² 1032.58; *Paralipomena* 442; *Add*² 318), the Coghill Painter (London E 170: *ARV*² 1042.2; *Add*² 320; and Naples RC 157:

ARV² 1042.3; Add² 320), and an anonymous Polygnotan (London E 169: ARV² 1062; Add² 323). On the shape, see Diehl, *Hydria*, p. 62.

In terms of draughtsmanship the Nereids may be compared with the Nikai on the Hector Painter's stamnos Munich 2412 (ARV² 1036.5; *Paralipomena* 443; Add² 318); note especially the three-quarter view faces, a feature that recurs on works by the Peleus Painter (Ferrara 2865 [T 404]: ARV² 1039.9; *Paralipomena* 443; Add² 319; and London E 271: ARV² 1039.13; *Paralipomena* 443; Add² 319) and the Lykaon Painter (Boston 34.79: ARV² 1045.2; *Paralipomena* 444; Add² 320; R. T. Neer, *Representations* 51 [1995]: 135, fig. 5; and Boston 00.346: ARV² 1045.7; *Paralipomena* 444; Add² 320; Neer, op. cit.: 142, fig. 6; *Pandora*, pp. 316–17, no. 95). On three-quarter view faces, see G. Müller, *Das En Face in der Griechischen Vasenmalerei* (Ph.D. diss., Vienna University, 1951); A. Conrad, "The Development of the Frontal Face and the Three-Quarter View in Attic Red-Figure Vase-Painting to the End of the Fifth Century" (M. A. thesis, New York University, 1972); Y. Korshak, in *Praktika* 12, pp. 121–24. For the Nereids' peploi and the tasseled sakkos, see the Hector Painter's bell-krater Paris, Cab. Méd. 424 (ARV² 1036.12). The painter's name piece (Vatican 16570: ARV² 1036.1; Add² 318) gives parallels for Phoinix's white hair and for Achilles' helmet and greaves. Anne Bowtell has pointed out to me that Phoinix's pose and drapery have parallels on the Coghill Painter's hydria London E 170 (ARV² 1042.2; Add² 320).

Dolphin-riding Nereids appear on at least four other Polygnotan vases: by Polygnotos himself, the calyx-krater Vienna, University 505 (ARV² 1030.33; *Paralipomena* 442; Add² 317); by the Peleus Painter, the pelike Athens 15299 (ARV² 1040.14; *Paralipomena* 443; Add² 319); and, by unnamed members of the Polygnotan Group, the stamnos Perugia 81 (ARV² 1050.3) and a bell-krater once in the Campisi Collection, Gela (ARV² 1054.45). These versions differ from the Malibu hydria in many respects, though the Gela vase is close for the tent and the muffled Achilles. The Hector

Painter's composition has its closest parallel on a lekane lid by a follower of the Shuvalov Painter (Moscow II 1b 715: N. A. Sidorova, O. V. Tugusheva, and V. S. Zabelina, *Antique Painted Pottery in the Pushkin State Museum of Fine Arts, Moscow* [Moscow, 1985], no. 50), the only other known version to have strokes of added red at the groundline for waves.

The identification of the Nereid behind Phoinix as Thetis is hypothetical. A labeled, dolphin-riding Thetis has identical attributes on a lekythos by the Eretria Painter (New York 31.11.13: ARV² 1248.9; *Paralipomena* 469; Add² 353; Lezzi-Hafter, *Eretria-Maler*, p. 343, no. 239, pl. 152c), while the figure with spear and shield holds a similarly prominent place on the Moscow lid and on the krater in Gela. Compare, too, a lekythos by the Bowdoin Painter (once Munich market: ARV² 687.225) and a Nolan amphora by the Achilles Painter (Saint Petersburg 713: ARV² 988.18; *Paralipomena* 437), and the Thetis with spear and shield on a neck-amphora by the Amasis Painter (Boston 01.8027: ARV² 152.27; *Paralipomena* 63; Add² 44).

Dolphin riders of all sorts are commonly associated with dramatic choruses: see T. B. L. Webster, *The Greek Chorus* (London, 1970), p. 29; G. M. Sifakis, *Parabasis and Animal Choruses* (London, 1971), pp. 73–74, 87–90; and J. R. Green, *Greek Vases in the Getty 2* (OPA 3 [1985]): 98–108. Nereids on dolphins have convincingly been associated with Aeschylus's *Nereids* of 490 B.C. On these figures, see N. Icard-Gianolio and A.-V. Szabados, *LIMC*, vol. 6, pp. 785–824; more recently, see J. M. Barringer, *Divine Escorts: Nereids in Archaic and Classical Art* (Ann Arbor, 1995), pp. 17–40, with full bibliography and catalogue.

The graffito is apparently unique. Alan W. Johnston has suggested, tentatively, that it may be numerical: 22. He notes, however, that such Ionic numerals are rare at this date. Compare a Roman-era dipinto from the Athenian Agora: M. Lang, *Graffiti and Dipinti, The Athenian Agora*, vol. 21 (Princeton, 1976), no. He 43.

Oinochoai

OINOCHOE SHAPE 1

34. Plates 361; and 370, 1-2

Figure 13

Accession number 86.AE.236

Bareiss Collection number 140

SHAPE AND ORNAMENT High handle, segmental in section. Trefoil mouth. Offset neck. Fillet between body and foot. Ogee foot. Handle and neck both slump slightly to right. At shoulder, egg pattern with dots in interstices, between black lines; pattern does not extend beneath handle. Circumscribed pendant palmette at lower handle root; long central frond with axial rib overlaps encircling tendril. Below figures, encircling body, running meanders to right (three units on back are broken). Fillet set off by incised lines above and below. Lower edge of foot reserved. Interior glazed throughout: heavily down to base of neck, thinly below.

SUBJECT Apollo and Artemis at sacrifice. The altar, at center, has a fire burning atop it. Apollo stands at left, wearing a himation and crowned with a laurel wreath. He pours wine onto the flames from a phiale in his right hand and holds a laurel branch in his left. Artemis stands opposite him, clad in chiton, himation, and stephane; her hair is tied in a *krobylos* with a fillet. She holds an oinochoe in her right hand and pours its contents onto the ground. Inscription between the two deities: ΚΑΛΟΣ ΚΑΛΕ.

ATTRIBUTION AND DATE Richmond Painter [J. D. Beazley]. Circa 440 B.C.

DIMENSIONS AND CONDITION H. to top of handle 29.0 cm; H. to lip 26.9 cm; W. mouth (back to front) 9.3 cm; W. mouth (lateral) 8.4 cm; W. lip 0.5 cm; D. body 12.8 cm; D. foot 7.9 cm; H. foot 1.6 cm; W. resting surface 0.5 cm; approximate capacity filled to rim 1.2 l (0.4 chous or 4.4 kotylai).

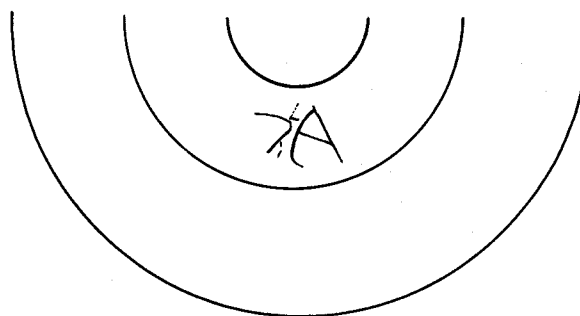
Intact. Only two very small areas of body infilled. Minimal abrasion, though slightly worn on back.

TECHNICAL FEATURES Sketch lines for Apollo's legs and fall of his himation at left; for contours of Artemis's legs, arms, and himation. Flames sketched as

well, but on ground where altar now is. Contour stripes surround figures and altar. Relief contours for Apollo's right arm only. Relief lines for most details and for borders of egg pattern. Dilute glaze for zigzag folds of himation. Added red for fire, wine, Artemis's fillet, and inscription.

Misfired reddish brown behind and below Artemis and on handle. Black thumbprints at right end of egg pattern and on handle palmette.

GRAFFITO On underside of foot, back:



BIBLIOGRAPHY *Paralipomena* 448.10; *Add²* 325; *Greek Vases and Modern Drawings*, checklist, no. 60; *Getty Bareiss*, p. 56, no. 40, p. 77, no. 118.

COMPARANDA On the Richmond Painter, see no. 6, above. This oinochoe is said to have been found with two Nolan amphorae by the same painter, nos. 6 and 7, above. On oinochoai shape 1, see J. R. Green, *BICS* 19 (1972): 6; *Agora* 12, p. 59 and n. 6.

The closest parallel for shape, draughtsmanship, and iconography is an oinochoe by the Richmond Painter with a woman pouring a libation while Poseidon looks on (New York 1972.118.146: *ARV²* 1071.9; see *Paralipomena* 448). Similar, too, is a Nolan amphora in the same museum showing a sacrifice (New York 41.162.113: *ARV²* 1070.1). These vases, along with a Nolan in Trieste (inv. 522: *ARV²* 1070.2 [as inv. 3522]; *Add²* 325), give parallels for the scowling faces. A Nolan once on the London market (*ARV²* 1070.5) and the New York vases also give parallels for Apollo's hand and phiale. The London vase duplicates Artemis's

right hand, with its oinochoe seen from above and its spilling wine; along with the New York Nolan and no. 7, above, it repeats the curling fold lines (especially the long hook at the shoulder) that are so typical of this painter. In addition, compare Oxford 1966.707 (*ARV*² 1070.6; *Paralipomena* 447) for Artemis's drapery. Her hair and the wreaths on both figures find parallels on the New York amphora.

On the theme, common in the first half of the fifth century, see E. Simon, *Opfernde Götter* (Berlin, 1953), pp. 13ff. and 41–42 (type 5a). Other discussions include B. Eckstein-Wolf, *MdI* 5 (1952): 48–57, 70; N. Himmelmann-Wildschütz, *Zur Eigenart des klassischen Götterbildes* (Munich, 1959), pp. 27ff.; C. Boulter, *AntK* 6 (1963): 67–71; I. K. Konstantinou, *ArchEph* (1970): 36–39; S. Pfisterer-Haas, in *KSKT*, pp. 429–35.

OINOCHOE SHAPE 1 OR 2

35. Plate 363, 2

Accession numbers 86.AE.246 + 86.AE.247

No Bareiss Collection number recorded

SHAPE Body fragments. Small portion of neck ring adheres to 86.AE.247, along with part of lower border of pattern band.

SUBJECT Departure of warrior. On the left, a young woman in profile to right; only her head and shoulders remain (86.AE.246). She wears a chiton, and her hair is tied in a *krobylos* with a fillet. Raising her right arm, she prepares to pour a libation from an oinochoe, of which only the handle remains. Facing her is a young hoplite in profile to left; only his head and shoulders are preserved (86.AE.247). The youth's panoply includes a spear, cuirass, round shield (device: star), and helmet with raised cheekpieces; the crest holder is dotted. His right arm, though lost, was apparently extended toward the woman, and it may have held a phiale.

ATTRIBUTION AND DATE Unattributed. Circa 430–420 B.C.

DIMENSIONS AND CONDITION 86.AE.246: 3.3 × 3.1 cm,

Th. 0.3–0.4 cm; 86.AE.247: 4.4 × 5.1 cm, Th. 0.2–0.3 cm.

86.AE.246 is a single body fragment; 86.AE.247 is made up of four fragments joined into one section. Shield and helmet crest abraded.

TECHNICAL FEATURES Sketch lines for top of woman's head, contour of shoulder and arm; for broad contour of warrior's head, shield (drawn with compass), spear, left arm, and shoulder behind shield. Full contour stripes. Relief contours for woman's nose, chin, and back of neck, and for spear and shield. Added red for fillet.

BIBLIOGRAPHY Not previously published.

COMPARANDA Though these fragments remain unattributed, a vase in the Manner of the Dinos Painter (Boston 96.720: *ARV*² 1156.20; *ARV*² 337) gives good parallels for the drawing; closest are the wavy hair and small pupils. The warrior resembles the hoplites on the two extant works of the Painter of Louvre G 443—his name piece (*ARV*² 1159.1; *Add*² 337) and Louvre Cp 10729 (*ARV*² 1160.2; *Add*² 337). For the woman, see a kalpis by the Chrysis Painter (Saint Petersburg 2187: *ARV*² 1158.1). For the theme, see *CVA* Basel 2, pl. 47 (Kä 424).

OINOCHOAI SHAPE 2

36. Plates 362; and 363, 1

Accession number 85.AE.479

No Bareiss Collection number recorded

SHAPE AND ORNAMENT Handle segmental in section.

Figure 14

Torus foot. On the shoulder, egg pattern with dotted interstices. At lower handle attachment, upright circumscribed palmette with black dot and two arcs in the heart. Enclosing tendril loops back from heart and terminates outside enclosed area; within each loop, a re-

served dot. Below figures, running around body, broken stopped meanders to right. Side of foot reserved. Interior glazed black.

SUBJECT Music lesson. On the left stands a youth, facing right; his lower body is lost. Clad in himation, he holds a staff in his extended right hand. In front of him hangs an aulos case of spotted skin. Seated just left of center, on a *diphros* with a striped cushion, is a second youth, facing right and clad in himation. He holds a lyre in his left hand and looks down at the instrument. His right hand is raised, his left leg bent. A writing tablet hangs above his head. Right side of composition is mostly lost, though part of a staff in front of the musician shows that he faced a standing male. At far right is the lower body of another male, also mantled and facing left; his left foot is shown in three-quarter view.

ATTRIBUTION AND DATE Probably by the Painter of the Fourteenth Brygos [J. R. Guy]. Circa 480 B.C.

DIMENSIONS AND CONDITION H. (as preserved) 10.1 cm; D. body 9.1 cm; H. foot 0.5 cm; D. foot 4.7 cm.

Fifteen fragments of which fourteen have been joined; nonjoining fragment is a portion of handle, with part of mouth preserved. Most of neck, mouth, and handle lost, along with part of body. Large portion of body around base of handle, small part of aulos case, and musician's knees filled in. Minor abrasion around musician, and small nick in face of standing youth.

TECHNICAL FEATURES Sketch lines for chin, right arm, and drapery of figure at left; right arm, shoulder, back, and head of musician; legs and rear of man at extreme right. Full, if careless, contour stripes. Below musician's feet, a line in thin glaze instead of the glossy black used elsewhere. Relief lines for all contours and for borders of egg pattern, but not for borders of meander frieze. Most details of figural scene drawn in relief. Dilute glaze for musician only: single line for sternocleidomastoid; small patch on jaw to indicate first-growth beard; additional lines, very faint, for biceps and over abdomen.

Egg pattern originally extended an additional 0.5 cm toward left; it was drawn but painted over.

Some smudging on upper body of standing figure at left and at nostril of musician. A few stray drops of relief glaze on musician's left arm.

BIBLIOGRAPHY Not previously published.

COMPARANDA The Painter of the Fourteenth Brygos (*ARV²* 1650; *Paralipomena* 369; *Add²* 230) was a follower of the Brygos Painter and is especially close to

the Briseis Painter and the Painter of the Oxford Brygos. References to his work are scattered throughout chapter 26 of *ARV²*; I give an updated list below. Beazley evidently felt some uncertainty about the Adria fragments (see below): Though he did not give them to the Painter of the Fourteenth Brygos in *ARV²*, he did consistently link them with that painter; photographs of the fragments at the Beazley Archive are labeled with his name.

Vases Attributed to the Painter of the Fourteenth Brygos:

Paris, Louvre Cp 11475 (*ARV²* 387.2, 1650).

Kylix.

Naples, Astarita 689 (*ARV²* 387.2 *bis*, 1650).

Kylix fragment.

New York, Centre Island (*ARV²* 387.2 *ter*, 1650; *Paralipomena* 369).

Fragments of two separate kylikes, to one of which J. R. Guy has added four fragments from Florence 11 B 77.

New York, White-Levy Collection (*ARV²* 399, 1650; *Paralipomena* 369; *ARV²* 230).

Kylix (name piece).

Basel, Antikenmuseum 442 (*Paralipomena* 372.32 *bis*, as the Briseis Painter; reattributed by V. Slehoferova with J. R. Guy, *CV4* Basel 2, pl. 13).

Kylix.

Vases near the Painter of the Fourteenth Brygos:

Adria B 254 + B 483 (*ARV²* 411.1 bottom, 1650 top).

Kylix.

Adria B 543 (*ARV²* 411.2 bottom, 1650 top).

Kylix.

Hamburg 1960.91 (*ARV²* 390.48, 1650).

Oinochoe shape 2.

The Hamburg oinochoe, though somewhat coarser than Malibu 86.AE.479, is a good parallel for potting. General discussions of oinochoai shape 2 include *Agona* 12, p. 60 and n. 9; J. R. Green, *BICS* 19 (1972): 6; and idem, *AA*, 1978: 262–72. The broken stopped meander—a favorite of the Brygos Painter himself—appears on Basel 442 and Florence 11 B. The handle palmette is typically Brygan with its fat, widely spaced fronds and its dotted heart in the shape of a concave triangle, but it is without known parallels in the work of this particular painter.

The Hamburg oinochoe also offers good parallels for the hair, the musician's fingers, the writing tablet, the aulos case, and the musician's legs; for the last feature, compare seated musicians by the Brygos Painter himself (Sydney 98.22: *ARV²* 378.131; *Paralipomena* 368;

Godalming: *ARV*² 378.132; *Paralipomena* 368; and Tarquinia RC 5589: *ARV*² 380.167). Compare Adria B 543 for the pose and drapery of the youth at left. For those of the man at right, see Basel 442. The ears have parallels on the White-Levy cup and on Astarita 689. Compare the White-Levy cup, the Basel cup, and both Adria fragments for the heavy chins. The slight upward hook at the top of the shoulder appears on Adria B 543. For the lyre, compare the barbiton on Astarita 689. An identical *diphros* appears in the tondo of one of the Centre Island cups.

The subject is fairly common for the time. Within the Brygan shop, see cups by the Briseis Painter (Adria B 275: *ARV*² 407.19) and in his Manner (Adria B 673 and B 259: *ARV*² 411.1; *Add*² 233). Outside the shop, Makron was especially fond of the theme: compare Louvre G 142 (*ARV*² 471.198; *Paralipomena* 378; *Add*² 246), New York 08.258.57 (*ARV*² 472.207), Madrid 11268 (*ARV*² 473.213; *Add*² 246), Hildesheim RM 1 (*ARV*² 475.260; *Add*² 246), Louvre MNE 961 (*ARV*² 475.261; M. Denoyelle, *RLouvre* 41.5/6 [1991]: 13), and Rome, Villa Giulia, unnumbered + Heidelberg 93 (*ARV*² 475.270). On music lessons in general, see Webster, *PP*, pp. 244–45; Beck, *Album*, pp. 23–28; H. Rühfel, *Kinderleben im klassischen Athen* (Mainz, 1984), pp. 45–53. See also Y. Dechavanne, *Archeologia* 56 (1973): 46–49. On the lyre, see D. Paquette, *L'Instrument de musique dans la céramique de la Grèce antique* (Paris, 1984); and M. Maas and J. McIntosh Snyder, *Stringed Instruments of Ancient Greece* (New Haven, 1989).

37. Plate 364

Figure 15

Accession numbers 85.AE.499.2 + 86.AE.244
Bareiss Collection number 138

SHAPE AND ORNAMENT On shoulder, tongues, with separators. Below figures, groups of two or more broken stopped meanders to right alternating with saltire squares with dots between the arms; portions of three meanders and one saltire square remain.

SUBJECT Dionysos between two maenads. The god stands frontally, head to left, wearing chiton and himation. He wears an ivy wreath and holds a thyrsos in his left hand. His right arm is lost, but it once held a kantharos, whose foot and stem are just visible. A maenad with long hair faces the god; only part of her head, right shoulder, and upper legs is preserved. She wears a chiton, himation, and diadem with three leaves and a spotted band and holds a bearded serpent in her extended left hand; a thyrsos rests on her right shoulder.

On the right is another maenad, crowned like her partner; her diadem is decorated with small crosses. Her hair is in a *krobylos*, and she wears a chiton and *nebris*, belted at the waist. Walking to left, she pours from an oinochoe in her right hand and carries a thyrsos (part of shaft; end missing) in her left.

ATtribution AND DATE Painter of the Berlin Hydria [J. D. Beazley]. Circa 450 B.C.

DIMENSIONS AND CONDITION H. (as preserved) 13.4 cm; D. base of neck approximately 9.9 cm; D. body approximately 19.0 cm.

Thirteen fragments joined into one section. Mouth, neck, handle, much of body, and foot lost. Abrasion overall but no loss of detail. Broad band across body infilled: middle body of maenad at left, her snake, Dionysos's right arm, face, and abdomen, part of his thyrsos, right thigh of maenad on right, her thyrsos, and front of oinochoe. Dionysos's left forearm and left edge of ivy leaves atop his thyrsos restored.

TECHNICAL FEATURES Sketch lines for contours of Dionysos's body, thyrsos, and himation; leg, thyrsos, stephane, and snake of maenad at left; right arm, left leg, neck, and *nebris* of maenad at right. Full contour stripes and relief contours (including crowns of heads). Relief lines separate tongues and provide most details. Dilute glaze for body of snake, *nebris*.

Misfired to a greyish orange over most of body.

PROVENANCE Bothmer added the fragments Astarita 794 and 796, giving the lower bodies of Dionysos and the maenad at right.

BIBLIOGRAPHY *Paralipomena* 397.15; Getty Bareiss, p. 77, no. 124 (not illustrated).

COMPARANDA The Painter of the Berlin Hydria (*ARV*² 615–17; *Paralipomena* 397–98; *Add*² 269), a follower of the Niobid Painter, specialized in large vessels. For brief accounts of his style, see Beazley, *VAm*, pp. 150–52; J. M. Padgett, in *The Painted Past*, exh. cat. (Salt Lake City, Utah Museum of Fine Arts, 1988), pp. 46–47. This oinochoe is to date the only one known from his hand. The profile (as preserved) and the pattern band are identical to those of the painter's neck-amphora London E 275 (*ARV*² 616.6), raising the possibility that interchangeable parts were mass-produced in this workshop. On oinochoai shape 2, see no. 36, above. The rendering of the hands, especially the manner of holding an oinochoe near the top of the handle, has a parallel on the London amphora. For Dionysos's drapery, compare two hydriai by the same painter:

Harvard 60.341 (ARV² 617.13) and Vienna 1073 (ARV² 617.12; Add² 269). For the face and ear of the maenad at right, compare a fragment in the Cahn Collection, Basel (inv. 46: ARV² 617.12 bis [1662]; Add² 269). For her diadem, an amphora in Boston (inv. 00.347: ARV² 616.1; Add² 269).

The scene is thus far unique in the work of this painter, but otherwise unremarkable. On the iconography of maenads, see J. D. Beazley, *BSA* 30 (1928–1930): 109–12; M. W. Edwards, *JHS* 80 (1960): 78–87; M. C. Villanueva-Puig, *RevArch*, 1983: 229ff.; J. Bremmer, *ZPE* 55 (1984): 267–86; S. McNally, in *Women in the Ancient World*, ed. J. Peradotto and J. P. Sullivan (Albany, 1984), pp. 107–42; T. H. Carpenter, *Dionysian*

Imagery in Archaic Greek Art (Oxford, 1985); E. Keuls, *The Reign of the Phallus* (New York, 1985), pp. 357–79; C. Gaspari, *LIMC*, vol. 3, pp. 413–514, esp. p. 451, nos. 294–97, s.v. “Dionysos”; C. Bron, in *Images et société*, pp. 145–54; A. Heinrich, in *Papers on the Amasis Painter and His World*, ed. M. True (Malibu, 1987), pp. 92–124; A. Schöne, *Der Thiasos: Eine ikonographische Untersuchung über das Gefolge des Dionysos in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (Göteborg, 1987); E. Keuls, in *Praktika* 12, pp. 98–102; F. W. Hamdorf, in *KSKT*, pp. 373–85, 394–400; B. Immenhauser, *Hefte des Archäologischen Seminars der Universität Bern* 14 (1991): 5–9; M. C. Villanueva-Puig, *REA* 94 (1992): 125–54; G. Hedreen, *JHS* 114 (1994): 47–69; *Pandora*, pp. 381–92.

OINOCHOE SHAPE 3 (CHOUS)

38. Plate 365

Accession number 86.AE.237

Bareiss Collection number 101

SHAPE AND ORNAMENT Trefoil mouth. Ridged handle. Low torus foot. At lower handle attachment, a pendant palmette with long central frond and dotted heart with double arc, enclosed in a pointed tendril with small reserved rhombus at base. Above figures, alternating upright and pendant teardrops enclosed in continuous, snaking line. Below figures, pairs of broken stopped meanders facing alternately, separated by four checker squares. Lower edge of foot reserved.

SUBJECT Man and boy. At left a bearded man stands to right, his weight on his right foot. He wears a short himation draped over his shoulders; a wreath; and a thick, dotted fillet. He lifts his head to sing and throws out his arms in a grand gesture while he urinates into a round-mouthed jug held by a naked boy with long hair, perhaps his slave; the man's penis is unusually large but not erect. Facing left, the boy, stands with his weight on his left leg. He carries a staff and a footed basket on his left shoulder. Strings dangle from the basket, which is covered with a fringed, dotted cloth. Behind him, a chous adorned with ivy rests on the ground.

ATTRIBUTION AND DATE Oionokles Painter [E. R. Knauer]. Circa 470 B.C.

DIMENSIONS AND CONDITION H. 23.0 cm; W. mouth, front to back 8.7 cm; W. mouth, lateral 10.2 cm; D. body 18.6 cm; D. foot 12.3 cm; H. foot 0.9 cm; W.

Figure 16

resting surface 1.3 cm; approximate capacity filled to the rim 2.9 l (0.9 chous or 10.7 kotylai).

Put together from fragments. Extensive chipping and abrasion over much of surface, restored. Infilling as follows: boy's left calf, back of left knee, front of left foot, and lower left portion of jug, and front of man's upper left thigh. Repainting: crown of boy's head, nose, front of neck, left shoulder and hand, upper portion of staff, most of basket, basket strings, contours of fringed cloth, man's right forearm and hand, crack running from top of nape of his neck to bridge of his nose, and portions of black background (especially between figures). Repainting follows old glaze grooves. Boy's eye, brow, and mouth retouched.

TECHNICAL FEATURES Sketch lines for boy's left thigh, basket, man's left foot. Full contour stripes. Full relief contours except for man's right hand (lines worn away), sole of right foot, hair, and beard, and for boy's head and soles of both feet. Relief contours for handle palmette except for rhombus at base. Relief line for man's ear, brow, mustache, upper edge of beard, fillet, penis, and fold-lines; for fringes of boy's hair; for strings on basket; and for wavy line in upper pattern band. Dilute glaze for man's deltoid and depression over greater trochanter, dots on his fillet, dots and fringes on basket cover, and for ivy on chous. Added red for wreath, tassels, and strap on basket.

Misfired red over entire surface, especially on back.

PROVENANCE Purchased in 1964.

BIBLIOGRAPHY *Masterpieces of Greek Vase Painting, 7th to 5th century B.C.*, exh. cat. (New York, André Emmerich Gallery, 1964), no. 30; May, *Weltkunst*, no. A 35 (not illustrated); *Greek Vases and Modern Drawings*, checklist, no. 59; K. Schauenburg, *RM* 81 (1974): 314 n. 5 (not illustrated); Getty Bareiss, p. 54, no. 38, p. 77, no. 119; E. R. Knauer, *Greek Vases in the Getty 3* (OPA 2 [1986]): 91–100, fig. 1a–g; and E. D. Sermpete, *Boreas* 12 (1989): 19, 23, 29 (not illustrated).

COMPARANDA This vase has been discussed in detail by E. R. Knauer (*Greek Vases in the Getty 3* [OPA 2 (1986)]: 91–100), whose work is summarized in the following paragraphs. On the Oionokles Painter (*ARV²* 646–50; *Paralipomena* 402; *Add²* 275), a follower of the Providence Painter, see Beazley, *VPol*, pp. 19, 472; E. D. Sermpete, *Boreas* 12 (1989): 17–47; eadem, *AAA* 19 (1986 [1990]): 119–32; Robertson, *Art of Vase-Painting*, p. 177. Malibu 86.AE.237 is so far the only known chous by the painter. Large choes are rare in the Early Classical era; for a list of comparable vessels, see Knauer, op. cit., n. 5. On the development of the shape in general, see *Agora* 12, pp. 60–63; J. R. Green, *AA*, 1970: 475–87; idem, *BSA* 66 (1971): 189–228; idem, *BICS* 19 (1972): 6–7; A. J. Clark, *MMAJ* 15 (1980): 35–52; F. Hölscher, *CVA Würzburg* 2, pls. 16, 18; Knauer, op. cit., p. 94 n. 6. On small choes, see G. van Hoorn, *Choes and Anthesteria* (Leiden, 1951); R. Hamilton, *Choes and Anthesteria* (Ann Arbor, 1992). Neither of the two decorative motifs on this vessel has parallels in the known works of the Oionokles Painter. For the unusual pattern at the neck Bothmer cites Palermo 766 (unpublished) and Boston 1971.343 from the Class of Cabinet des Médailles 390 (*ARV²*

254.5; *Add²* 203); see Knauer, op. cit., p. 94 n. 8. For the palmette, compare Munich 2453 (*ARV²* 210.187) and a chous in Würzburg (inv. H 5387: *CVA* 2, pl. 17.1–2); the present palmette is intermediate between the two (Knauer, op. cit., p. 94 n. 10).

A trademark of the Oionokles Painter is the way in which the corner weight of the himation juts out horizontally; see Knauer, op. cit., p. 100 n. 29, for a list of other instances in the painter's corpus. The contouring of the wrists is also typical of the painter; see Knauer, op. cit., p. 100 n. 30, for parallels. For the reveler's pose, compare the satyr on Bern 12215 (*ARV²* 646.3; *Add²* 275); note, too, the large buttocks and the oddly distended belly, found also on New York 09.221.41 (*ARV²* 646.6; *Add²* 275). Compare, for his features, the Herakles on a Nolan amphora in Paris (Louvre G 210: *ARV²* 647.18; *Add²* 275). The boy, meanwhile, resembles the satyr on Oxford 1965.106 (*ARV²* 646.4; *Paralipomena* 402). For his hand, compare Cambridge 8.1955 (*ARV²* 648.29).

Scenes of revelers urinating into pitchers are not uncommon in red-figure, and they are discussed in detail by Knauer, op. cit. The jug shown here is comparable to finds from the Agora (see *Agora* 12, pp. 63–64, shape 9). For a list of such jugs being used as urinals, see *Agora* 12, p. 65 n. 41, and Knauer, op. cit., p. 95 n. 13. The closest parallel to the present scene is on a cup by the Triptolemos Painter, Louvre G 311 (*ARV²* 365.54; *Paralipomena* 364). The wreathed chous at right is less common; see Knauer, op. cit., p. 98 n. 17, for comparable images. For the footed basket, see Knauer, op. cit., p. 95 n. 12.

OINOCHOE SHAPE 4

39. Plates 366; and 370, 3–4

Accession number 86.AE.240

Bareiss Collection number 102

SHAPE AND ORNAMENT High, ridged handle. Round mouth with offset rim. Neck offset from body. Spreading torus foot with broad fillet. One tooled groove at join of rim and neck, another 0.6 cm below rim. At neck and beneath figures, egg pattern with dots in the interstices. Incised line between body and fillet. Side of foot reserved.

Figure 17

SUBJECT Three female musicians. All have short, wavy hair and round earrings. At left, a woman in three-quarter view to right sits on a *diphros* playing the auloi. She wears a chiton, with a himation wrapped around her lower body. At center stands a peplos-clad woman in three-quarter view to right. She carries a chest on her head, steadying it with her left hand, and holds a tympanum in her right. A third woman sits on a *diphros* at right, facing left in three-quarter view. She is dressed like the auletris but wears a coiled band on her left arm. Under her left arm is a lyre, the strings

omitted. The toes of the two women at right extend into the pattern band below.

ATTRIBUTION AND DATE Unattributed. Circa 410 B.C.

DIMENSIONS AND CONDITION H. to top of handle 24.8 cm; H. to lip 19.5 cm; D. mouth 8.6 cm; W. lip 0.7 cm; D. body 14.0 cm; D. foot 5.8–7.3 cm; H. foot 1.1 cm; W. resting surface 0.5 cm; approximate capacity filled to rim 1.4 l (0.4 chous or 5.1 kotylai).

Put together from numerous fragments, but nearly complete. Little abrasion. Infilling on shoulder in front, notably at upper left and lower right corners of chest and left hand of standing woman.

TECHNICAL FEATURES Sketch lines for all body contours and edges of drapery, legs of *diphroi*, seat of *diphros* at right, tympanum, sound box of lyre, and chest. Right hand of auletris sketched twice; first version slightly lower than second. Relief contours for necks and faces only. Relief lines for all details and for outer arcs of egg pattern. Dilute glaze for hair. Added white for the lyrist's armband and fingers of her left hand.

Dietrich von Bothmer has pointed out to me that the tympanum was originally meant to be a kalpis or stamnos: a disk foot was sketched at left but never completed.

PROVENANCE Purchased at Münzen und Medaillen, A.G., Basel, auction 26 (5 October 1963), lot 147.

BIBLIOGRAPHY *MuM* 26 (5 October 1963), lot 147, pl.

53; *Greek Vases and Modern Drawings*, checklist, no. 61; Getty Bareiss, p. 77, no. 120 (not illustrated).

COMPARANDA Shape and ornament place this vase among those listed in chapter 72 of *ARV*². The oinochoe shape 4 was not popular at the close of the fifth century. Malibu 86.AE.240 is a simplified version of the Shuvalov Painter's oinochoai (see A. Lezzi-Hafter, *Der Schuvalow-Maler* [Mainz, 1976], pp. 15–16; also J. R. Green, *BICS* 19 [1972]: 7 and n. 51; M. Robertson, in *Studies in Honour of Arthur Dale Trendall*, ed. A. Cambitoglou [Sydney, 1979], pp. 129–34; E. Böhr, in *Studien zur Mythologie und Vasenmalerei: Konrad Schauenburg zum 65. Geburtstag* [Mainz, 1986], pp. 101–5): the foot is no longer a true ogee, the groundline has been reduced to a simple egg pattern, and the handle palmettes have been omitted. In these respects it resembles the Bull Painter's oinochoai (e.g., Ferrara 2510: *ARV*² 1349.1; *Add*² 368). Draughtsmanship, however, is finer here than on most comparable works, closer to the Painter of Ferrara T. 412 (see Ferrara 2513: *ARV*² 1348.1; *Add*² 368) than to the Bull Painter. Most vases in chapter 72 come from Spina—a likely provenance for the present oinochoe—see N. Alfieri, *Spina: Museo archeologico nazionale di Ferrara* (Bologna, 1979), pp. 102–3.

For the scene, see no. 32, above. For the foreshortening of the left *diphros* to show only three legs, compare a lekythos by the Meidias Painter (Louvre MNB 1320: *ARV*² 1326.69; Burn, *Meidias*, cat. no. MM 109) and, for an earlier example, the tondo of a cup by the Brygos Painter (London E 50: *ARV*² 443.227; *Paralipomena* 375; *Add*² 240; *CVA* London 9, no. 23). On three-quarter views, see no. 33, above.

OINOCHOE SHAPE 8 (WITH DISPARATE HANDLES)

40. Plates 367; and 370, 5–6

Figure 18

Accession number 86.AE.242

Bareiss Collection number 126

SHAPE Flaring mouth; disparate handles (A/B is cylindrical in section and horizontal; B/A is flat in section and vertical). Interior glazed.

SUBJECT A. Nude athlete with apicate fillet. Moving to right, he looks back to left. His right arm is extended, holding a strigil. His legs are lost below the thighs. His clothes rest upon a stool (now lost) at right. An in-

scription begins on the left side of his head and continues on the right: ΚΑΛ | ΟΣ.

B. Nude athlete with fillet. His torso is drawn frontally, head and legs to right, facing his counterpart on A. He holds a strigil in his left hand and rests his right hand on his hip. To left is a turning post; to right, an aryballos and a sponge hang in the field. An inscription begins on the left side of his head and continues on the right: ΚΑΛ | ΟΣ.

ATTRIBUTION AND DATE Painter of Philadelphia 2449. Circa 470–460 B.C.

DIMENSIONS AND CONDITION H. (as preserved) 8.4 cm; D. mouth 8.6 cm; D. body 9.6 cm.

Seven fragments joined into one section; lower body and foot lost. Abrasion on handles and calcific deposits overall. Figure on B is slightly worn. Minor infilling around handle roots.

TECHNICAL FEATURES Contours of both figures sketched. Turning post "sketched" with pair of vertical rouletted lines, rather than with the normal smooth depression. Dilute glaze for forelocks. Added red for fillets.

PROVENANCE Purchased in 1959. Formerly in the Ludwig Curtius Collection.

BIBLIOGRAPHY Getty Bareiss, p. 77, no. 122 (not illustrated).

COMPARANDA On oinochoai shape 8c, see I. Scheibler, *AA*, 1968: 389–97; *Agora* 12, pp. 71–72; B. A. Sparkes, *JHS* 95 (1975): 128–29; and K. Schauenburg, in *Ancient Greek Art and Iconography*, ed. W. G. Moon (Madison, 1983), pp. 259–60 and n. 7. Typical examples have a single vertical handle below the lip and a continuous curve from belly to lip (see L. D. Caskey, *Geometry of Greek Vases* [Boston, 1922], p. 146). The disparate handles of Malibu 86.AE.242, derived from a skyphos type B, are apparently unique for a vase of this shape.

The Painter of Philadelphia 2449 (*ARV²* 814–15; *Add²* 292), is a Macronian painter fond of mugs. Compare a crouching diskobolos on the oinochoe shape 8b Trieste 525 (*ARV²* 815.5; *Add²* 292): especially close are the long chin, the extended palm line running from thumb to wrist, and the pronounced curve of the iliac crest. For the pointed index finger of the athlete on B and the genitals of both, compare an unattributed mug fragment in Athens (Agora Museum P 23144: M. B. Moore, *Attic Red-Figured and White-Ground Pottery*, The Athenian Agora, vol. 30 [Princeton, 1997], cat. no. 803, pl. 82).

Dietrich von Bothmer is reminded of the Painter of London E 80 (*ARV²* 815–16; *Add²* 292), a cup specialist closely related to the Painter of Philadelphia 2449. He has cited a cup in Paris (Louvre G 384: *ARV²* 815.4) for the nose, ear, and eye, and one in Bonn (inv. 74: *ARV²* 816.5) for the square shoulders and the meeting of the iliac crest with the pelvis-groin line. Malibu 86.AE.242 would, however, be the only known mug by that painter.

For the scene on B, see F. Chamoux, *BCH* 81 (1957): 140–59, and compare his pl. 5 (unattributed; *CVA Villa Giulia* 2, pl. 33.3). On rouletting, see *Agora* 12, p. 29; C. Campenon, *La Céramique attique à figures rouges autour de 400 avant J.-C.* (Paris, 1994), p. 104.

OINOCHOE SHAPE 8B (WITH TWO HANDLES)

41. Plates 368; and 370, 7–8

Figure 19

Accession number 86.AE.241

Bareiss Collection number 434

SHAPE AND ORNAMENT Flaring mouth, rounded on top. Double handles, segmental in section. Flat base. Below figures, reserved band encircles body. Under-side reserved. Interior glazed throughout, more thickly to a depth of 4.4 cm.

SUBJECT A. Jumper. Nude save for a fillet in his hair, he steps forward on his left foot, bends at the waist, and swings forward a pair of *haltēres* to begin his jump.

B. Bearded trainer or judge, standing to left. Wearing a himation over his left shoulder and wrapped around his left hand, he watches the jumper. He carries a staff, pointing downward, in his right hand, and wears a wreath on his head.

ATTRIBUTION AND DATE Painter of Louvre CA 1694 [J. R. Guy and D. von Bothmer, independently]. Circa 470 B.C.

DIMENSIONS AND CONDITION H. 13.2 cm; D. mouth 7.0 cm; D. body 9.5 cm; D. base 4.9 cm; approximate capacity filled to rim 0.4 l (0.1 chous or 1.5 kotylai).

Intact, but badly worn and heavily restored. Minor pitting over body. Substantial abrasion on A, under handle A/B, and to right of figure on B. Body on B and rim on both sides chipped. Many details lost, relief lines visible only as grooves. Chipped and badly abraded portions of background repainted black, especially around figures and groundline. Athlete's waist may originally have been fuller: vase chipped just where he bends his body, and new contours and background added.

TECHNICAL FEATURES Full sketch for both figures, spare on A, vigorous on B. Full contour stripe and relief contour. Relief lines, now lost, for most internal contours and all fold lines. Dilute glaze, now difficult to see, for hairlines of both figures and lower edge of man's beard; for youth's biceps, triceps, flexors and extensors of forearm, serratus anterior/external oblique, abdominals, depression over greater trochanter, quadriceps, and gastrocnemius; for man's sternocleidomastoid, serratus anterior/external oblique, abdominals, and edge of himation. Added red for fillet and wreath.

PROVENANCE Purchased at Münzen und Medaillen, A.G., Basel, auction 40 (13 December 1969), lot 106.

BIBLIOGRAPHY *MuM* 40 (13 December 1969), lot 106; *Getty Bareiss*, p. 77, no. 121 (not illustrated).

COMPARANDA The Painter of Louvre CA 1694 (*ARV*² 786–87; *Paralipomena* 418; *Add*² 289) is a mug specialist and a follower of Douris, "close to the earlier phase of the Euaion Painter." I have been unable to consult J. R. Guy, "The Late Manner and Early Classical Followers of Douris" (Ph.D. Diss., University of Oxford, 1982), in which the oeuvre of the Painter of

Louvre CA 1694 is discussed. Though classified here as an oinochoe shape 8b, Malibu 86.AE.241 is really a hybrid. Too tall properly to be called a mug (though glazed on the inside), it combines the body and base of an oinochoe shape 7 (e.g., by the same painter, New York 06.1101: *ARV*² 787.3) with the handles of a shape 5a. On two-handled mugs, see *Agora* 12, p. 75. The simple reserved groundline is standard for the painter: of the six vases attributed by Beazley to this painter, only two (Berlin 2469: *ARV*² 787.2; and New York 06.1101: *ARV*² 787.3) depart from this scheme.

A lekythos by the same painter showing the suicide of Ajax has different ornament, but the drawing is very close, especially for the jumper's musculature (Basel, loan: O. Touchfeu, *LIMC*, vol. 1, p. 329, no. 105, pl. 246, s.v. "Aias I"; attributed by J. Robert Guy and mentioned to me in conversation by Dietrich von Bothmer). The mug New York 46.11.3 (*ARV*² 787.6) gives a parallel for his back and legs. See also the arming youth on London E 60, in the Manner of Douris (*ARV*² 449.7; *CVA* London 9, no. 29). Satyrs were the preferred subject of the painter: the present vase has his only known athletic scene. On the theme, see Webster, *PP*, pp. 201–3; Beck, *Album*, p. 33.

OINOCHOE SHAPE 8C

42. Plate 369

Accession number 86.AE.243

Bareiss Collection number 103

SHAPE AND ORNAMENT Flaring mouth, rounded on top. Vertical loop handle, segmental in section. Swelling belly. Torus foot offset from body. Below figure, short reserved line sloping gently downward to left. Interior glazed throughout. Underside of foot reserved; dot-in-circle at center, within larger concentric circle (D. 3.2 cm).

SUBJECT Nude athlete. He squats on the balls of his feet, facing right, hands on knees, holding a sponge. An aryballos hangs from its strip in the field at upper left.

ATTRIBUTION AND DATE Eretria Painter [J. D. Beazley]. Circa 430–420 B.C.

DIMENSIONS AND CONDITION H. 8.7 cm; D. mouth 8.1 cm; Th. lip 0.3 cm; D. body 8.2 cm; D. foot 7.3 cm; H. foot 0.6 cm; approximate capacity filled to rim 0.3 l (0.09 chous or 1.1 kotyle).

Figure 20

Put together from fragments. Little abrasion. Wear confined mainly to handle area, both inside and out. Infilling at join of handle to body.

TECHNICAL FEATURES Full contour stripes. Relief contours for arms, legs, toes, heels, and reserved band. Eye, ear, and ankle in relief glaze. Dilute glaze for hairline, pupil, serratus anterior/external oblique, depression over greater trochanter, and contours of nose and upper back.

Misfired over entire surface. Glaze applied thinly around figure. Back, sides, and interior dip-glazed.

PROVENANCE Purchased at Münzen und Medaillen, A.G., Basel, auction 26 (10 May 1963), lot 78.

BIBLIOGRAPHY *ARV*² 1256.10 bis (1688) and 1705.24 bis; *Paralipomena* 470; *Add*² 254; *MuM* 26 (10 May 1963), lot 78; D. von Bothmer, *BMMA* 27 (1968/1969): 435, fig. 16; *Greek Vases and Modern Drawings*, checklist, no. 62; *Getty Bareiss*, pp. 58–59, no. 42, p. 77, no. 123; Lezzi-Hafter, *Eretria-Maler*, p. 298–99, no.

294, pl. 186a; B. A. Sparkes, *Greek Pottery: An Introduction* (New York, 1991), front cover and p. 21, fig. II.6.

COMPARANDA On the Eretria Painter, an influential painter who prefigured the Meidian style, see J. D. Beazley, *AntK* 10 (1967): 142–43; A. Lezzi-Hafter, *AntK* 14 (1971): 84–89; Lezzi-Hafter, *Eretria-Maler*; eadem, in *Kotinos. Festschrift für Erika Simon* (Mainz, 1992), pp. 228–31; Robertson, *Art of Vase-Painting*, pp. 230–32. Malibu 86.AE.243 is the only oinochoe shape 8c attributed to this painter. For the shape, see no. 40, above, and compare Vienna 498 (CVA 1, pl. 46). A similar sloping groundline appears on an oinochoe shape 4 by the Eretria Painter (New York 24.97.24: *ARV*² 1265.15, as by the Disney Painter; reattributed by Lezzi-Hafter, *Eretria-Maler*, p. 185, no. 204). On dipping, see T. Schreiber, *Greek Vases in the Getty* 3 (OPA 2 [1985]): 143–48.

Both composition and draughtsmanship find close parallels on a chous by the Eretria Painter with a girl

crouching and combing out her hair (Saint Petersburg 1872.15: *ARV*² 1249.1; *Paralipomena* 469; *Add*² 354; Lezzi-Hafter, *Eretria-Maler*, no. 227). Close, too, are the Erotes on a pyxis by the same painter (Worcester, Massachusetts, inv. 1935.148: *ARV*² 1250.33; *Add*² 354; Lezzi-Hafter, *Eretria-Maler*, no. 254); note especially rendering of the pectorals and the serratus anterior/external oblique. Finally, compare seated youths on cups in London (Lindsay Collection: *ARV*² 1252.47; Lezzi-Hafter, *Eretria-Maler*, no. 275) and Saint Petersburg (inv. P 1867–68.375: *ARV*² 1252.48; Lezzi-Hafter, *Eretria-Maler*, no. 276). Lezzi-Hafter (*Eretria-Maler*, p. 298) likens the style to that of a pelike in Naples (inv. 2297: *ARV*² 1250.29).

The pose may have been dictated by the low picture zone. Similar compositions appear on at least two other mugs: one in Trieste (inv. 525: *ARV*² 815.5; *Add*² 292; Painter of Philadelphia 2449), the other formerly on the London market (*Cat. Sotheby's*, London [12 June 1967], lot 143). On aryballos straps, see C. H. E. Haspels, *BSA* 29 (1927–1928): 216–23.

OINOCHOE (SHAPE UNCERTAIN)

43. Plate 363, 3

Accession numbers 85.AE.503.1–.2, .4

No Bareiss Collection number recorded

SHAPE Rolled lip, flaring mouth. Two incised bands, glazed over, 1.5 cm below lip. Interior of neck glazed.

SUBJECT Komos. 85.AE.503.1 shows the torso and right arm of a male leaning forward to right. His right arm is held at waist level. He wears a chiton with a himation over his right shoulder. 85.AE.503.4 has the man's left hand grasping the ring base of a skyphos.

ATTRIBUTION AND DATE Manner of the Berlin Painter [J. R. Guy]. Circa 490–480 B.C.

DIMENSIONS AND CONDITION 85.AE.503.1: 6.4 × 4.7 cm, Th. 0.4 cm; 85.AE.503.2: 4.0 × 5.7 cm, Th. 0.4–0.7 cm; 85.AE.503.4: 2.3 × 3.3 cm, Th. 0.3 cm.

Five fragments joined into two sections: part of body (85.AE.503.1, .4); parts of mouth and neck (85.AE.503.2). Worn and lightly abraded; yellowish clay, some relief lines lost. Calcareous deposits overall, but severe only on 86.AE.503.2.

TECHNICAL FEATURES 85.AE.503.1: Sketch lines for contours of arm (drawn nude), torso, and draped himation. Narrow contour stripes throughout. Relief lines for musculature and fold lines. Trace of plain black glaze at lower right, its purpose uncertain. 85.AE.503.4: Sketch lines for hand, fingers, and skyphos. Contour stripes throughout. Relief lines for fingers.

BIBLIOGRAPHY Not previously published.

COMPARANDA The oinochoe is an uncommon shape for the Berlin Painter and his followers, but compare examples in London (inv. E 513: *ARV*² 210.184; *Add*² 196, “early”) and San Antonio (inv. 86.134.59: *Paralipomena* 345; *Add*² 196; *Pandora*, pp. 181–82, no. 36). These fragments come from a round-mouthed oinochoe, perhaps type 4, though with so little preserved, one cannot be certain. On oinochoai in general, see no. 37, above. On the Berlin Painter and on the komos, see no. 4, above.

Certain features of drawing, along with the absence of a relief contour, link these fragments with the Berlin Painter; yet the work is too crude to be from the mas-

ter's hand. The Berlin Painter's drinkers commonly hold their vessels in the palms of their hands (e.g., Madrid 11200: *ARV*² 204.112; *Paralipomena* 342; *Add*² 193, "early"). The hand here is, however, closer to that of the young komast on Malibu 86.AE.187 (see no. 4, above, "still early"). For the reveler's himation, see the

San Antonio oinochoe and two works in the Manner of the Berlin Painter: a calyx-krater in Cincinnati (University, unnumbered: *ARV*² 215.10; *Paralipomena* 345; *Add*² 197, "middle to late") and a stamnos in Philadelphia (inv. 4872: *ARV*² 215.11; *Paralipomena* 345, "middle").

Lekythoi

44. Plate 371

Accession number 86.AE.262

Bareiss Collection number 113

SHAPE AND ORNAMENT Shoulder reserved, with two of five black six-petal palmettes with black hearts preserved. Tendrils linking palmettes apparently without spirals. Above picture, on body, from left to right: three broken stopped meanders to right, blackened cross-square, three broken stopped meanders to left, blackened cross-square, two broken stopped meanders to left (third may be lost).

SUBJECT Youth and child. At far left a Doric column supports the pattern band. Echinus of the capital is adorned with two black dots; just below, on the column itself, is a row of black dots between two plain bands (necking rings). The youth, with a himation draped over his left shoulder, stands before the column. In profile to right, he leans forward slightly and extends his right arm toward a small child. Only very top of child's blond head is visible, at farthest right.

ATTRIBUTION AND DATE Providence Painter. Circa 470–460 B.C.

DIMENSIONS AND CONDITION H. (as preserved) 8.2 cm; D. shoulder 9.8 cm.

Seven fragments joined into one section giving part of shoulder and body. Much of surface pitted (severely only on pattern band), but no detail lost. Minor infilling between joins.

TECHNICAL FEATURES Contours of youth and boy sketched. Full contour stripe for columns and figures. Relief contour for youth's nose, chin, nape, and arm. Relief lines for internal contours, flutes and bands on column, and tendrils of palmettes. Dot of relief glaze with plain black glaze for pupil. Dilute glaze for boy's hair, fringes of youth's hair, and (over relief line) contour of youth's back.

PROVENANCE De Sarzano.

BIBLIOGRAPHY Not previously published.

COMPARANDA On the Providence Painter (*ARV*² 635–46; *Paralipomena* 400–401; *Add*² 273), a pupil of the Berlin Painter and teacher of the Oionokles Painter, see Beazley, *VAm*, pp. 76–80; Beazley, *VPol*,

Figure 21

pp. 16–17, 79; CB, vol. 2, pp. 41–45; E. Papoutsake-Sermpete, *Ho Zographos tes Providence* (Athens, 1983); eadem, *ArchDelt* 36.1 (1981 [1989]): 113–26; N. Kunisch, *AntK* 37 (1994): 88; Robertson, *Art of Vase-Painting*, p. 174. The black palmettes on Malibu 86.AE.262 have parallels on several of the painter's lekythoi, both large and small; compare, in particular, lekythoi of standard shape in Leiden (inv. 1960.7.2: *ARV*² 641.98 *bis*) and London (inv. 67.5–8.1067: *ARV*² 642.99). The pattern band at join of body and shoulder (Papoutsake-Sermpete's type A2) derives from the Berlin Painter and is very common in the Providence Painter's work; the Leiden lekythos gives a somewhat cruder parallel.

Typical of the painter are the wide eye, bulbous nose, and slightly parted lips. Compare the following for these features: Philadelphia L.64.40 (*ARV*² 636.20; *Add*² 273), London E 305 (*ARV*² 636.21), Naples, As-tarita 104 (*ARV*² 637.25), Oxford 1927.2 (*ARV*² 638.41), Syracuse 21971 (*ARV*² 641.86; *Paralipomena* 400), and Boston 00.341 (*ARV*² 641.97; *Add*² 274). The use of dilute glaze for hair, a favorite technique of the Berlin Painter, finds a parallel on a stamnos in Paris (Petit Palais 316: *ARV*² 639.58; *Add*² 274). For the youth's pose, compare a white lekythos in Athens (inv. 12748: *Paralipomena* 401.117 *bis*; *Add*² 274). A similar column supports a pattern band on a white lekythos in the Manner of the Providence Painter (Athens 13260: *ARV*² 645.8; *Add*² 275). On architectural details, see I. Adamopoulos, "Representations of Architecture on Attic Vases" (Ph.D. diss., University of Southampton, 1986); J. G. Pedley, in *Papers on the Amasis Painter and His World*, ed. M. True (Malibu, 1987), pp. 63–80.

The scene is too fragmentary to be deciphered with any certainty, but it may be a courtship. On such scenes, see no. 20, above. On children, see H. Rühfel, *Kinderleben im klassischen Athen: Bilder auf klassischen Vasen* (Mainz, 1984).

45. Plate 373, 3

Accession number 86.AE.263

No Bareiss Collection number recorded

SHAPE Body fragment.

SUBJECT Woman to right holding a bird in each hand. Only her arms, upper torso, and chin are preserved. She wears a dotted chiton, each edge bearing an additional row of dots between pairs of black lines. The right-hand bird is brown with black dots; only tail of the left-hand bird preserved, adorned with a pair of horizontal stripes.

ATTRIBUTION AND DATE Painter of the Yale Lekythos [D. von Bothmer]. Circa 470–460 B.C.

DIMENSIONS AND CONDITION 7.0 × 6.9 cm; Th. 0.4 cm.

Minor abrasion. Chipped at lower right.

TECHNICAL FEATURES Spare sketch for contours of woman; none for birds. Full contour stripe. Relief lines for internal contours, edges of chiton, and eye of bird at right. Slightly diluted glaze for dots on right-hand bird. Dilute glaze proper for wash on body of right-hand bird, stripes on left-hand bird, and dots on chiton.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, checklist, no. 64 (not illustrated).

COMPARANDA On the Painter of the Yale Lekythos (ARV² 657–62; *Paralipomena* 403; *Add²* 277), see Beazley, *VAm*, pp. 72–74; G. Schwarz, *AA*, 1974: 240–47. The drapery has parallels on a hydria in Ferrara (inv. 2665: ARV² 658.16; *Add²* 277) and on an oinochoe recently on the London market (*Cat. Sotheby's*, London [7 July 1994], lot 443). For the scene, compare a lekythos by the Achilles Painter (Athens 12480: ARV² 994.99). On birds in fifth-century domestic scenes, see Beck, *Album*, p. 49.

46. Plates 372; 373, 1; and 379, 1–2 Figure 22

Accession number 86.AE.250

Bareiss Collection number 338

SHAPE AND ORNAMENT Hybrid: combines two-degree foot of type ATL with body of a standard cylinder. Foot in two degrees with fillet. Shoulder reserved. Enclosed tongues at base of neck. Five open, black up-and-down palmettes on shoulder: a group of three framed by singletons. Tendrils linking outermost palmettes with inner group terminate in single spirals with spandrel buds. Hearts black. On body at join with shoulder, from left to right: three broken stopped meanders to left, blackened saltire square, three broken stopped meanders to left, blackened cross-square, one half of a broken stopped meander to left. Plain reserved groundline. Fillet set off by incised lines above and below. Side of upper degree of foot reserved.

SUBJECT Nude woman. Her hair is in a simple bun; she looks over her shoulder as she turns to right. Her torso and right leg are seen frontally, head in profile to left, left leg and foot in profile to right. She grasps a mirror in her left hand, holding it at chest level and away from her body. Her right arm is fully extended with the palm facing outward. A chest sits on the ground at left, a *kalathos* at right.

ATTRIBUTION AND DATE Unattributed. Circa 450 B.C.

DIMENSIONS AND CONDITION H. to lip 31.4 cm; D. mouth 6.2 cm; W. lip 1.5 cm; D. shoulder 10.4 cm; D. foot, upper degree 6.9 cm; D. foot, lower degree 7.3 cm; H. foot 1.7 cm; W. resting surface 0.4 cm; approximate capacity filled to rim 1.2 l (0.4 chous or 4.4 kotylai).

Intact, save for two reattached chips on rim. Mild abrasion; added white abraded on woman's arms and lower legs. Woman's right forearm and small portion of background restored.

In July 1992 three samples from the base of this vase were subjected to thermoluminescence testing at the Research Laboratory for Archaeology and the History of Art, Oxford. They proved to be ancient.

TECHNICAL FEATURES Full contour stripe. Relief glaze for details of chest, band of dots on *kalathos*, tendrils of shoulder palmettes. Dilute glaze for contours of woman (save for head) and details of her body. Added white for her body.

Misfired to red-brown. At right of scene, "ghost" of pattern band from another vase that touched this vase in the kiln: blackened checker-square and stopped meander to right (though since "ghost" is mirror-image of original pattern, meander was painted facing left).

PROVENANCE Purchased at Münzen und Medaillen, A.G., Basel, auction 34 (6 May 1967), lot 170. Formerly on the London market, 1964.

BIBLIOGRAPHY *MuM*, auction 34 (6 May 1967), lot 170; *Greek Vases and Modern Drawings*, checklist, no. 65; Wehgartner, *AwK*, p. 182 n. 53 (not illustrated); Getty Bareiss, p. 77, no. 126 (not illustrated); Kurtz, "Two Lekythoi," p. 126 n. 57 (not illustrated).

COMPARANDA Certainly the most interesting feature of this lekythos is its use of added white for the woman's flesh. Although white is the norm for women in black-figure and is common in late fifth-century red-figure, it is highly unusual on a red-figured vase of this date. The Getty lekythos may, in fact, be the earliest instance of the fifth-century return to white for

women. It is considerably later than two Late Archaic erotic pinakes with white women in Oxford (Ashmolean Museum: A. Dierichs, *AntW* 20 [1989]: 54, fig. 1) and Athens (Acropolis 1040: J. Boardman, *Athenian Red Figure Vases: The Archaic Period* [New York, 1975], fig. 18). By the same token, it is slightly earlier than two Classical depictions of white dancing girls: a lekythos of Class CL (Cape Town 18: *ARV²* 677.11; *Add²* 279), and a bell-krater by the Lykaon Painter (Naples, Stg. 281: *ARV²* 1045.9; *Add²* 320). The Getty vase is not, however, a singleton, for the marking of details in dilute glaze provides a link to contemporary developments in white-ground. Since the time of the Brygos Painter, artists working on a white ground had been experimenting with a "second white" for women, children, and other features; here details were not incised, as in black-figure, but were added in dilute glaze. The technique reached its peak of popularity in the second quarter of the fifth century and declined soon after: The Getty lekythos represents its extension into red-figure. On "second white," see *ABL*, pp. 88–91; Kurtz, *AWL*, pp. 44–45; M. Robertson, *A History of Greek Art* (Cambridge, 1975), pp. 262–63; D. J. R. Williams, *JBerlMus* 24 (1982): 38–40; Wehgartner, *AwK*, pp. 20, 23, 25, 26; *Beazley Lectures*, p. 32; Kurtz, "Two Lekythoi," pp. 125–27; I. Wehgartner, *Ein Grabbild des Achilleusmalers* (Berlin, 1985), pp. 11–15.

Due to the peculiarity of the technique, attribution remains elusive. Herbert Cahn's ascription of the vase to the "Circle of the Phiale Painter" has been rejected by John Oakley, whose expertise in this matter must have priority.

The image of a woman at her toilet is not uncommon in red-figure from the Late Archaic on. Normally, however, the woman is shown clothed: The nudity here indicates that she is a hetaira. For a nude woman at toilet, compare the Phiale Painter's lekythos Gela 66 (*ARV²* 1021.122; *Paralipomena* 441; *Add²* 316). The pose, with outstretched arm, is the norm for such scenes: compare a tondo by Douris (Louvre S 1350: *ARV²* 432.60; *Add²* 237), and lekythoi by the Phiale Painter (Ragusa Collection, Taranto: Oakley, *Phiale Painter*, no. 128 *bis*, and pl. 151) and the Achilles Painter (Saint Louis, Washington University 3275: *ARV²* 997.145). On the iconography of hetairai, see G. Rodenwaldt, *AA*, 1932: 7–22; J. F. Crome, *Gymnasium* 73 (1966): 245–47; R. F. Sutton, Jr., "The Interaction between Men and Women Portrayed on Attic Red-Figured Pottery" (Ph.D. diss., Univ. of North Carolina, Chapel Hill, 1981); E. Keuls, *The Reign of the Phallus* (New York, 1985), pp. 153–86 and *passim*; I. Peschel, *Die Hetäre bei Symposion und Komos in der*

attisch-rotfigurigen Vasenmalerei des 6.–4. Jahrh. v. Chr. (Frankfurt, 1987); F. Harvey, in *ProcCopenhagen*, pp. 242–54; C. Reinsberg, *Ehe, Hetärentum und Knabenliebe im antiken Griechenland* (Munich, 1989); N. Hoesch, in *KSKT*, pp. 142–45, 228–34; R. F. Sutton, Jr., in *Pornography and Representation in Greece and Rome*, ed. A. Richlin (Oxford, 1992), pp. 1–35; A. Dierichs, *Erotik in der Kunst Griechenlands* (Mainz, 1992), pp. 56–92; M. F. Kilmer, *Greek Erotica on Attic Red-figure Vases* (London, 1993); Killet, *Frau*. The studies of Peschel and Reinsberg are especially thorough and contain further bibliography. On female nudity in vase-painting, see L. Bonfante, *AJA* 93 (1989): 543–70; B. Cohen, *Source* 12 (1993): 37–46. On the importance of containers—especially kantharoi—in domestic scenes, see E. Keuls, *op. cit.*, pp. 258–60; F. Lissarague, in *Pandora*, pp. 91–101; also R. T. Williams, *AntK* 4 (1961): 27–29. On the metaphors of mirrors in Greece, see W. McCarty, *Arethusa* 22 (1989): 161–96; A. Stewart, in *Sexuality in Ancient Art*, ed. N. Kampen (Cambridge, 1996), pp. 136–54.

Dietrich von Bothmer points out that the "ghost" meander is probably from the shoulder of a small lekythos. On ghosts, see K. Schauenburg, *AA*, 1974: 156ff.; J. V. Noble, *The Techniques of Painted Attic Pottery*, 2nd edn. (New York, 1988), pp. 162–64.

47. Plates 374, 1–4; and 379, 3–4

Figure 23

Accession number 86.AE.254

Bareiss Collection number 116

SHAPE AND ORNAMENT Class 6L. Flaring mouth. Flat shoulder. Strap handle (placed slightly askew). Thick disk foot, broader at top than at bottom, and lipped near upper edge. Top of mouth, neck, shoulder, and underside of handle reserved. Tongue pattern above inverted rays on shoulder. Short reserved groundline. Groove and lower edge of foot reserved.

SUBJECT Shaggy ram to left, raising its right foreleg.

ATTRIBUTION AND DATE Class of London E 614 [B. F. Cook]. Circa 450–425 B.C.

DIMENSIONS AND CONDITION H. 10.8 cm; D. mouth 2.6 cm; W. lip 0.5 cm; D. shoulder 4.4 cm; D. foot 2.9 cm; H. foot 1.2 cm; W. resting surface 0.1 cm; approximate capacity filled to rim 0.02 l (0.07 kotyle).

Intact, with minimal abrasion.

TECHNICAL FEATURES Full contour stripe. Relief lines for all details. Dilute glaze for beard and shaggy hair

on body. Upper edge of the mouth is dented above handle.

BIBLIOGRAPHY Getty Bareiss, p. 77, no. 130 (not illustrated); B. F. Cook, *OJA* 10 (1991): 212, no. 20 (not illustrated).

COMPARANDA The Class of London E 614 is a subdivision of Class 6L, a group of secondary red-figured lekythoi described by Brian F. Cook in *OJA* 10 (1991): 209–30; see also idem, in *ProcAmsterdam*, pp. 149–52. The thick, lipped foot with a deep groove is especially distinctive of the Class, as are the mouth, handle, and shoulder ornament. Though bulls and fawns are fairly common on these lekythoi, the ram on Malibu 86.AE.254 is apparently unique. On the Group of London E 614, which is related closely to the Class of the same name, see also *ARV*² 1202–3; *Add*² 344.

48. Plate 373, 2

Accession number 86.AE.261

No Bareiss Collection number recorded

SHAPE AND ORNAMENT Body fragment. Portion of ornament above picture preserved: meander to left and dotted saltire square attached to lower edge. The complete pattern is most likely an “ULFA.”

SUBJECT Upper body of a youth standing in profile to right, wearing a dotted garment and a chlamys, resting a spear on his left shoulder. His hair is short, with curly locks before the ear.

ATTRIBUTION AND DATE Loosely connected with the Achilles Painter. Circa 440–430 B.C.

DIMENSIONS AND CONDITION 6.0 × 6.5 cm; Th. 0.3 cm.

Minor abrasion on reserved areas, but no detail lost.

TECHNICAL FEATURES Broad sketch lines only for back contour of youth. Full contour stripe. Relief contour for spear. Relief lines for all internal contours. Slightly diluted glaze for hair. Glaze applied too thinly over body, revealing strong contrast between contour stripe and background.

BIBLIOGRAPHY Not previously published.

COMPARANDA On the Achilles Painter (*ABV* 409, 696; *ARV*² 986–1010; *Paralipomena* 177, 437–39; *Add*² 106, 311), the latest and greatest follower of the Berlin Painter, see esp.: J. D. Beazley, *JHS* 34 (1914): 179–226; I. Wehgartner, *Ein Grabbild des Achilleusmalers* (Berlin, 1985); Oakley, *Phiale Painter*, pp. 58–63;

Robertson, *Art of Vase-Painting*, pp. 193–208. For further references, see Oakley, *Phiale Painter*, p. 58 n. 389, to which add D. C. Kurtz, in *Eumousia: Ceramic and Iconographic Studies in Honour of Alexander Cambitoglou* (Sydney, 1990), pp. 105–12; M. Prange, *AntK* 35 (1992): 3–17. Oakley will soon publish a monograph on the artist (the phrase “loosely connected with the Achilles Painter” is his). The pattern band, surely an “ULFA,” is typical of the Berlin Painter and his followers (see *Beazley Lectures*, pp. 71–72, 74). For draughtsmanship, compare a lekythos in the Manner of the Achilles Painter, Kassel T.506 (*ARV*² 1003.22; *Add*² 313). Especially close are the drooping contour of the nose and the use, unusual for Achilleans, of a double line for the upper eyelid.

For the dotted garment, compare a kylix near the Painter of London E 105 (Louvre G 623; *ARV*² 1294; *Add*² 359).

49. Plates 374, 5–8; and 379, 5–6

Figure 24

Accession number 86.AE.255

Bareiss Collection number 117

SHAPE AND ORNAMENT Flaring mouth, flat on top. Flat shoulder. Strap handle. Disk foot with deep groove near upper edge. Neck, shoulder, and underside of handle reserved. Interior of mouth black. At base of neck, short tongues. Tongues on shoulder. On front of body at join with neck, dotted egg pattern between pairs of black lines. Short reserved line below picture. Foot, groove, lower edge, and underside reserved.

SUBJECT Spotted feline (perhaps a leopard) leaping to right over curling tendril.

ATTRIBUTION AND DATE Class of Lekythoi Related to the L. M. Painter [B. F. Cook]. Circa 420–400 B.C.

DIMENSIONS AND CONDITION H. 13.9 cm; D. mouth 3.2 cm; W. lip 0.7 cm; D. shoulder 5.4 cm; D. foot 3.9 cm; H. foot 1.3 cm; W. resting surface 0.1 cm; approximate capacity filled to rim 0.07 l (0.25 kotyle).

Intact, with minimal abrasion.

TECHNICAL FEATURES Vigorous sketch for all contours of hind legs, back, front shoulder, back of head, and tail. Full contour stripe. Relief lines for most inner contours and details; on pattern, borders above and below, and outer loops of egg pattern. Slightly diluted glaze for spots on pelt. Dilute glaze proper for ribs showing through skin.

BIBLIOGRAPHY Getty Bareiss, p. 77, no. 131 (not illustrated).

COMPARANDA The lekythoi related to the L. M. Painter (*ARV*² 1365; *Add*² 370) are updated versions of Class 6L, described by Brian F. Cook, in *OJA* 10 (1991): 209–30; see also idem, in *ProcAmsterdam*, pp. 149–52; compare no. 47, above. Slimmer and taller than true 6Ls, these vases are enlivened by the addition of a pattern band at the top of the wall.

The feline on Malibu 86.AE.255 is unique among the known lekythoi related to the L. M. Painter; those in Beazley's lists show only women. Single animals are common, however, on the canonical 6Ls produced by the Group of London E 614 (*ARV*² 1202–3; *Add*² 344). This compositional tie reinforces the connections already established in terms of shape. Leopards appear also on four squat lekythoi near the Mina Painter (*ARV*² 1367.1–4), an artist related to the L. M. Painter.

Squat Lekythoi

50. Plate 380, 1

Accession number 86.AE.245

Bareiss Collection number 309

SHAPE AND ORNAMENT Shoulder, with part of the necking ring above. At base of neck, egg pattern with darts above reserved band; thirteen units preserved. Fragment may belong to a squat lekythos.

SUBJECT Head of a woman wearing a sakkos, in profile to left. At left is what may be the round upper edge of a mirror.

ATTRIBUTION AND DATE Unattributed. Circa 440–420 B.C.

DIMENSIONS AND CONDITION 3.0 × 5.4 cm; Th. 0.4 cm.

Two fragments joined into one section. Slight pitting on exterior, worn on interior.

TECHNICAL FEATURES Contour of sakkos, head, and mirror (?) sketched. Contour stripes around both. Relief lines for sakkos, ear, eye, brow, darts, and outer arcs of egg pattern.

BIBLIOGRAPHY Not previously published.

51. Plates 375; 376, 1; and 379, 7–8 Figure 25

Accession number 86.AE.257

Bareiss Collection number 244

SHAPE AND ORNAMENT Calyx mouth, flat on top, offset from neck. Short neck offset from body. Midway down neck, two broad grooves frame a single shallow groove. Handle segmental in section. Foot in two degrees. Grooves on neck reserved. Row of tongues runs from the neck grooves to offset of neck from body. Below picture, dotted egg pattern.

SUBJECT Satyr and Sphinx. The satyr stands at left in a half-crouch, bending forward and resting his left hand on his thigh. Balding, nude, with an apicate fillet in his hair, he raises his right hand to point at the Sphinx. The monster sits on a rock at right, wings outspread, hair in a bun. Between the two is a long, upright tendril, crowned with a single pointed bud.

ATTRIBUTION AND DATE Polion [A. Lezzi-Hafter]. Circa 425–420 B.C.

DIMENSIONS AND CONDITION H. 16.7 cm; D. mouth 4.3 cm; W. lip 0.9 cm; max. D. body 9.8 cm; D. foot 8.0 cm; H. foot 0.5 cm; W. resting surface 0.7 cm; approximate capacity filled to rim 0.5 l (0.2 chous or 1.8 kotylai).

Put together from several large and small fragments. Mild abrasion, exacerbated by misfiring, on right side of picture. Chipping on lip. Black background behind satyr repainted.

TECHNICAL FEATURES Sketch lines for Sphinx's body, limbs, and head; rear contour of satyr's legs, back, head, and right arm. Full contour stripe. Relief glaze for all internal details save those in black, dilute, or red. Dilute glaze for satyr's right calf, serratus anterior/external oblique, and abdominals; Sphinx's ribs. Added red for satyr's fillet, and for an arc below the Sphinx indicating her perch.

Right half of vase misfired.

BIBLIOGRAPHY K. Schauenburg, in *Praestant Interna. Festschrift Ulrich Hausmann*, ed. B. von Freytag (Tübingen, 1982), p. 233, pl. 51.3; Brommer, "Satyrspielvasen," p. 118, fig. 3; Getty Bareiss, p. 57, no. 41, p. 78, no. 133; Moret, *Edipe*, pp. 139–40, no. 189, pl. 91; E. C. Keuls, in *ProcCopenhagen*, pp. 302–3, fig. 4; Lezzi-Hafter, *Eretria-Maler*, p. 217, fig. 75b, p. 218, and n. 329.

COMPARANDA On Polion, see *ARV*² 1171–73; *Paralipomena* 459; *Add*² 338; G. M. A. Richter, *BMMA* 24 (1927): 107–10; W. Real, *Studien zur Entwicklung der Vasenmalerei im ausgehenden 5. Jahrhundert v. Chr.* (Münster, 1973), pp. 28–34; Robertson, *Art of Vase-Painting*, pp. 245–47. On squat lekythoi, see Rudolph, *Die Bauchlekythos*; more recently, C. Campenon, *La Céramique attique à figures rouges autour de 400 avant J.-C.* (Paris, 1994), pp. 88–94. The present vase belongs to Rudolph's Class 10C (see Rudolph, *Die Bauchlekythos*, pp. 46–47, 98). Rudolph assigns two vases to this Class: one by the Eretria Painter (Boston 95.48: *ARV*² 1248.2; *Paralipomena* 522; *Add*² 353; Lezzi-Hafter, *Eretria-Maler*, no. 238), the other by Polion (Gotha J 2572: *ARV*² 1172.20; *Add*² 339). Malibu

86.AE.257 was ascribed to the former painter by Dietrich von Bothmer, but Adrienne Lezzi-Hafter has recently given it to the latter (Lezzi-Hafter, *Eretria-Maler*, p. 217), and her reading is followed here. Perhaps the most telling difference between the two painters lies in the rendering of the ankle: Polion draws a loop (as, for example, on the bell-krater New York 25.78.66: *ARV*² 1172.8; *Paralipomena* 459; *Add*² 339), the Eretria Painter a simple right angle. Equally typical of Polion are the small pupils of both the present figures, and the rendering of the Sphinx's wings (compare Oxford 1957.31: *ARV*² 1172.19; *Add*² 339). For the Sphinx herself, see the squat lekythos Athens 1607 (*ARV*² 1172.18; *Add*² 339).

While draughtsmanship permits attribution to Polion, the satiric theme is in fact more typical of the Eretria Painter. The figure of a satyr bent forward with one or both palms resting on the knee is common in his work: compare Basel BS 407 (*ARV*² 1249.12 *bis* [1688]; *Paralipomena* 469; *Add*² 354; Lezzi-Hafter, *Eretria-Maler*, no. 212), Naples 62 (*ARV*² 1251.37; Lezzi-Hafter, *Eretria-Maler*, no. 258), Louvre G 450 (*ARV*² 1253.69; Lezzi-Hafter, *Eretria-Maler*, no. 16), and Taranto, unnumbered (Lezzi-Hafter, *Eretria-Maler*, no. 285 *bis*, pl. 187i); also Taranto 8266 (Lezzi-Hafter, *Eretria-Maler*, no. 72, pl. 54) and Taranto 8270 (Lezzi-Hafter, *Eretria-Maler*, no. 73, pl. 55). The type is not found on any other vase by Polion.

The scene is clearly a parody of the Oedipus motif. Brommer, "Satyrspielvasen," p. 118, has suggested that the present vase was inspired by Aeschylus's lost satyr play *Sphinx*. Jean-Marc Moret (*Cedipe*, pp. 139–40) disagrees, claiming that the Getty satyr is too individualized to be part of a chorus. Citing other parodic images for which there are no dramatic precedents, he argues that "la fidélité à la tradition figurée garantissait seule la validité de la transposition satyrique." The fullest discussion of Aeschylus's play and its pictorial representation is E. Simon, *Das Satyrspiel Sphinx des Aischylos* (Heidelberg, 1981). On satyr plays, see no. 2, above.

52. Plates 376, 2–3; and 379, 9–10 Figure 26

Accession number 86.AE.258

Bareiss Collection number 114

SHAPE AND ORNAMENT Deep flaring mouth. Handle ovoid in section. Disk foot. All black save for two reserved bands below picture.

SUBJECT Fallow deer leaping to left.

ATTRIBUTION AND DATE Unattributed. Circa 410 B.C.

DIMENSIONS AND CONDITION H. 11.0 cm; D. mouth 3.3 cm; W. lip 0.5 cm; max. D. body 6.8 cm; D. foot 5.1 cm; H. foot 0.3 cm; W. resting surface 0.4 cm; approximate capacity filled to rim 0.13 l (0.5 kotyle).

Intact, but badly abraded and pitted over entire surface.

TECHNICAL FEATURES Full contour stripe. Dilute glaze for some spots on deer.

BIBLIOGRAPHY Getty Bareiss, p. 78, no. 134 (not illustrated).

COMPARANDA The shape of this vessel—Rudolph's Class 13L, or "Class of Karlsruhe 280" (Rudolph, *Die Bauchlekythos*, pp. 67–68, 103)—links it with the L. M. Painter (*ARV*² 1365; *Add*² 370). On this painter, see no. 49, above. The draughtsmanship, however, is distinct, and the L. M. Painter prefers to add a pattern band below the shoulder. Though the work cannot be from his hand, it is by a painter closely akin to him. The composition recalls the Group of London E 614 (*ARV*² 1202–3; *Add*² 344); see, again, no. 49, above.

53. Plates 377; and 378

Figure 27

Accession number 86.AE.259

Bareiss Collection number 300

SHAPE AND ORNAMENT Flaring mouth, flat on top, with straight sides. Groove on neck above pattern work. Neck offset from body. Ridged handle. Disk foot with two deep grooves on side. Tongues at base of neck. Above tongues, two black lines framing reserved groove; below tongues, offset of neck from body reserved. Band of laurel with relief berries to right, above picture; the berries were presumably gilt. Below picture, dotted egg pattern between pairs of black lines running around body. On back, under handle, two stacked upright palmettes with relief dots and arcs in hearts (thirteen petals below, fourteen above), giving rise to framing sets of spiral tendrils with serrated leaves; interspersed throughout are dotted circles and long spandrel buds. Lower two-thirds of foot reserved.

SUBJECT Hermes, Paris, and Eros, with Helen or Aphrodite. Left of center, Eros, his body painted white, crouches to right. He is nude save for a fillet in his hair. His wings rise straight up from his shoulders, penetrating the laurel band above. Floating in midair beside his wing is an unclasped necklace. Eros's right arm is outstretched, his left reaches down to unfasten

the woman's right sandal. She sits before him facing left and rests her weight on her left hand, while placing her right on her knee. Her jewelry consists of a bracelet on each wrist, along with earrings and a necklace. She is clad in a chiton and matte-red himation, and her hair is tied up in a kekryphalos with a scarf. Her seat is not actually shown, but a flower springing from the ground beneath her left hand conveys depth. Behind her stands Paris, nude save for a fillet in his hair and a himation draped over his left shoulder and right thigh. The garment is decorated with stars. With left foot planted firmly, he rests his right on a rock. He holds a pair of spears in his left hand and rests his right arm on his knee. At far left stands Hermes, a beardless youth. He is nude but for a himation wrapped round his left forearm, a fillet in his hair, and a petasos hanging from his neck. His kerykeion is wrapped up in the himation with its tip projecting. Striding forward, he raises his right arm.

ATTRIBUTION AND DATE Manner of the Meidias Painter [D. von Bothmer]. Circa 400 B.C.

DIMENSIONS AND CONDITION H. 12.8 cm; D. mouth 3.4 cm; W. lip 0.8 cm; max. D. body 6.8 cm; D. foot 5.6 cm; H. foot 0.4 cm; W. resting surface 0.5 cm; approximate capacity filled to rim 0.15 l (0.5 kotyle).

Intact, with minimal abrasion. Gilding has flaked away save on portions of Eros's wings and woman's necklace. Woman's face and himation stained.

TECHNICAL FEATURES Full contour sketch for all figures and for florals under handles. Dilute glaze for internal contours of Eros and woman. Added white for flesh of Eros and woman. Traces of gilding on Eros's wings and woman's necklace; probably also for her other jewelry and for berries in laurel band above. Clay relief for all fillets and jewelry, woman's hair, Eros's wings, flower beside woman, laurel berries, and for hearts of handle palmettes—all presumably once gilt.

BIBLIOGRAPHY *Greek Vases and Modern Drawings*, checklist, no. 66; Getty Bareiss, p. 78, no. 135 (not illustrated); Burn, *Meidias Painter*, p. 113, no. MM 100 (not illustrated).

COMPARANDA General works on the Meidias Painter and his Circle (ARV² 1312–32; *Paralipomena* 477–80; *Add²* 361–63) include G. Nicole, *Meidias et le style fleuri* (Geneva, 1908); P. Ducati, *Vasi dipinti nello stile del ceramista Midia* (Rome, 1909); G. M. A. Richter, *BMAA* 33 (1938): 262–65; G. Becatti, *Meidias: Un manierista antico* (Florence, 1947); W. Real, *Studien zur Entwicklung der Vasenmalerei im ausgehenden 5. Jh. v. Chr.* (Münster, 1975), p. 57–71; U. Knigge, *AM* 90

(1975): 123–43; W. Hahland, *Vasen um Meidias*, 2nd edn. (Mainz, 1976); J. H. Oakley, *Arts in Virginia* 21 (1981): 25–27; J. Neils, *BClevMus* 70 (1983): 274–89; Burn, *Meidias Painter*; G. Kokkorou-Aleura, in *Praktika* 12, pp. 102–14; A. Schöne, *AM* 105 (1990): 163–78; Robertson, *Art of Vase-Painting*, pp. 237–42. John Oakley (op. cit.) provides a succinct outline of the painter's style and of that of his followers. On Meidian squat lekythoi, see Rudolph, *Die Bauchlekythos*, pp. 48–52, 99–100: the present vase belongs to his Class 11B. Aspects of Meidian ornament are discussed in A. Lezzi-Hafter, *Der Schuwalow-Maler* (Mainz, 1976), pp. 41–51; the palmettes here are related to her Hand Three.

Typically Meidian here are shape, ornament, the extensive use of relief, the rendering of the eye with two strokes for the upper lid, the clinging drapery, the patterned himation, and the idyllic mood. The poses of the figures are standard for this shop: the Meidias hydria alone gives precedents for Hermes, Eros, and Paris (London E 224: ARV² 1313.5; *Paralipomena* 447; *Add²* 361; Burn, *Meidias Painter*, cat. no. M 5; compare Oineus, Chryseis, and Klytios, respectively). The woman's pose is slightly less typical, but it parallels a Muse on New York 37.11.23 (ARV² 1313.7; *Paralipomena* 477; *Add²* 362; Burn, *Meidias Painter*, cat. no. M 7).

The overall character of the lines is quicker and coarser than in the Meidias Painter's own work. At the same time, the use of added white for the two central figures signals clearly that the work is not by the master himself: this conceit is confined almost entirely to his followers. Similarly foreign to the Meidias Painter is the inclusion of a short line for the nostril. The laurel band above is common on squat lekythoi by followers, while the master prefers palmette bands. The following squat lekythoi in the Manner of the Meidias Painter duplicate these pattern bands: Louvre MNB 1330 (ARV² 1325.52 bis; *Add²* 364; Burn, *Meidias Painter*, cat. no. MM 82); Toledo 17.135 (CVA Toledo 1, pl. 46.1–4; Burn, *Meidias Painter*, cat. no. MM 101); formerly New York market (*Cat. Sotheby's*, New York [24 November 1987], lot 127); London E 702 (Nicole, op. cit., p. 98, fig. 19; Burn, *Meidias Painter*, cat. no. MM 104); Taranto 4531 (Burn, *Meidias Painter*, cat. no. MM 98); and Gotha 68 (CVA Gotha 2, pl. 66). Stacked handle palmettes are equally common, but vary greatly; the Gotha lekythos has similar, but not identical, serrated leaves.

Among these school pieces, the Toledo and New York lekythoi are particularly close. In addition to duplicating the pattern bands, both have the unusual features of

added white (normally confined to Erotes) for women's flesh and matte red for himatia. The New York piece, in particular, nearly duplicates the Eros on the present vase. The Taranto vase has similar draughtsmanship but no matte red; Gotha 68 has the color but the drawing is dissimilar. Necklaces similar to the one floating on this vase are common in Meidian work (e.g., on London E 775: *ARV*² 1328.92; *Add*² 364; Burn, *Meidias Painter*, cat. no. MM 136), though the position here is unusual.

The iconography of Malibu 86.AE.259 is unclear. Though the sandal-loosing motif, part of the repertoire of Athenian bridal imagery (see J. Reilly, *Hesperia* 58 [1989]: 424 n. 72, p. 427 n. 91; J. H. Oakley and R. Sinos, *The Wedding in Ancient Athens* [Madison, 1993], pp. 16–18; *Pandora*, pp. 66, 173–74, no. 28), sug-

gests that the woman is Helen, the presence of Hermes and the outdoor setting argue for a Judgment of Paris. A general mood of "perfume, honey and roses" (Beazley, *VAm*, p. 185) was evidently more important to the painter than narrative precision. For discussions of similar scenes, see Burn, *Meidias Painter*, pp. 26–32; Metzger, *Représentations*, pp. 14–20, 279, 283–85. For Eros clasping a woman's sandal, compare two works also in the Manner of the Meidias Painter: the hydria Ruvo 1559 (*ARV*² 1321.2; *Paralipomena* 478; *Add*² 363; Burn, *Meidias Painter*, cat. no. MM 2) and the nuptial lebes Athens 1659 (*ARV*² 1322.11; *Add*² 363; Burn, *Meidias Painter*, cat. no. MM 18). On bridal imagery, see R. F. Sutton, in *Daidalikon: Studies in Memory of Raymond V. Schoder, S.J.* (Wauconda, Ill., 1989), pp. 331–59; Oakley and Sinos, op. cit., esp. pp. 16–17; *Pandora*, pp. 126–28, 154–74.

Lekanis (Lid)

54. Plate 380, 2

Accession number 86.AE.264

Bareiss Collection number 356

SHAPE AND ORNAMENT Fragment of outer zone. Underside glazed glossy black.

SUBJECT Gigantomachy (?). Woman standing with body facing the viewer and head turned slightly to left. Her legs, left arm, and top of her head are lost. Her hair may have been tied up very high. She wears a girdled peplos, pinned in front, with straps over each shoulder and crossing at the abdomen. Her right arm is extended, the hand hidden by a curving narrow band, decorated with a running-dog motif that runs toward center of the lid. At far right is an apparent double border of a similar pattern. Two spears cross the band at left to point at the woman's head.

Arcing lines may represent the dome of the sky; the spears could belong to a giant; the woman could be Selene in her chariot (see **COMPARANDA**, below).

ATTRIBUTION AND DATE Unattributed. Circa 420–410 B.C.

DIMENSIONS AND CONDITION 3.5 × 7.6 cm; Th. 0.6 cm.

Minimal abrasion.

TECHNICAL FEATURES Sketch for contours of figure and for general path of pattern band at left. Full, sloppy contour stripes. Full relief contours. Relief glaze for inner contours and details. Slightly diluted glaze for curls of hair.

BIBLIOGRAPHY Getty Bareiss, p. 83, no. 194 (not illustrated).

COMPARANDA The most unusual feature of this fragment is the pattern band running tangentially toward the center of the lid. It curves too broadly to be the edge of a shield and therefore must in some way divide the scene into sections. When confronted with a similar problem on a fragment by the Dinos Painter (Oxford G 719: *ARV*² 1153.15; *Add*² 336; see *CVA* Oxford 2, pl. 66.25), Beazley cited two vessels that use arcing pattern bands to represent the vault of the heavens: the name piece of the Lid Painter (London 1920.12-21.1: *ARV*² 1282.1; *Add*² 358) and the Gigantomachy krater in the Manner of the Pronomos Painter (Naples 2045: *ARV*² 1338; *Paralipomena* 481; *Add*² 366). On both, Helios and Selene appear as charioteers, and it is possible that the present figure is the latter deity. The straps criss-crossing her chest may be driver's gear, for they are worn as such on a Leagran prize-amphora (Taranto 9887: *ABV* 369.113; *Add*² 98). Her hand, disappearing behind the pattern band, is like that of Ge on the Naples krater. This fragment may, therefore, represent such a celestial scene; the spears suggest a Gigantomachy. On the astral motif, see S. Karouzou, *LIMC*, vol. 2, pp. 904–27, s.v. "Astra." The role of the pattern band in these scenes may have been prompted by the Niobid Painter's undulating ground-lines.

On lekanides in general, see *Agora* 12, pp. 164–73; A. Lioutas, *Attische schwarzfigurige Lekanoi und Lekanides*. Beiträge zur Archäologie, vol. 18 (Würzburg, 1987). See also *ARV*² 1496–1502, on late lekanides.

Fragments of Closed Vessels of Undetermined Shape

55. Plate 380, 3

Accession numbers 85.AE.502.1–3

No Bareiss Collection number recorded

SHAPE Body fragments: 85.AE.502.2 is black and is not illustrated. Perhaps from a kalpis.

SUBJECT Head of a youth, perhaps an athlete, in profile to right. His hair is short in back, longer at the temples, and he wears a red fillet tied in back. The hem of his garment, bordered in black with a narrow brown band just below knee level, is preserved on a separate fragment.

ATTRIBUTION AND DATE Unattributed. Circa 520 B.C.

DIMENSIONS AND CONDITION 85.AE.502.1: 4.0 × 5.6 cm, Th. 0.6–0.7 cm; 85.AE.502.2: 6.9 × 2.7 cm, Th. 0.4 cm; 85.AE.502.3: 3.9 × 3.2 cm, Th. 0.4–0.7 cm.

85.AE.502.1: Three body fragments, two figured and one black. Abraded and pitted, but little detail of drawing lost. 85.AE.502.2: badly pitted. 85.AE.502.3: minimal pitting.

TECHNICAL FEATURES Contours sketched lightly. Full contour stripe and relief contour. Hair at temples rendered in black glaze terminating in dots of relief glaze. Relief lines for folds. Dilute glaze for ear, nostril, outlines of lips, sternocleidomastoid, and horizontal line on drapery. Added red for fillet. Figure first drawn holding a staff (end is visible to right of drapery); it was subsequently painted over.

BIBLIOGRAPHY Not previously published.

COMPARANDA Though precise attribution remains elusive, draughtsmanship suggests a date in the 520s B.C. The ear, drawn with a twisting line of dilute glaze (actually two brushstrokes made to look like one), represents a type of drawing better suited to the graver than the brush. This rendering is, accordingly, best paralleled in the black-figure work of Psiax, especially his amphora in Brescia (unnumbered: *ABV* 292.1; *Paralipomena* 127; *Add*² 76). Psiax's red-figure work is not as close, but see Dionysos on Munich 2302 (*ARV*² 6.1; *ABV* 294.23; *Paralipomena* 128; *Add*² 150) or Apollo on Philadelphia MS 5399 (*ARV*² 7.3). A number of Pioneers use a similar convention for the ear; Hypsis is

closest with his Amazons on Munich 2423 (*ARV*² 30.1; *Add*² 156). More Euthymidean, however, is the use of dilute glaze, especially for the lip contours. His pupil, the Kleophrades Painter, also uses dilute glaze for the lips and, unlike any of the painters just mentioned, usually includes a black line for the jaw. The ear, however, is not his. Additional parallels for both the ear and the use of dilute glaze, in a cruder and later style, are two unattributed fragments in the Getty Museum: Malibu 76.AE.102.27–28. In short, though the fragment cannot be assigned to a specific hand, it would seem to be related to the circle of Psiax, Euthymides, and the Kleophrades Painter.

56. Plate 380, 4

Accession number 85.AE.502.4

No Bareiss Collection number recorded

SHAPE Body fragment.

SUBJECT Warrior (?). Only portions of the arms are preserved. The left is extended, holding the shaft of a spear. The right is bent at the elbow. The shaft of a second spear runs up from below and disappears behind his arms. He may have carried a sword (see **TECHNICAL FEATURES**, below).

ATTRIBUTION AND DATE Unattributed. Circa 480–470 B.C.

DIMENSIONS AND CONDITION 3.4 × 5.7 cm; Th. 0.5 cm.

Minor abrasion.

TECHNICAL FEATURES Contour of left arm sketched. Additional sketch lines visible under glaze below left arm could be the hilt of a sword. Full contour stripe and relief contour; two relief lines along left contour of staff at left.

BIBLIOGRAPHY Not previously published.

57. Plate 380, 5

Accession number 85.AE.499.3

No Bareiss Collection number recorded

SHAPE Body fragment.

SUBJECT Nike or Iris. A wing emerging to left from a draped female torso.

ATTRIBUTION AND DATE Unattributed. Circa 480–470 B.C.

DIMENSIONS AND CONDITION 3.4×3.4 cm; Th. 0.4 cm.

Abraded overall.

TECHNICAL FEATURES Relief contour for torso only. Relief lines for all details, save for single line of dilute glaze running down length of wing.

BIBLIOGRAPHY Not previously published.

58. Plate 380, 6

Accession number 85.AE.501.2

No Bareiss Collection number recorded

SHAPE Body fragment.

SUBJECT Torso of a warrior, seen frontally. Right hand is visible, pulling together the sides of an undecorated corselet; left hand is lost, but it most likely

grasped one of the *pteryges*. Lower edge of cuirass is visible at bottom right.

ATTRIBUTION AND DATE Unattributed. Circa 480–470 B.C.

DIMENSIONS AND CONDITION 6.5×2.6 cm; Th. 0.4 cm.

Reserved areas abraded and soft. Fragment worn overall, though there seems to be no loss of detail.

TECHNICAL FEATURES Full contour stripe and relief contour. Relief lines for edges of cuirass.

BIBLIOGRAPHY Not previously published.

COMPARANDA Warriors fastening their corselets in front are not uncommon in Archaic red-figure, but they become rarer in the Early Classical; compare works of Euthymides (Munich 2307: *ARV*² 26.1; *Paralipomena* 323; *Add*² 155; and Munich 2308: *ARV*² 26.2; *Add*² 156), the Triptolemos Painter (Brussels R 308: *ARV*² 362.16), and Douris (Vienna 3694: *ARV*² 427.3; *Paralipomena* 374; *Add*² 235). Most painters prefer elaborate corselets adorned with straps and scales. The bare armor on this fragment is therefore unusual, but finds precedents in Euthymides' versions of the scene.

White-ground Lekythoi

59. Plates 381; and 386, 1-2

Figure 28

Accession number 86.AE.252

Bareiss Collection number 118

SHAPE AND ORNAMENT Type PL. Mouth, handle, and body below picture black. Neck, shoulder, and inside of handle reserved. White-ground for picture zone. Disk foot, black above, part of side reserved. Black band on interior of mouth at upper edge. Underside of foot reserved. Degenerate lotus buds on shoulder. Picture framed by pairs of black lines on white-ground above and below.

SUBJECT Woman standing to left. She is clad in chiton and himation and crowned with a diadem. Her left arm is wrapped in the himation; her right hand is extended, holding a tendril.

ATTRIBUTION AND DATE Tymbos Group. Circa 470 B.C.

DIMENSIONS AND CONDITION H. 10.7 cm; D. mouth 2.7 cm; W. lip 0.4 cm; D. shoulder 4.7 cm; D. foot 3.3 cm; H. foot 0.6 cm; W. resting surface 0.1 cm; approximate capacity filled to rim 0.04 l (0.15 kotyle).

Intact, with minimal abrasion.

TECHNICAL FEATURES Semi-outline technique. Relief lines for contours and most details. Black for hair, pattern work, and edge of himation. Dilute glaze for vertical folds of chiton between feet and lower edge of himation.

BIBLIOGRAPHY Getty Bareiss, p. 77, no. 128 (not illustrated).

COMPARANDA On lekythoi of type PL, named after the Painter of Petit Palais 336, see Kurtz, *AWL*, p. 81. The lotus buds on the shoulder are not standard for PLs, which normally have palmettes. They are typical, however, of type ATL, the favored shape of the Tymbos Group. On this Group, see *ABL*, pp. 180-81; and Kurtz, *AWL*, p. 9.

The draughtsmanship here has affinities with the Painter of Taranto 2602 (*ARV²* 725; *Paralipomena* 405, 411), an artist akin to the Aischines Painter and a specialist in PLs with poorly drawn figures in semi-outline

technique; compare lekythoi in Copenhagen (inv. 132: *ARV²* 725.1) and Cologne (private collection: *Paralipomena* 411). Typical of the painter are the dry, quick lines; upturned nose; small eye; full chin; and simple hair. Compare for subject his white PL in Syracuse (un-numbered: *ARV²* 725, bottom) and, by the Aischines Painter, Athens E 66 (*ARV²* 716.196).

60. Plates 382; and 386, 3-4

Figure 29

Accession number 86.AE.249

Bareiss Collection number 104

SHAPE AND ORNAMENT Type BL. Mouth, neck, handle, and body below picture black. Shoulder and inside of handle reserved. White-ground for picture zone. On outer edge of lip, a single band of red. Enclosed tongues at base of neck. On shoulder, five black, continuously linked palmettes: central group of three, framed by singletons; all are upright save central one, which is pendant. Each has seven petals and a black heart. On body, at join with shoulder, running-key pattern to right; band trails off at right, without a vertical bar to end it. Two bands of red below picture. Fillet between foot and body set off with incisions above and below. Side of foot reserved.

SUBJECT Iris pouring a libation onto a blood-stained mound altar. The winged goddess stands in profile to right, carrying a kerykeion in her left hand and an oinochoe in her right. She wears a chiton, himation, and headband; her hair is in a kekryphalos. A serpent bracelet adorns her right wrist. Himation and oinochoe are both rendered in black silhouette. A nonsense inscription runs from the goddess's chin, past her right hand, and down toward the altar: $\varsigma\tau\omicron\varsigma\pi\omicron\varsigma\iota$.

ATTRIBUTION AND DATE Bowdoin Painter [J. D. Beazley]. Circa 470-460 B.C.

DIMENSIONS AND CONDITION H. 27.4 cm; D. mouth 6.2 cm; W. lip 1.4 cm; D. shoulder 9.7 cm; D. foot 5.8 cm; H. foot 1.5 cm; W. resting surface 0.3 cm; approximate capacity filled to rim 0.75 l (0.2 chous or 2.7 kotylai).

Intact, save for rejoined handle. Severe abrasion on

neck and handle; milder on body. Much detail lost, including Iris's facial features, ear, and right wrist.

TECHNICAL FEATURES Semi-outline technique. Spare sketch, visible only under black himation, for Iris's contours. Full relief contour save for back of himation. Relief glaze for fold lines, feathers, fingers, and toes; borders of meander; tendrils of shoulder palmettes. Relief line in conjunction with plain black glaze for lower contour of Iris's chiton sleeve. Dilute glaze for row of scallops midway down flight feathers on Iris's wings and for blood on altar. Added red for bands on body of vase.

PROVENANCE From Gela. Formerly in the Jacob Hirsch Collection, no. 165. Purchased at *Ars Antiqua*, A.G., Lucerne, auction 2 (14 May 1960), lot 158.

BIBLIOGRAPHY *ARV*¹ 475.154; *ARV*² 686.193; *Paralipomena* 406; *Ars Antiqua*, A.G., Lucerne, auction 2 (14 May 1960), lot 158; Kurtz, *AWL*, p. 106 nn. 9, 14, and 17; Getty Bareiss, p. 77, no. 125 (not illustrated); A. Kossatz-Deissmann, *LIMC*, vol. 5, p. 746, no. 31, pl. 486, s.v. "Iris I."

COMPARANDA On the Bowdoin Painter (*ABV* 522; *ARV*² 677-95; *Paralipomena* 260, 405-7; *Add*² 279), a red-figure artist who may be identical with the black-figure Athena Painter, see *ABL*, pp. 157-59; S. Lasona, *Cronache di archeologia e di storia dell'arte* 8 (1969): 53-62; K. Schauenburg, *AA*, 1974: 149-57; Kurtz, *AWL*, pp. 15-16; F. Felten, *AM* 91 (1976): 86-87; E. Zwierlein-Diehl, in *Kunst der Antike* (Mainz, 1977), pp. 314-15; Wehgartner, *AwK*, pp. 12-13; M. Tiverios, in *Sindos: Katalogos tes ektheses sto Arkhaiologiko Mouseio Thessalonikes* (Thessaloniki, 1985), p. 16 and n. 1; J. Rickenbach, in *La Collezione Collisani*, ed. H. P. Isler and M. Sguaitamatti (Zurich, 1990), p. 129; Robertson, *Art of Vase-Painting*, pp. 130, 178; J. H. Oakley, *CVA* Baltimore 1, pp. 32-33; also (for the Athena Painter), M. Steinhart, *AA*, 1993: 201-12. His specialty is the lekythos of type BL, on which, see Kurtz, *AWL*, p. 79. The palmettes (see *ibid.*, p. 43), the black neck, the enclosed bars, and the reserved shoulder and foot are hallmarks of both type and painter. On bars, see *ibid.*, p. 23. The pattern band at the join of body and shoulder varies throughout the Bowdoin Painter's work, but the continuous key to right is common. Other typical features include the full chiton sleeve with a heavy black line for the lower contour, and the way in which the line of the nose runs up well into the hair (see Richter and Hall, p. 56). For these elements compare, in red-figure, Baltimore 48.257 (*ARV*² 678.16), Godalming, Charterhouse (unnumbered: *ARV*² 681.86), and New York 06.1021.90 (*ARV*² 682.102); in white-ground,

Athens 1827 (*ARV*² 685.181; *Add*² 279) and Houston 34.131 (*Paralipomena* 407; *Add*² 280).

The Bowdoin Painter often groups his fold lines and splays them at the bottom, as here; examples include Würzburg H 4978 (*ARV*² 686.204; *Add*² 280), Athens 1792 (*ARV*² 686.207; *Add*² 280), and Houston 34.131. He frequently employs the semi-outline technique on his white-ground lekythoi. On this subject, see Kurtz, *AWL*, p. 106; Wehgartner, *AwK*, pp. 12-14. Kurtz cites the following black himatia by the Bowdoin Painter: Oxford 265 (*ARV*² 686.187); Würzburg H 4978; Athens 1792; Mississippi (unnumbered: *ARV*² 687.214; *Add*² 280); and New York 08.258.28 (*ARV*² 690.7; *Add*² 280). To this list add Houston 34.131 and a lekythos once on the London market (*Cat. Sotheby's*, London [9 July 1984], lot 263). For the oinochoe, compare a black hydria on Berlin 2338 (*ARV*² 686.202). The use of outline for the altar is also typical of the painter and may distinguish him from the Athena Painter; however, the Bowdoin Painter usually prefers a square stone altar to the mound shown here.

The scene belongs to a minor iconographic type in which messenger gods—Iris, Nike, Hermes—offer libation at an altar. See K. W. Arafat, *BICS* 33 (1986): 127-33. Nike stands at an altar on more than fifty vases by the Bowdoin Painter: on red-figure, *ARV*² 678.13-34, 36-39, 45-62, 68-69; on white-ground, *ARV*² 678.181-98. Three of these vases are particularly close to Malibu 86.AE.249: Nike holding a kerykeion while standing at an altar (Taranto 52289: *ARV*² 680.59); Nike holding an oinochoe at a mound altar (once Paris, market: *ARV*² 686.195); and Nike holding an oinochoe at a square altar (once Florence, market: *ARV*² 686.194). On gods at sacrifice, see no. 34, above.

61. Plates 383; 384, 1-2; and 386, 5-6 Figure 30

Accession number 86.AE.253

Bareiss Collection number 105

SHAPE AND ORNAMENT Standard cylinder. Tapering disk foot, grooved near upper edge. Mouth, neck, handle, and body below picture black. Base of neck, shoulder, and upper body white-ground. Side of foot reserved. At top of shoulder, dotted egg pattern. On shoulder, three linked silhouette palmettes, flanking pair pointing toward handle, central one pendant. Tendrils enclosing central palmette terminate in single spirals. A faded red lotus is attached to each spiral. All palmettes have nine petals (five, in red, have faded on each) and dotted hearts with arcs. Two pairs of black bands circle body at join with shoulder; on front half

only, they frame running meander to right. Two black bands ground picture below. Fillet joining foot and body set off by incisions above and below.

SUBJECT Tomb scene. High tymbos at center, resting on a long socle with three black dots. Tall, rounded shaft stele extending into the pattern band above crowns the mound. Two figures stand behind the mound, flanking the monument. At left, a youth ties a fillet round the stele. He wears a himation draped round his waist and over his left shoulder. Opposite stands a girl, clad in a peplos, with short hair cropped in mourning. Her forearms are horizontal with palms up, carrying a banded alabastron in her left hand and a flower in her right.

ATTRIBUTION AND DATE Painter of Athens 1826 [J. D. Beazley]. Circa 470–460 B.C.

DIMENSIONS AND CONDITION H. 24.7 cm; D. mouth 5 cm; W. lip 1.5 cm; D. shoulder 8.9 cm; D. foot 4.8 cm; H. foot 1.3 cm; W. resting surface 0.1 cm; approximate capacity filled to rim 0.6 l (0.2 chous or 2.2 kotylai).

Reassembled from fragments, missing areas infilled. Most significant area of loss near top of stele. Abrasion severe on socle at far right and on handle. Little abrasion elsewhere, but polychromy faded almost entirely. Color originally for alternate petals of palmettes, buds of lotuses, and drapery. Milots under foot.

TECHNICAL FEATURES Relief glaze for contours of youth's face, torso, arms, and legs. Dilute glaze for fold lines and contours of stele, tymbos, drapery, and girl. Second white on stele, tymbos, and girl's flesh. Red, now lost, for alternate petals of palmettes and for flowers of lotuses; perhaps also for youth's himation. One of the dots on the socle is smudged, leaving trace of a fingerprint.

PROVENANCE Purchased at Ars Antiqua, A.G., Lucerne, auction 3 (29 April 1961), lot 110.

BIBLIOGRAPHY ARV² 746.5 bis (1668); *Paralipomena* 413; Add² 284; *Ars Antiqua*, A.G., Lucerne, auction 3 (29 April 1961), lot 110; Burke and Pollitt, *Yale Vases*, p. 79, no. 63; N. Nakayama, *Untersuchung der auf weissgrundigen Lekythen dargestellten Grabmäler* (Ph.D. diss., Albert-Ludwigs-Universität, Freiburg, 1982), p. 184, no. GH-I-3 (not illustrated); Getty Bareiss, p. 77, no. 129 (not illustrated); Kurtz, "Two Lekythoi," p. 113 n. 1, p. 129, fig. 7.

COMPARANDA The Painter of Athens 1826 (ARV² 745–48; *Paralipomena* 413; Add² 284) is a specialist in white lekythoi, with connections to the Karlsruhe Painter and to a group "recalling" the Ethiop Painter

and the Painter of London E 342. Ernst Buschor considered him to be the early phase of the Inscription Painter, but Beazley disagreed. Donna Kurtz, meanwhile, has shown connections with the Timokrates and Vouni Painters (AWL, pp. 27–29). See Kurtz, "Two Lekythoi," p. 127 n. 68, in which she adds eight lekythoi to his list and removes one. See also F. Felten, *AM* 91 (1976): 92; E. Simon, in *Antike Kunstwerke aus der Sammlung Ludwig*, vol. 1, *Tonsarkophage und Vasen*, ed. E. Berger and R. Lullies (Mainz, 1979), pp. 230–32; Wehgartner, *AwK*, pp. 22, 24–25, 27; *Passion for Antiquities*, pp. 98–100, no. 42.

Typical of the painter are the palmettes with alternating red and black petals, the use of red for the lotuses and the tomb's socle, and the liberal application of second white. London 1928.2–13.1 (ARV² 746.4; Add² 284) gives parallels for all of these features and for details of draughtsmanship. In addition, compare the painter's name piece (Athens 1826: ARV² 745.1) for a similar flower. Kurtz points out a number of parallels for the shoulder pattern (ARV² 746.4–15; see Kurtz, *AWL*, p. 28 n. 1). For the dots on the socle (found also on the London lekythos), see *ibid.*, p. 203, pl. 19.3: they may be holes for offerings. On second white, a technique of the 460s B.C., see no. 46 above. The use of this technique highlights the connection between the present painter and the Karlsruhe Painter: compare the latter's tomb scenes (ARV² 735.98–103).

As noted by Burke, the placement of the stele atop or behind the tymbos is unusual at this early date (Burke and Pollitt, *Yale Vases*, p. 79); most stelai stand on stepped bases before the mound. Though unique in the work of the Painter of Athens 1826, the feature is quite common on later lekythoi.

The funerary iconography of white lekythoi remains a subject of debate; on its ambiguous nature, see *Beazley Lectures*, pp. 30–31. Other treatments of the theme include: A. Fairbanks, *Athenian Lekythoi with Outline Drawing in Matte Color on a White Ground* (New York, 1914), pp. 216–41; H. Seyrig, *Mélanges offerts à Octave et Melpo Merlier*, vol. 2 (Athens, 1956), pp. 351ff.; E. Buschor, *Grab eines attischen Mädchens*, 3rd edn. (Munich, 1976); D. C. Kurtz, in *Proc. Amsterdam*, pp. 321–24; H. A. Shapiro, *AJA* 95 (1991): 651–55.

62. Plates 384, 3–4; 385; and 386, 7–8 Figure 31

Accession number 86.AE.256

Bareiss Collection number 429

SHAPE AND ORNAMENT Standard cylinder. Mouth, neck, handle, and body below picture black. Shoulder

and picture zone white-ground. Two black lines at base of neck. Three palmettes at shoulder: enclosing tendrils of central palmette terminate in two spirals with small spandrel buds (Kurtz's type IIa). Each palmette has nine petals, alternately black and red. Tendrils drawn with broken lines. On body at join with shoulder, between pairs of brown lines, sets of two or three running broken meanders to right alternating with dotted saltire squares. Two brown lines on white-ground below picture. Side of foot reserved.

SUBJECT Youth and woman at tomb. At center, stele with palmette acroterion and stepped base. Central acroterion extends into pattern band above. Stele was originally adorned with four broad fillets, now faded; only tassels remain. Another tomb is visible in the background. The youth stands at left with a violet himation draped about his waist. He leans on his staff, which is tucked up under his left armpit, and crosses his right arm underneath his left. His right leg is bent slightly. The woman stands at right, with a violet himation pulled up to cover the back of her head, and a peplos. Her left hand is behind her back, and she reaches out with her right.

ATTRIBUTION AND DATE Reed Painter [J. D. Beazley]. Circa 430–420 B.C.

DIMENSIONS AND CONDITION H. to lip 23.2 cm; D. mouth 4.3 cm; W. lip 1.0 cm; D. shoulder 6.9 cm; D. foot 4.9 cm; H. foot 1.1 cm; W. resting surface 0.2 cm; approximate capacity 0.3 l (1.1 kotyle) filled to rim.

Intact, but severely abraded over much of surface. Much black glaze lost on neck and handle. White-ground worn away on back half of vase. Colors (himation, fillets on stele) mostly lost. Left half of woman's torso largely worn away. Much staining of white-ground, especially on back of vase and on youth.

TECHNICAL FEATURES Dilute glaze for borders of meander band and for groundlines. Matte black for tassels on stele, lines at neck, palmettes, and meanders. Matte red for all contours of picture. Violet for himatia. Lost colors for fillets on stele.

PROVENANCE Formerly in the Dr. Raymond Muehlton Collection, Biel.

BIBLIOGRAPHY *ARV*² 1381.101 bis (1692); May, *Weltkunst*, no. A 39, pl. 2; Burke and Pollitt, *Yale Vases*, p. 79, no. 64; Getty Bareiss, p. 78, no. 132 (not illustrated).

COMPARANDA On the Reed Painter (*ARV*² 1376–82; *Paralipomena* 485–86; *Add*² 371), a specialist in white lekythoi, see Kurtz, *AWL*, pp. 58–68; F. Felten, *AM* 91 (1976): 108–12; Wehgartner, *AwK*, pp. 28–29; Beazley *Lectures*, p. 37; Robertson, *Art of Vase-Painting*, pp. 252–54. Associated with the better Group R, his vases are, in Beazley's words, "hack-work" (*Beazley Lectures*, p. 37). The meander with saltire squares is particularly distinctive of the painter; Kurtz (loc. cit.) terms it the "Reed meander." The palmettes with broken tendrils, the "shadow tomb" in the background, and the two-figure composition are also distinctive and help set the Reed Painter apart from Group R (Kurtz, *AWL*, p. 61). On the latter's vases, by contrast, the second tomb is omitted and the number of figures swells to three or four. The exclusive use of matte red for contours and black for patterns, though common enough for the time, is equally characteristic of the Reed Painter. Polychromy appears less frequently in his work, but it is by no means rare: compare Copenhagen, Ny Carlsberg Glyptotek 2792, for the violet himatia (*ARV*² 1381.103). Other typical features include the long, concave noses; the fleshy limbs; and the central acroterion intruding into the pattern above. Men usually lean on their staves, women appear in midstride. Philadelphia L 64.144 (*ARV*² 1380.84) provides parallels for these aspects of drawing. A lekythos recently on the New York market gives a better-preserved version of this scene, down to the veiling of the woman (*Cat. Sotheby's*, New York [2 December 1988], lot 80). The same vase shows the broad fillets that originally adorned the stele on the Getty lekythos. Compare also Ny Carlsberg Glyptotek 2792 for the poses and drapery of both figures.

The visit to the tomb was the Reed Painter's favorite subject. Though he drew many variants on this one theme, there are more than fifty vases from his hand that show a youth and a woman flanking a tomb (*ARV*² 1379.55–1381.105 [and 1692], 1382.123–28; *Paralipomena* 486). On the funerary iconography of white lekythoi, see no. 61, above.

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PROFILE DRAWINGS

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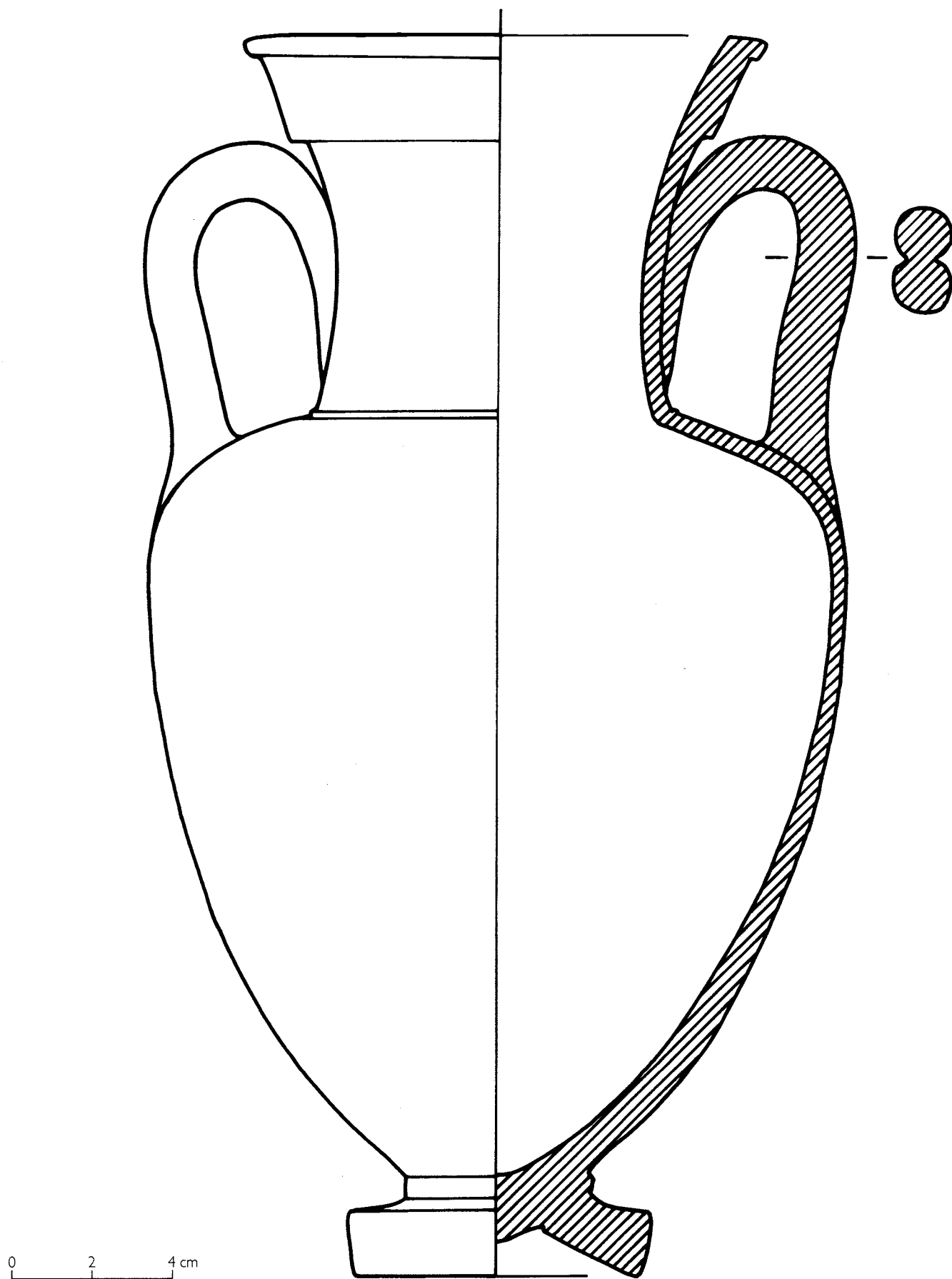


Figure 1

86.AE.187 (no. 4) 3:4

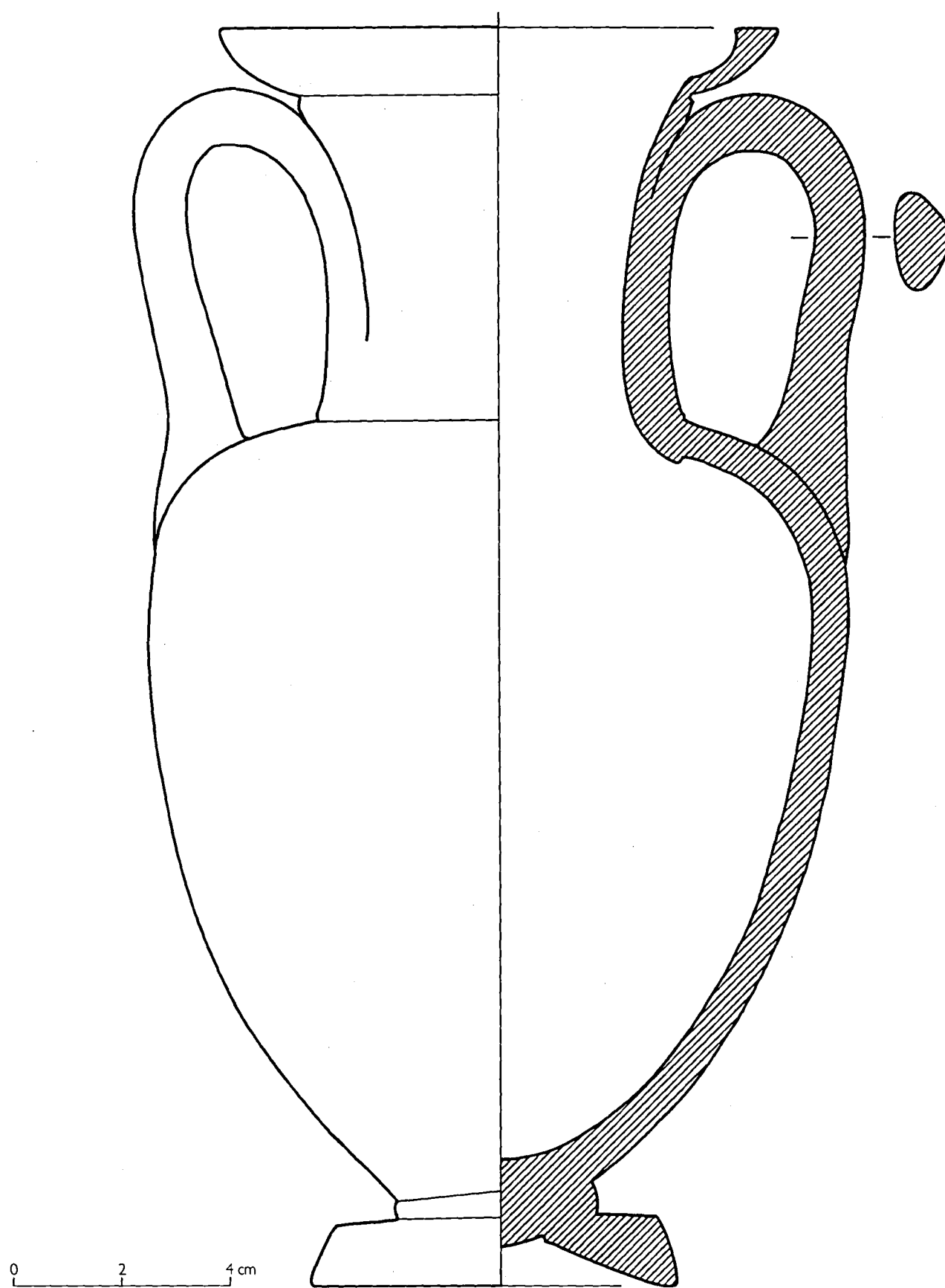


Figure 2

86.AE.188 (no. 6) 1:1

0 2 4 cm

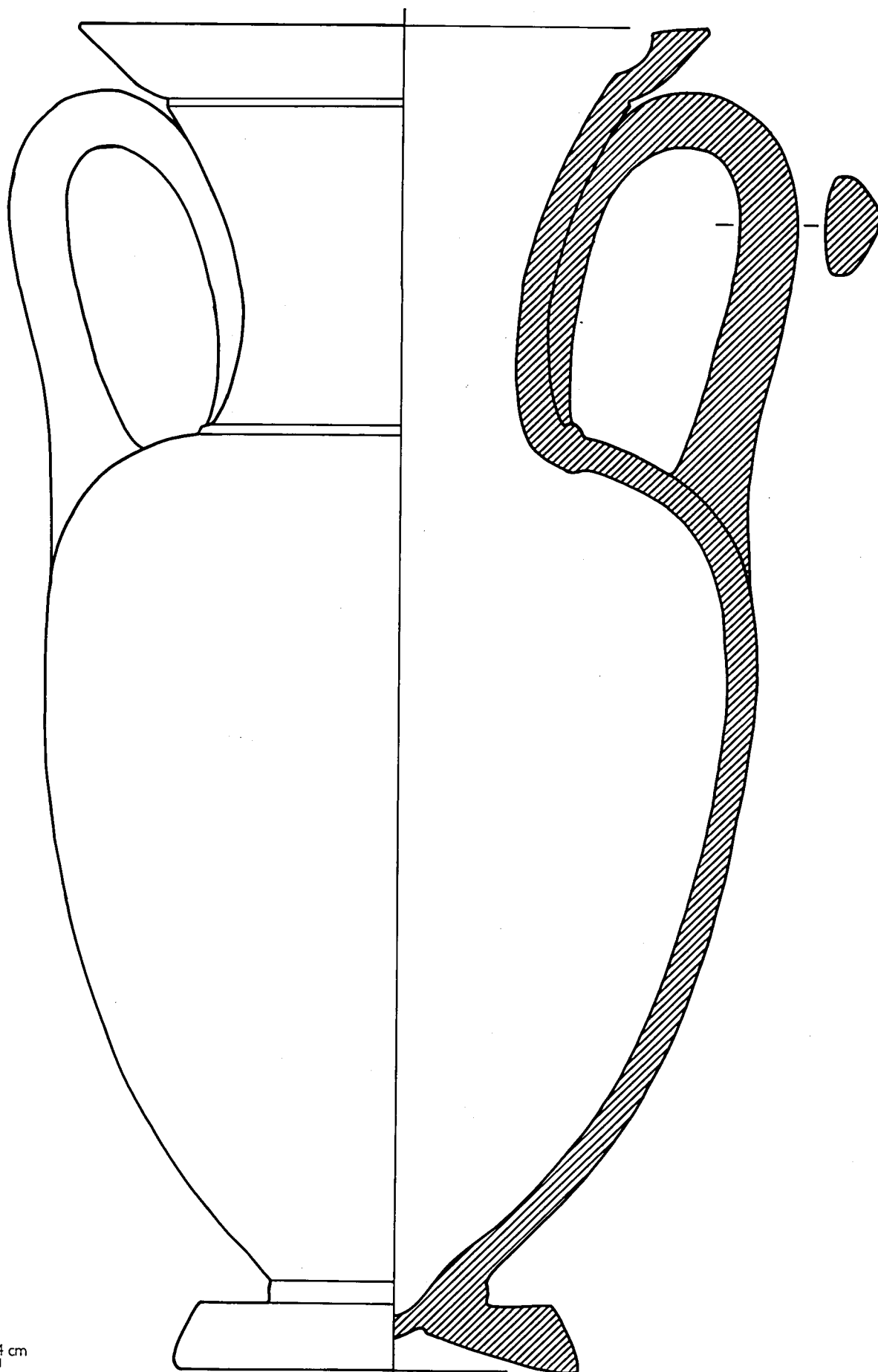


Figure 3

86.AE.189 (no. 7) 1:2

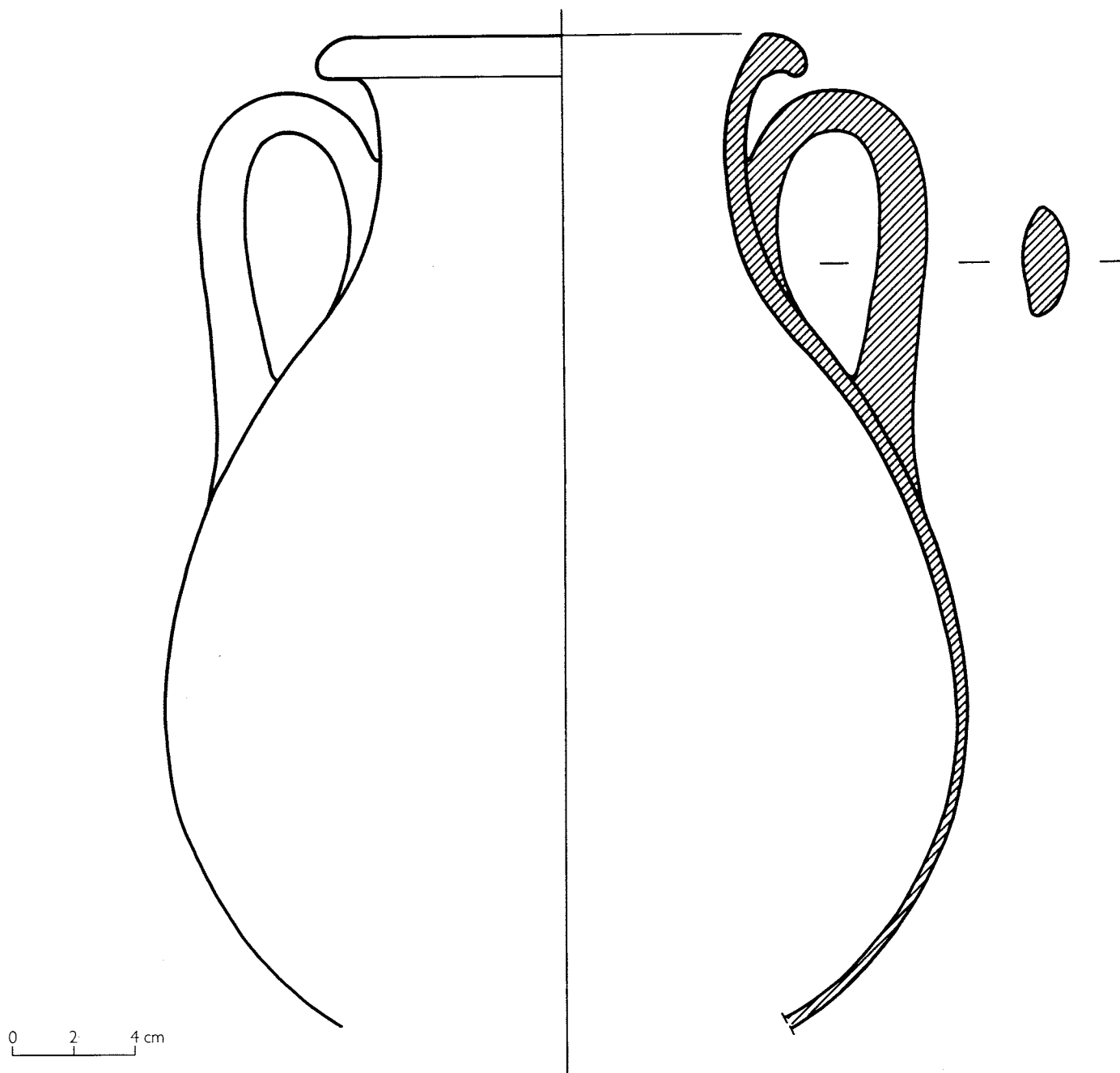


Figure 4

85.AE.476.1-6 + 86.AE.199.5 (no. 15) 1:2

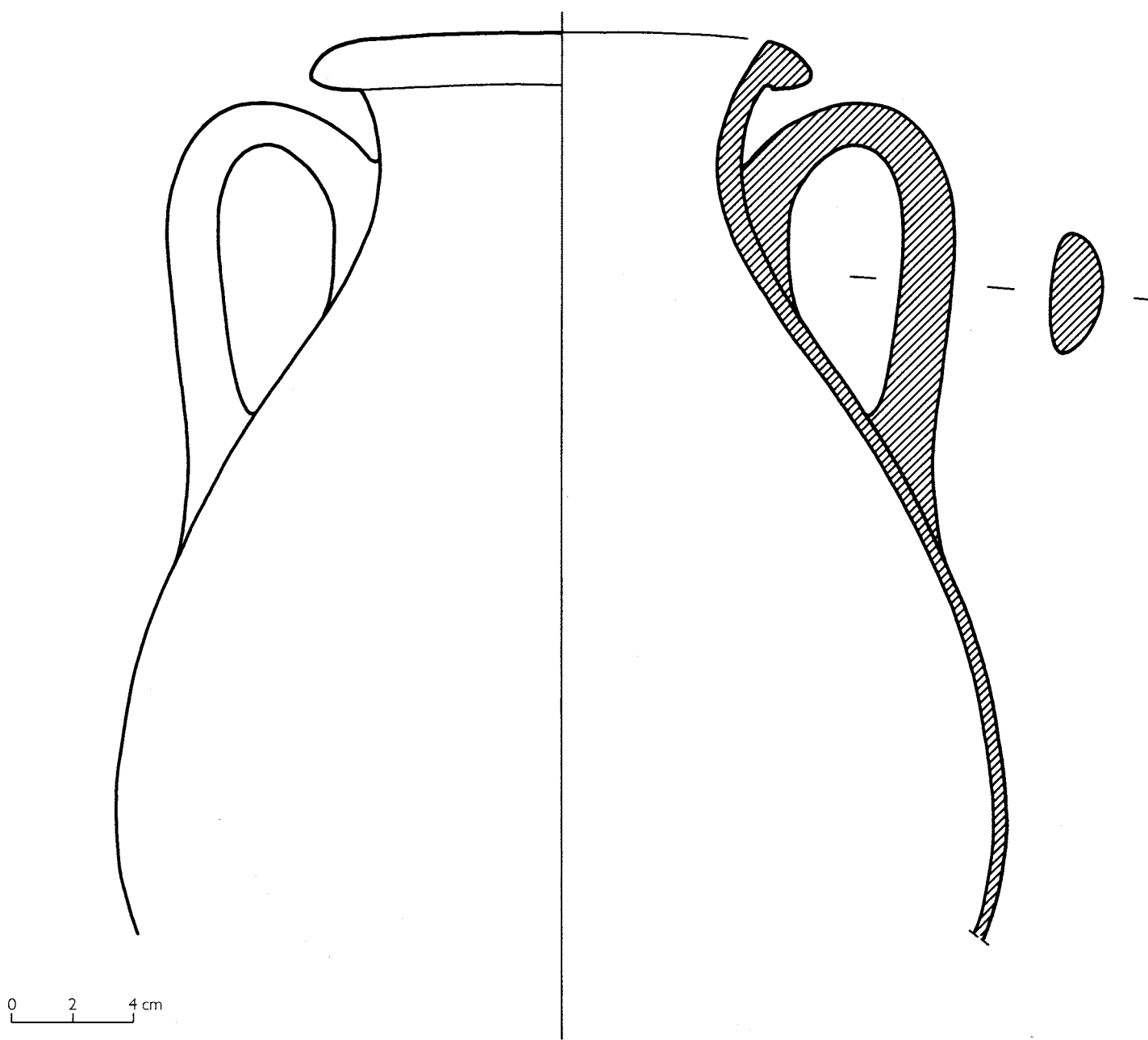


Figure 5

86.AE.199.1-4, .6, .10-18 (no. 17) 1:2

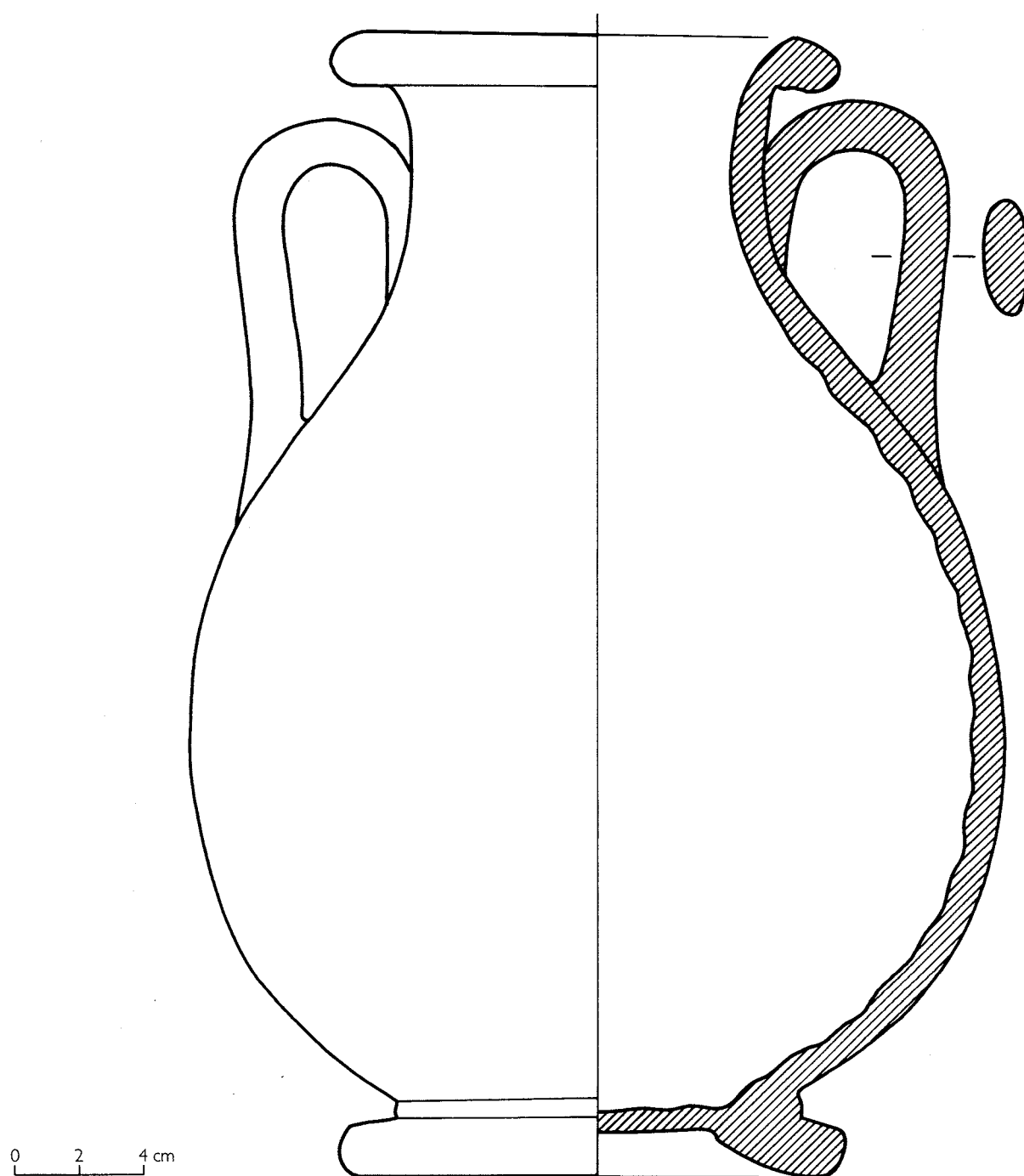


Figure 6

86.AE.195 (no. 20) 1:2

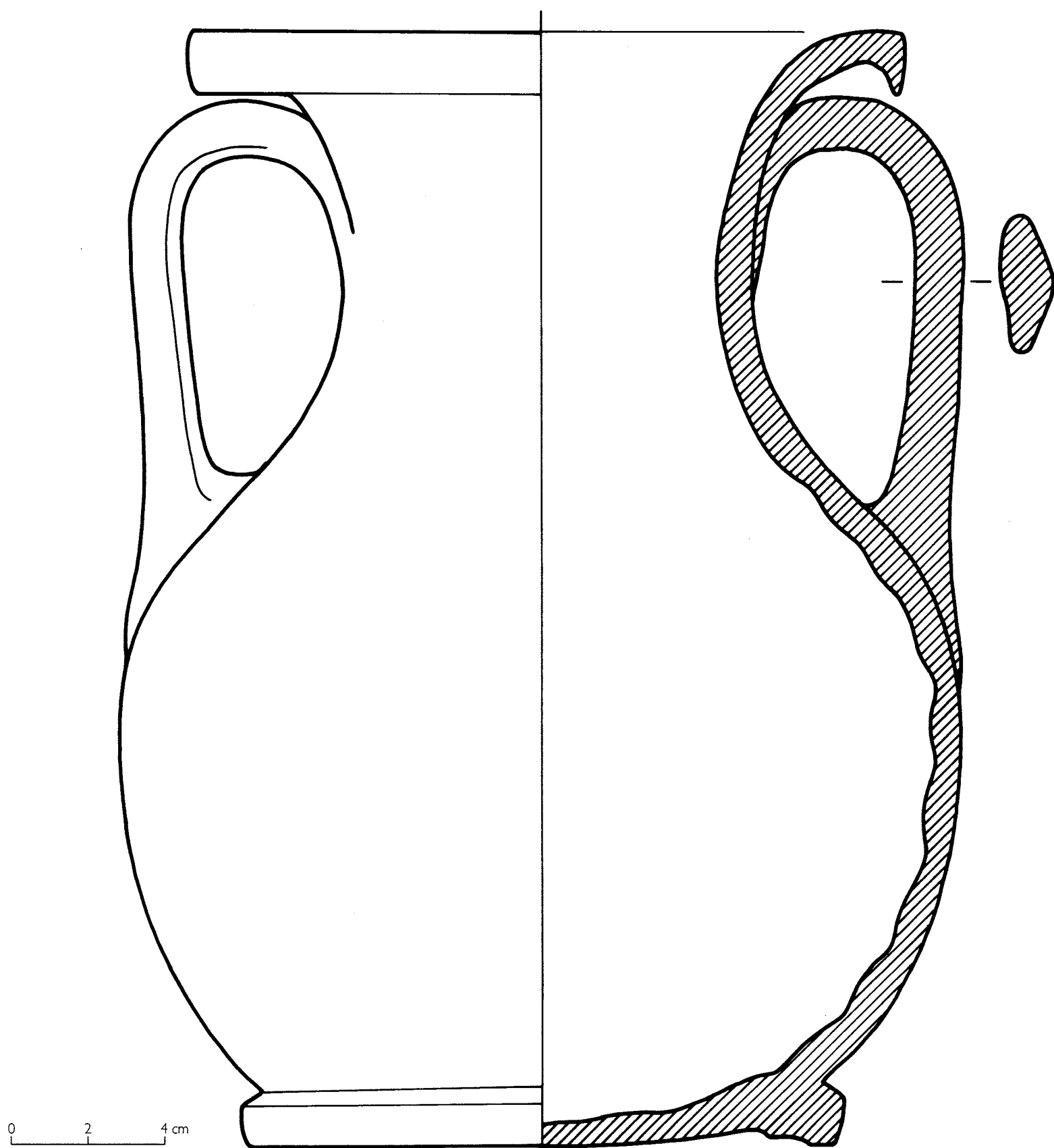


Figure 7

86.AE.196 (no. 21) 3:4

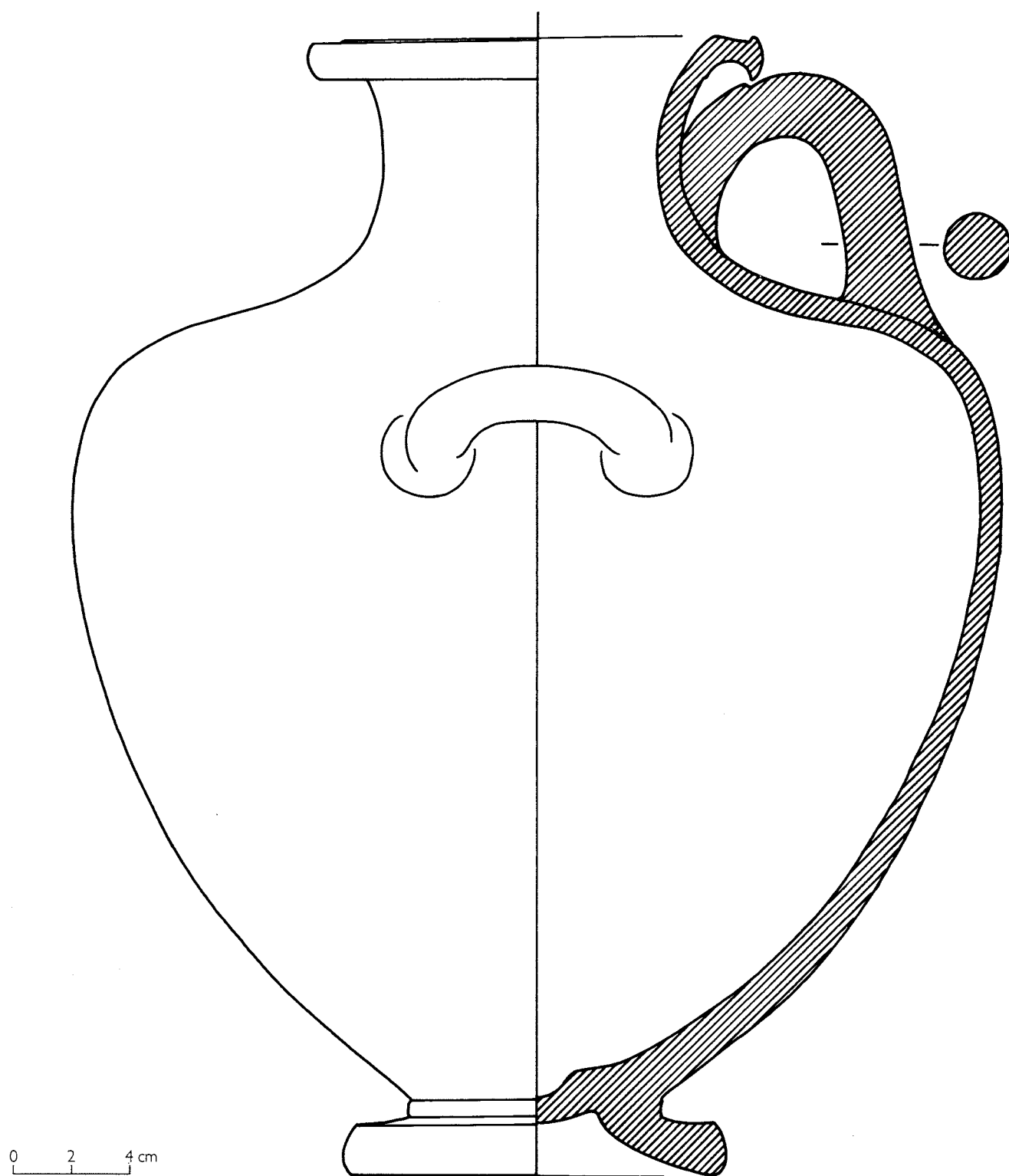


Figure 8

86.AE.227 (no. 25) 1:2

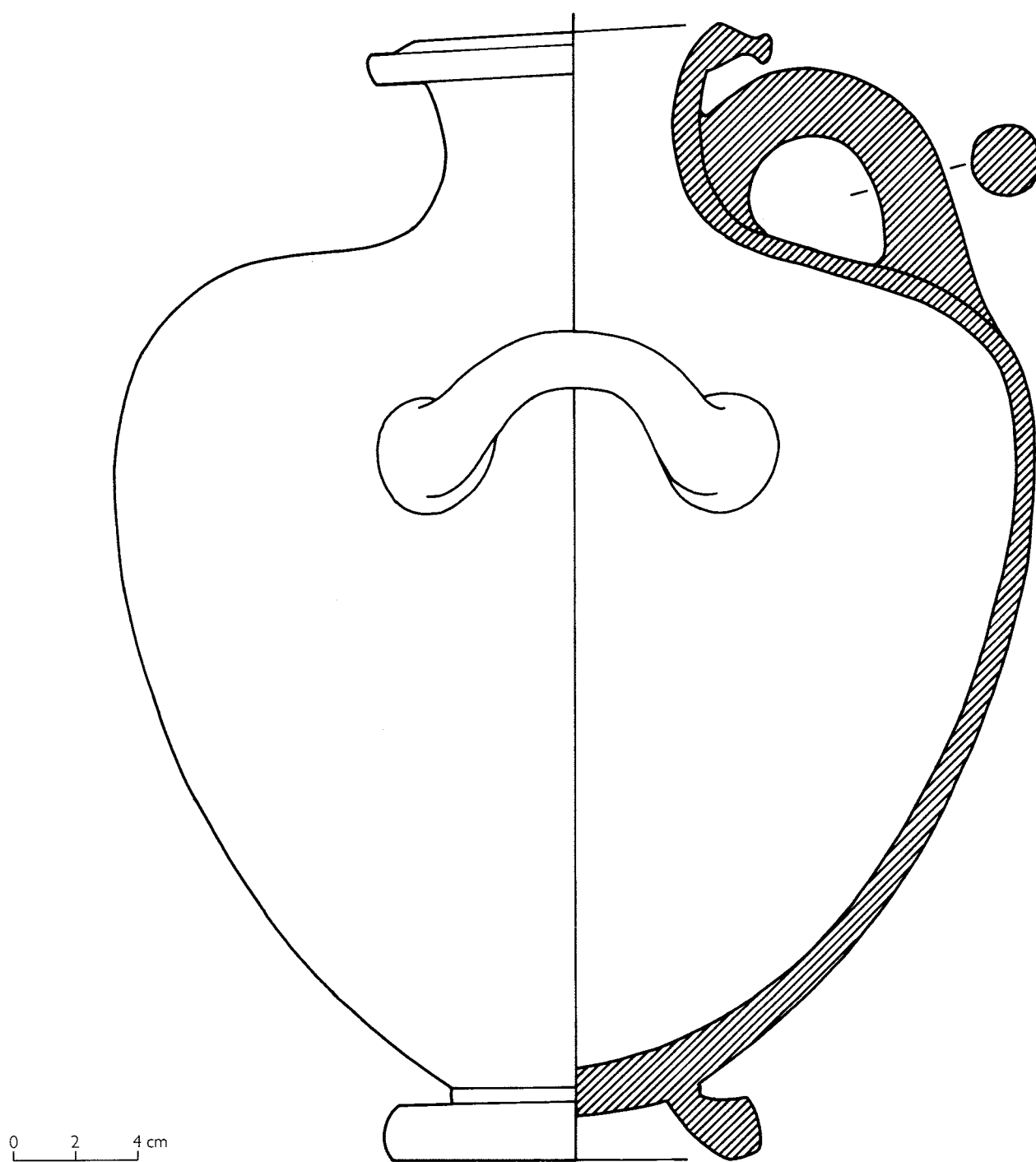


Figure 9

86.AE.229 (no. 29) 1:2

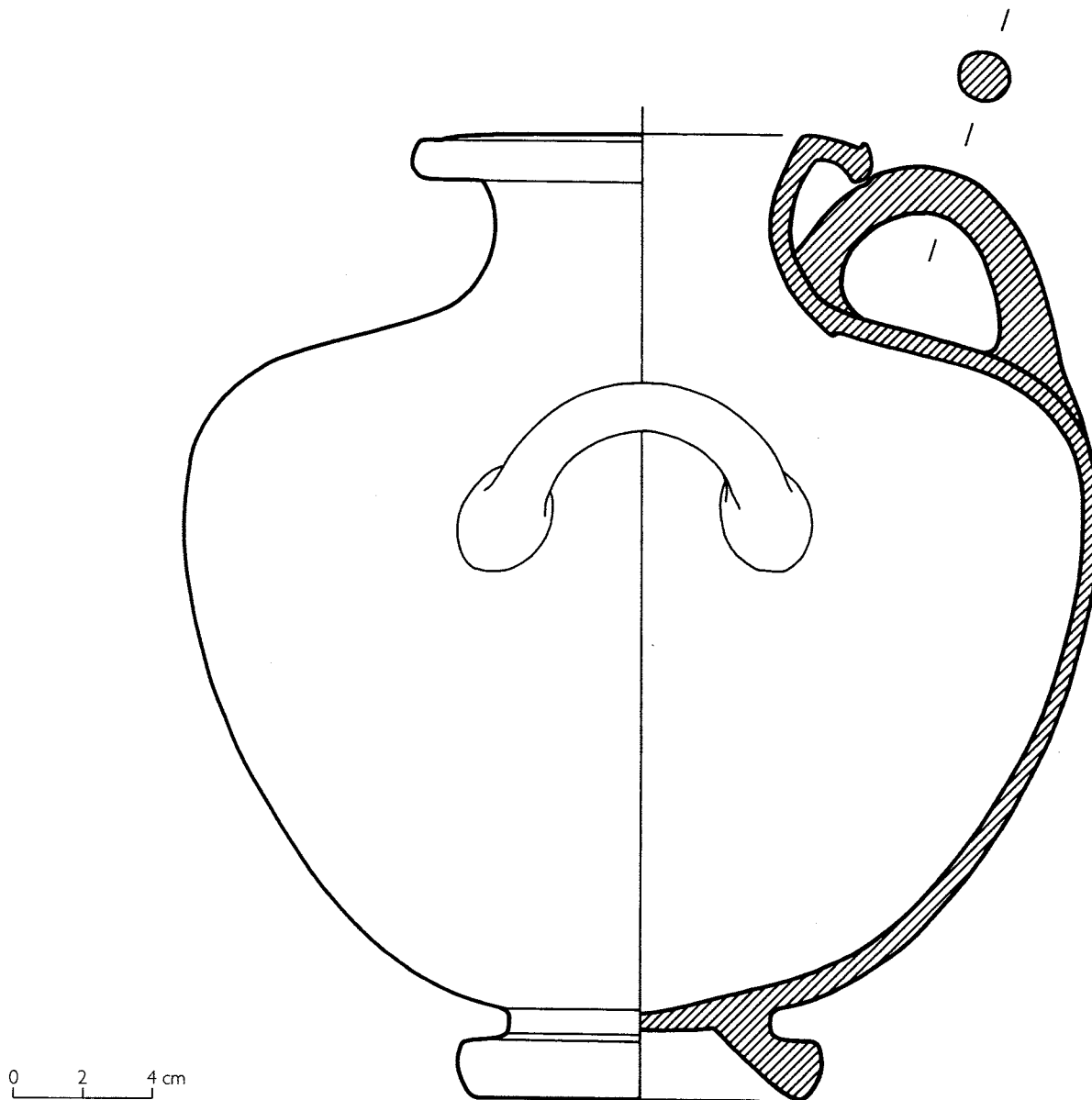


Figure 10

86.AE.230 (no. 30) 1:2

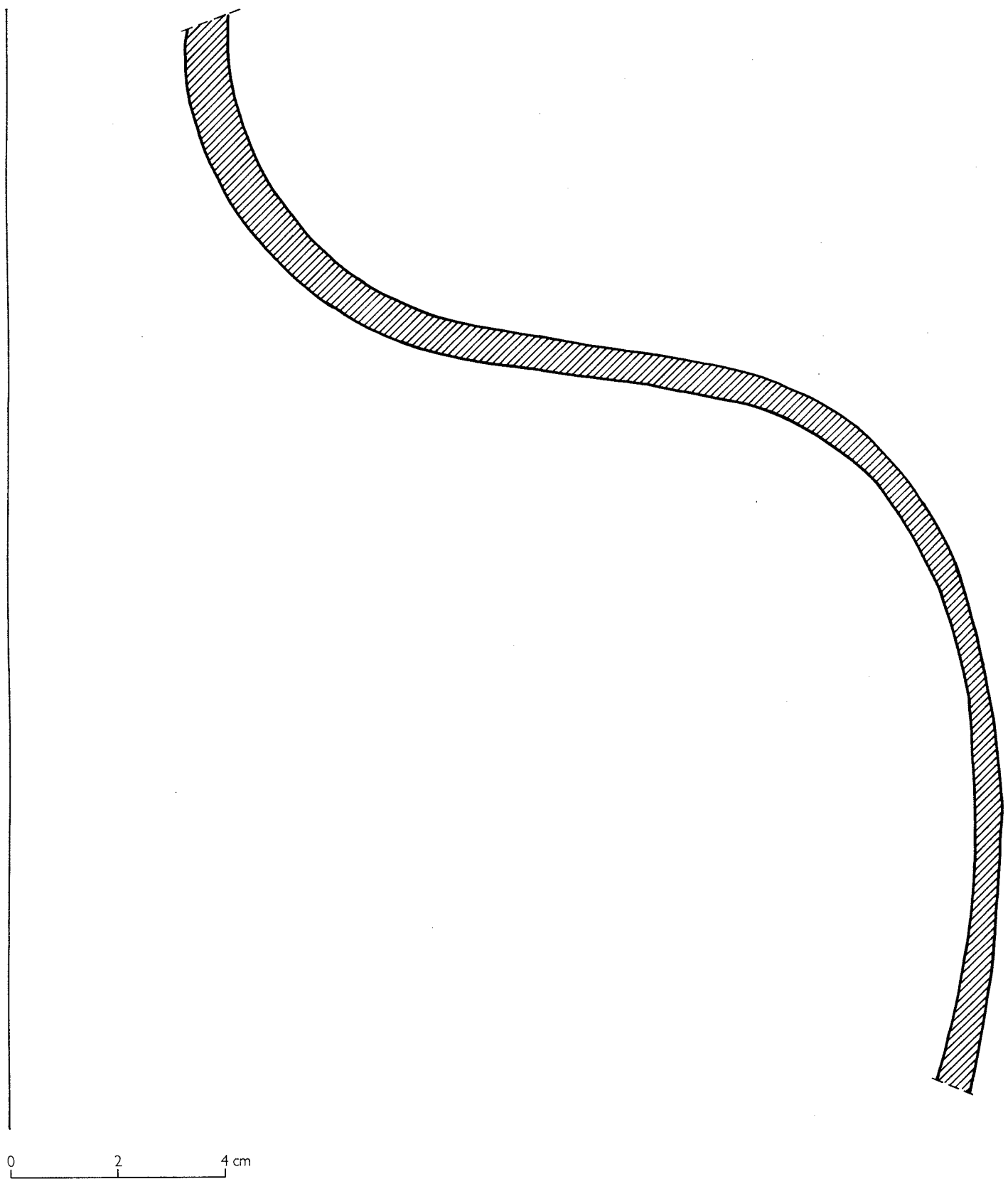


Figure 11

86.AE.228 (no. 31) 1:1

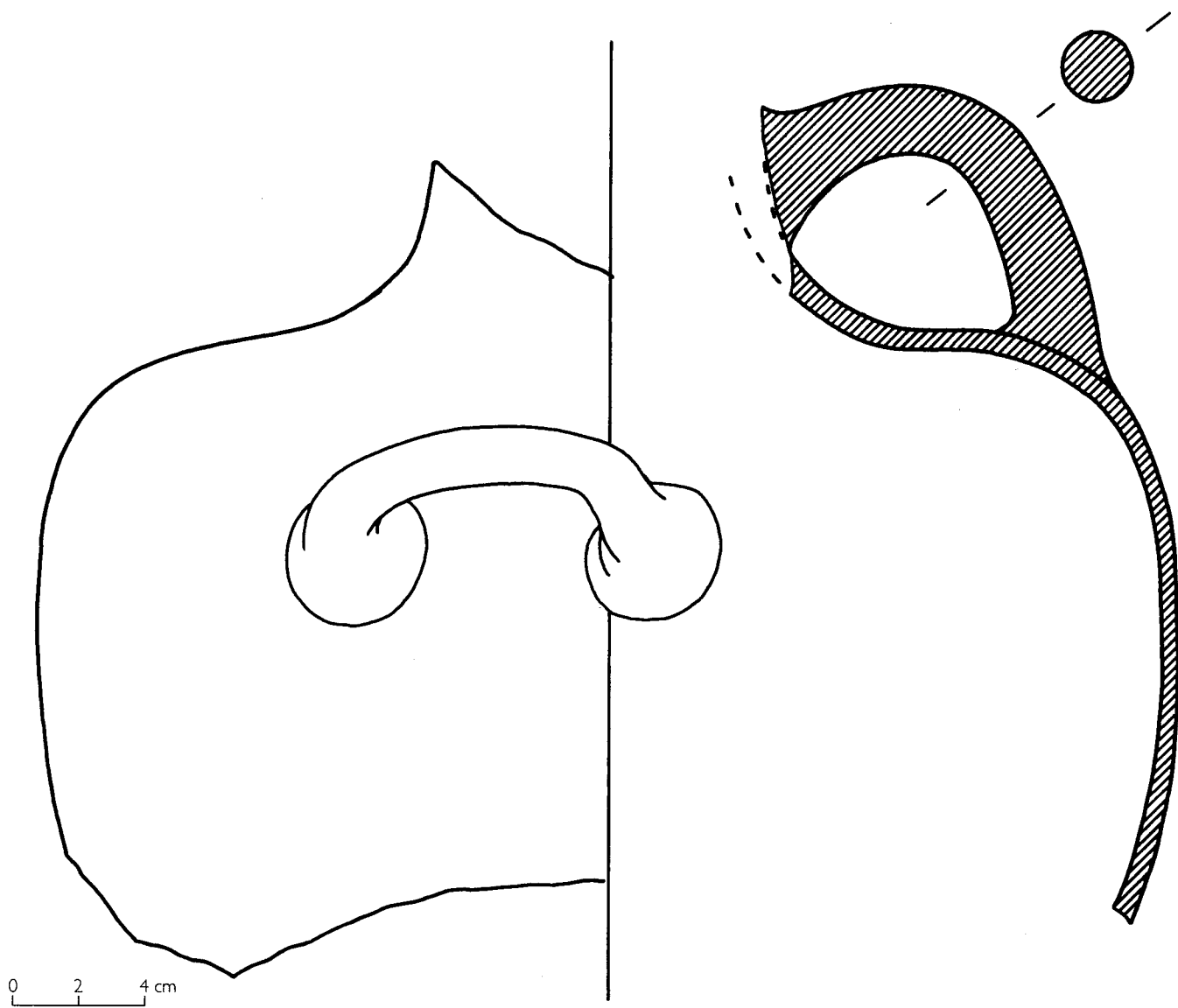


Figure 12

86.AE.235 + 91.AE.41.2-3, .8, .14, .16, .21, .28, .30 (no. 33) 1:2

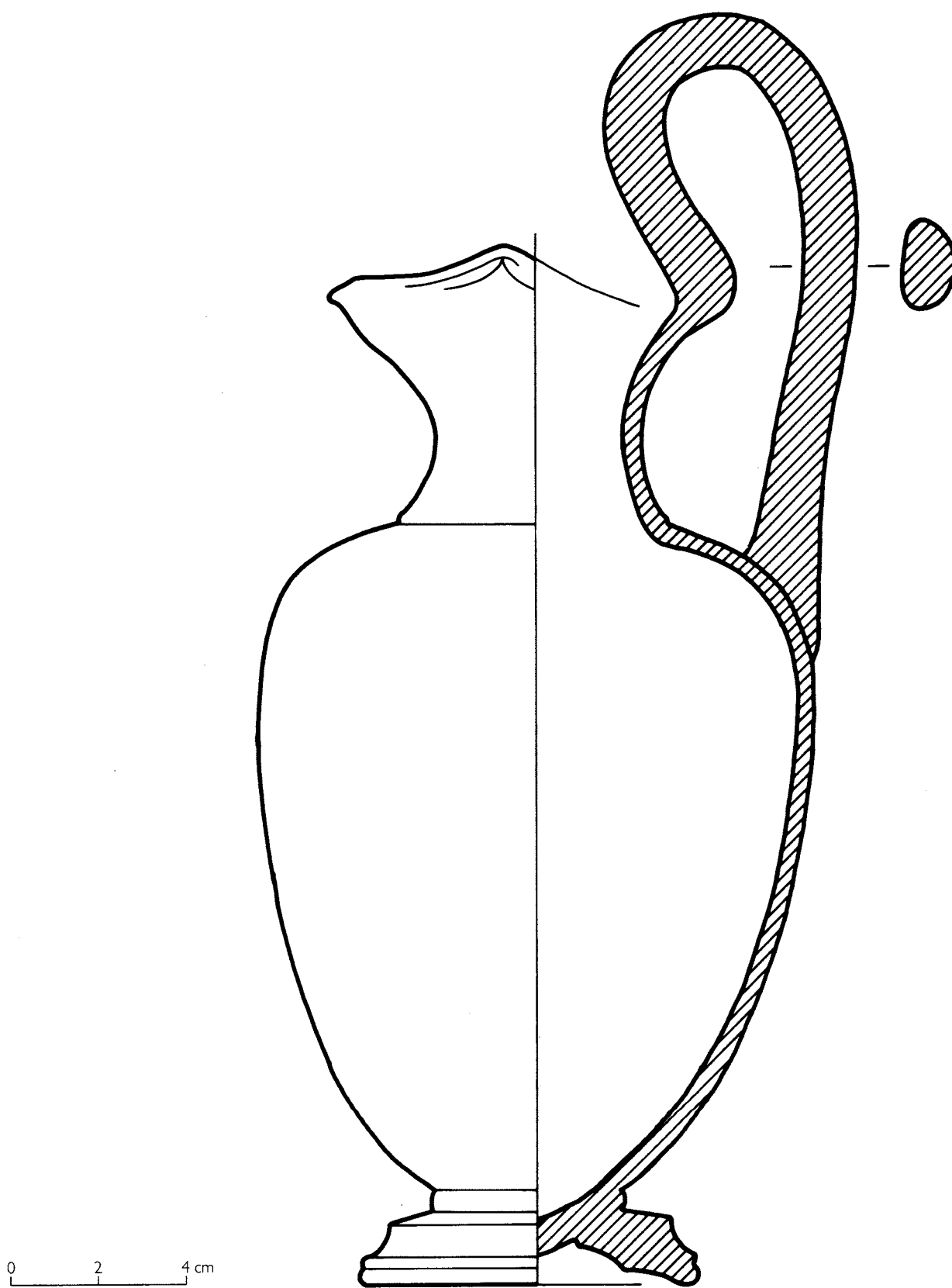


Figure 13

86.AE.236 (no. 34) 3:4

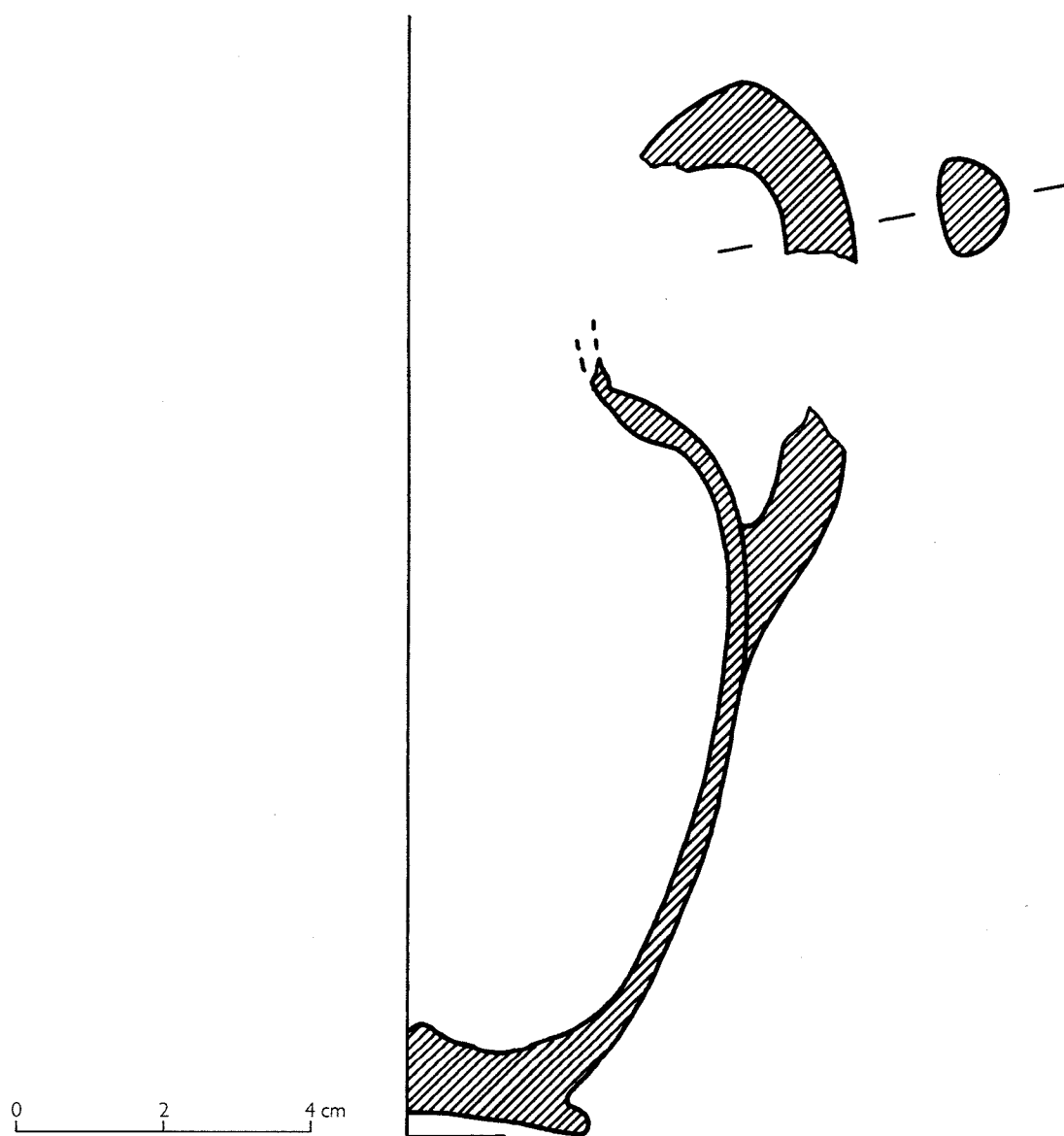


Figure 14

85.AE.479 (no. 36) 1:1

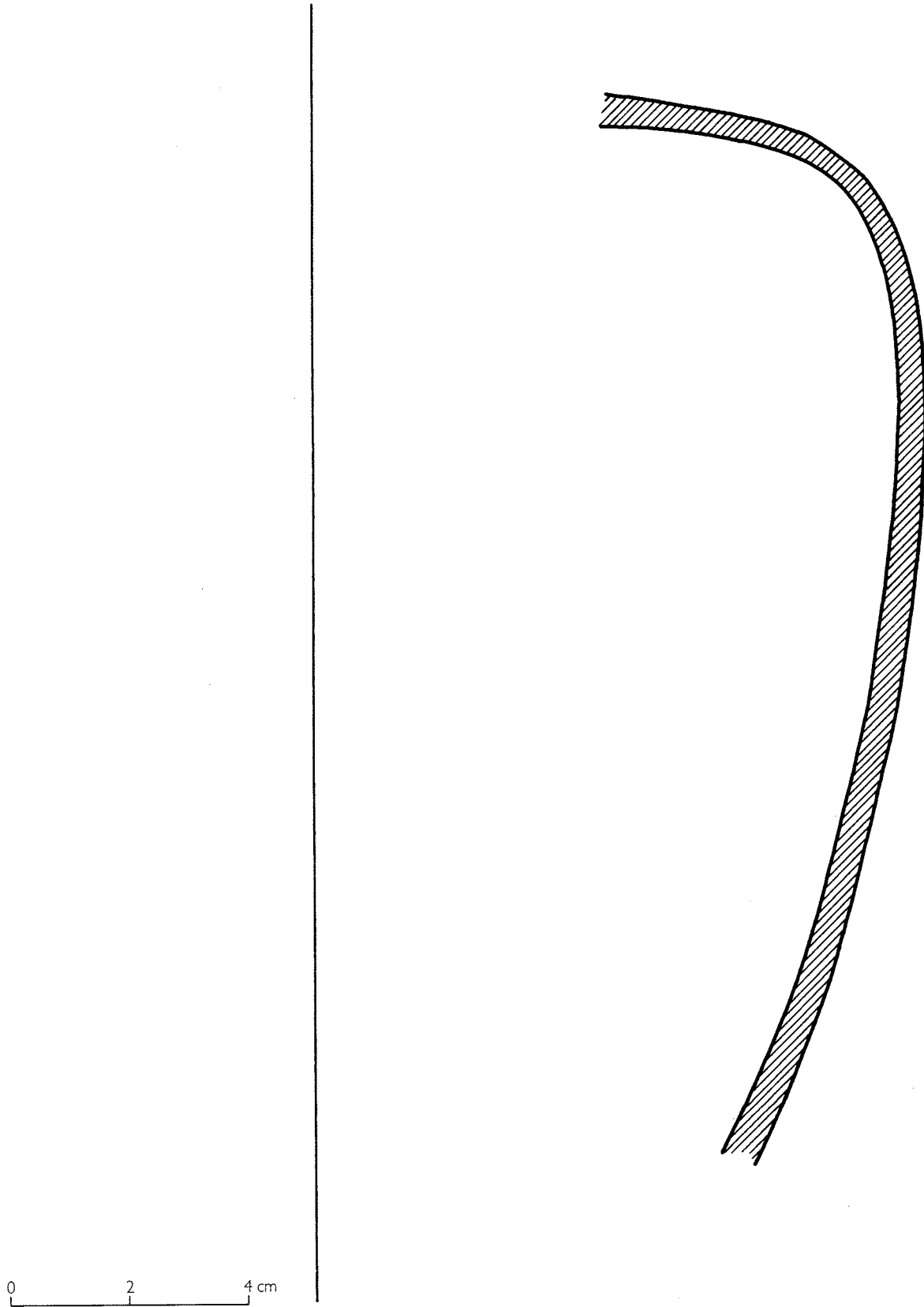


Figure 15

85.AE.499.2 + 86.AE.244 (no. 37) 1:1

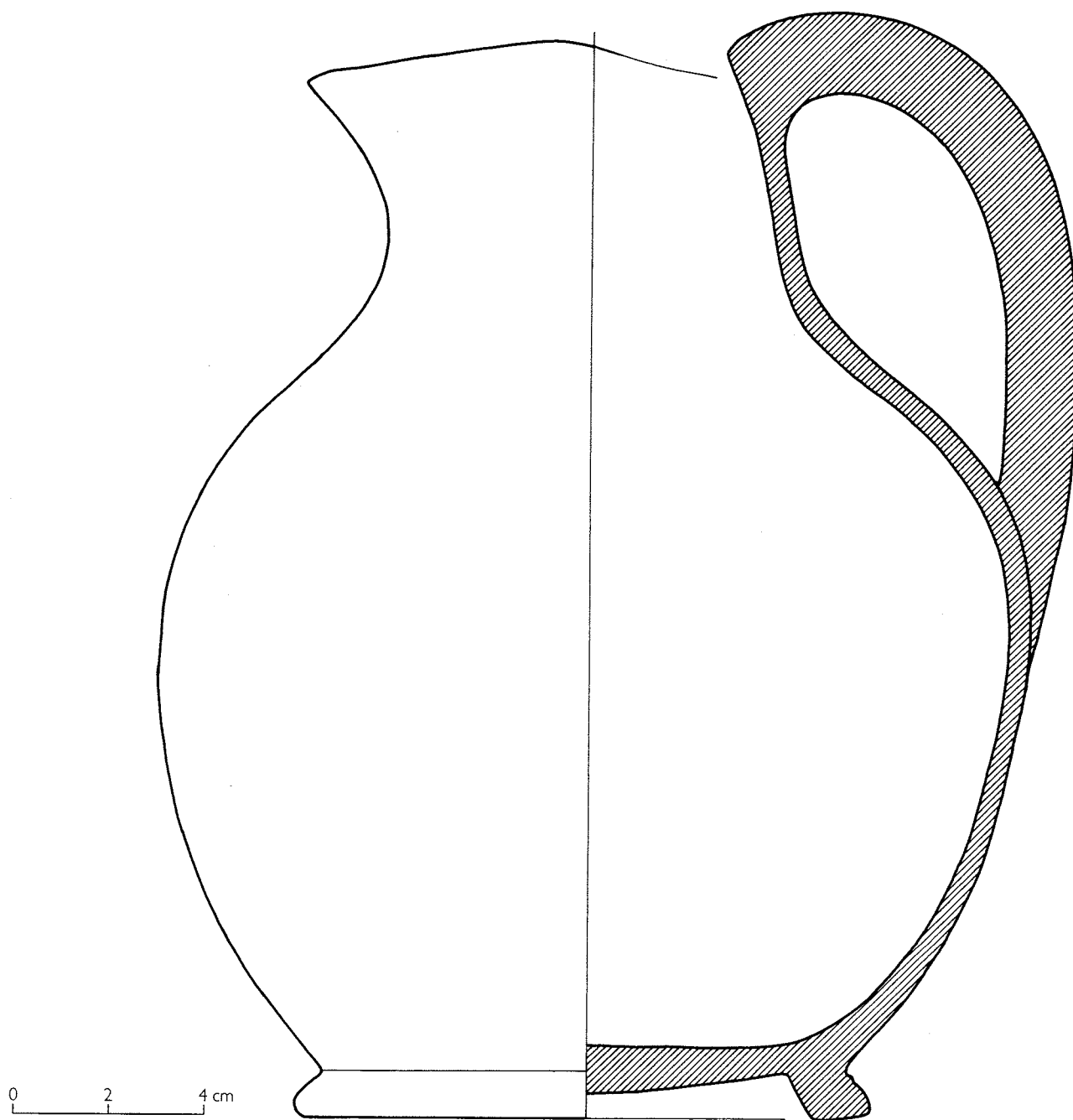


Figure 16

86.AE.237 (no. 38) 3:4

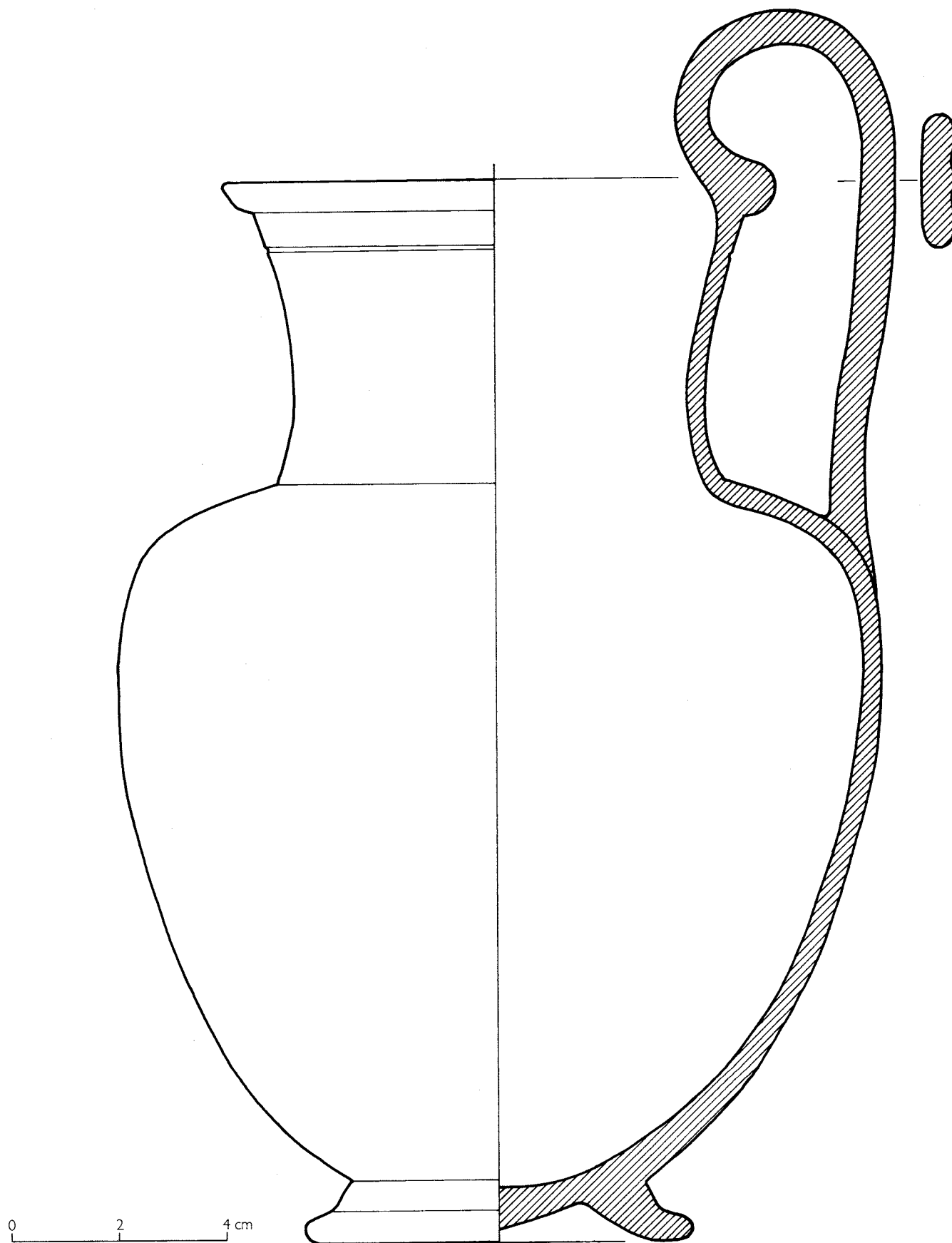


Figure 17

86.AE.240 (no. 39) 1:1

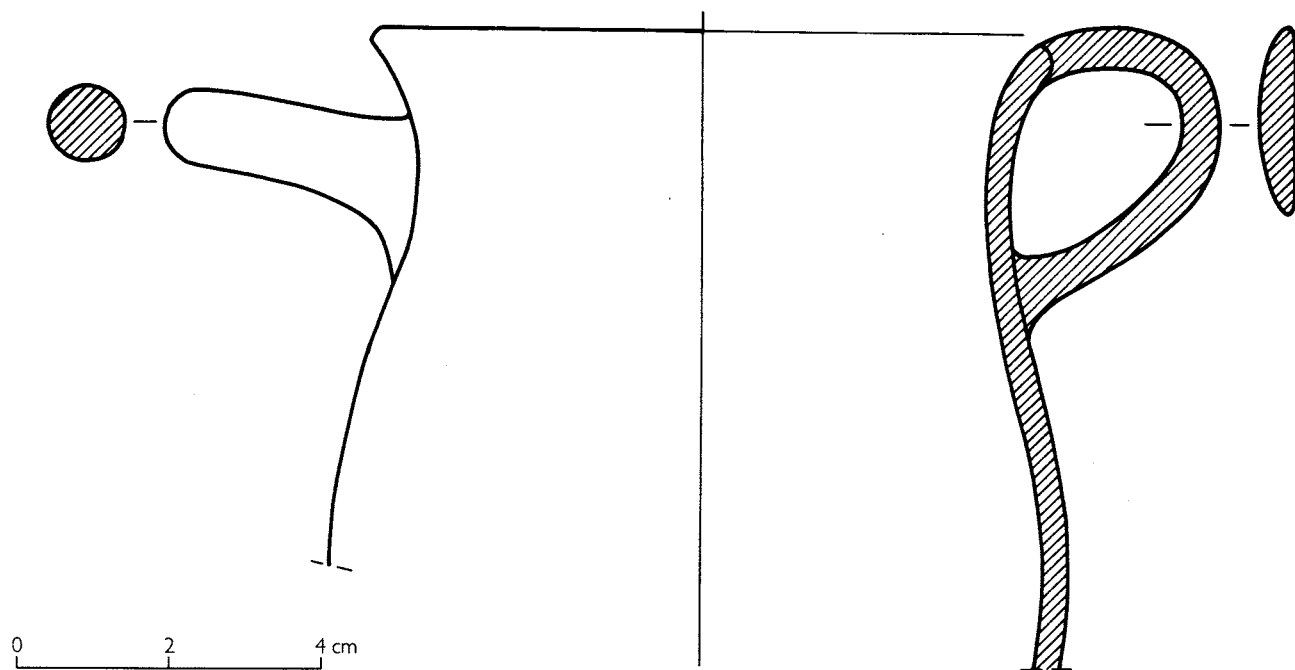


Figure 18

86.AE.242 (no. 40) 1:1

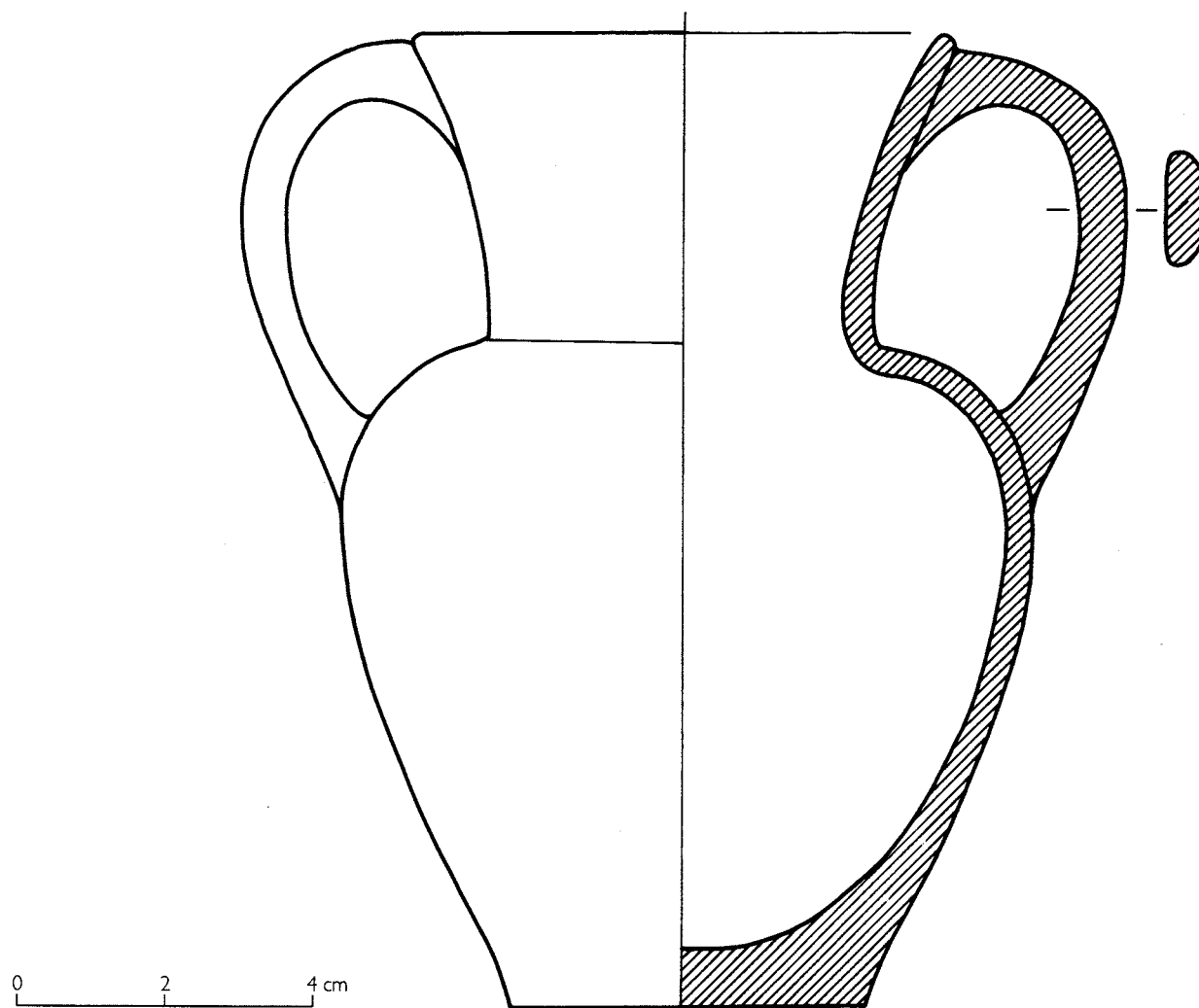


Figure 19

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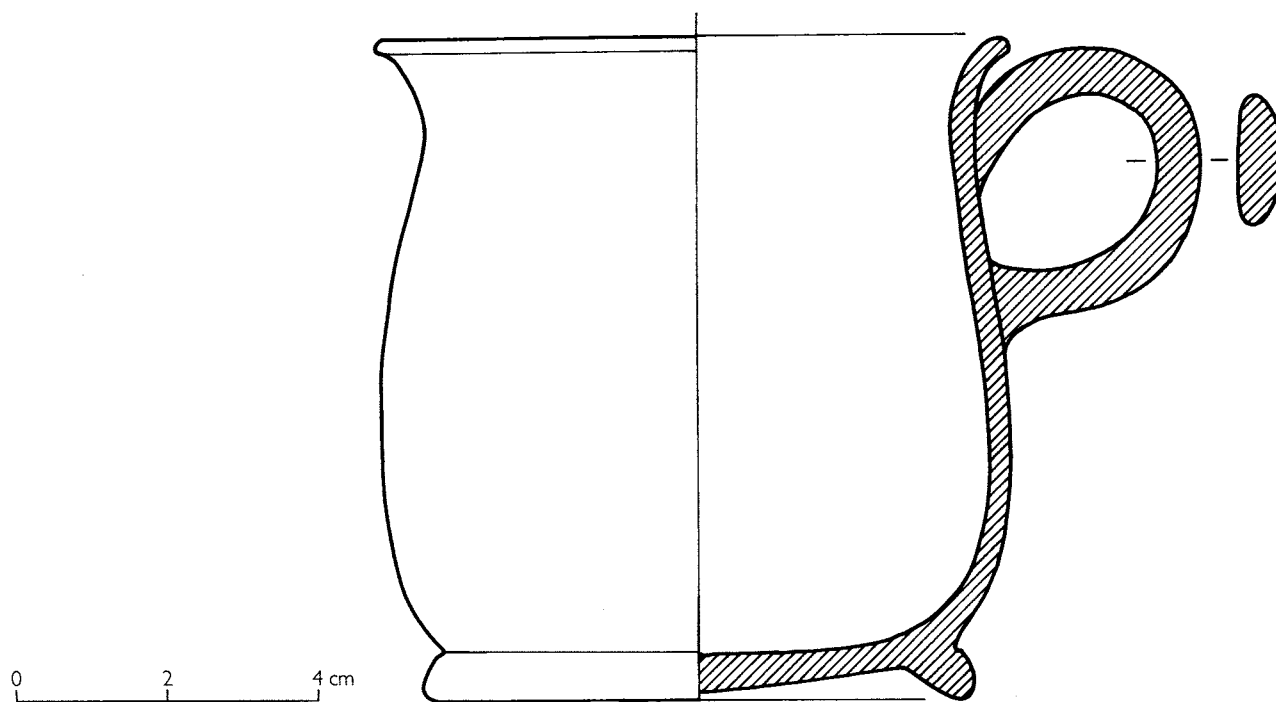


Figure 20

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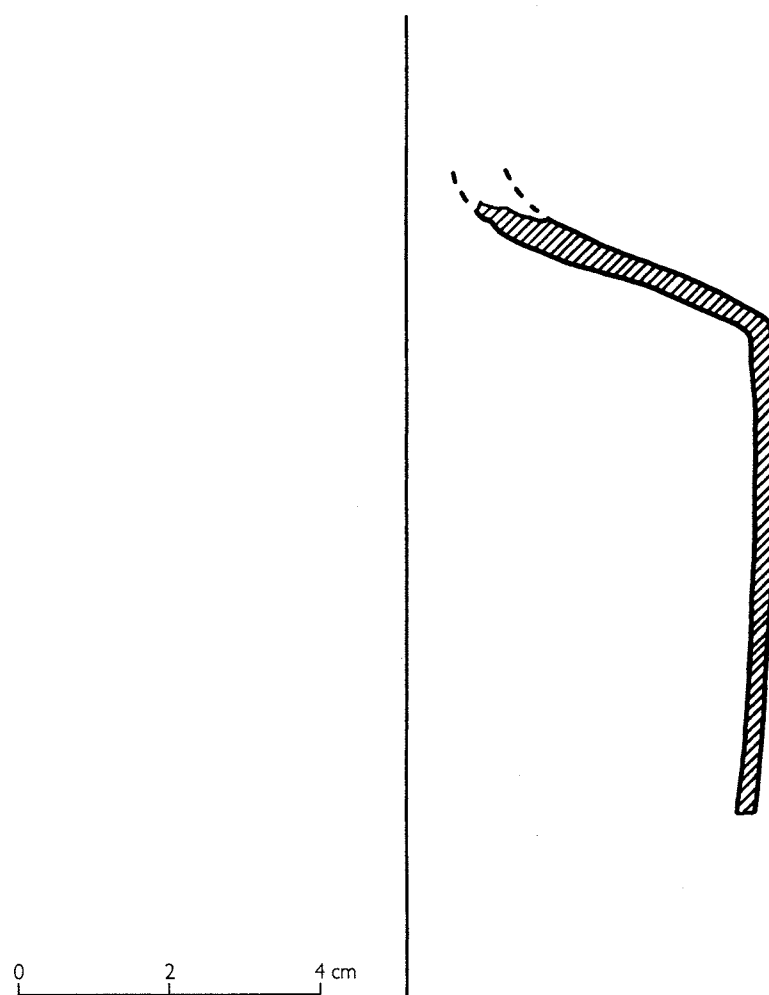


Figure 21

86.AE.262 (no. 44) 1:1

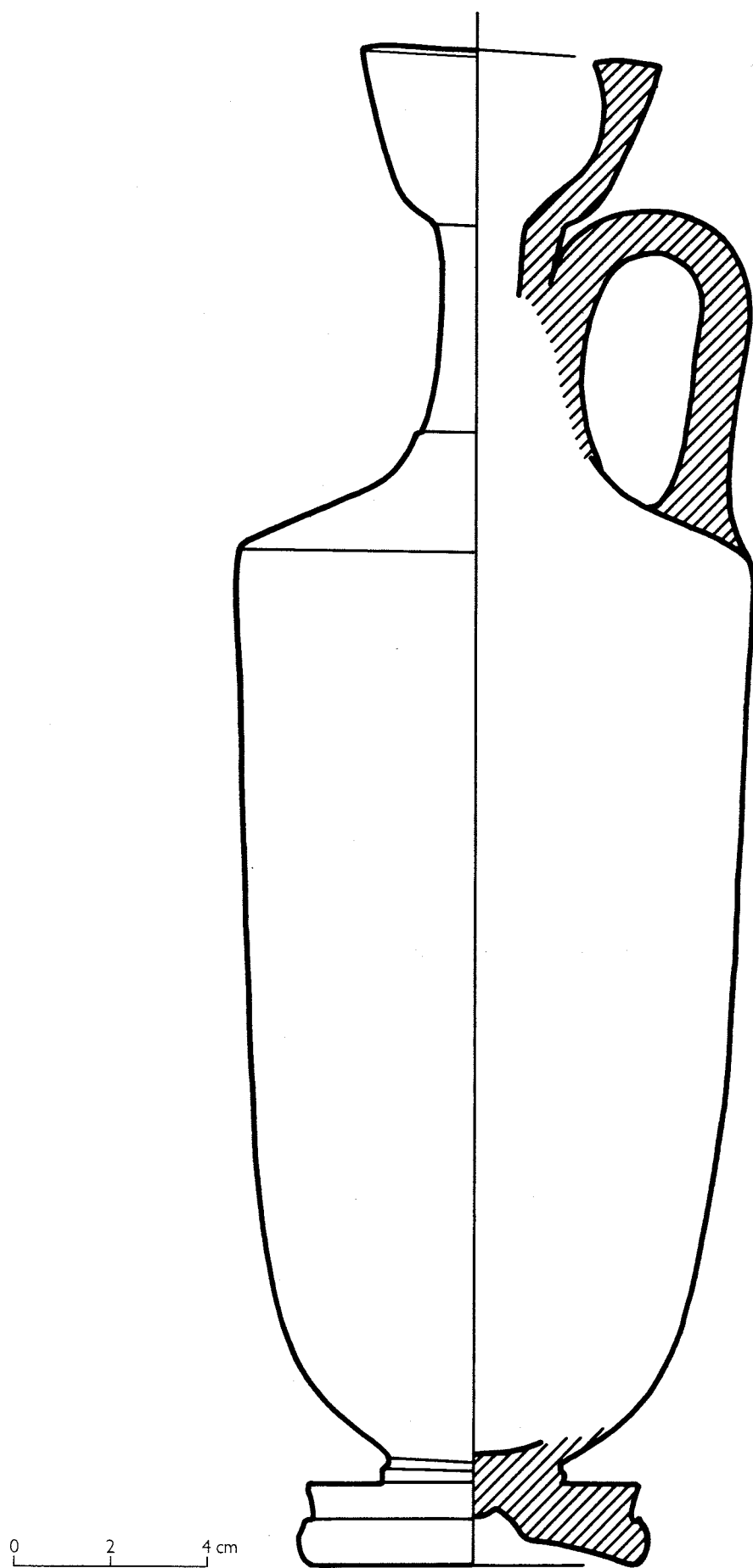


Figure 22

86.AE.250 (no. 46) 3:4

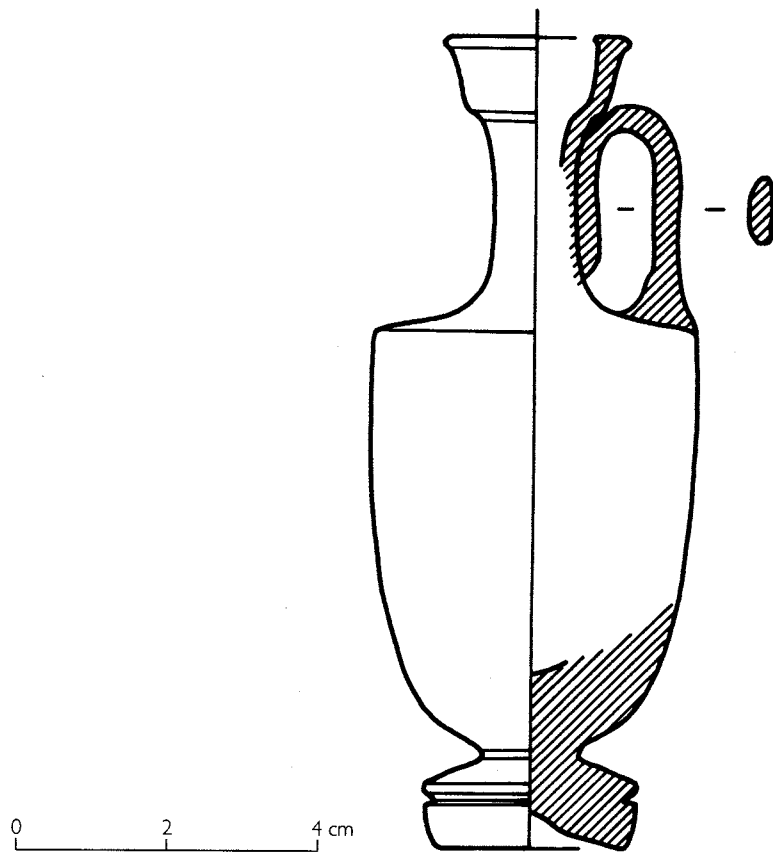


Figure 23

86.AE.254 (no. 47) 1:1

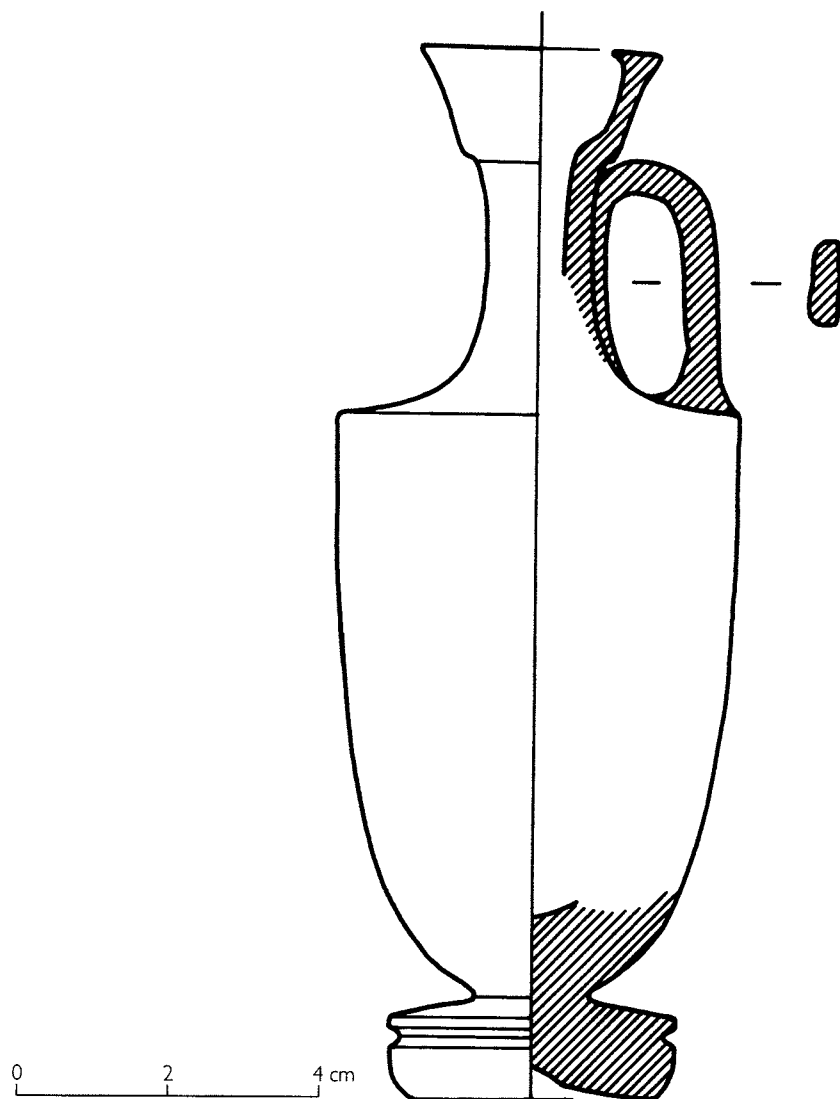


Figure 24

86.AE.255 (no. 49) 1:1

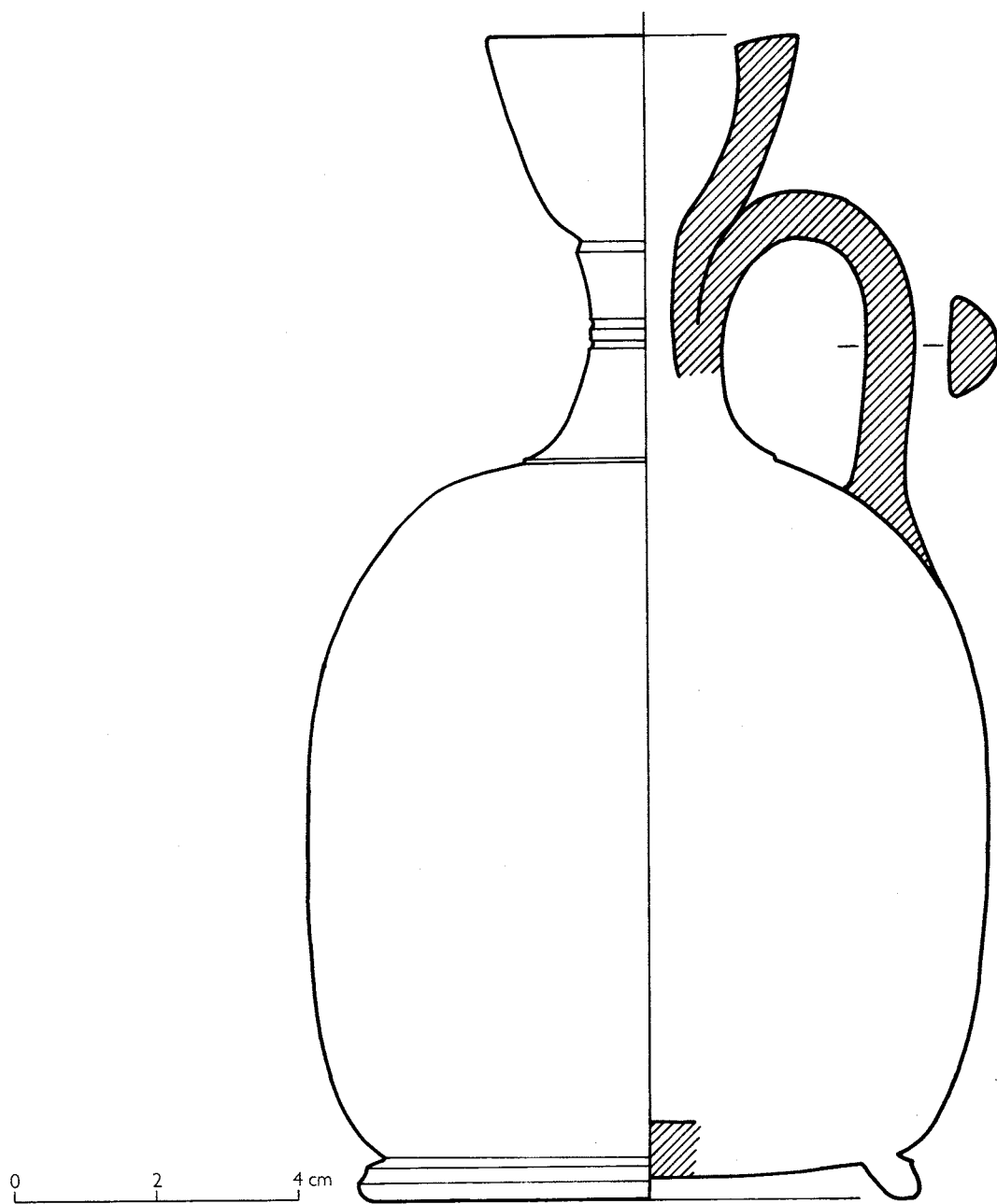


Figure 25

86.AE.257 (no. 51) 1:1

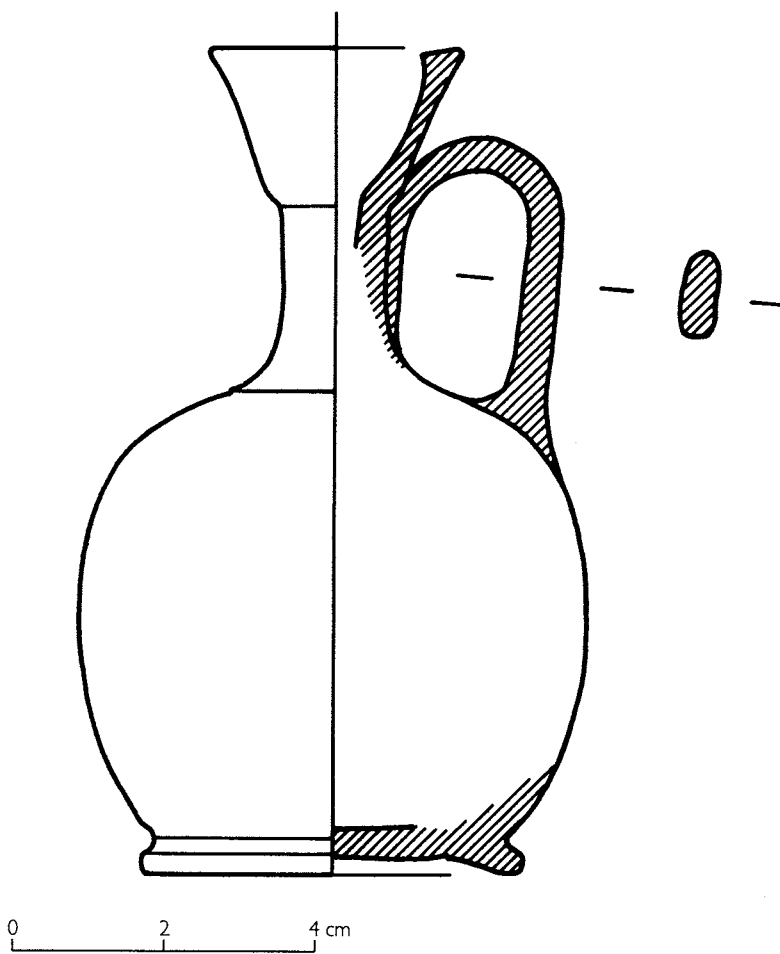


Figure 26 86.AE.258 (no. 52) 1:1

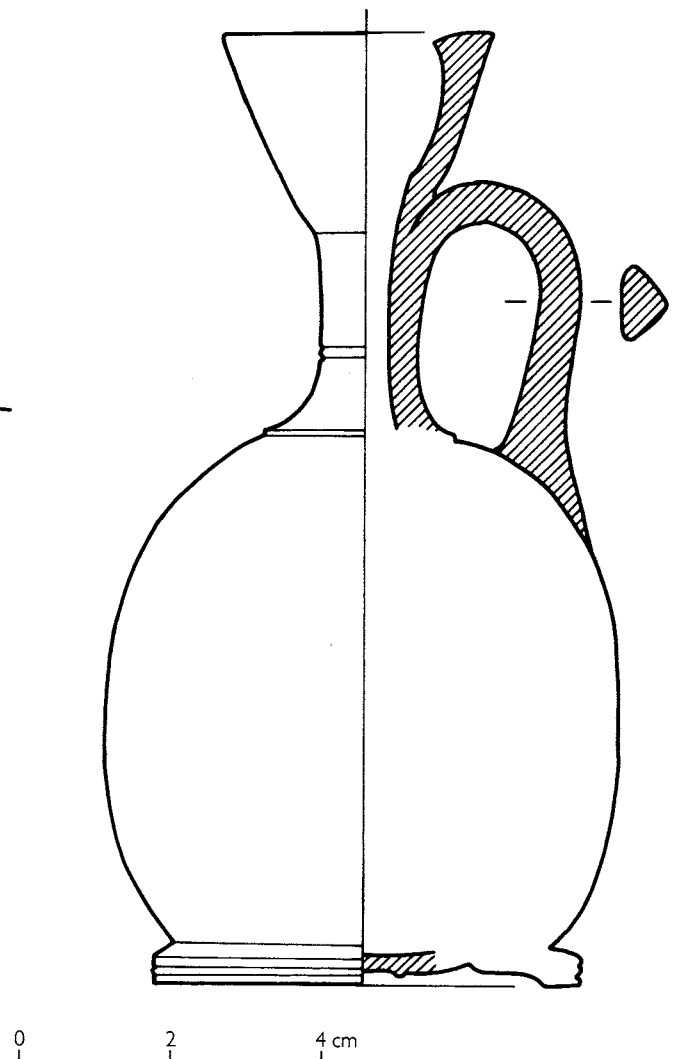


Figure 27 86.AE.259 (no. 53) 1:1

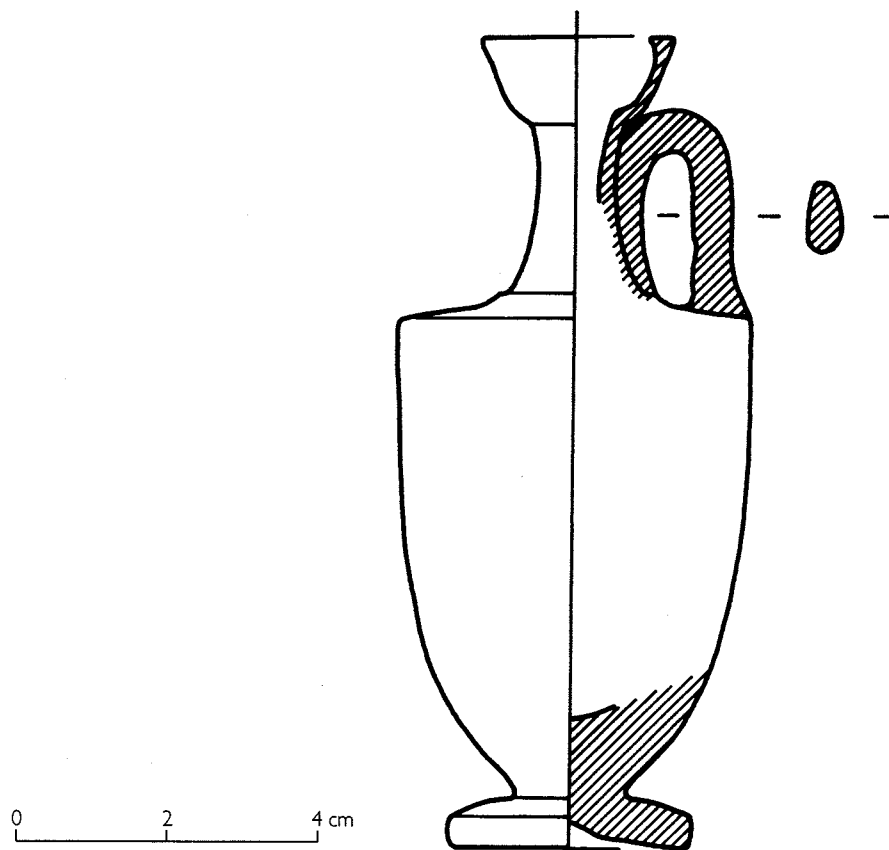


Figure 28 86.AE.252 (no. 59) 1:1

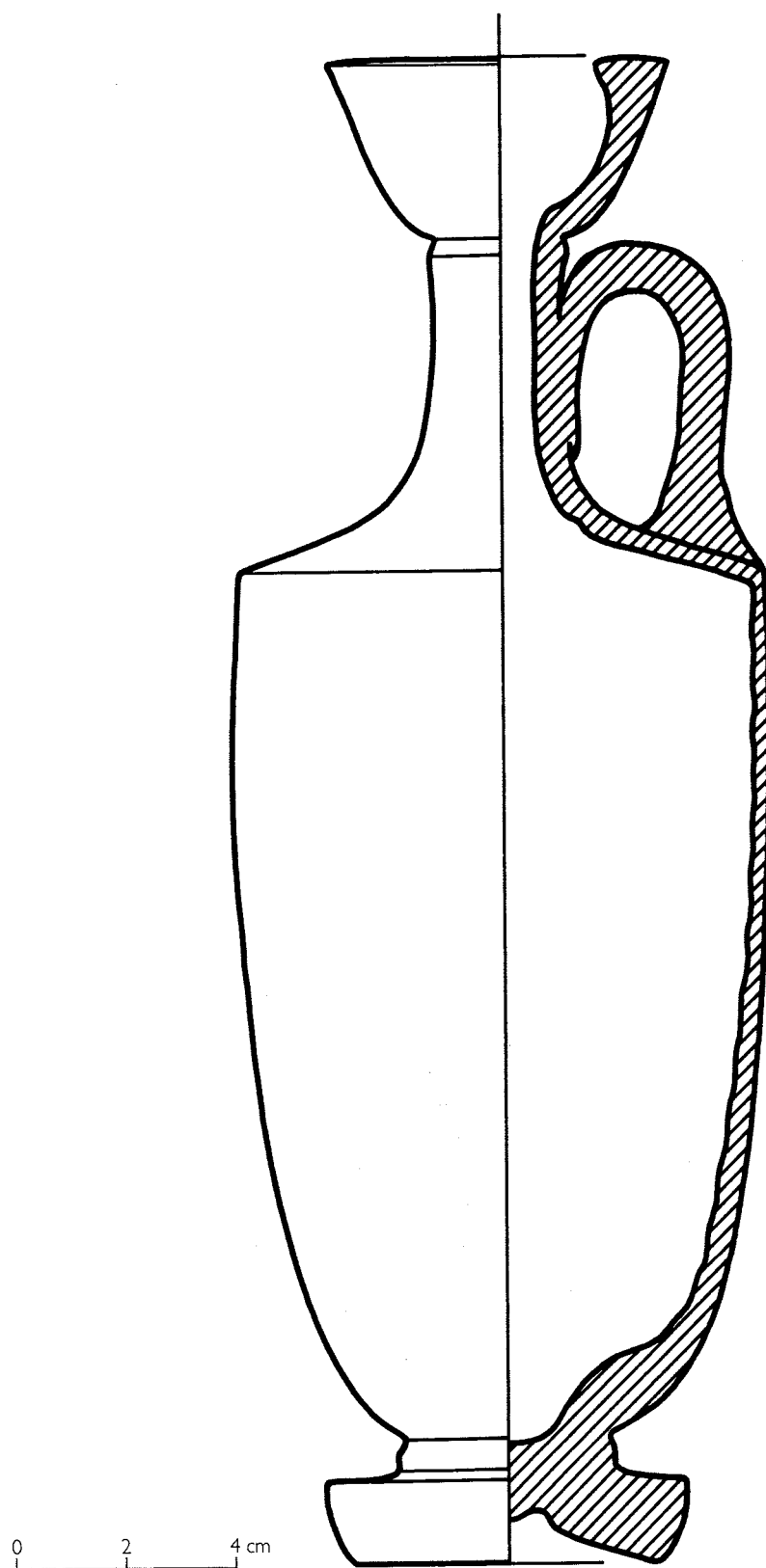


Figure 29

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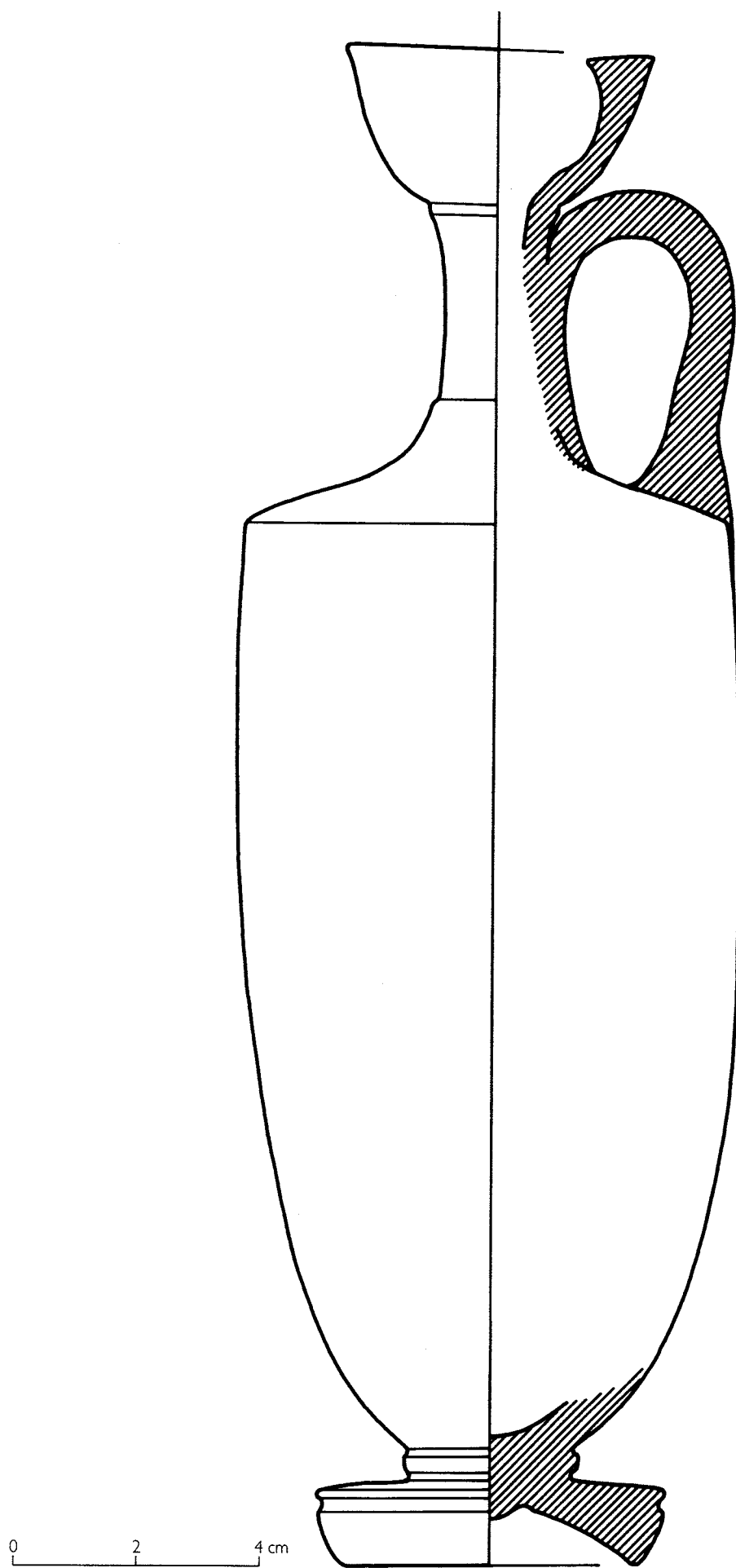


Figure 30

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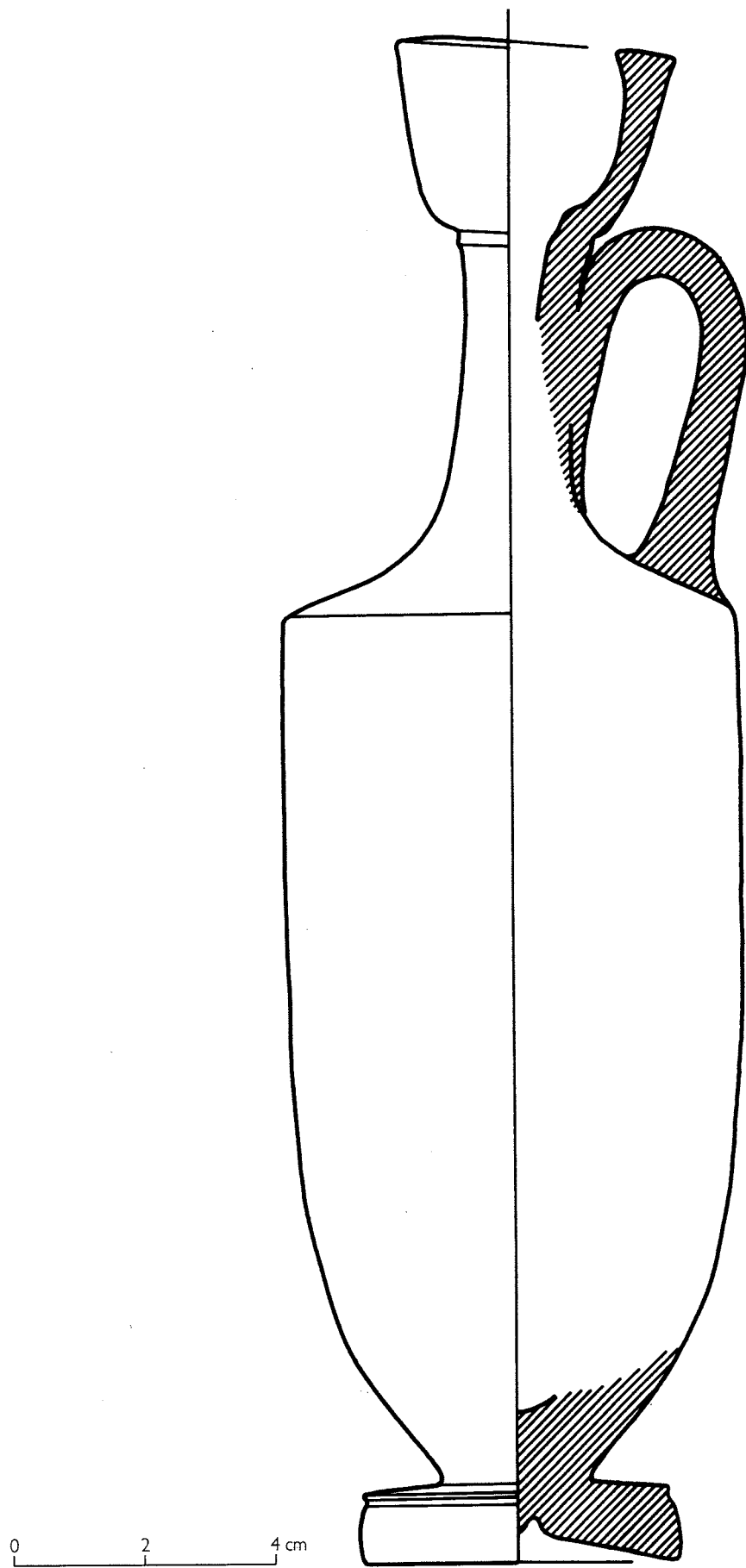


Figure 31

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91.AE.41				33	359; 360

CONCORDANCE

between Bareiss Collection Numbers, J. Paul Getty Museum Accession Numbers, and CVA Numbers

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117	86.AE.255	49	384	85.AE.476.1-.6	15
118	86.AE.252	59	384	86.AE.199.1-.4, .6, .10-.18	17
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CONCORDANCE

between Beazley Numbers, J. Paul Getty Museum Accession Numbers, and CVA Numbers

BEAZLEY NUMBER	ACCESSION NUMBER	CVA NUMBER
<i>ARV² 34.12 bis (1621)</i>	86.AE.226	24
<i>ARV² 200.51</i>	86.AE.187	4
<i>ARV² 229.43 bis (1637)</i>	86.AE.227	25
<i>ARV² 686.193</i>	86.AE.249	60
<i>ARV² 746.5 bis (1668)</i>	86.AE.253	61
<i>ARV² 1256.10 bis (1688)</i>	86.AE.243	42
<i>ARV² 1381.101 bis (1692)</i>	86.AE.256	62
<i>Paralipomena 345.183 ter</i>	86.AE.228	31
<i>Paralipomena 354, bottom</i>	86.AE.192.1-.2	10
<i>Paralipomena 364.21 bis</i>	86.AE.195	20
<i>Paralipomena 381</i>	86.AE.230	30
<i>Paralipomena 397.15</i>	85.AE.499.2 + 86.AE.244	37
<i>Paralipomena 447.7 bis</i>	86.AE.188	6
<i>Paralipomena 447.7 ter</i>	86.AE.189	7
<i>Paralipomena 448.10</i>	86.AE.236	34

CONCORDANCE

between J. Paul Getty Museum Loan Numbers, Accession Numbers, and CVA Numbers

LOAN NUMBER	ACCESSION NUMBER	CVA NUMBER	LOAN NUMBER	ACCESSION NUMBER	CVA NUMBER
S.80.AE.18	86.AE.249	60	S.80.AE.258	86.AE.236	34
S.80.AE.20	86.AE.254	47	S.80.AE.270	86.AE.226	24
S.80.AE.21	86.AE.255	49	S.80.AE.271	86.AE.263	45
S.80.AE.22	86.AE.252	59	S.80.AE.275	86.AE.231	1
S.80.AE.22.3	85.AE.503.3	5	S.80.AE.301	86.AE.196	21
S.80.AE.34	86.AE.257	51	S.80.AE.306	86.AE.243	42
S.80.AE.47.1-.4	86.AE.198.1-.4	16	S.80.AE.307	86.AE.250	46
S.80.AE.52.1-.4, .6, .10-.18	86.AE.199.1-.4, .6, .10-.18	17	S.80.AE.315	86.AE.232	18
S.80.AE.52.5	86.AE.199.5	15	S.80.AE.327	86.AE.187	4
S.80.AE.52.7-.9	86.AE.199.7-.9	16	S.81.AE.1.14	86.AE.246	35
S.80.AE.63	86.AE.258	52	S.81.AE.1.16	86.AE.225	23
S.80.AE.88	86.AE.234	32	S.81.AE.1.18	86.AE.247	35
S.80.AE.89	86.AE.192.1-.2	10	S.81.AE.1.21	86.AE.201	19
S.80.AE.104	86.AE.261	48	S.81.AE.1.37	86.AE.200	13
S.80.AE.106	86.AE.262	44	S.82.AE.21	86.AE.241	41
S.80.AE.163	86.AE.194	3	S.82.AE.29	86.AE.242	40
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S.80.AE.168	86.AE.197	14	S.82.AE.43	86.AE.229	29
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S.80.AE.185	86.AE.228	31	S.82.AE.51	86.AE.256	62
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S.80.AE.203	86.AE.190.1-.6 + 86.AE.575	2	S.83.AE.12.5	85.AE.471.5	26
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S.80.AE.205	86.AE.245	50	S.83.AE.20	85.AE.479	36
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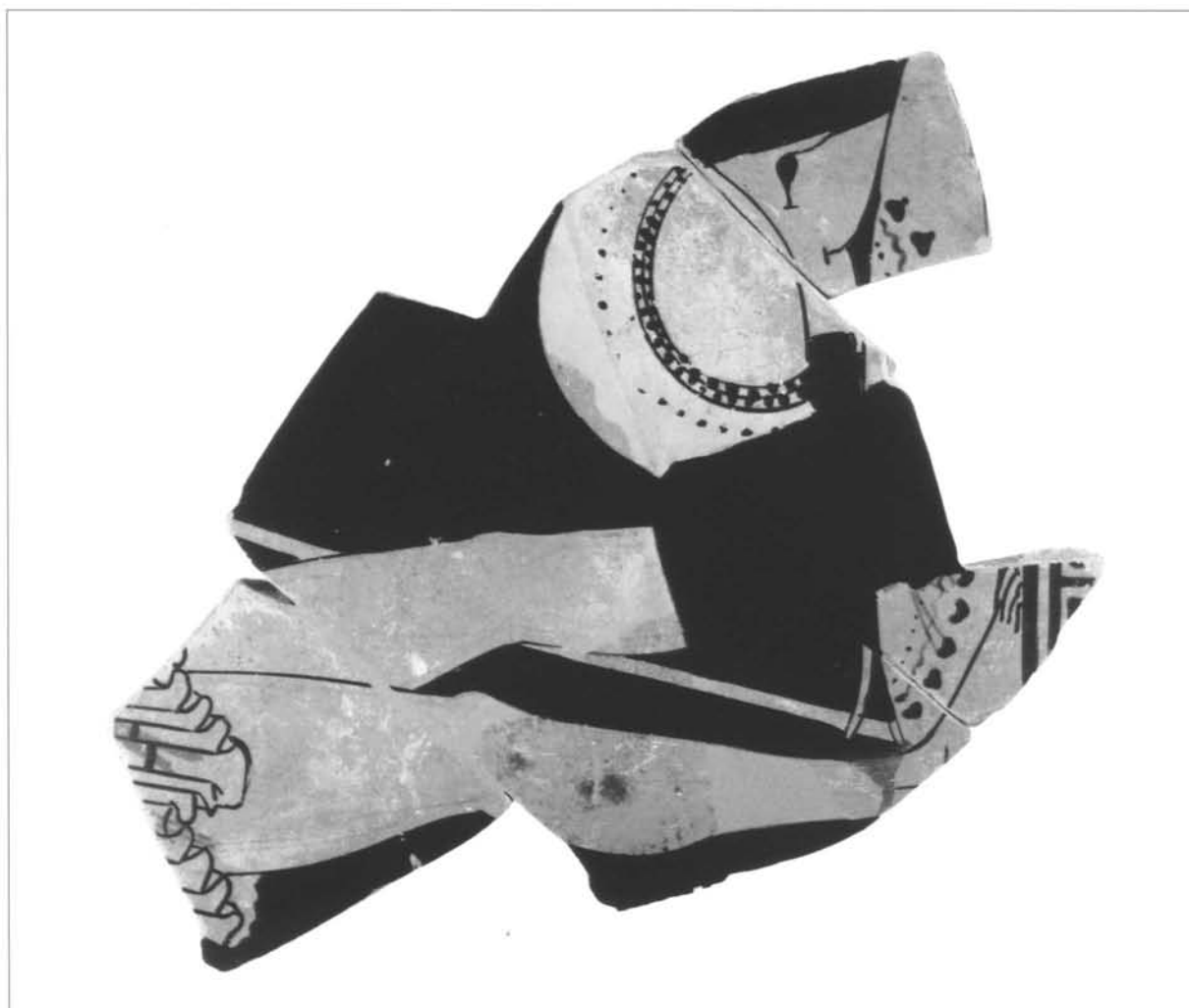
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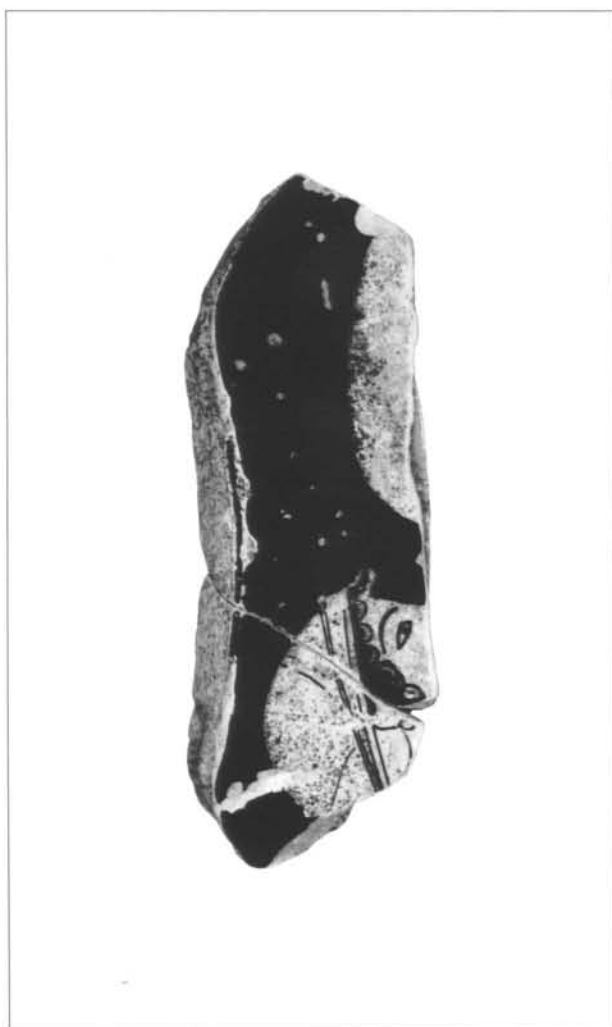
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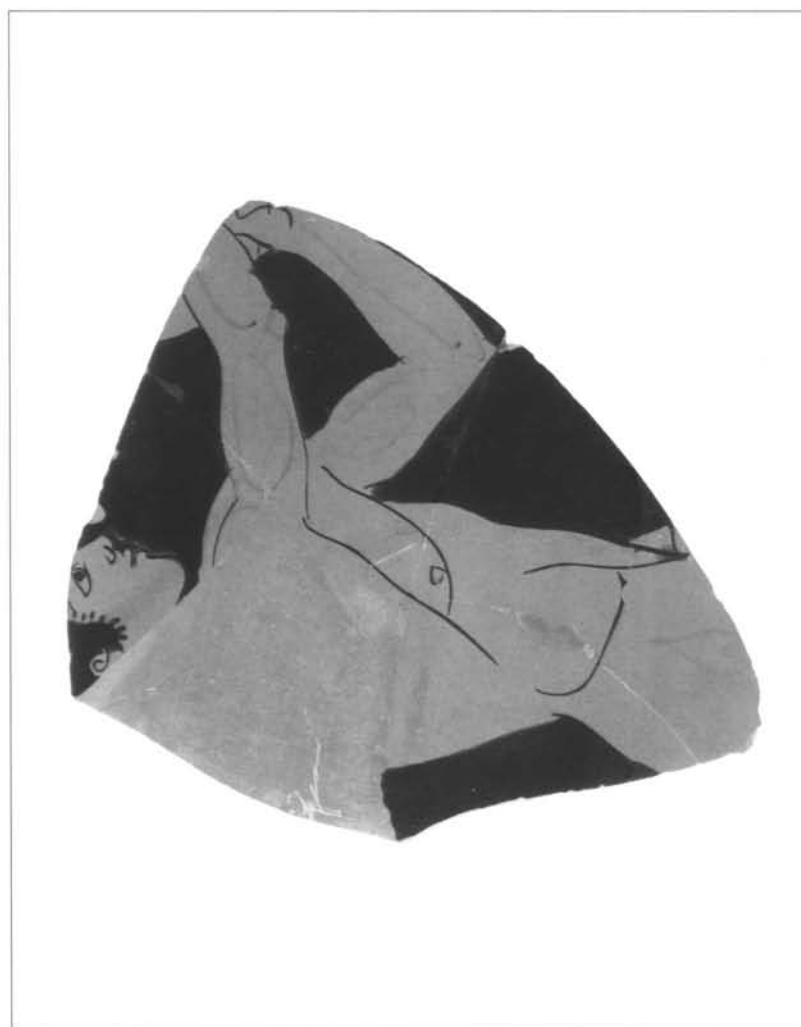
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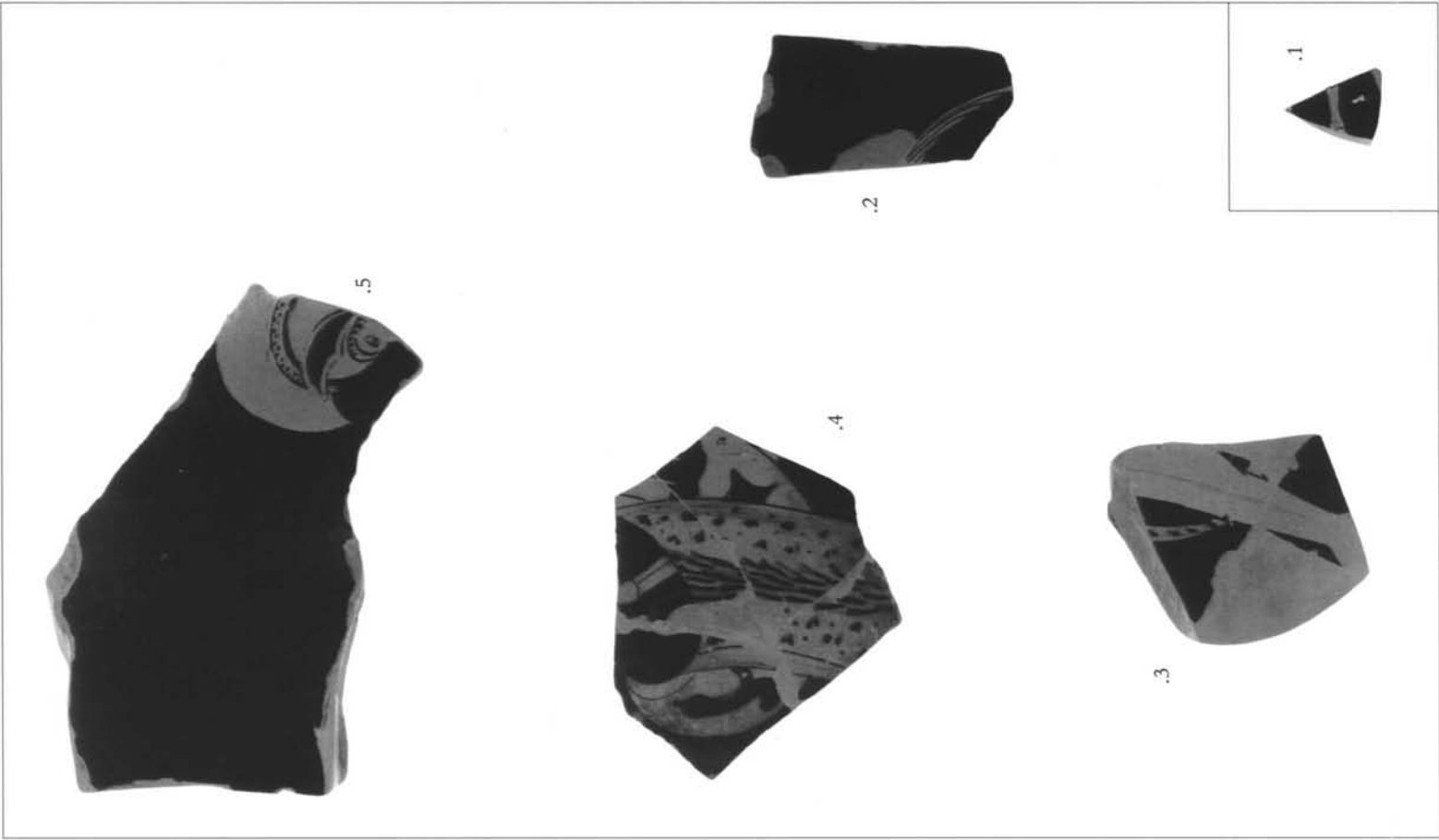
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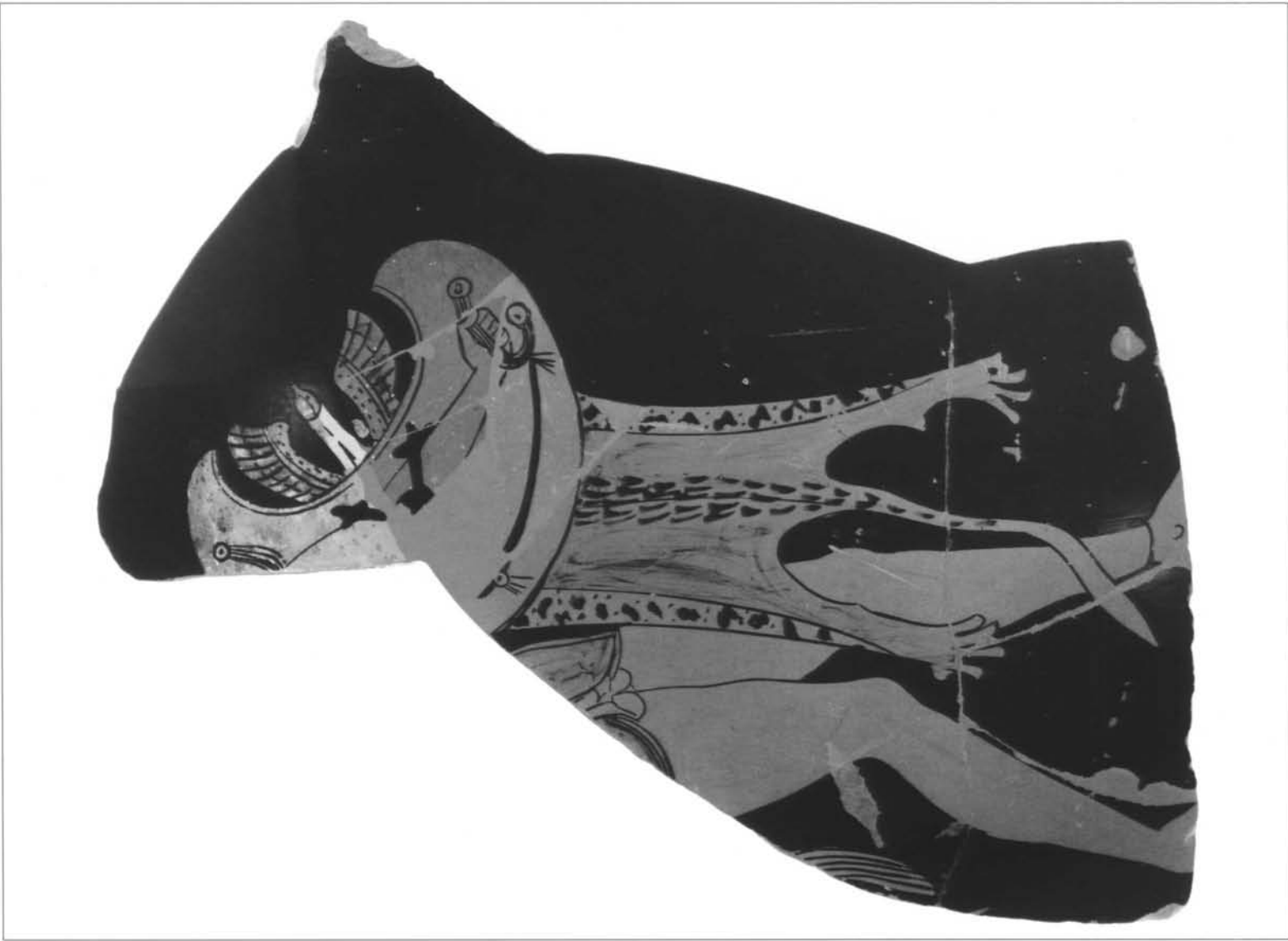
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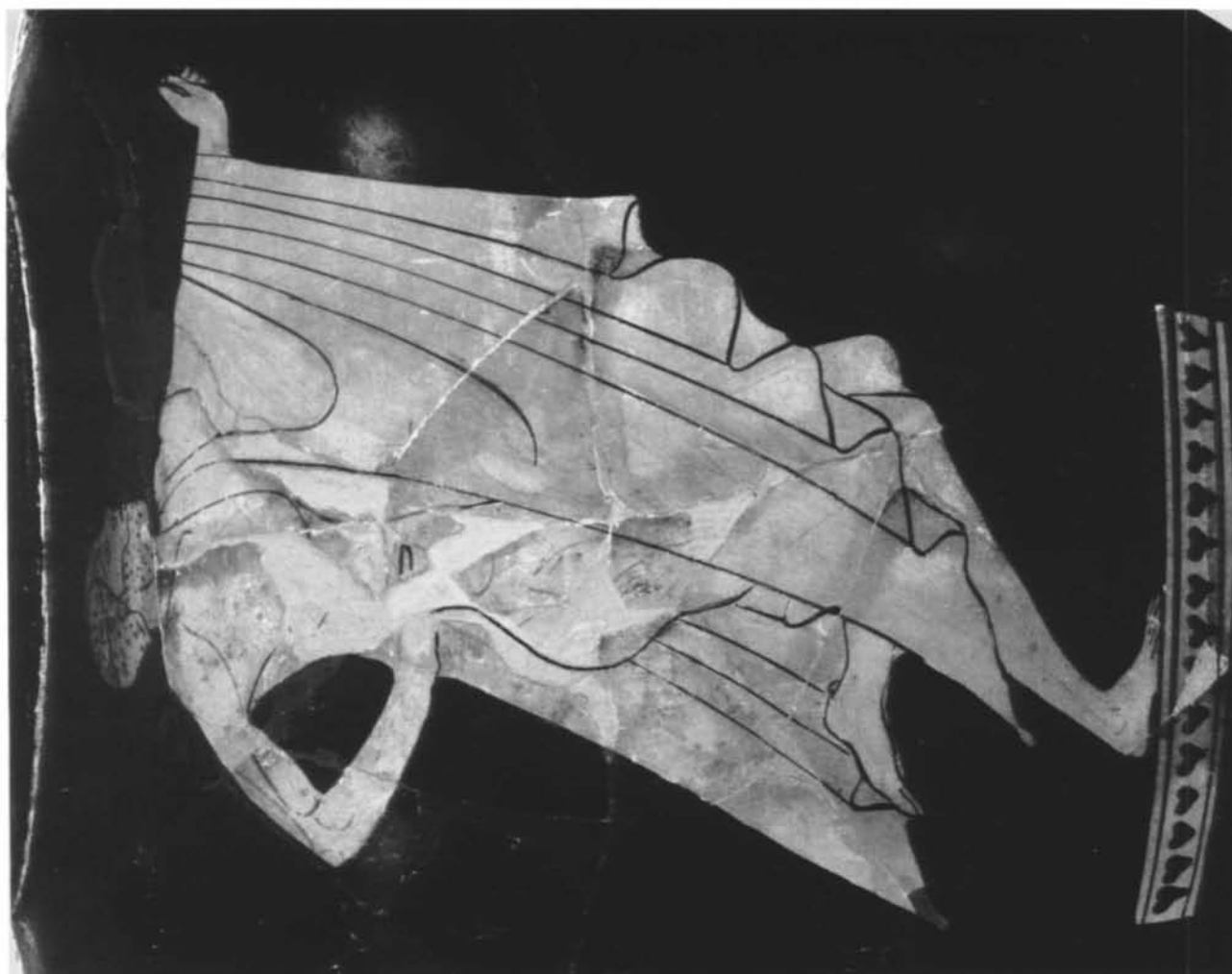
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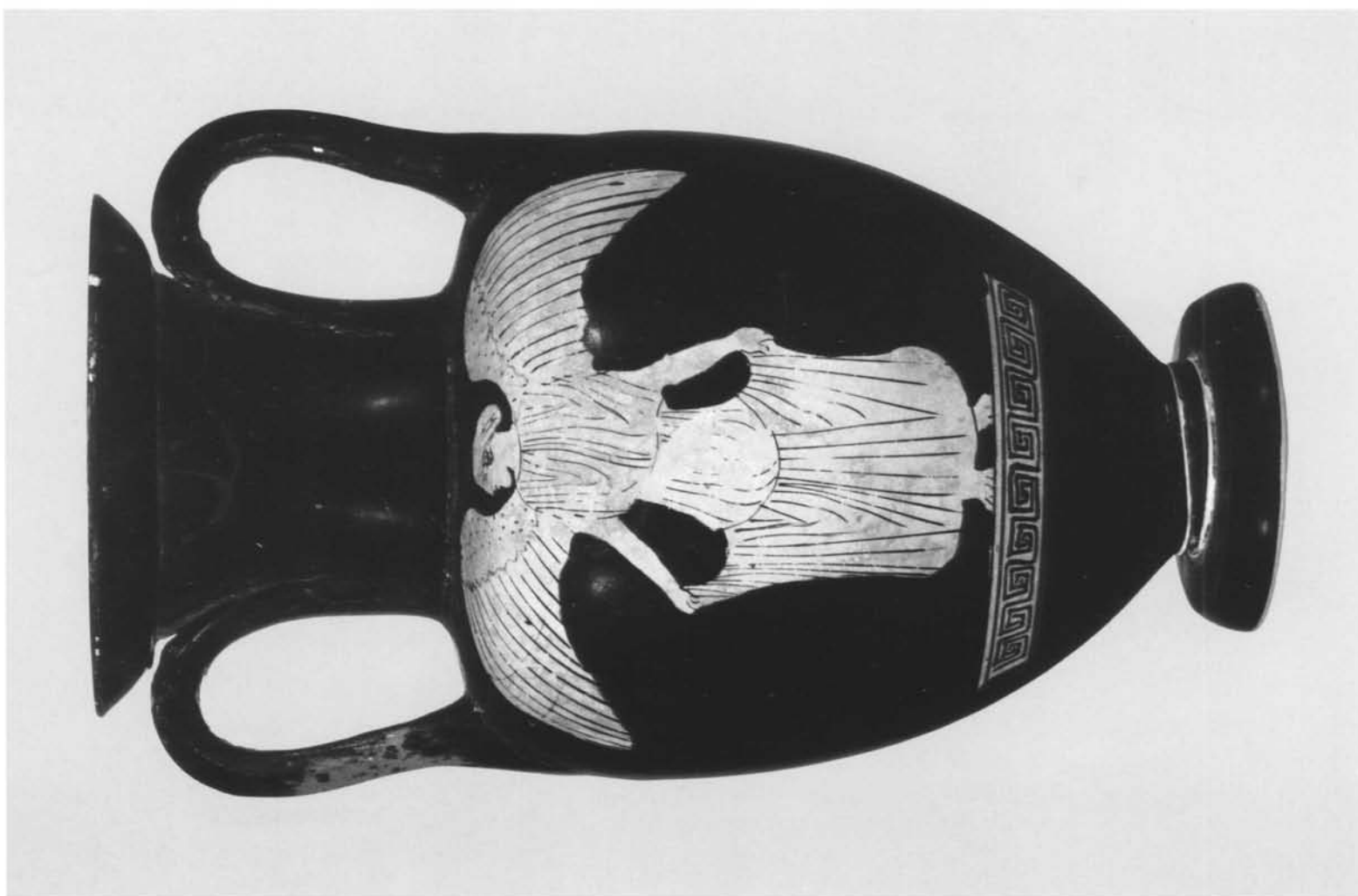
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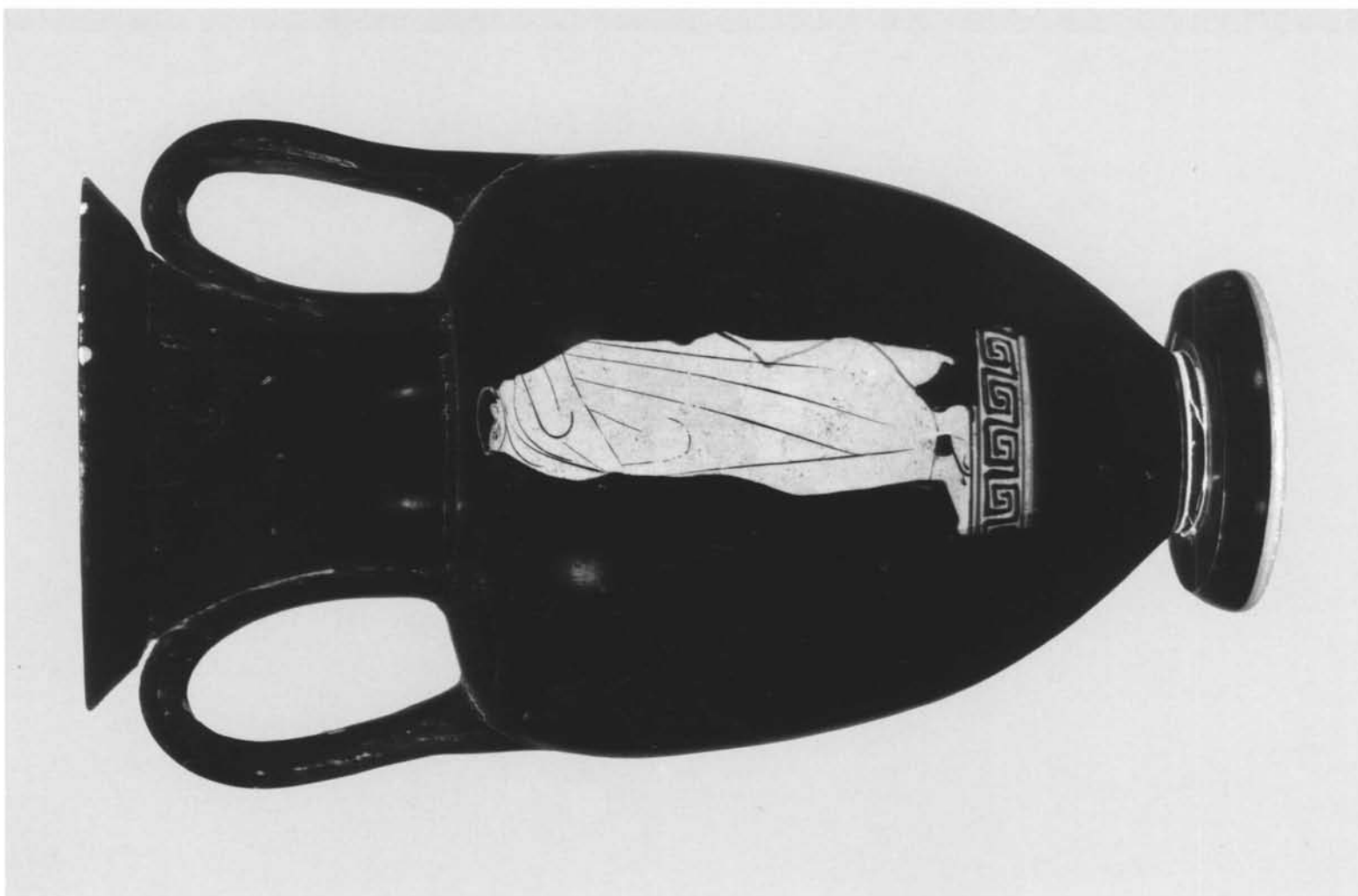
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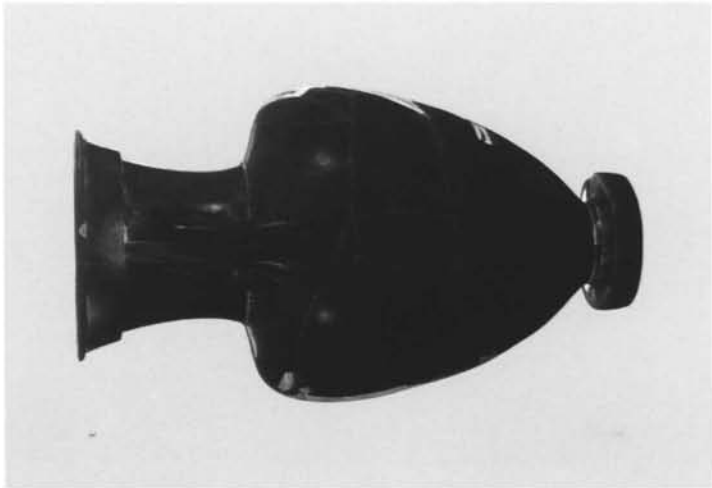


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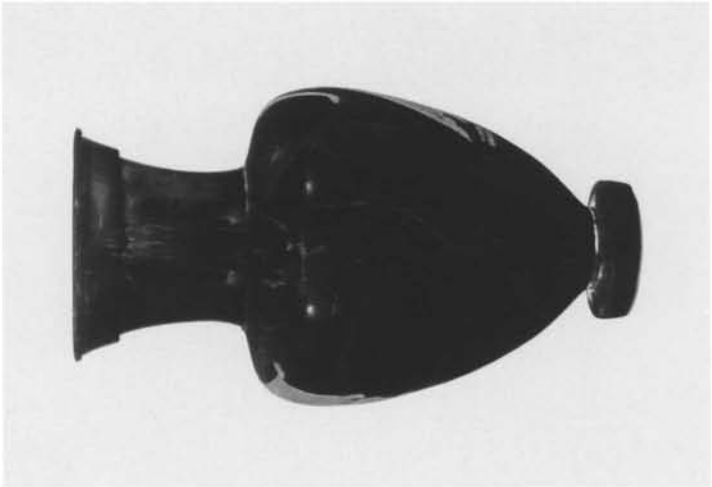
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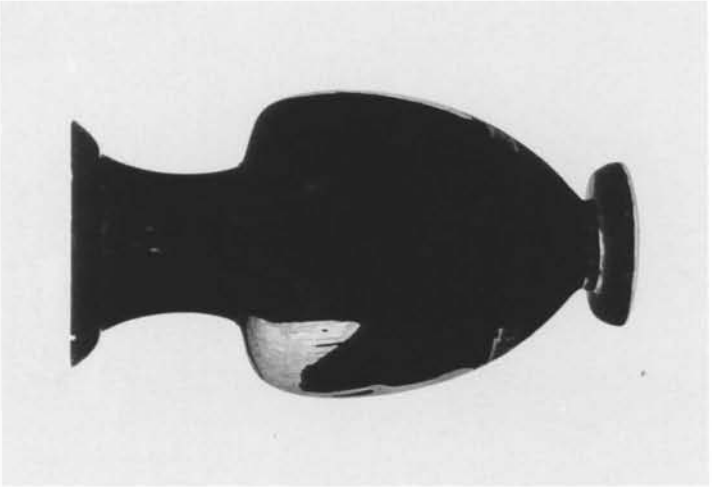


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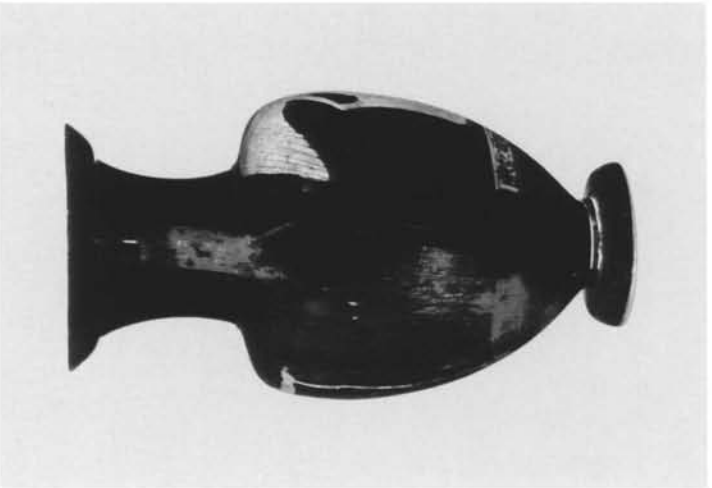


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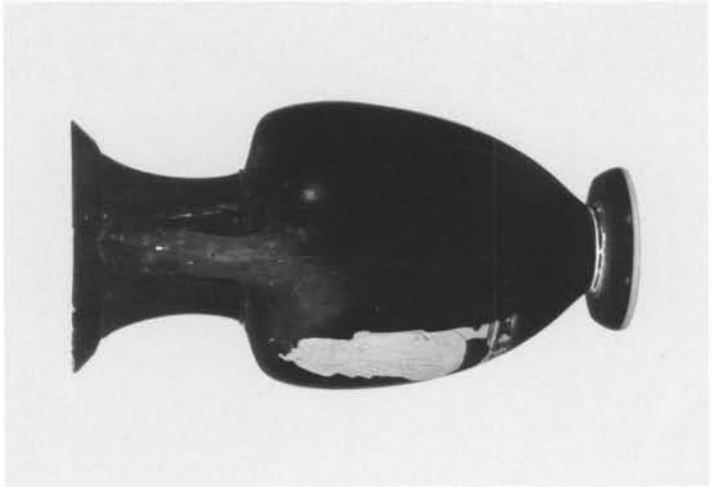


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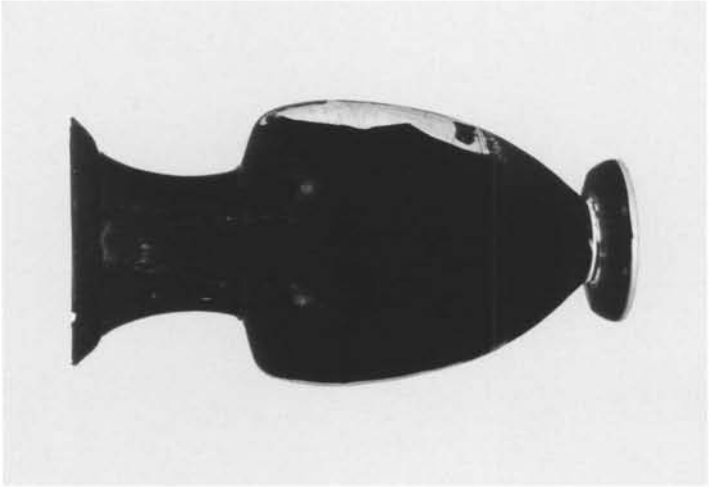


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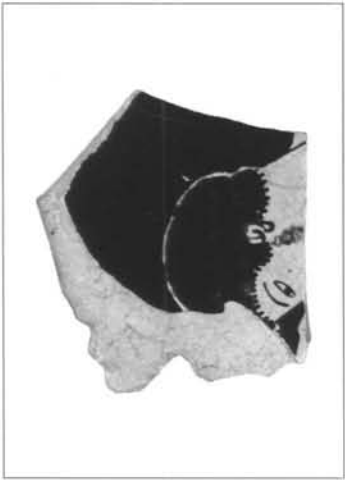
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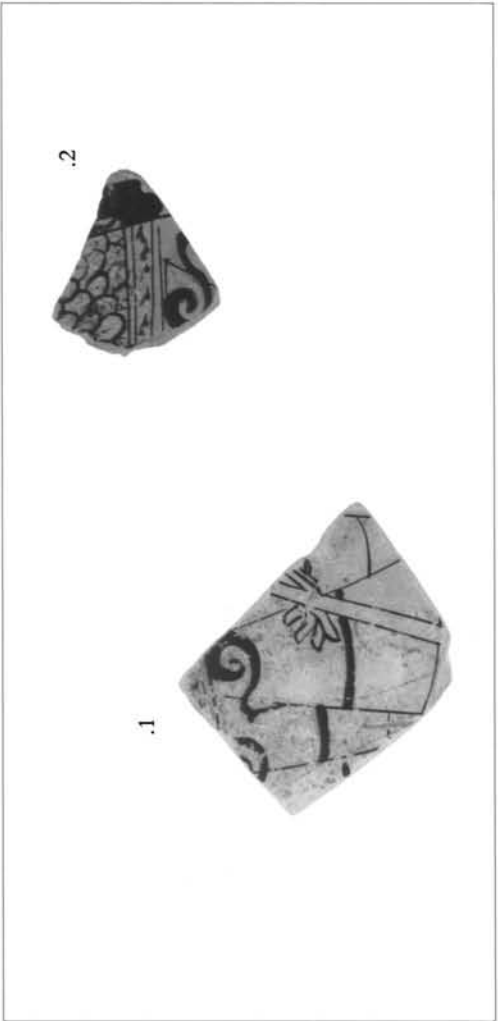
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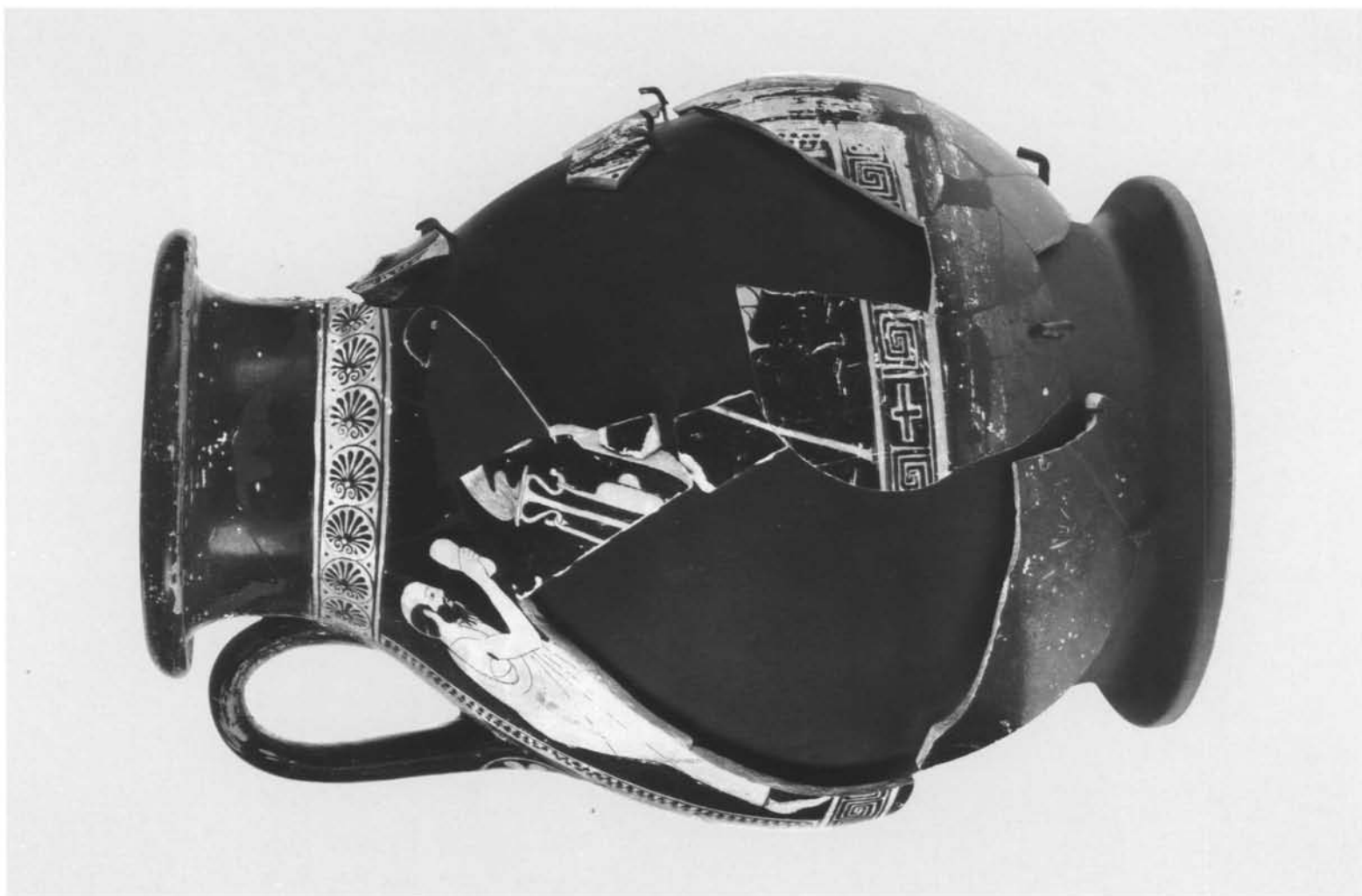
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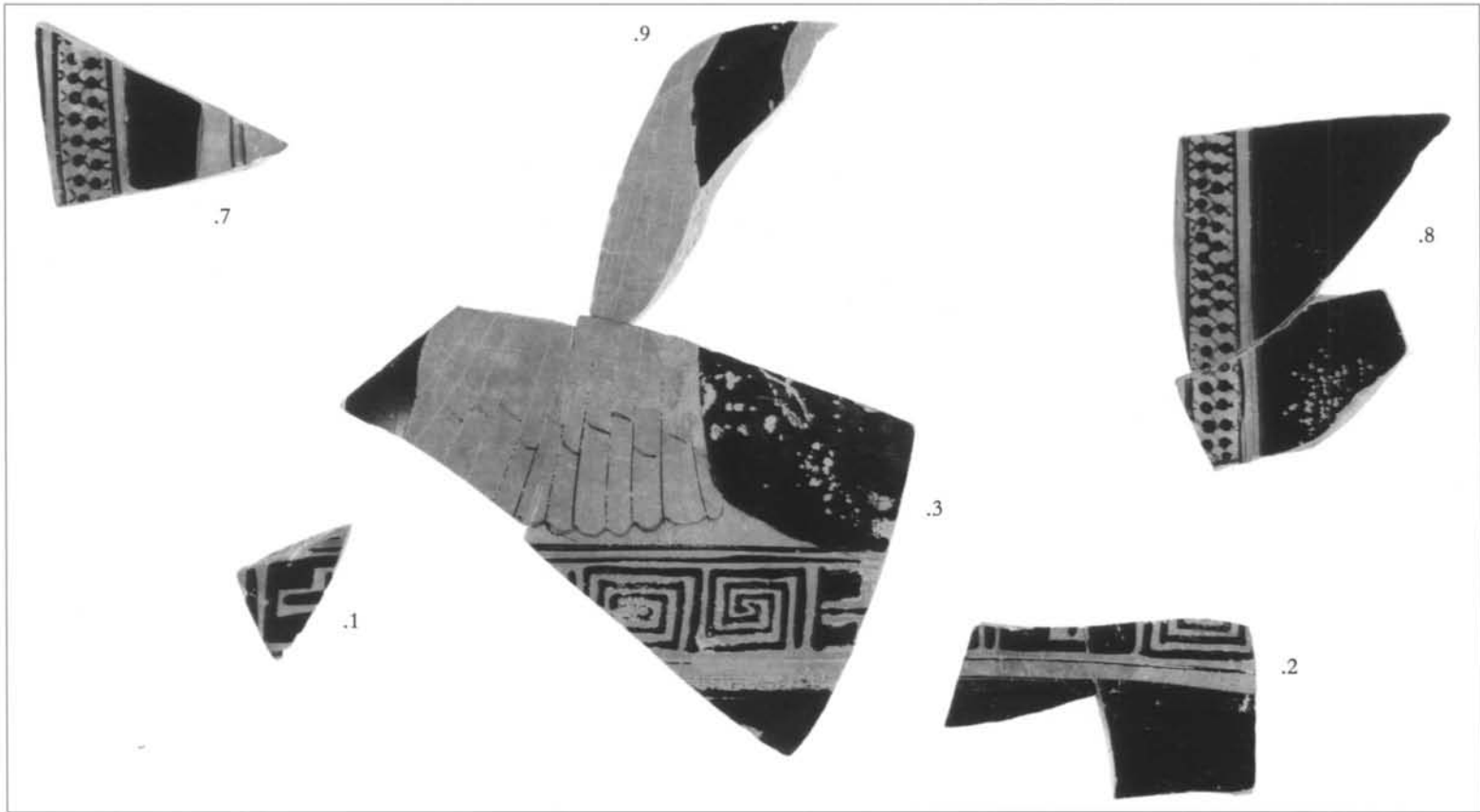
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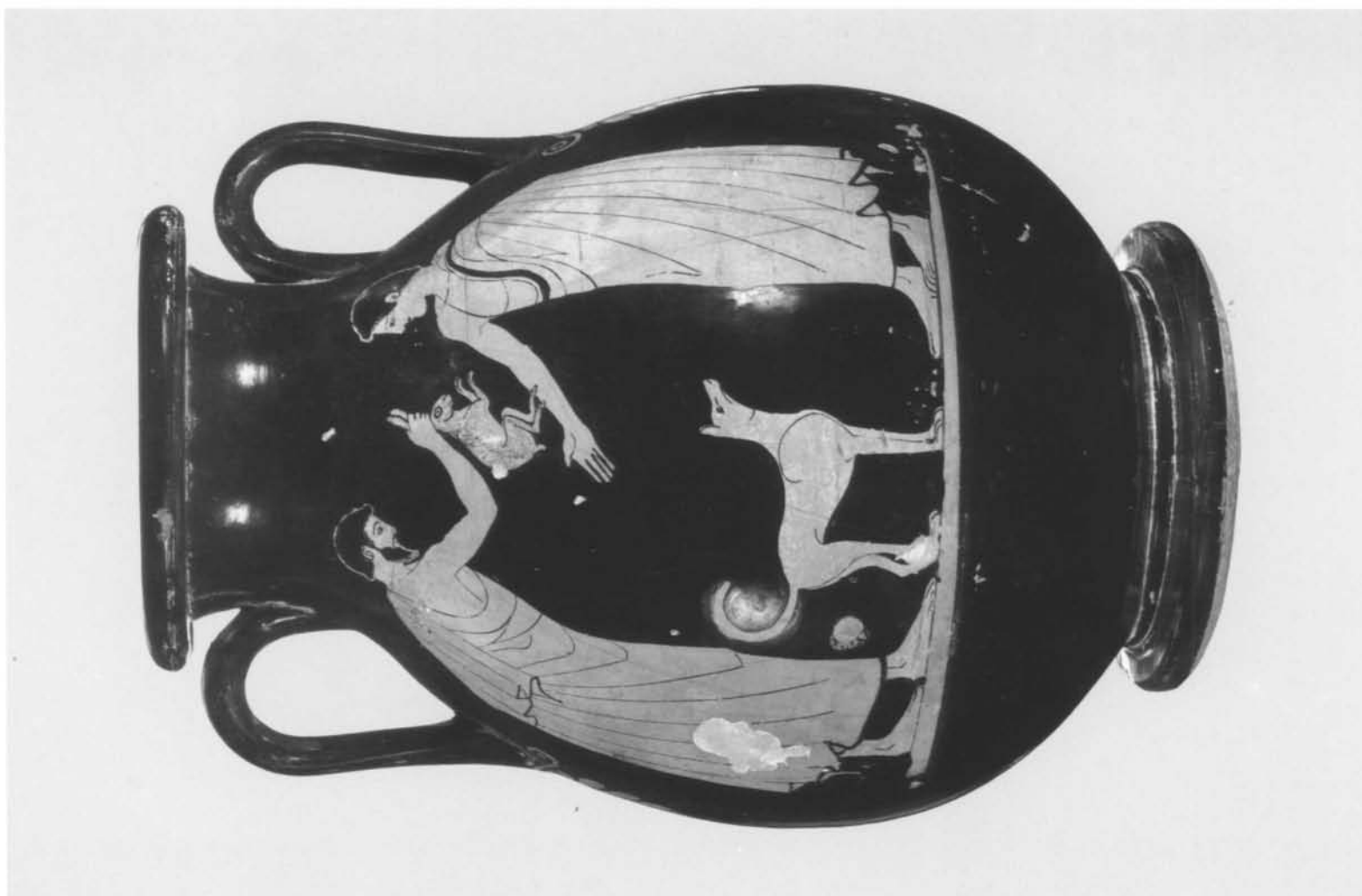


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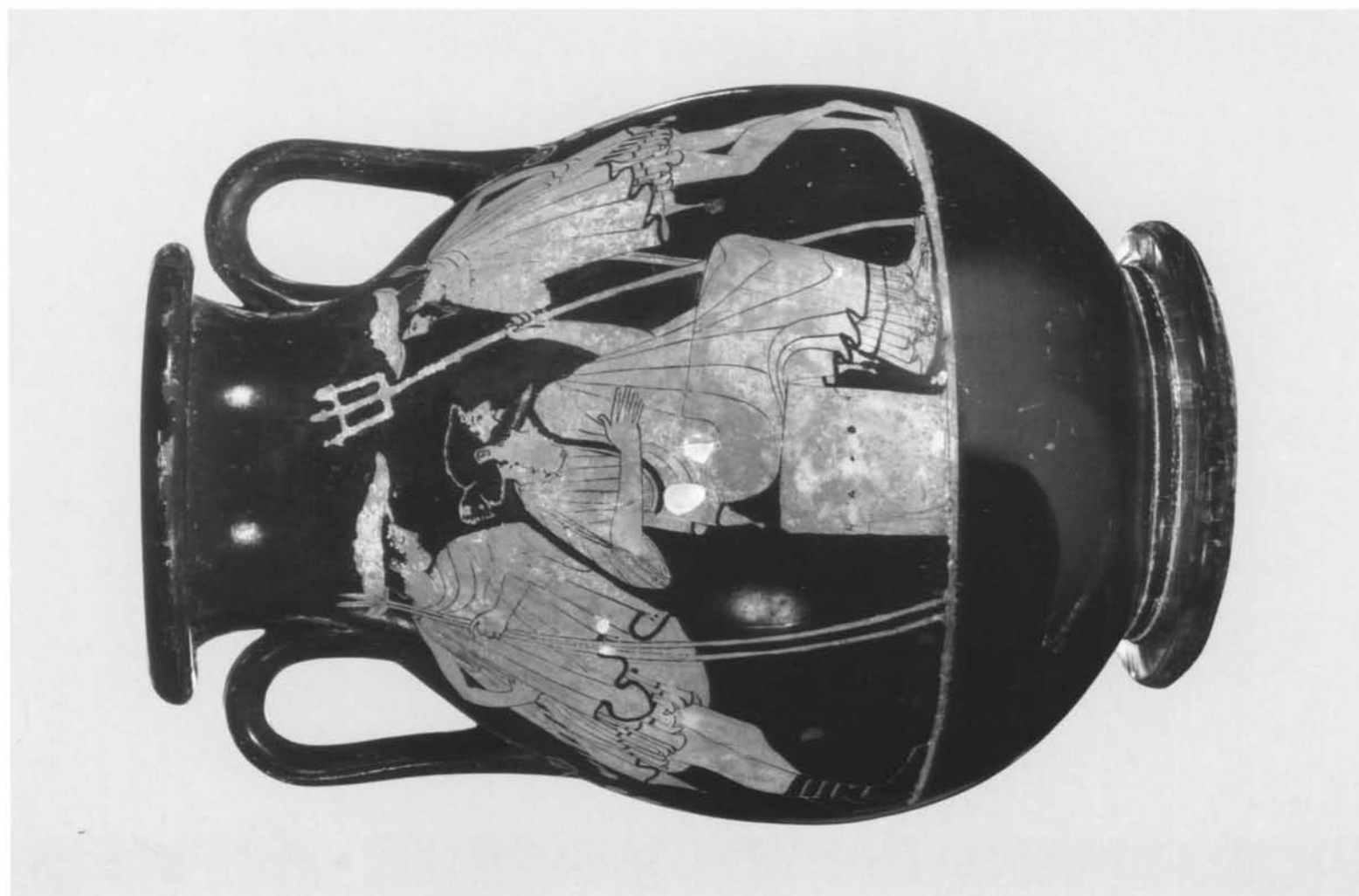


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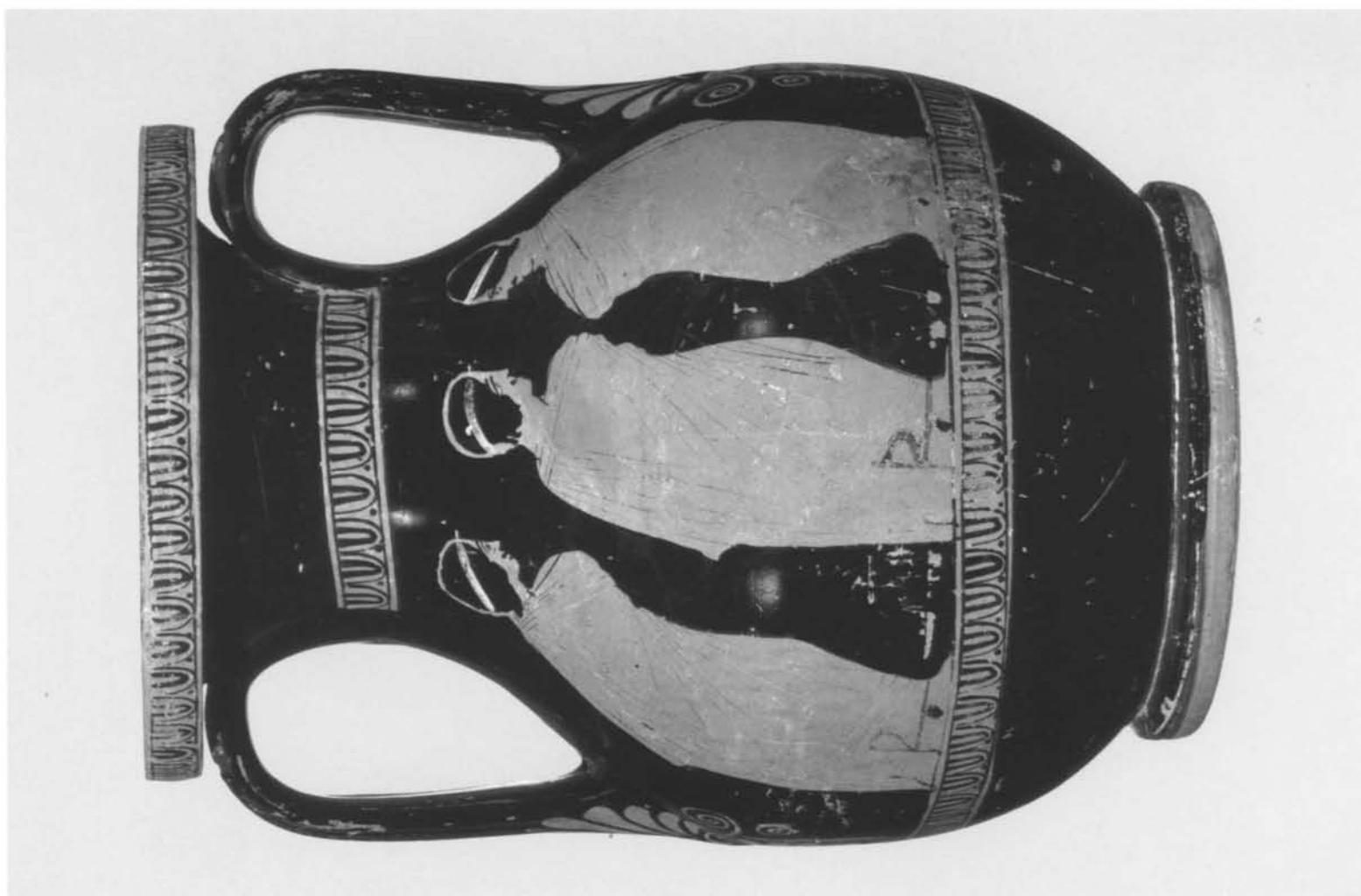


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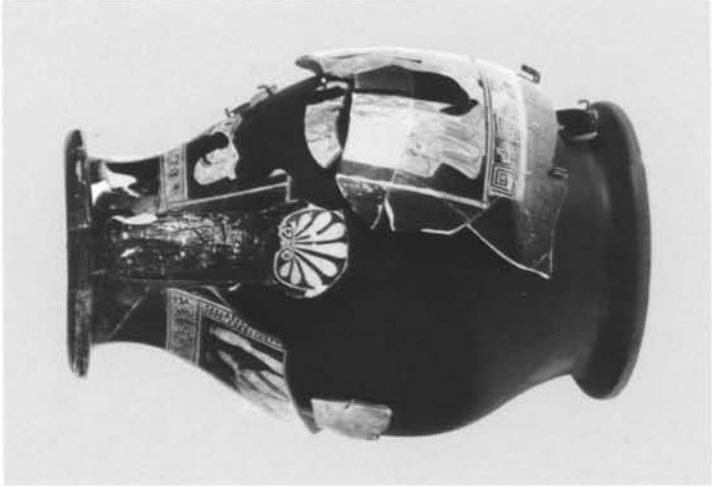


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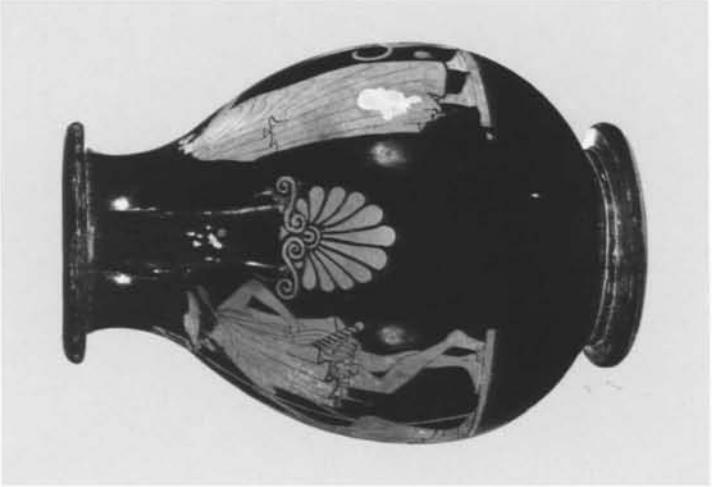


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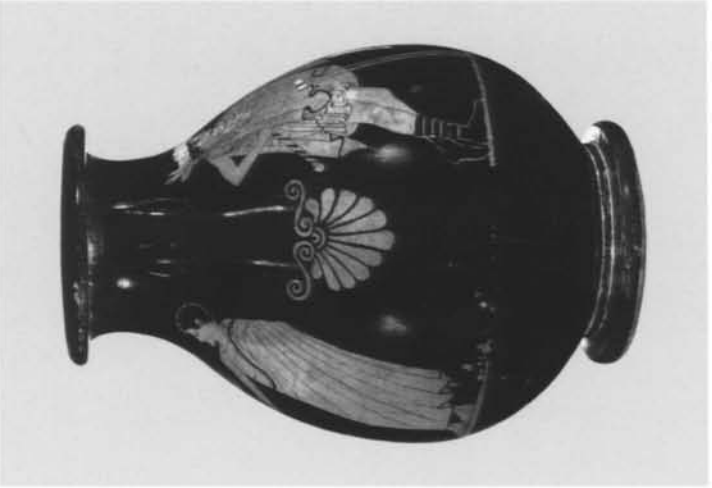


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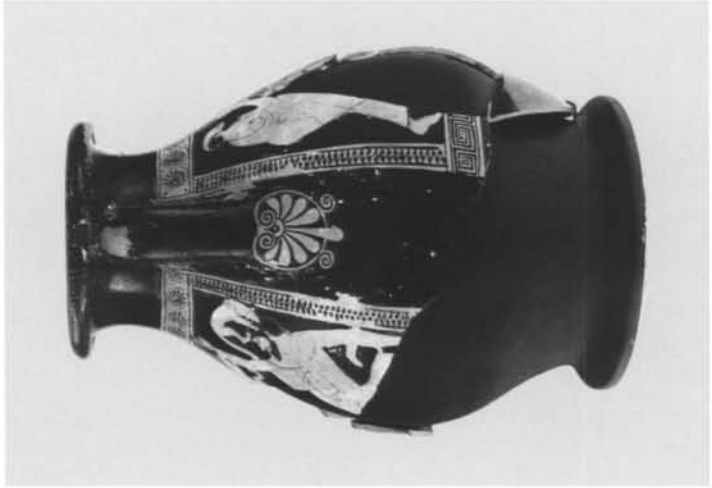


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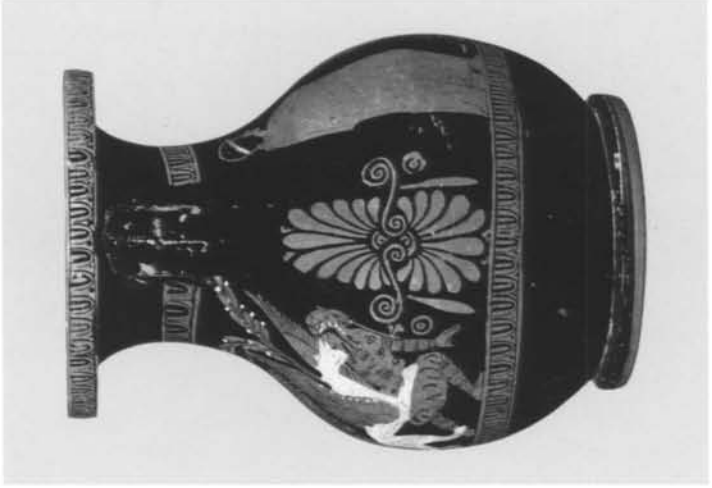
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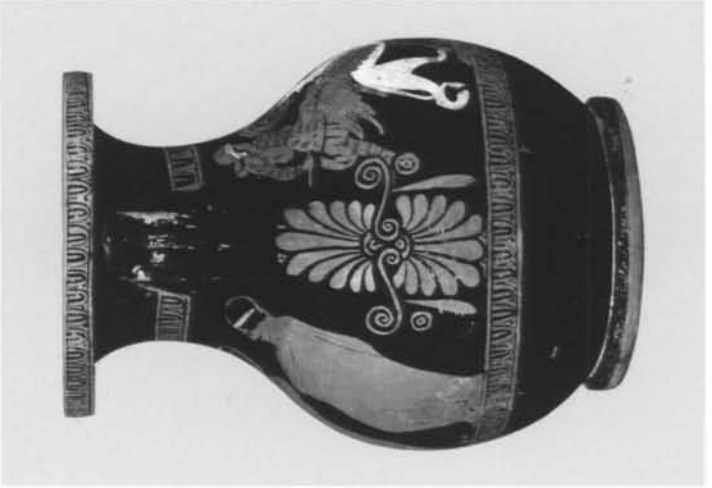


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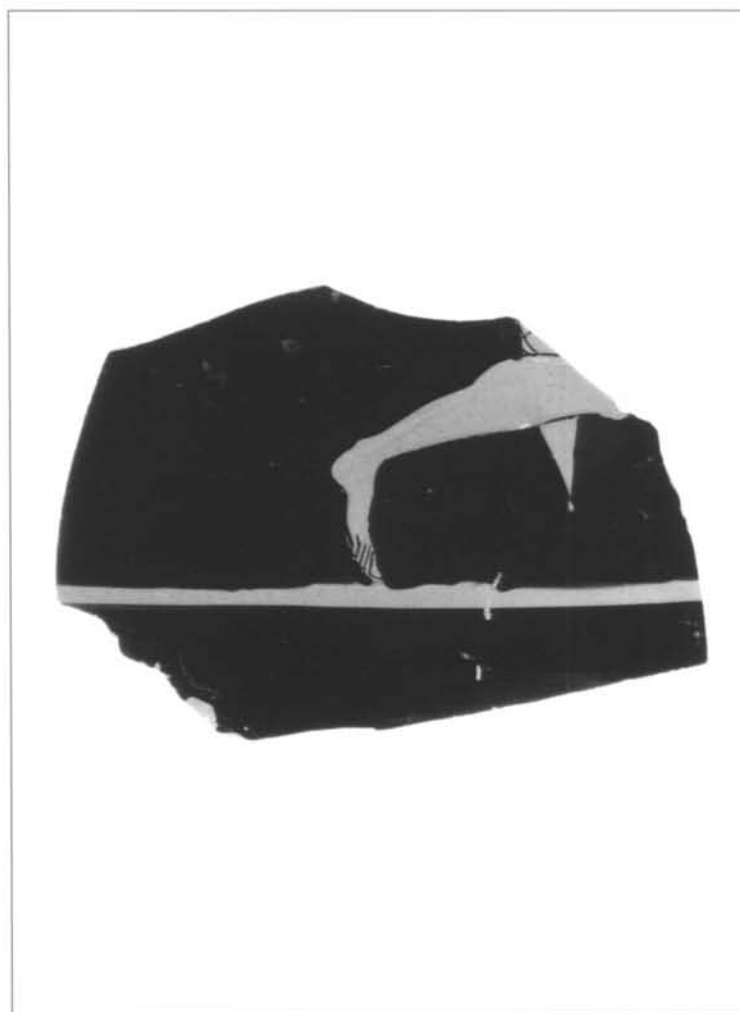
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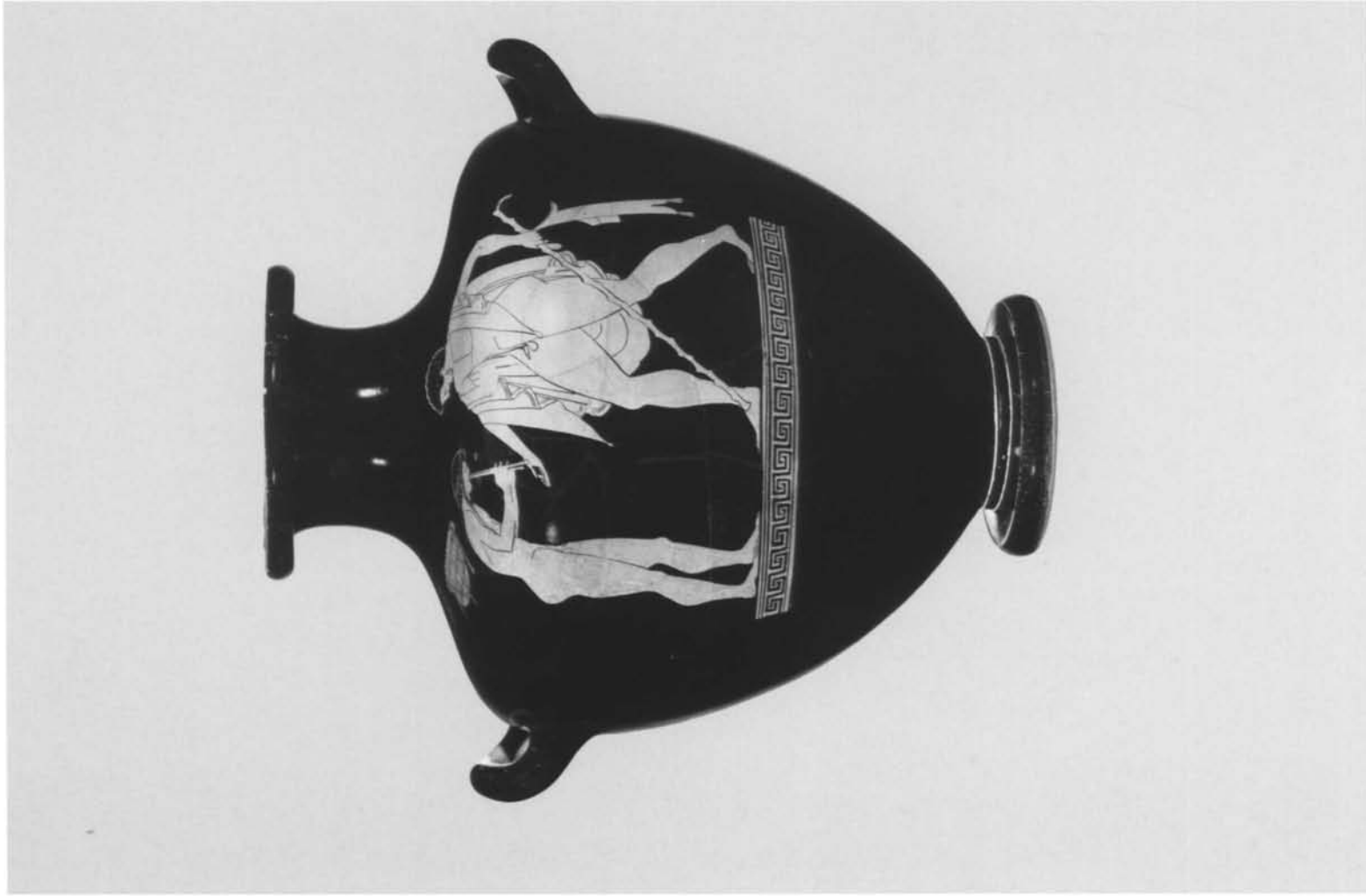
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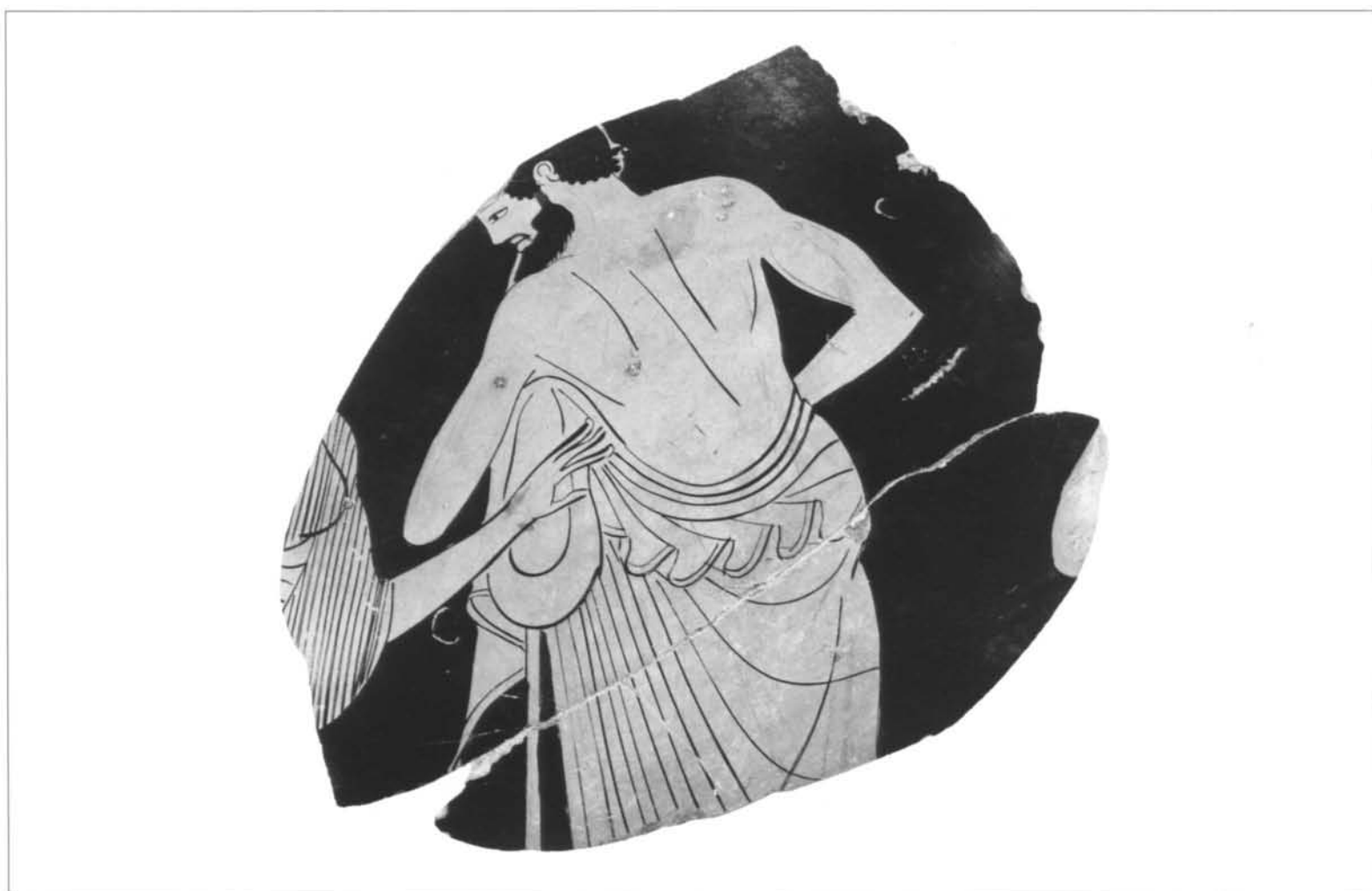


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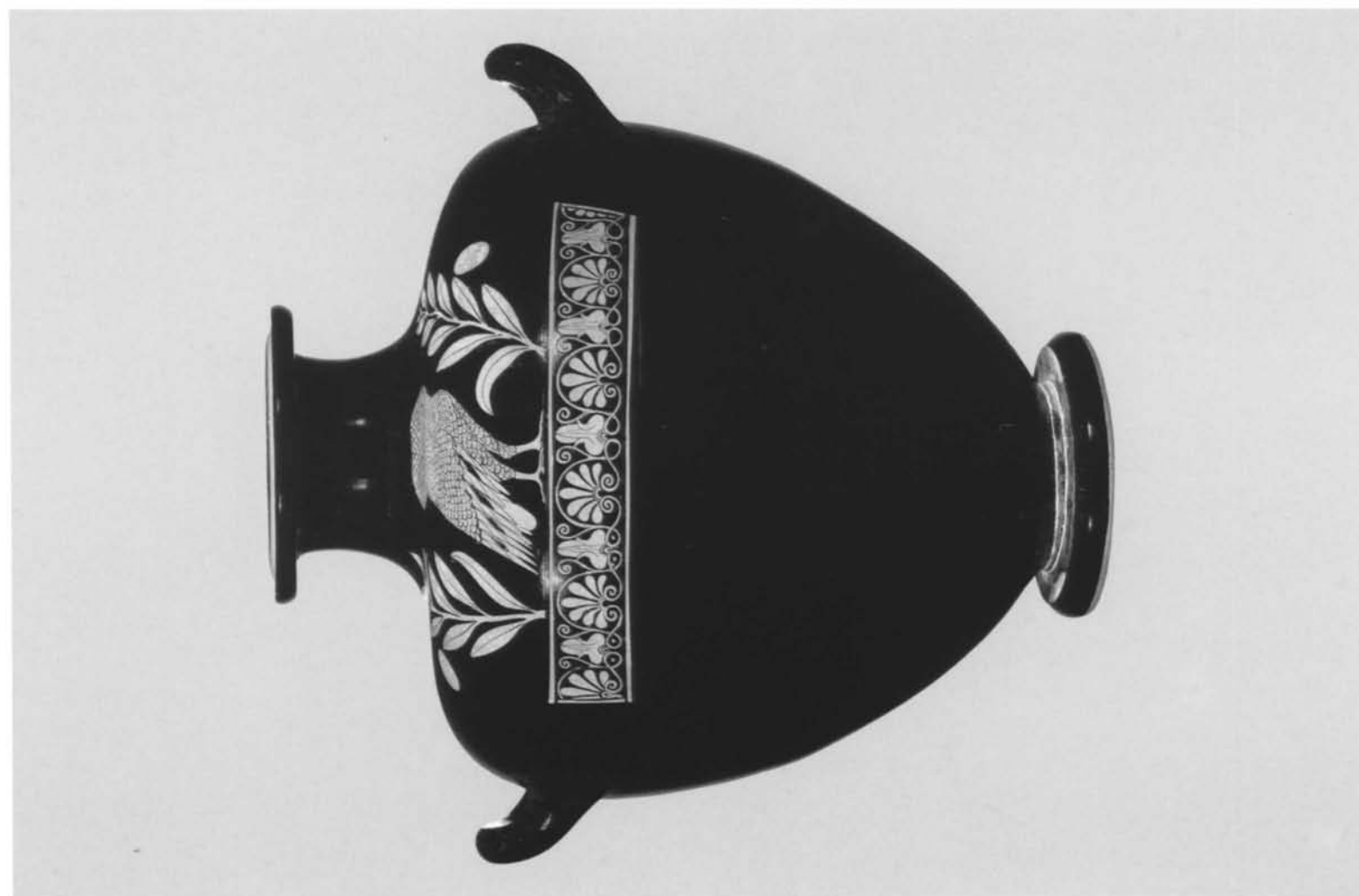


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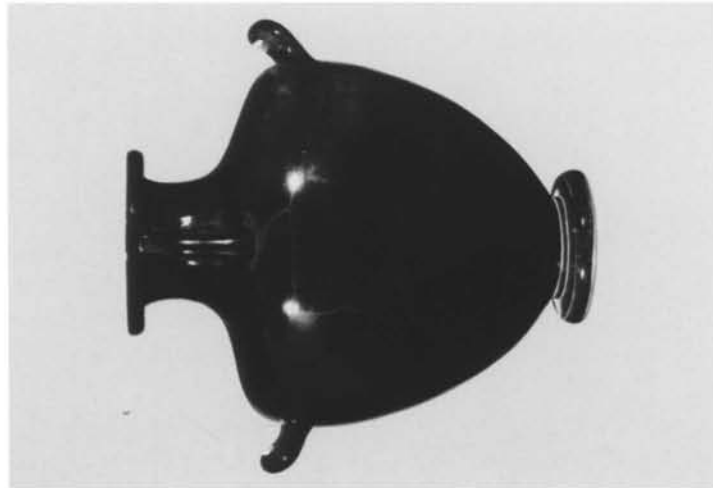


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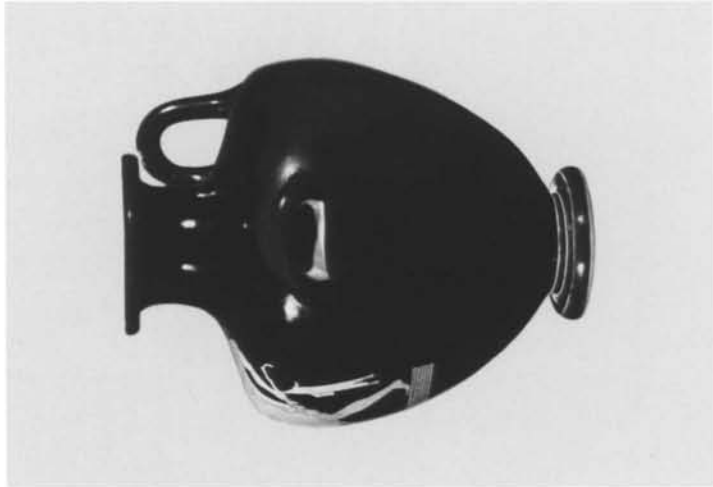
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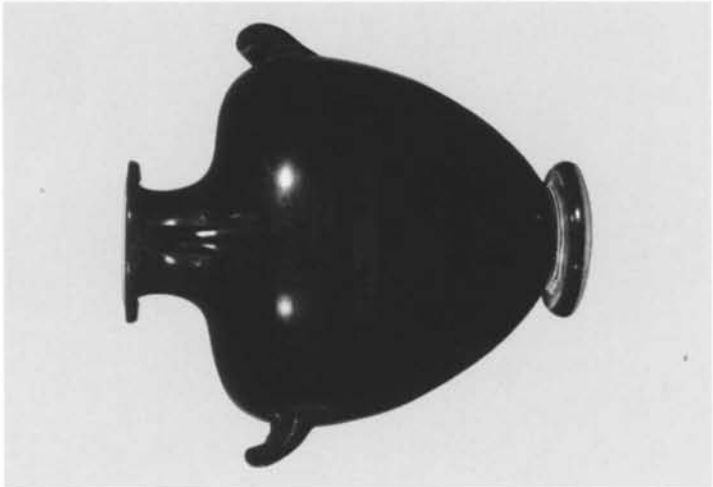


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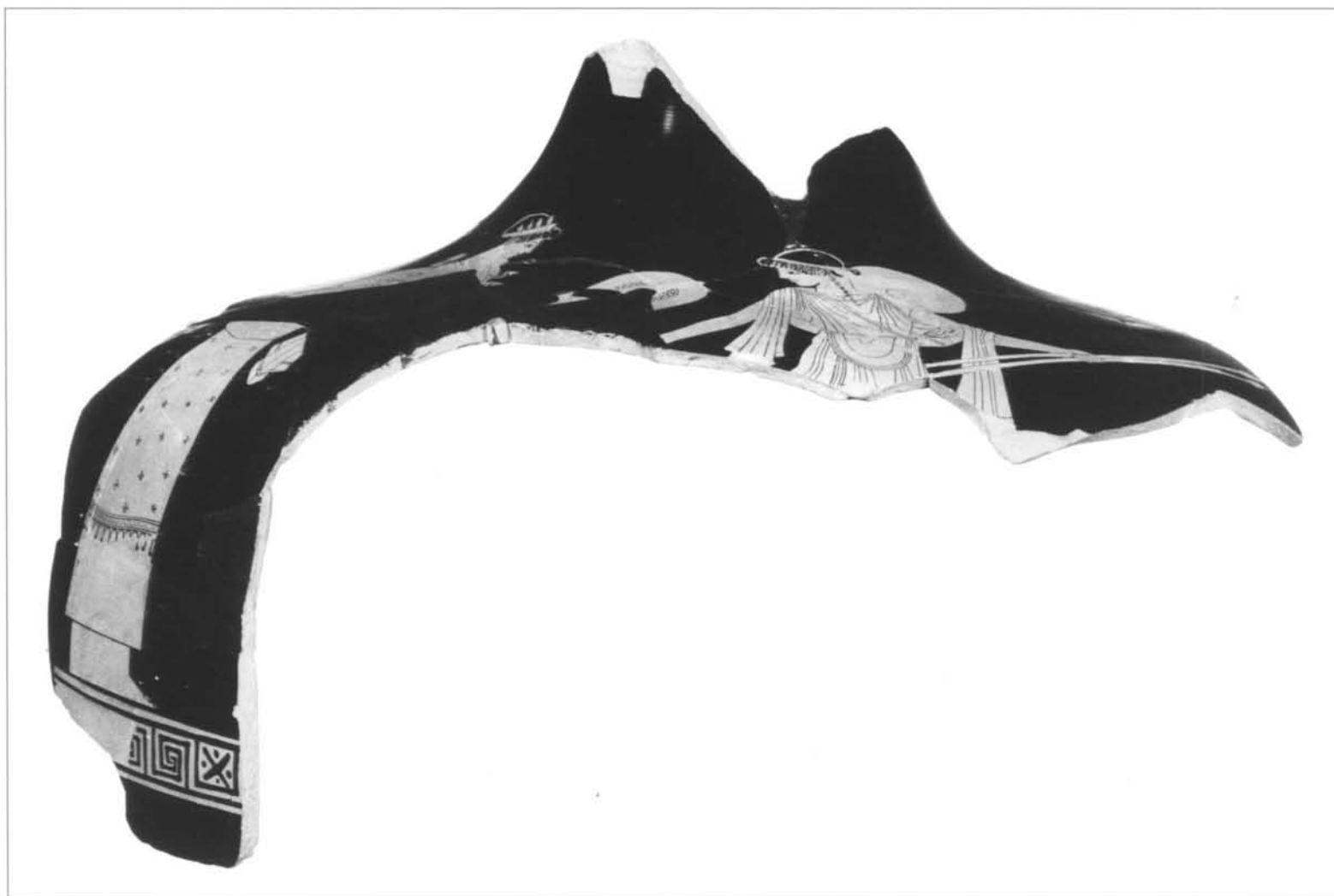


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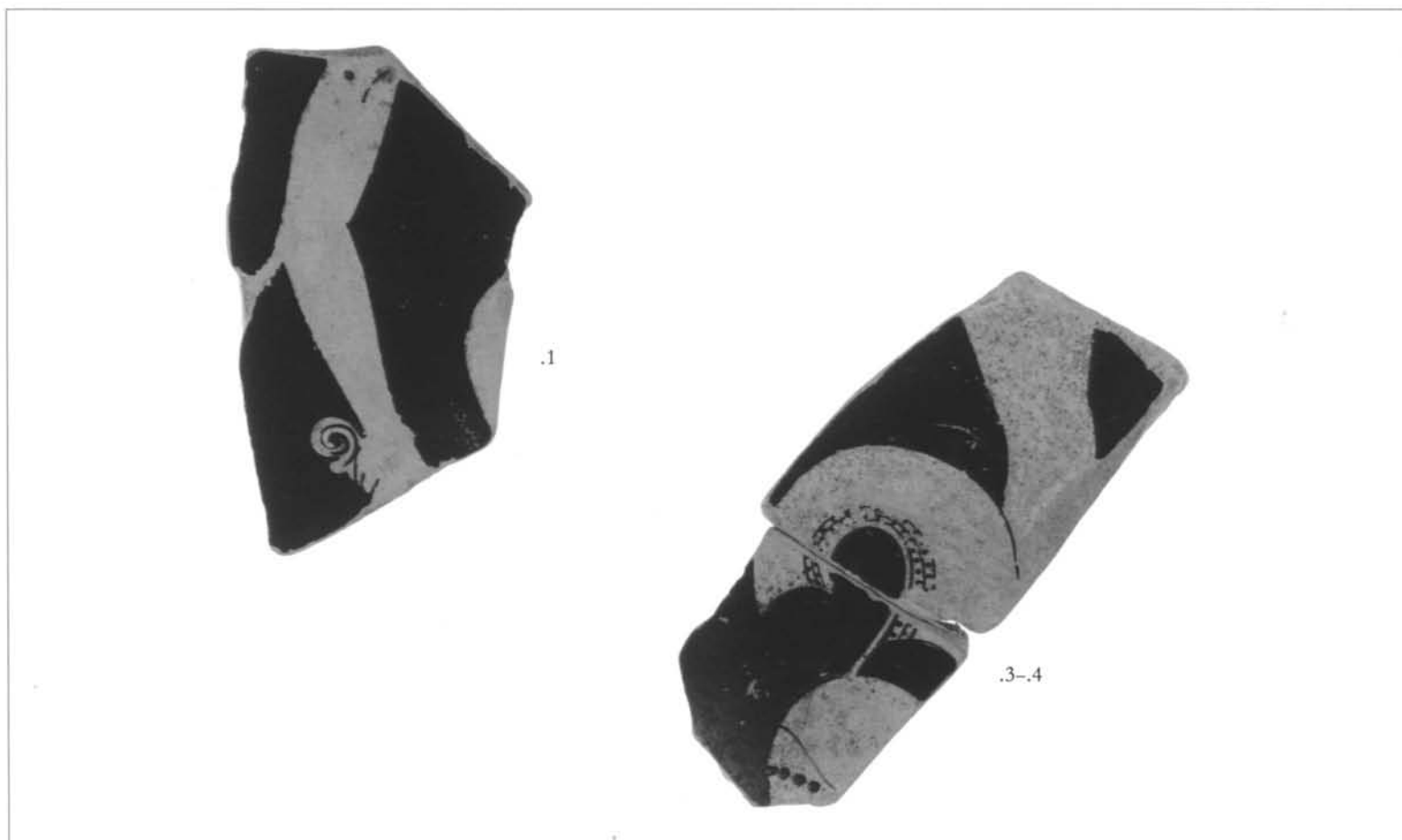


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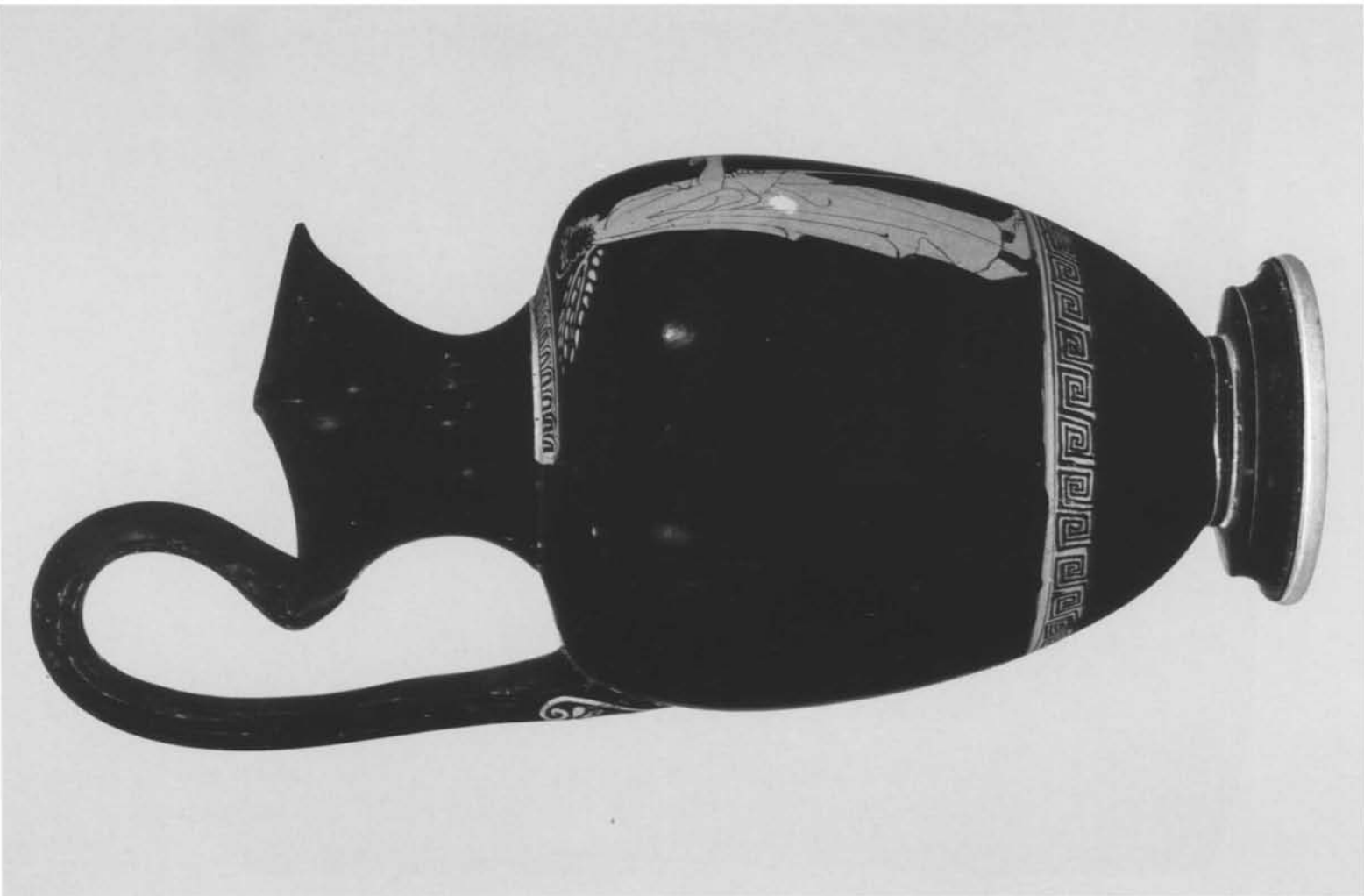


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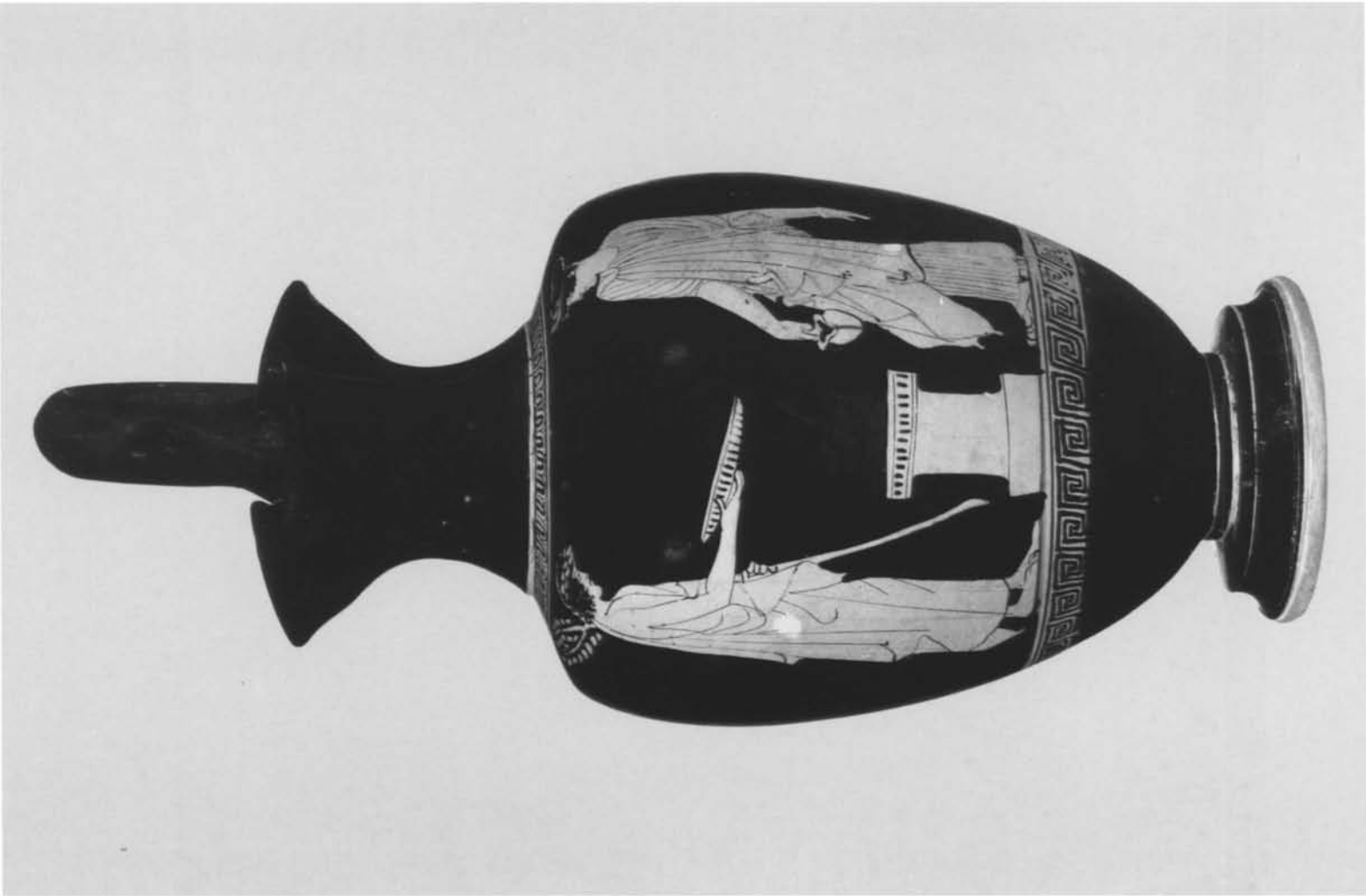
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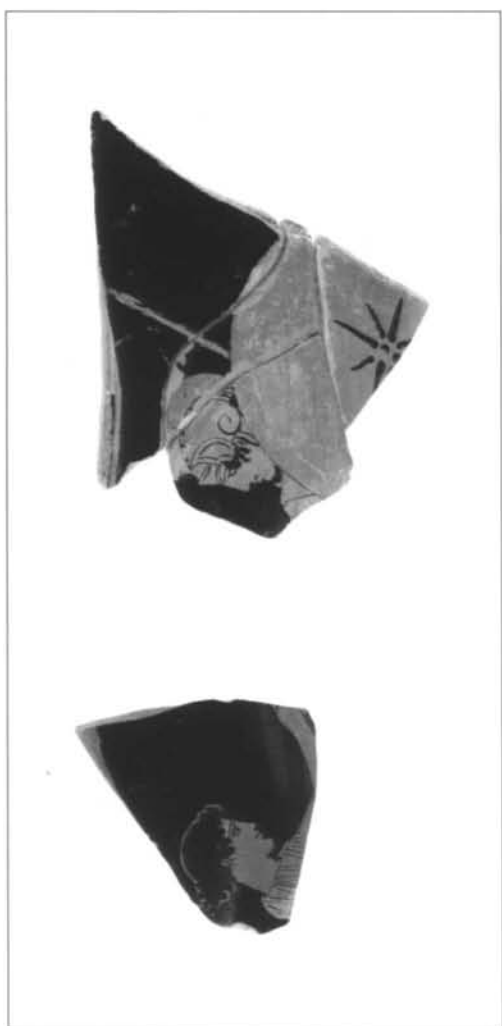


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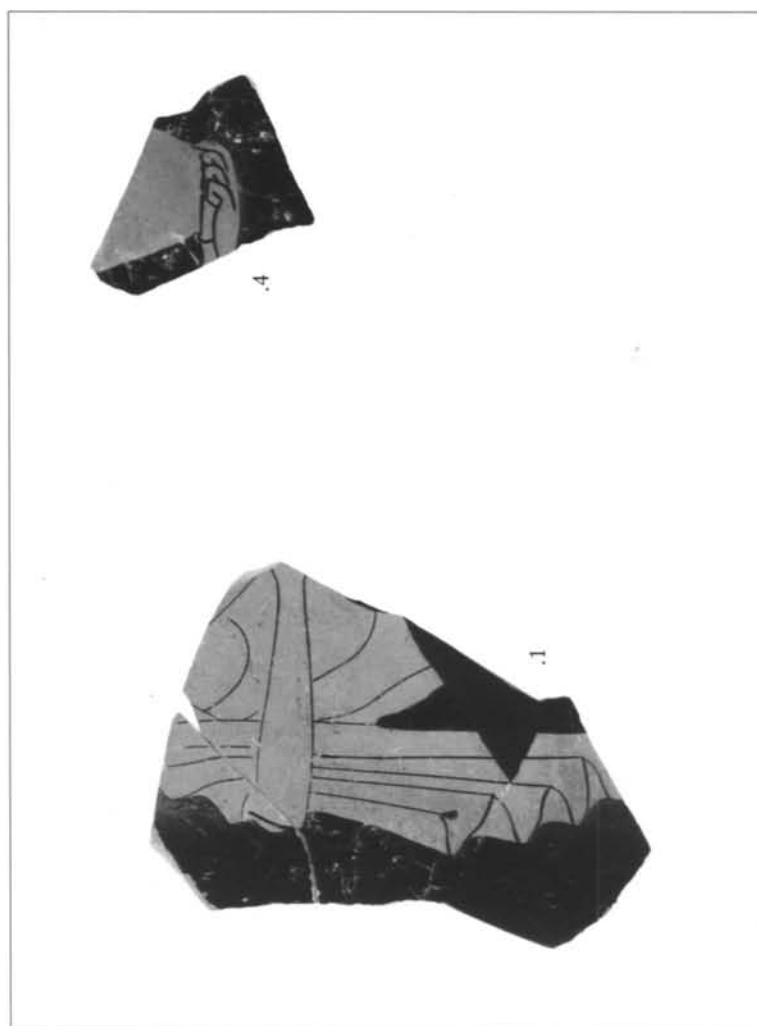
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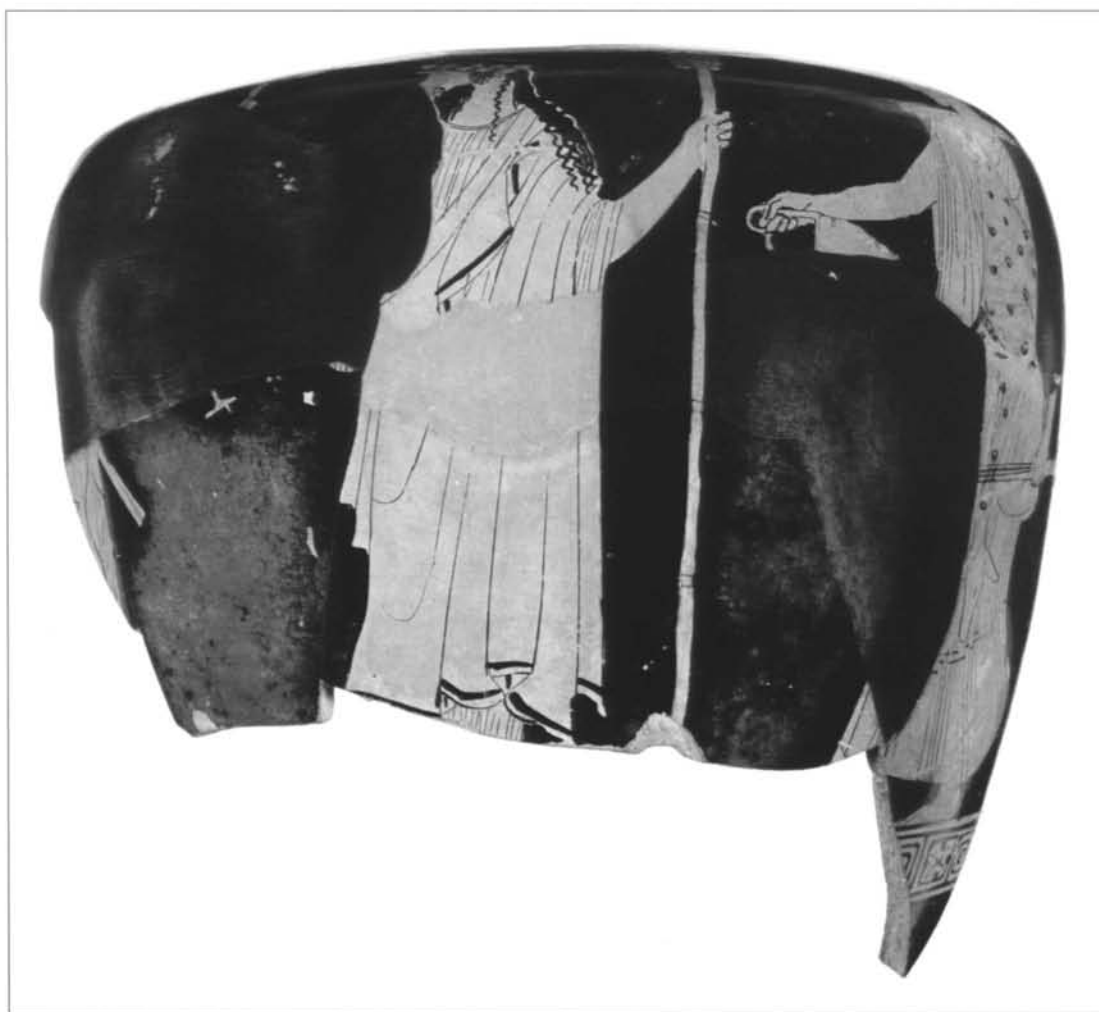
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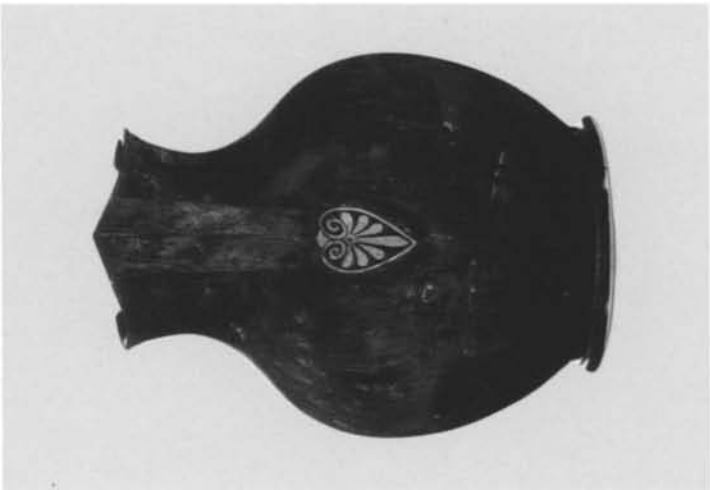


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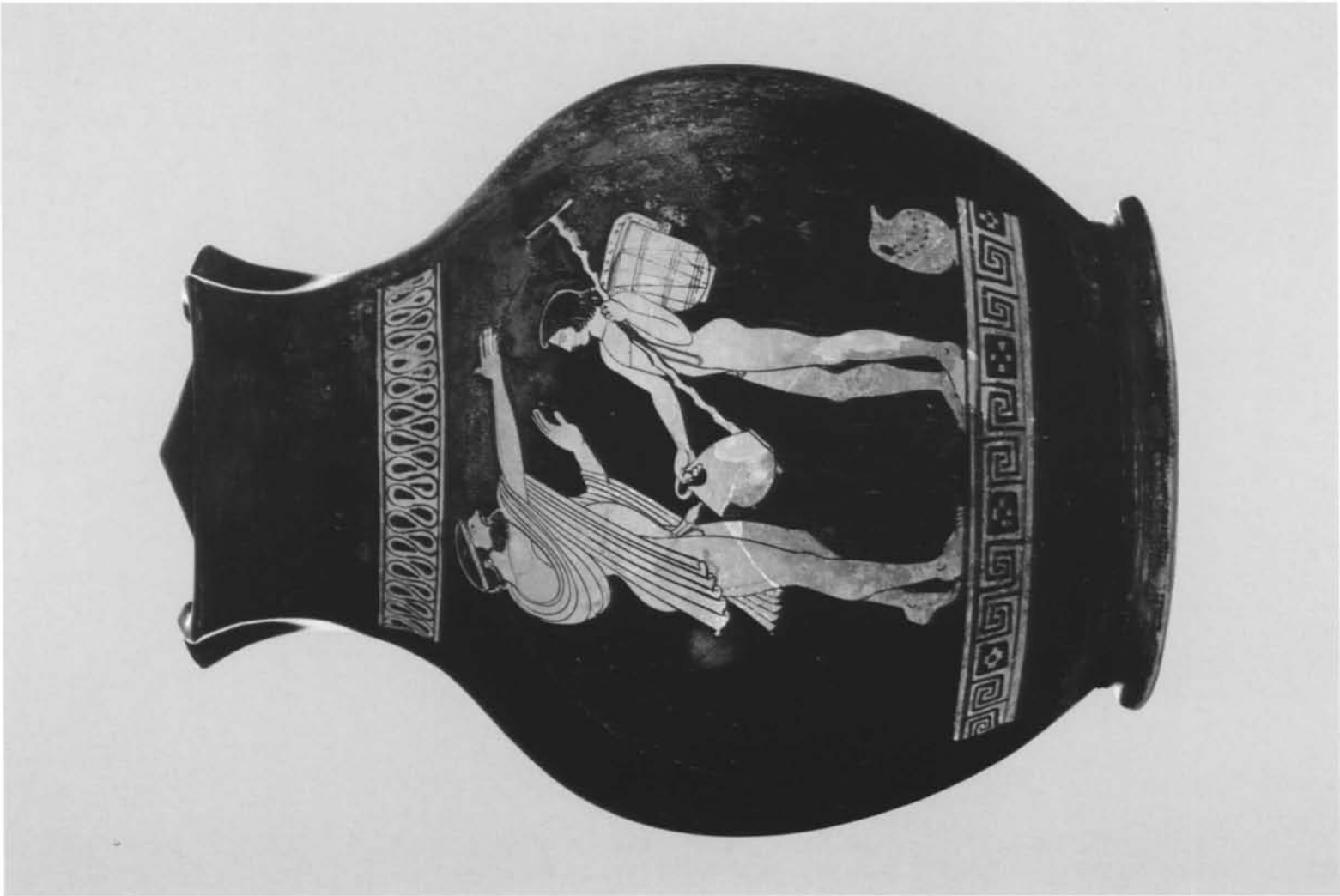


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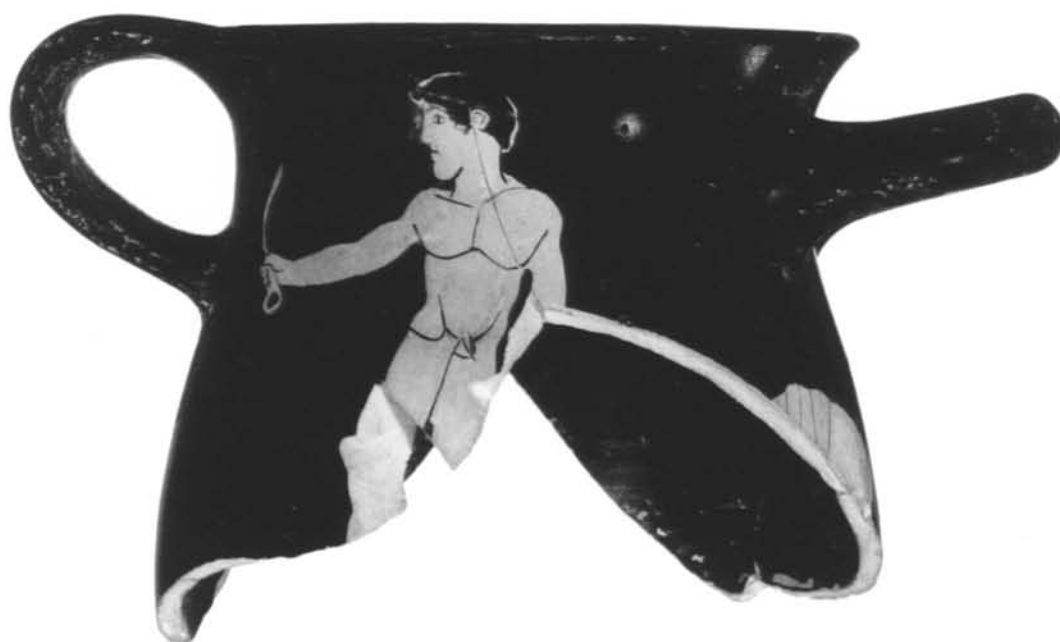
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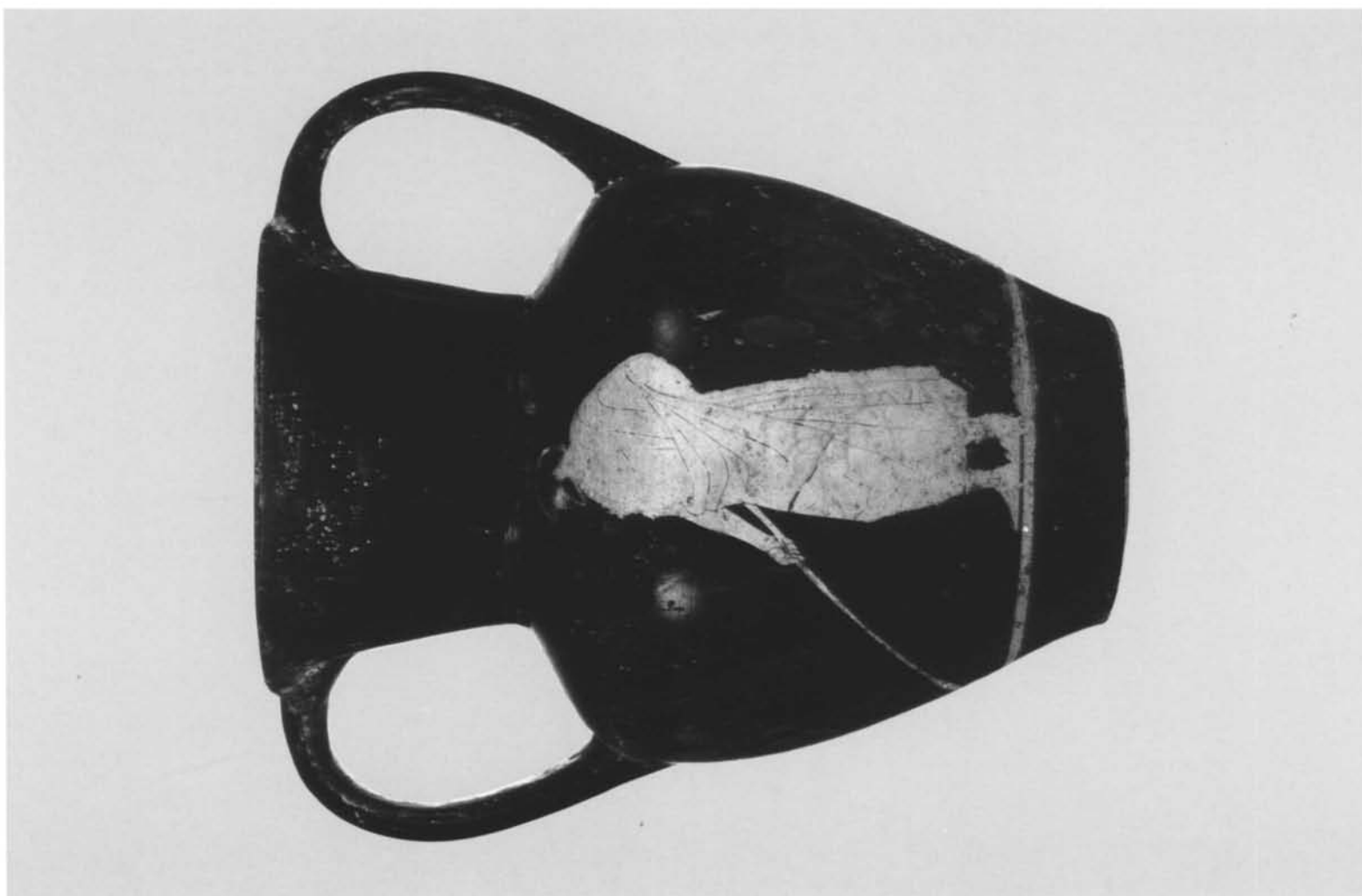


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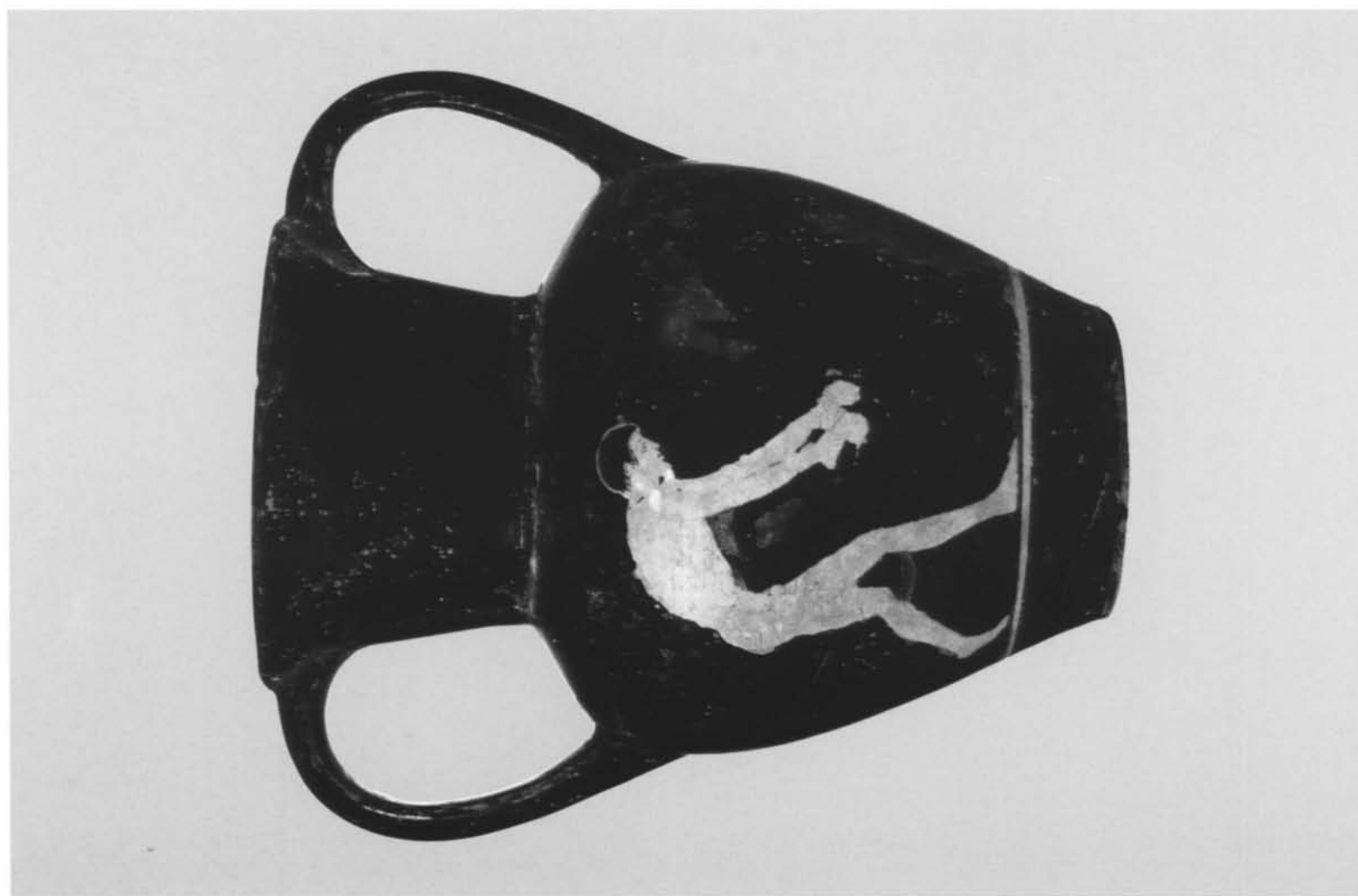


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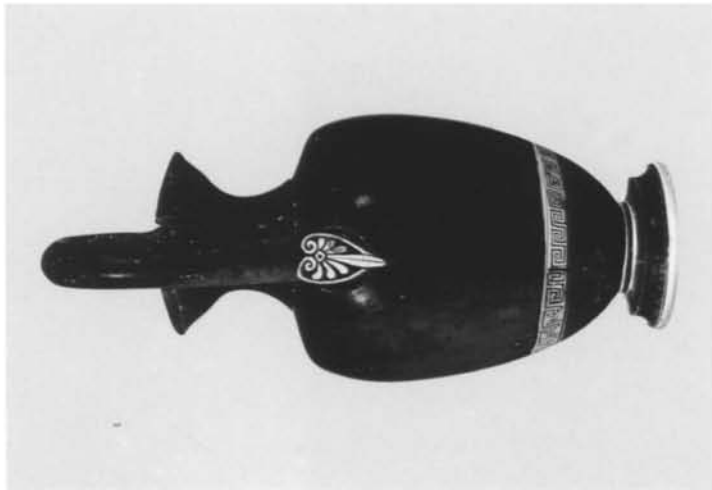


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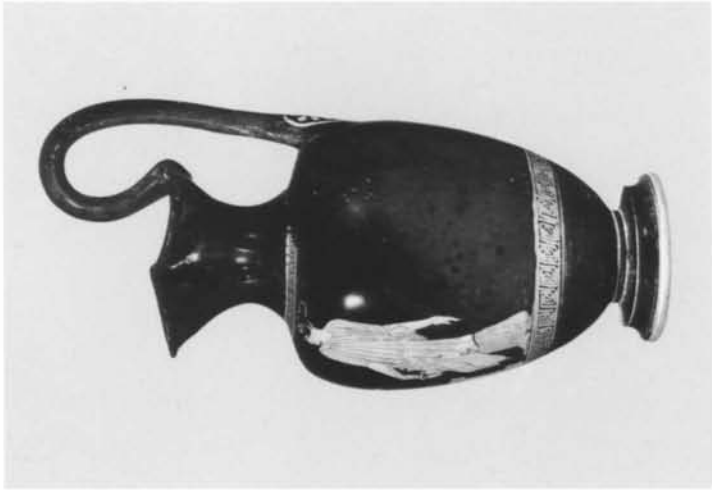
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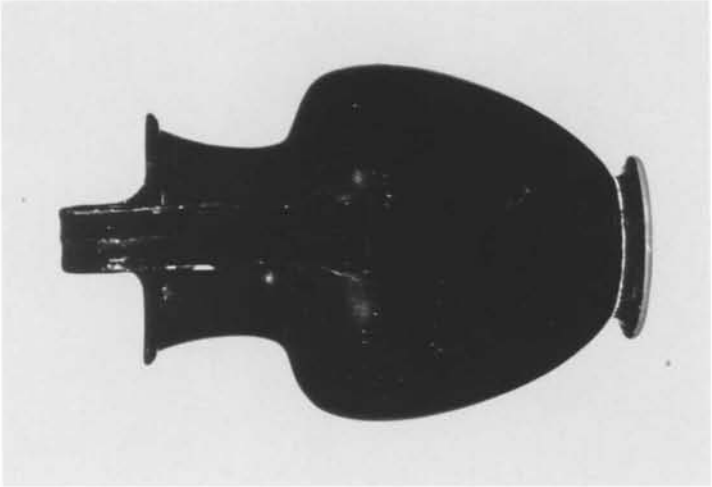


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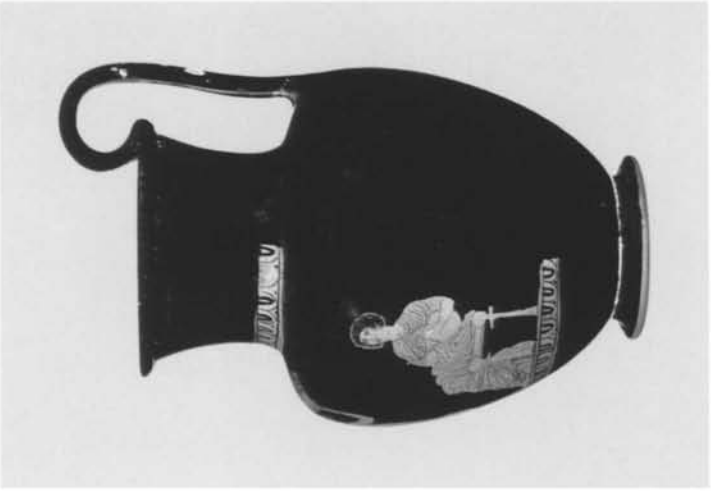


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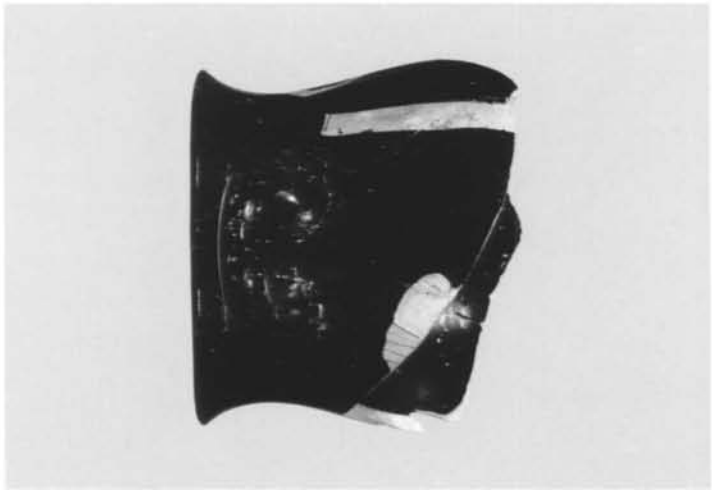


3

86. A.E. 240 (no. 39)

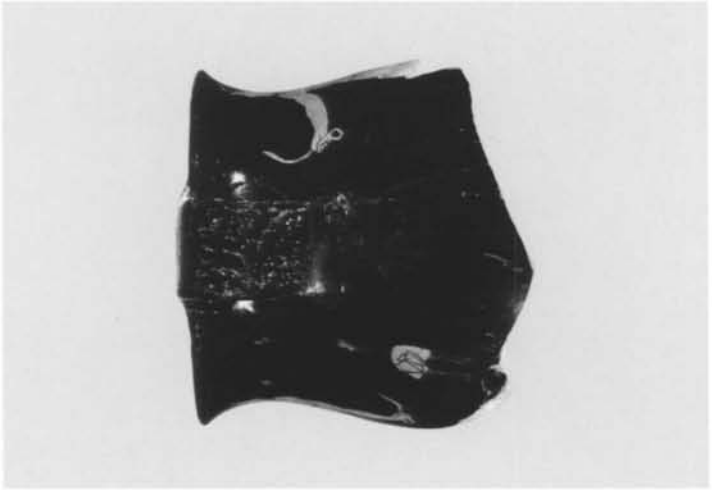


4

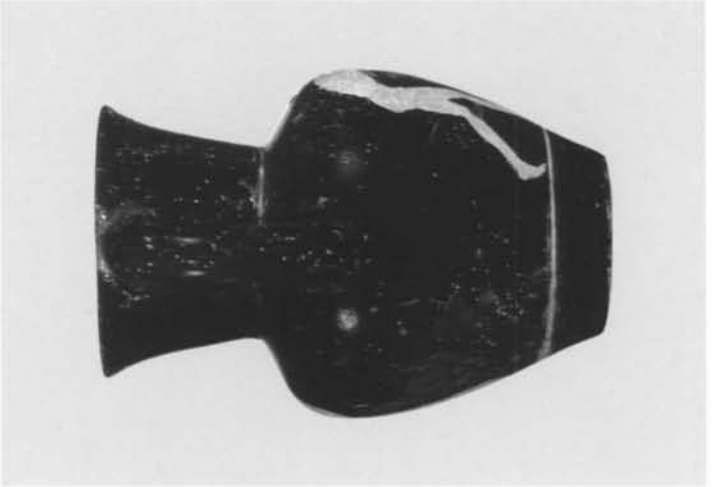


5

86. A.E. 242 (no. 40)

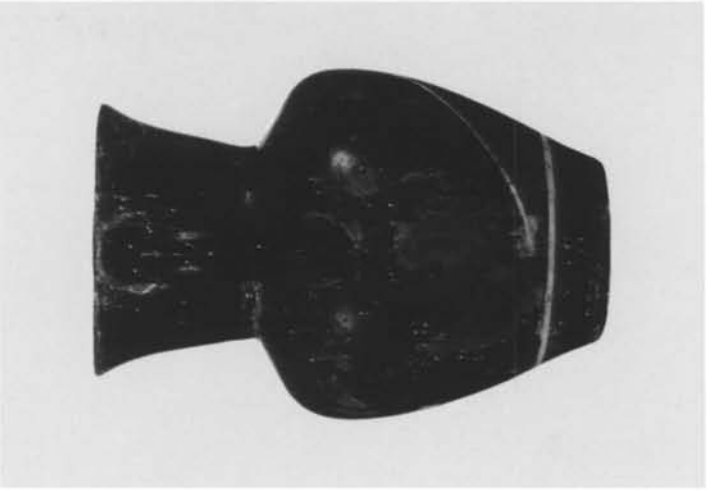


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86. A.E. 241 (no. 41)



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86.A.E.262 (no. 44)



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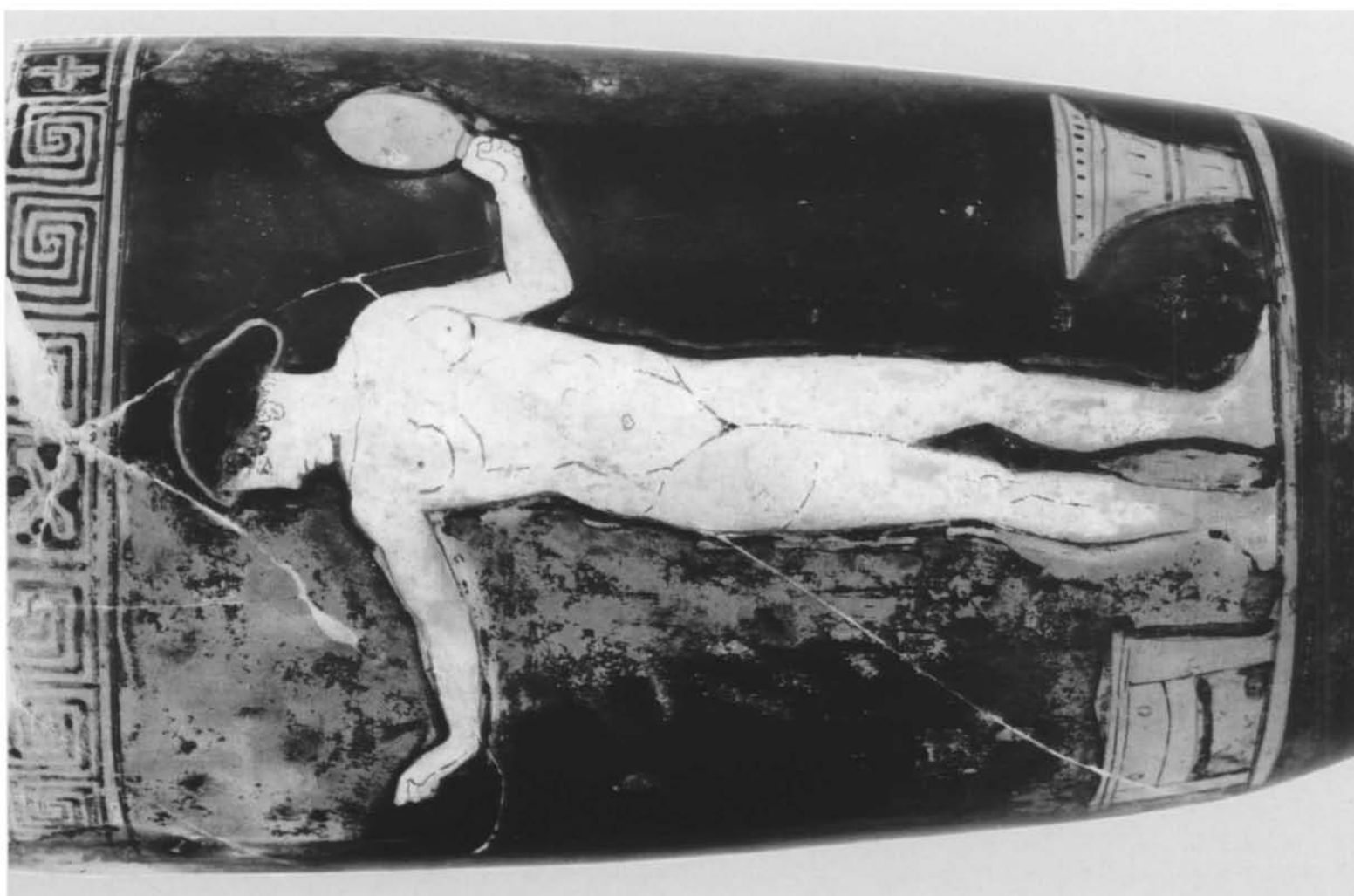


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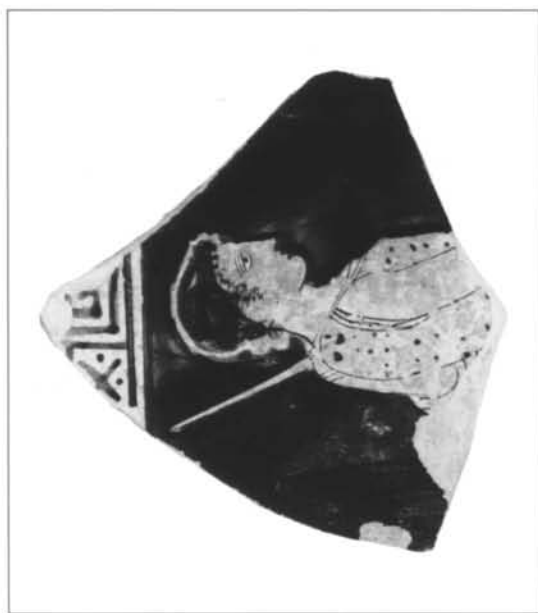
4

86.AE.250 (no. 46)



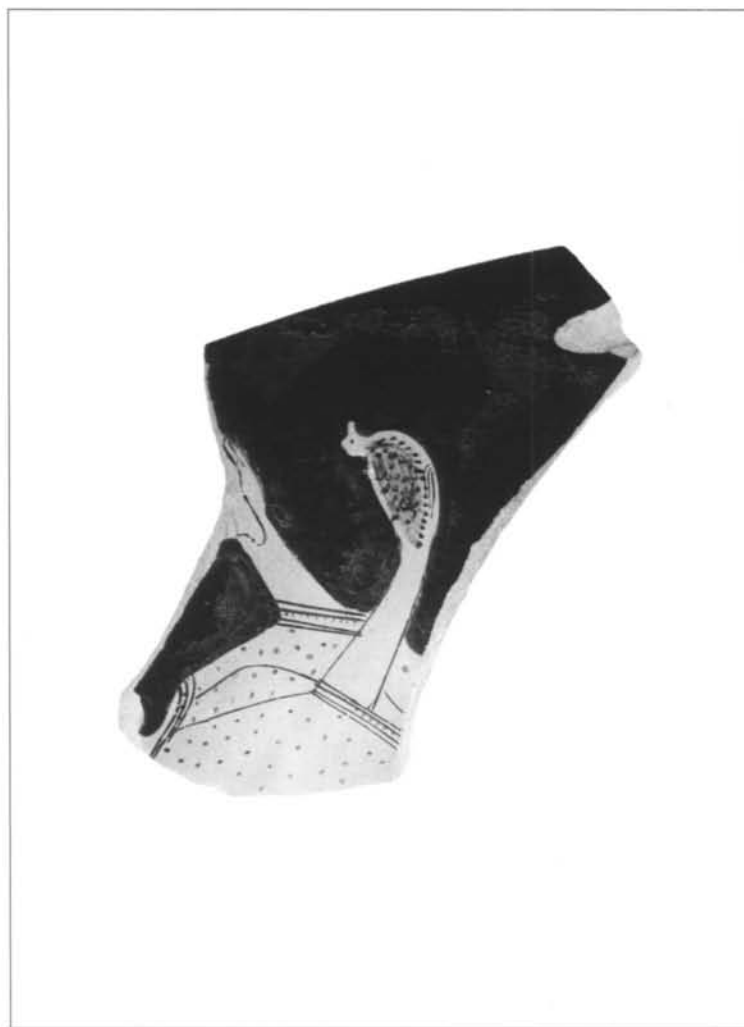
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86.AE.250 (no. 46)



2

86.AE.261 (no. 48) 1:1



3

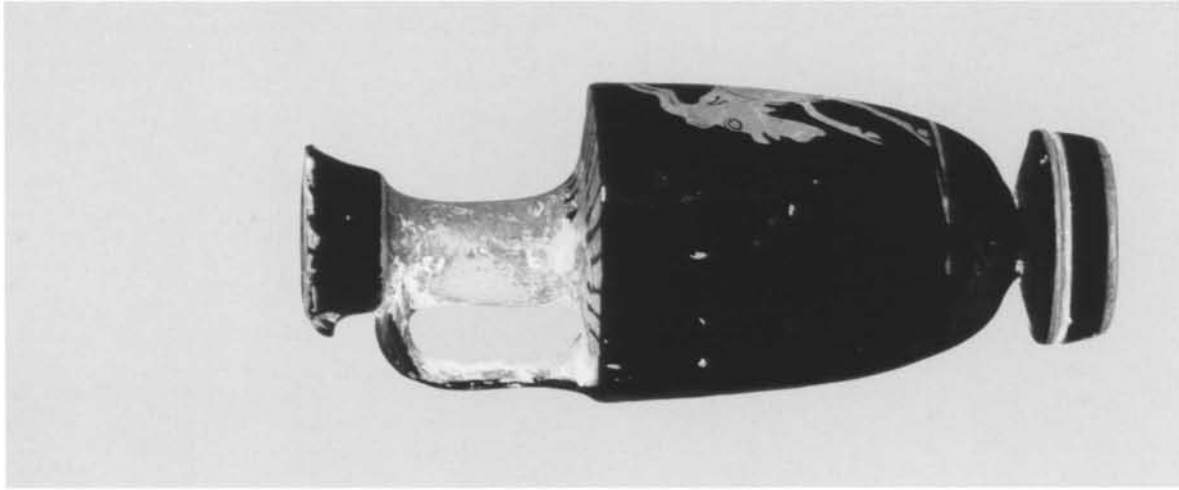
86.AE.263 (no. 45) 1:1



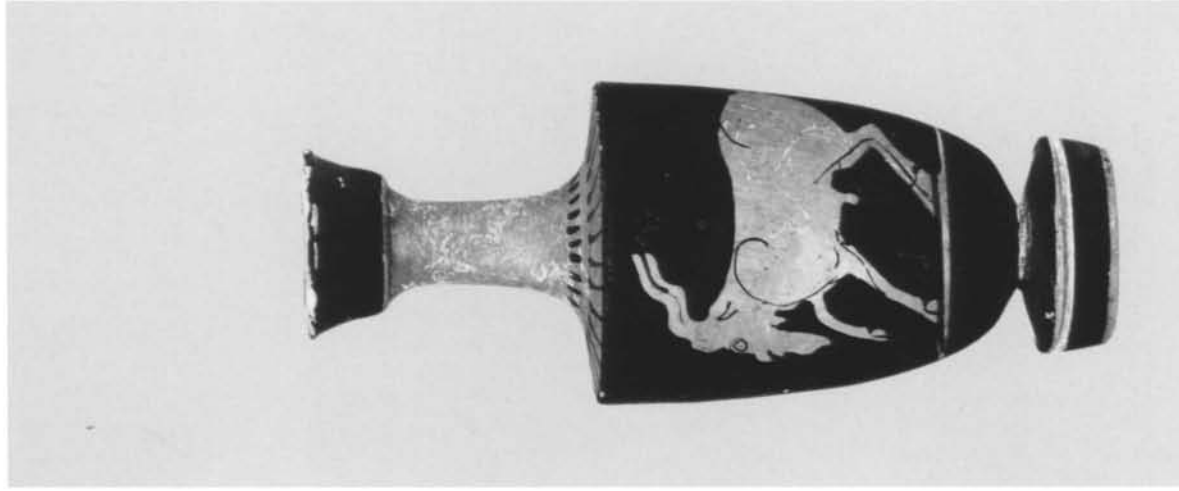
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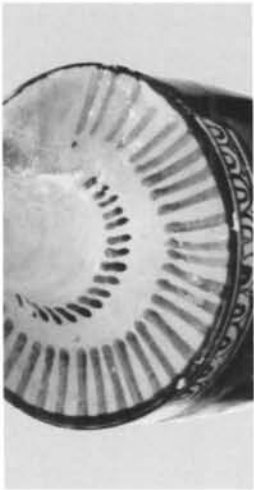
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2



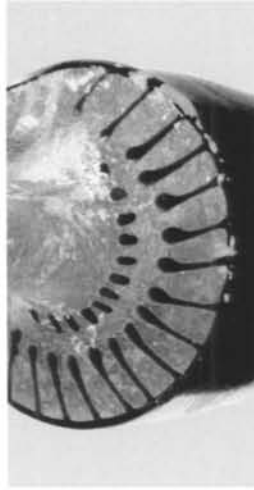
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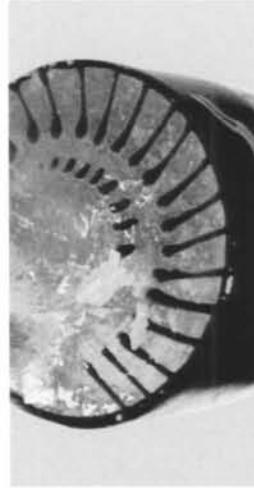
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86.A.E.255 (no. 49)

86.A.E.254 (no. 47)



2
86.A.E.257 (no. 51)



1

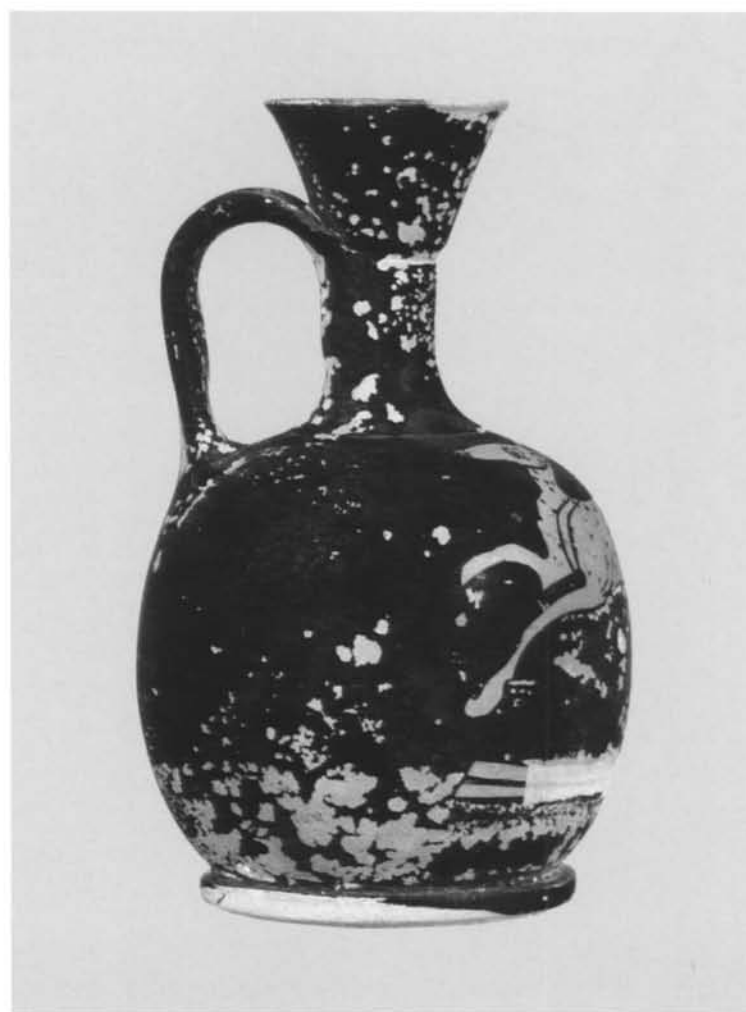


1

86.AE.257 (no. 51)



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3

86.AE.258 (no. 52)



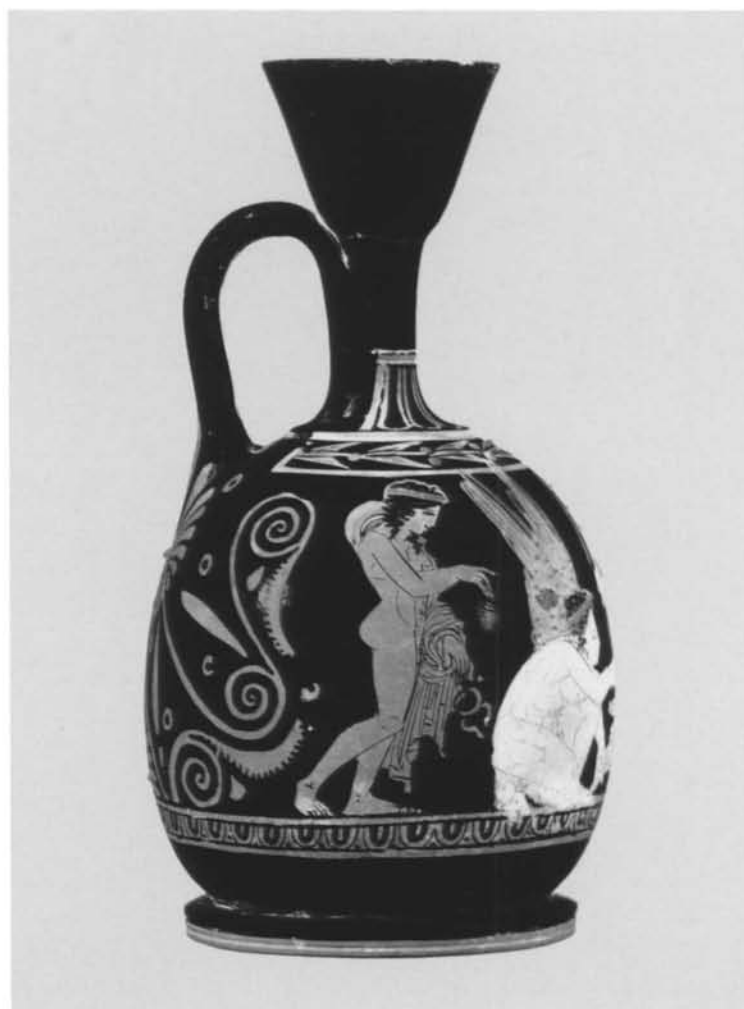
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2

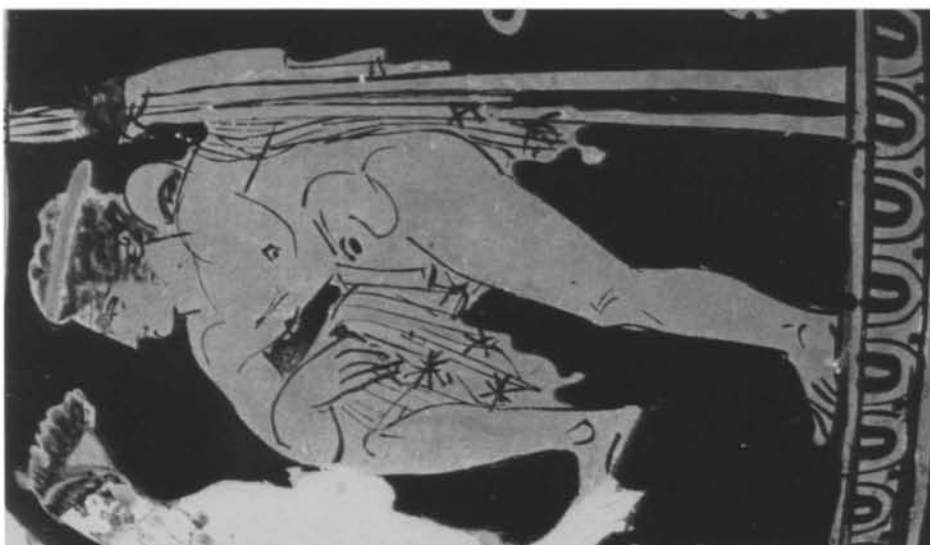


3



4

86.AE.259 (no. 53)



3

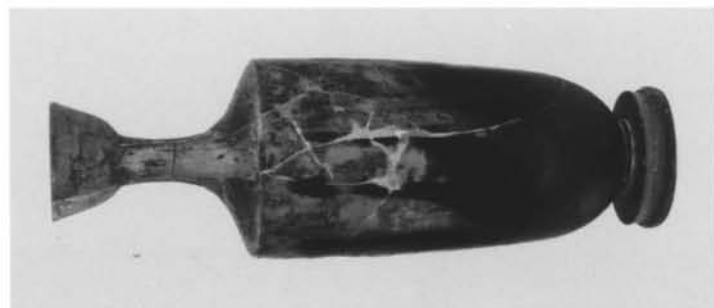


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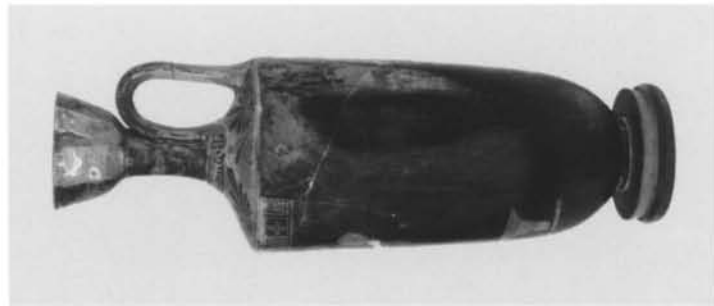
86.A.E.259 (no. 53)



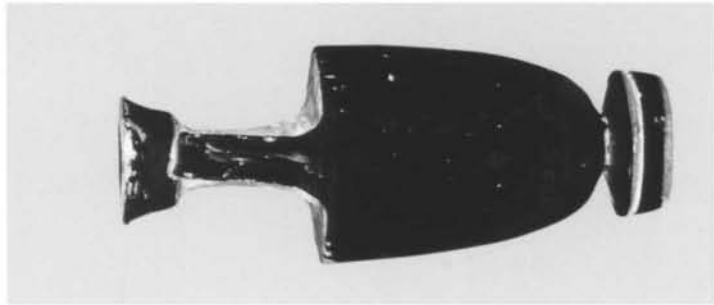
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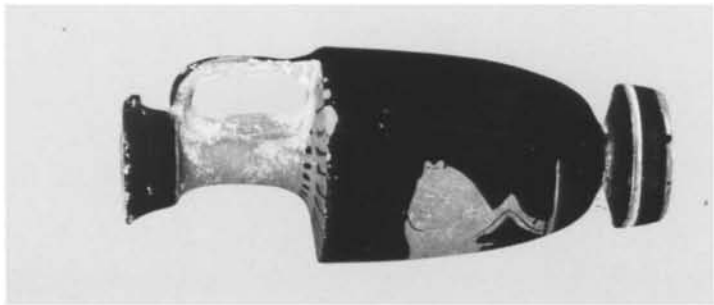
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2

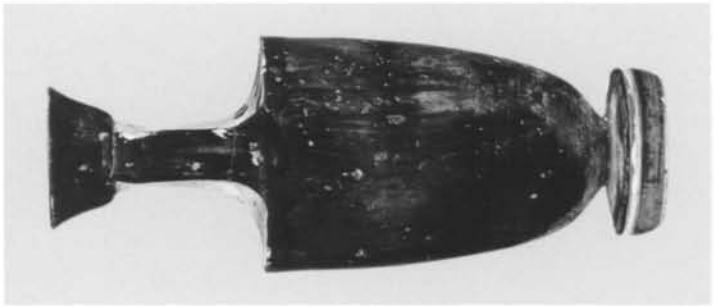


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4

86. A.E. 254 (no. 47)

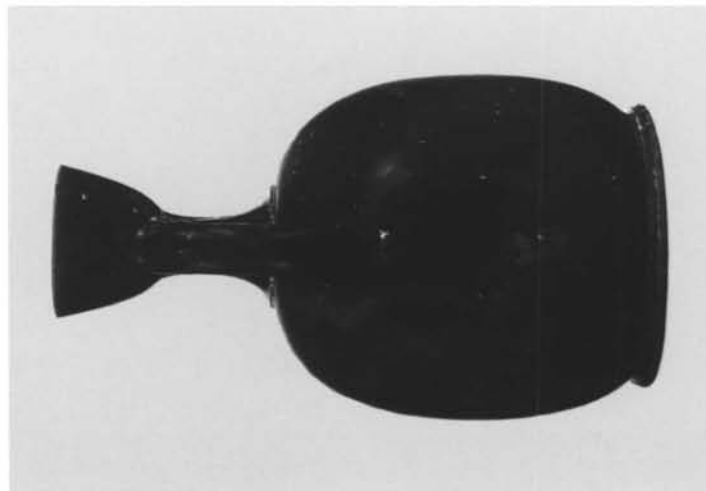


5



6

86. A.E. 255 (no. 49)

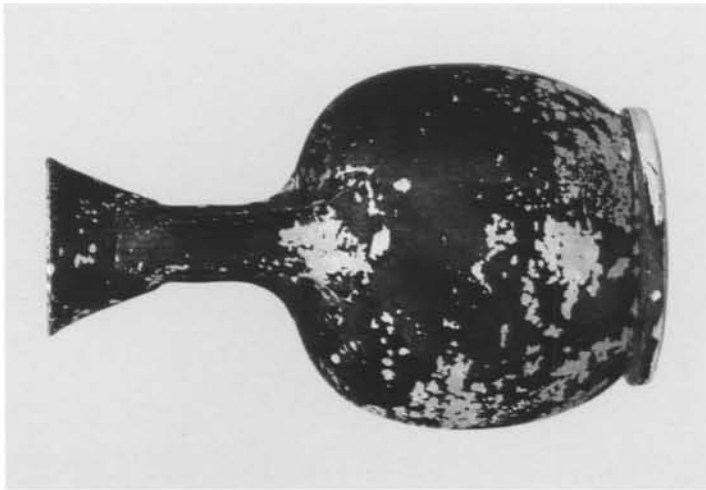


7



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86. A.E. 257 (no. 51)



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10

86. A.E. 258 (no. 52)



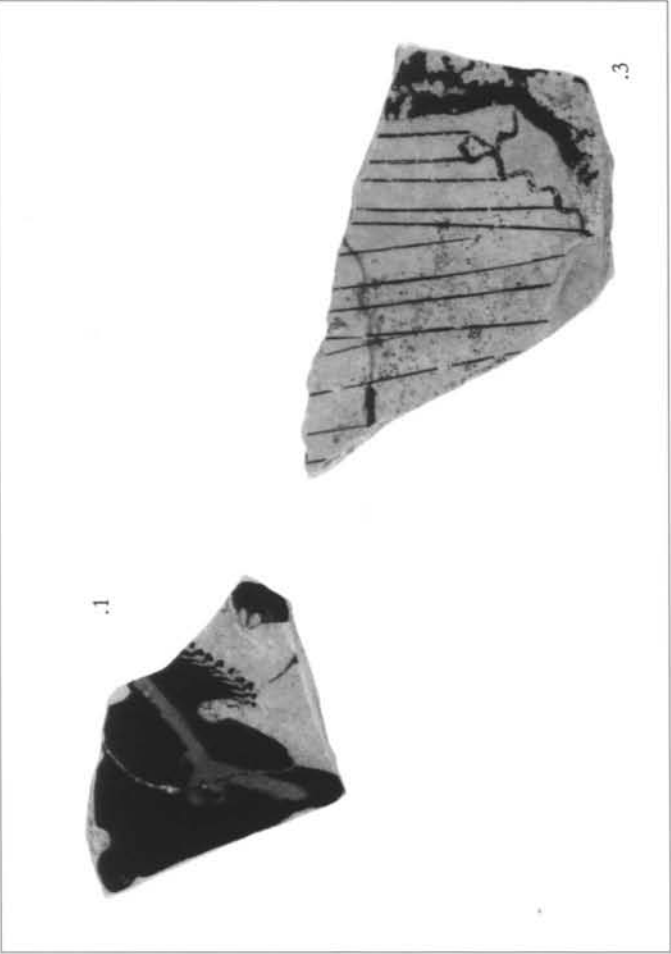
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86.AE.245 (no. 50) 1:1



2

86.AE.264 (no. 54) 1:1



3

85.AE.502.1, .3 (no. 55) 1:1



4

85.AE.502.4 (no. 56) 1:1



5

85.AE.499.3 (no. 57) 1:1



6

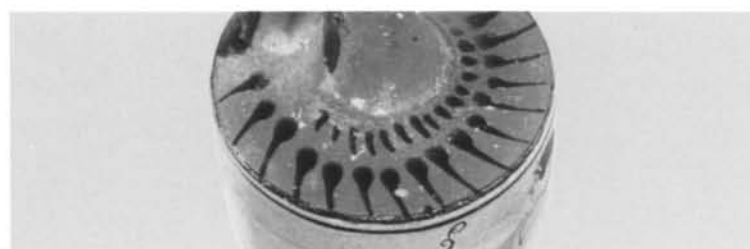
85.AE.501.2 (no. 58) 1:1



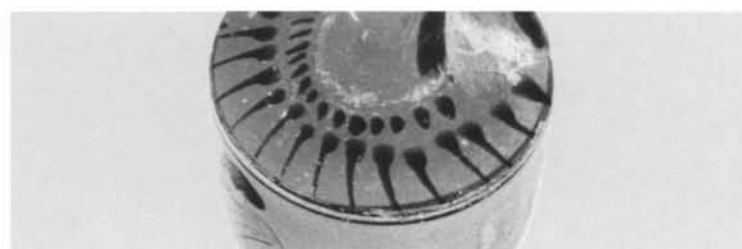
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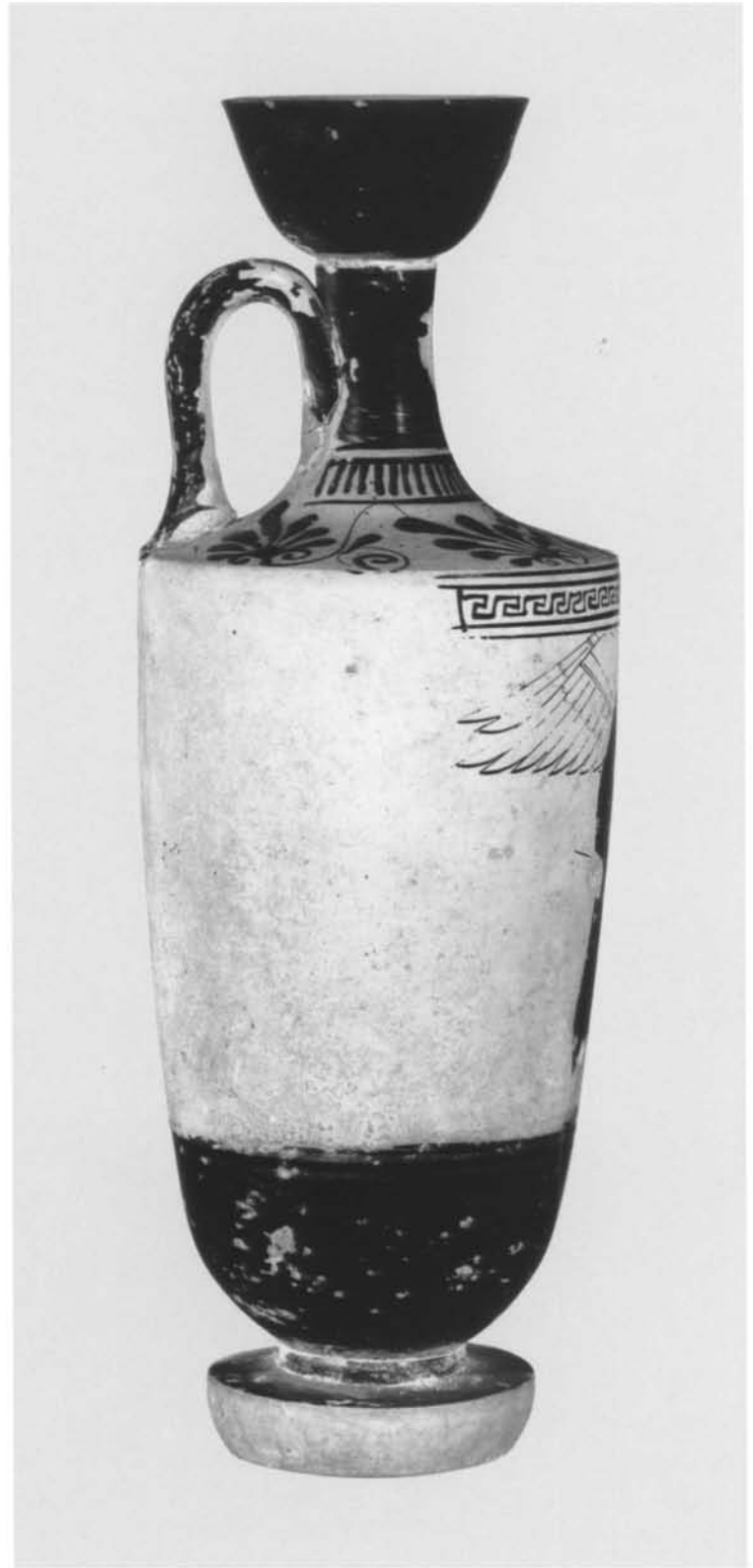


4

86.AE.252 (no. 59)



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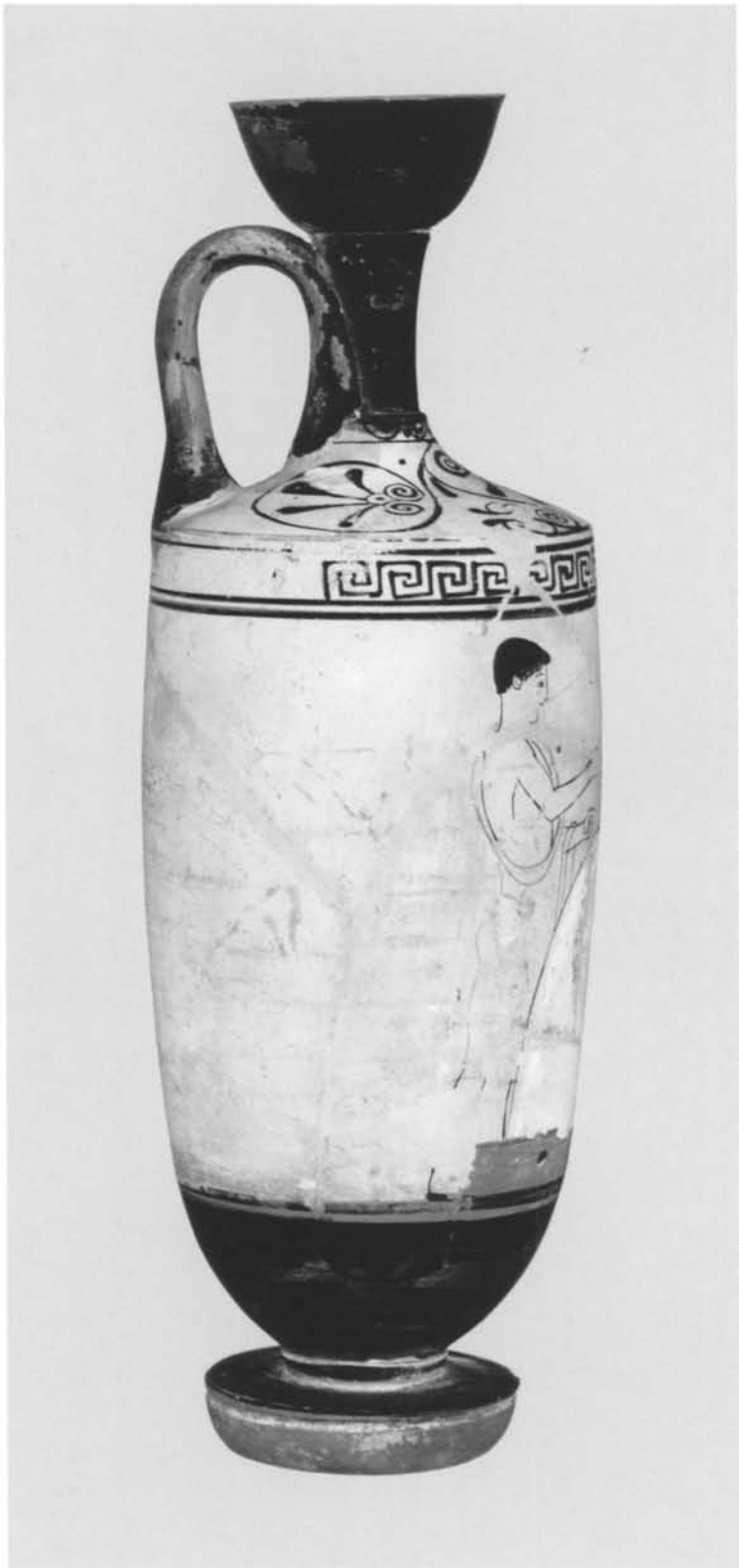


4

86.AE.249 (no. 60)



1



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4



4
86. A.E. 256 (no. 62)



3



2

86. A.E. 253 (no. 61)



1



1



2

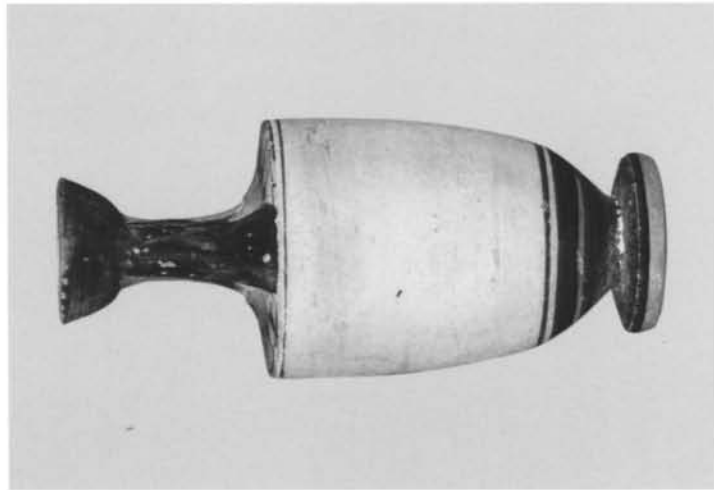


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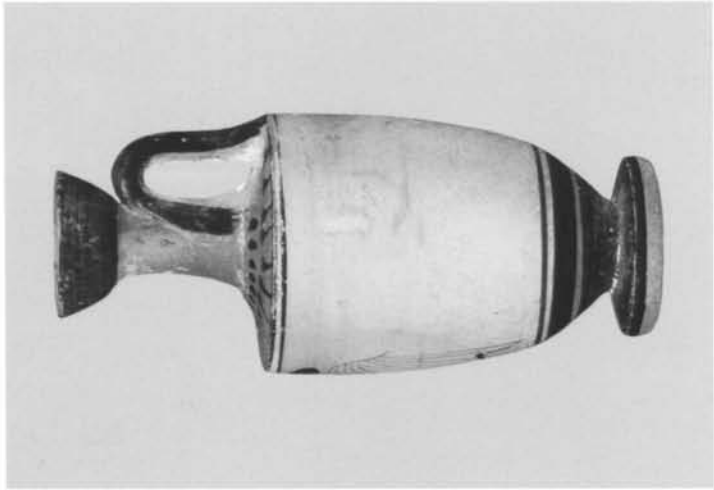
4

86.AE.256 (no. 62)

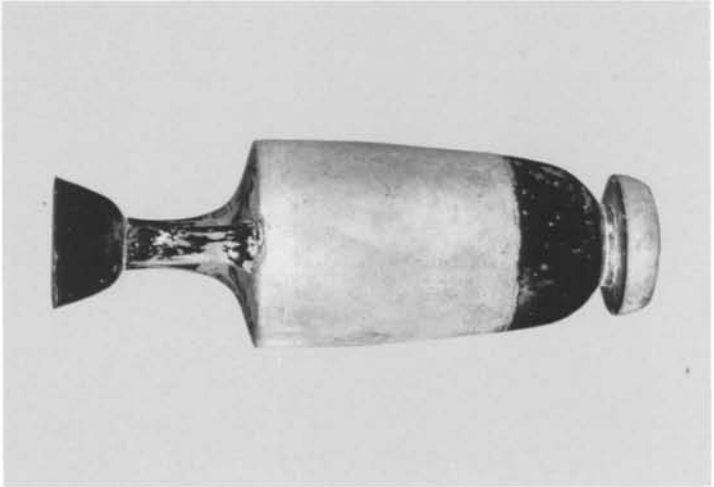


1

86. A.E. 252 (no. 59)

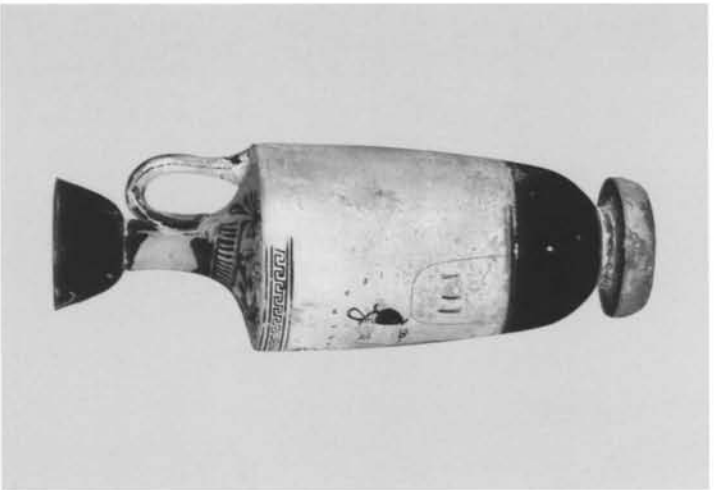


2



3

86. A.E. 249 (no. 60)



4



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86. A.E. 253 (no. 61)



6



7

86. A.E. 256 (no. 62)



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