

UNION ACADÉMIQUE INTERNATIONALE

CORPVS VASORVM  
ANTIQRORVM

THE J. PAUL GETTY MUSEUM · MALIBU

*Molly and Walter Bareiss Collection*

*Attic black-figured amphorae, neck-amphorae,  
kraters, stamnos, hydriai, and fragments of  
undetermined closed shapes*

ANDREW J. CLARK

THE J. PAUL GETTY MUSEUM

FASCICULE 1 · [U.S.A. FASCICULE 23]

1988

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The J. Paul Getty Museum, Malibu, Fascicule 1

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## PREFACE

*The most intriguing aspect of a collection assembled privately is the insight that it provides into the collector's (or, in this case, the collectors') tastes and aesthetic preferences. Free from academic obligations to create representative collections or to document chronological sequences, private collectors choose works of art for much more personal reasons. These reasons may not be apparent, however, unless the collection is seen in its entirety.*

*Although Molly and Walter Bareiss had been buying Greek vases for over twenty-five years and parts of their collection had been displayed in various earlier exhibitions, the first opportunity to study their entire collection came in spring of 1983, when they placed it on loan to the J. Paul Getty Museum in preparation for a special exhibition. Most of the pieces were brought to Malibu from the Bareiss residences in Munich, Germany, and Greenwich, Connecticut, but smaller groups were recalled as well from the cases of the Metropolitan Museum of Art in New York and the Yale University Art Gallery, where they had been on loan for many years.*

*When all of the more than five hundred complete and fragmentary pieces that make up the collection were finally assembled, one unifying characteristic immediately became apparent. No matter what the technique, style, or fabric, the painting that decorated the curving surface of each vase was of generally exceptional quality. It surely came as no surprise to those who know Molly and Walter Bareiss that their vases should be distinguished by the excellence of the ancient vase painters represented, for the Bareisses are well-known connoisseurs of draughtsmanship. The exhibition of more than one hundred of their finest vases held at the Metropolitan Museum of Art in New York in 1969 was actually combined with a show of modern drawings, also from their collection. Yet thorough study of the collection proved that, in addition, their appreciation for fine, confident contours was complemented by an obvious sense of delight in unusual representations and vase shapes. It is this combination that accounts for the collection's unique character.*

*The possibility for the Getty Museum to acquire this splendid group of vases was an opportunity whose significance cannot be exaggerated. Even the most cursory glance at recent antiquities sale catalogues will show that fine vases have become increasingly rare on the market, and some fabrics all but impossible to buy at any price. As one of the youngest institutions in this country with a serious interest in antiquities, the Museum had established only the modest foundations of a comprehensive Greek vase display by 1983, when the exhibition of the Bareiss collection opened. With the acquisition of the Bareiss pieces, however, the Museum's vase collection became one of the finest in the United States.*

*Because of the Bareiss vases' recognized distinction among private collections and their*

*importance to the development of the Museum's holdings in antiquities, the initial Getty Corpus Vasorum Antiquorum fascicules will be devoted to their complete publication. It is projected that the first two volumes will include the Attic black-figured vases and fragments, the second two volumes will contain the Attic red-figured vases and fragments, and the fifth volume will cover all of the non-Attic material from the collection. Andrew J. Clark, a specialist in Attic black-figured vase painting, was invited to prepare the entries for this fascicule, working in collaboration with the staff of the Antiquities department.*

Marion True

## INTRODUCTION

I owe the opportunity to publish the Attic black-figured vases in the Molly and Walter Bareiss collection to Marion True, Curator, Department of Antiquities, and to Sandra K. Morgan, former Editor, Department of Publications.

For guidance concerning many aspects of the writing of this fascicule, I am grateful to Mary B. Moore, Professor of Art History, Department of Art, Hunter College, City University of New York, who is chairman of the U.S.A. Committee on the *Corpus Vasorum Antiquorum*. She accepted the manuscript for publication, discussed the organization of the material with me, and read the text with great care. I have benefitted very much from her expertise on Attic vase-painting and her experience as an author.

This fascicule comprises complete and fragmentary amphorae, neck-amphorae, kraters, a stamnos, hydriai, and fragments of closed vases, some of undetermined shape. The order in which the shapes are presented follows the sequence established by Beazley in *ABV*, pp. xi–xii, and *ARV<sup>2</sup>*, pp. xlix–li. Within each shape category the vases are discussed chronologically. The balance of black-figured vases will be published in the next fascicule: oinochoai, lekythoi, a fragmentary epinetron, pyxides, kyathoi, a mastoid cup, skyphoi and a cup-skyphos, kylikes, an exaleiptron, lids, and fragments of open vases, shape undetermined.

The heading of each entry in this fascicule includes the Getty Museum accession number, the number formerly assigned to the vase in the Bareiss collection (see Concordance between Bareiss Collection Numbers and J. Paul Getty Museum Accession Numbers, below), and, in parentheses, the year the object was purchased by Molly and Walter Bareiss (in some cases the purchase date is unknown). The loan numbers previously assigned to the vases at the Museum are given in the Concordance between J. Paul Getty Museum Loan Numbers and Accession Numbers, below.

The entries conform to the format established by recently published fascicules issued by American museums, differing from them only in the greater number of measurements recorded for each vase. The heights of the panels, figures, and ornaments given in the text are the maximum dimensions for each element as measured along the curving wall of the vase. The figure measured is usually identified in parentheses. Wherever possible, the approximate capacity has been measured and the results given in liters and in the estimated ancient equivalent, expressed in choes. I have used the equivalent as calculated by Friedrich Hultsch (*Griechische und römische Metrologie*, 2nd edn. [Berlin, 1882], pp. 101–104, 107–108, 703. *RE*, ser. 1, vol. 3, pt. 2, cols. 2526–2527 [“Chous”]), even though it cannot be proved that

this was the standard current in Archaic Athens: 1 metretes = 12 choes; 1 chous = 12 kyathoi = 3.283 liters. Capacities were in most cases measured with ordinary rice, but sometimes minuscule solid glass spheres were used. The latter proved to be as accurate for the purpose as rice.

Profile drawings are published for all objects in this fascicule save for the most fragmentary vases. Complete profiles describe the overall geometry and salient features of the more significant shapes as well as the unusual ones. Partial profiles (mouth, handle, and foot) detail vases of standard form. The profile drawings, graffiti, and *dipinti* are reproduced on a scale of either 1:1 or 1:2, as indicated on the illustrations.

The name of Dietrich von Bothmer, Chairman, Department of Greek and Roman Art, The Metropolitan Museum of Art, appears frequently in the text, for he has advanced knowledge of the vases in the collection of Molly and Walter Bareiss more than any other scholar. Bothmer attributed the majority of the vases and has worked since 1962 to document the collection in his notes and in photographs. Many of Bothmer's attributions have not been previously published, but are recorded in his notes or in letters to Walter Bareiss. Some attributions were made independently by both Beazley and Bothmer, as the latter informed me. A substantial number of vases have been augmented by fragments identified by Bothmer. Some joining fragments were part of the collection; the ones that were not have been joined to the Bareiss vases through Bothmer's efforts. He was the first to survey the collection in his article "Aspects of a Collection," which appeared in the *Bulletin of The Metropolitan Museum of Art*, vol. 27 (June 1969), pp. 424-436. This essay was revised and published, by permission, as "Walter Bareiss as a Collector" in *Greek Vases: Molly and Walter Bareiss Collection* (text by Jiří Frel and Marion True; exh. cat., The J. Paul Getty Museum, Malibu, 1983), pp. 1-4. In the preparation of this fascicule Bothmer has given generously of his time and expertise, and permitted free access to his letters, notes, and photographs, without which this text could not have been written.

There have been four exhibitions of vases from the Bareiss collection. Nineteen vases were included in *Weltkunst aus Privatbesitz* (May 18-August 4, 1968), held at the Kunsthalle in Cologne, with entries in the catalogue written by Konrad Schauenburg (nos. A 8, 12-17, 22, 24-27, 30-36). In 1969, 120 vases, together with thirty-five modern drawings also owned by Mr. and Mrs. Bareiss, were exhibited at the Metropolitan Museum of Art in New York in *Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss* (June 13-October 5, 1969). The essay by Bothmer in the Museum's *Bulletin* mentioned above, which cites seventeen vases, appeared in connection with this exhibition, together with descriptions of six European drawings written by Jacob Bean for the same issue (pp. 437-441). In addition a checklist of the exhibition was published, with entries on the vases

prepared by Bothmer and entries on the drawings contributed by Bean. In 1975 and 1976, nine vases from the collection were lent to the Yale University Art Gallery and published by Susan Matheson Burke and Jerome J. Pollitt in *Greek Vases at Yale* (exh. cat., New Haven, 1975), cat. nos. 33, 38, 41, 45, 47, 51, 55, 63, and 64. The entire collection was lent to the J. Paul Getty Museum in 1983, and a selection has been exhibited ever since. The catalogue written by Jiří Frel and Marion True, *Greek Vases: Molly and Walter Bareiss Collection*, published the forty-seven best vases and included a checklist of the objects on exhibition: 257 vases and an Etruscan mirror.

I gladly acknowledge my debt to the staff of the Department of Antiquities at the Museum for invaluable aid in the preparation of this fascicule. In addition to expressing my gratitude to Marion True, Curator, I wish to thank Arthur A. Houghton III, who was associate curator and acting head of the Department of Antiquities when this project was begun. I also wish to make special mention of Karen L. Manchester, Assistant Curator, and Karol B. Wight, Curatorial Assistant, for their contributions, especially in the early stages of the manuscript.

The photographs in this fascicule are mainly the exacting work of Penelope B. Potter, former Associate Photographer, Department of Photographic Services. Additional photography is by Louis Meluso, Assistant Photographer. Martha Breen Bredemeyer executed the profiles and drawings. The manuscript was typed by Sally A. Meade, Secretary, Department of Education and Academic Affairs. Lesley A. Beaumont, Intern, Department of Education and Academic Affairs, proofread the manuscript and prepared the indices. Andrea P. A. Belloli, Editor-in-Chief, directed the editorial process; Victoria R. M. Scott edited the manuscript; and Patrick Dooley, Designer; Karen Schmidt, Production Manager; and Elizabeth Burke, Photograph Coordinator, oversaw production of the fascicule.

I am also grateful to Walter Bareiss, to Joan R. Mertens, Curator, Department of Greek and Roman Art, The Metropolitan Museum of Art, and to Erika Simon, Professor, Martin von Wagner Museum, Universität Würzburg, for their assistance and counsel. The friendly professionalism of the staff of the Library and Photo Archive at the Getty Center for the History of Art and the Humanities, Santa Monica, enabled me to take full advantage of the Center's resources, which were indispensable in the writing of this book.

Andrew J. Clark  
*Malibu, September 1987*

## ABBREVIATIONS

AA	<i>Archäologischer Anzeiger</i>
AachKbl.	<i>Aachener Kunstblätter</i>
ABV	J. D. Beazley, <i>Attic Black-figure Vase-painters</i> , Oxford, 1956
add.	addendum, addenda
AJA	<i>The American Journal of Archaeology</i>
AK	<i>Antike Kunst</i>
AK Beiheft 7	<i>Antike Kunst. Siebtes Beiheft. Studien zur griechischen Vasenmalerei</i>
AM	<i>Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung</i>
<i>Ancient Greek and Related Pottery</i>	<i>Ancient Greek and Related Pottery: Proceedings of the International Vase Symposium in Amsterdam, 12–15 April, 1984</i> , ed. H. A. G. Brijder, Amsterdam, 1984
ArtB	<i>The Art Bulletin</i>
ArchCl	<i>Archeologia classica</i>
ARV	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> , Oxford, 1942
ARV <sup>2</sup>	J. D. Beazley, <i>Attic Red-figure Vase-painters</i> , 2nd edn., Oxford, 1963
Aukt.	<i>Auktion</i>
Bakir, <i>Sophilos</i>	G. Bakir, <i>Sophilos: Ein Beitrag zu seinem Stil</i> , Mainz, 1981
BCH	<i>Bulletin de correspondance hellénique</i>
Beazley, <i>Dev.</i> , rev. edn.	J. D. Beazley, <i>The Development of Attic Black-figure</i> , eds. Dietrich von Bothmer and Mary B. Moore, Berkeley, 1986
Beazley, <i>EVP</i>	J. D. Beazley, <i>Etruscan Vase-painting</i> , Oxford, 1947
B MMA	<i>Bulletin of the Metropolitan Museum of Art</i>
Böhr, <i>Schaukelmaler</i>	E. Böhr, <i>Der Schaukelmaler</i> , Mainz, 1982
Bothmer, <i>Amasis Painter</i>	D. von Bothmer, with an introduction by A. L. Boegehold, <i>The Amasis Painter and His World: Vase-painting in Sixth Century B.C. Athens</i> , exh. cat., The J. Paul Getty Museum, Malibu, and The Metropolitan Museum of Art, New York, 1985
Bothmer, <i>Amazons</i>	D. von Bothmer, <i>Amazons in Greek Art</i> , Oxford, 1957
Bothmer, <i>Greek Vase Painting</i>	D. von Bothmer, <i>Greek Vase Painting: An Introduction</i> , New York, 1972 (orig. publ. in <i>B MMA</i> 31 [1972], pp. 1–68)
Brann, <i>Agora VIII</i>	E. T. H. Brann, <i>The Athenian Agora, VIII: Late Geometric and Protoattic Pottery</i> , Princeton, 1962
Brommer, <i>Heracles</i>	F. Brommer, <i>Heracles: The Twelve Labors of the Hero in Ancient Art and Literature</i> (trans. and enl. by S. J. Schwarz), New Rochelle, 1986
Brommer, <i>Herakles</i>	F. Brommer, <i>Herakles: Die zwölf Taten des Helden in antiker Kunst und Literatur</i> , Münster, 1953

- Brommer, *Herakles, II* F. Brommer, *Herakles, II: Die unkanonischen Taten des Helden*, Darmstadt, 1984
- Brommer, *Vasenlisten*<sup>3</sup> F. Brommer, *Vasenlisten zur griechischen Heldensage*, 3rd edn., Marburg, 1973
- BSA *The British School at Athens, Annual*
- Callipolitis-Feytmans, *Louteria* D. Callipolitis-Feytmans, *Les "louteria" attiques*, Athens, 1965
- cat. catalogue, sale catalogue
- Corinthiaca* *Corinthiaca: Studies in Honor of Darrell A. Amyx*, eds. M. A. Del Chiaro and W. R. Biers, Columbia, Mo., 1986
- CVA *Corpus Vasorum Antiquorum*
- Delt.* *Arkhaiologikon Deltion*
- Enthousiasmos* *Enthousiasmos: Essays on Greek and Related Pottery Presented to J. M. Hermelrijk*, eds. H. A. G. Brijder, A. A. Drukker, and C. W. Neeft, Amsterdam, 1986
- Festschrift Brommer* *Festschrift für Frank Brommer*, eds. U. Hockman and A. Krug, Mainz, 1977
- Festschrift Hausmann* *Praestant Interna: Festschrift für Ulrich Hausmann*, eds. B. von Freytag gen. Löringhoff, D. Mannsperger, and F. Prayon, Tübingen, 1982
- Festschrift Schauenburg* *Studien zur Mythologie und Vasenmaleri: Festschrift für Konrad Schauenburg*, eds. E. Böhr and W. Martini, Mainz, 1986
- fr., frr. fragment, fragments
- Gericke, *Gefäßdarstellungen* H. Gericke, *Gefäßdarstellungen auf griechischen Vasen*, Berlin, 1970
- GettyMusJ* *The J. Paul Getty Museum Journal*
- Greek Art and Iconography* *Ancient Greek Art and Iconography*, ed. W. G. Moon, Madison, 1983
- Greek Vases* (text by Frel and True) *Greek Vases: Molly and Walter Bareiss Collection*, text by J. Frel and M. True; exh. cat., The J. Paul Getty Museum, Malibu, 1983
- Greek Vases and Modern Drawings* (entries by Bothmer and Bean) *Greek Vases and Modern Drawings from the Collection of Mr. and Mrs. Walter Bareiss*, entries by D. von Bothmer and J. Bean, exh. checklist, The Metropolitan Museum of Art, New York, 1969
- Greek Vases in the Getty 1* (OPA 1 [1983]) *Greek Vases in the J. Paul Getty Museum*, vol. 1 (Occasional Papers on Antiquities, 1), Malibu, 1983
- Greek Vases in the Getty 2* (OPA 3 [1985]) *Greek Vases in the J. Paul Getty Museum*, vol. 2 (Occasional Papers on Antiquities, 3), Malibu, 1985
- Greek Vases in the Getty 3* (OPA 2 [1986]) *Greek Vases in the J. Paul Getty Museum*, vol. 3 (Occasional Papers on Antiquities, 2), Malibu, 1986
- Greek Vases in the Getty 4* (OPA 6 [forthcoming]) *Greek Vases in the J. Paul Getty Museum*, vol. 4 (Occasional Papers on Antiquities, 6), Malibu, forthcoming

Hackl, <i>Mü. St.</i>	R. Hackl, in <i>Münchener archäologische Studien dem Andenken Adolf Furtwänglers gewidmet</i> , Munich, 1909
<i>Hesp.</i>	<i>Hesperia</i>
Hitzl, <i>Volutenkrater</i>	K. Hitzl, <i>Die Entstehung und Entwicklung des Volutenkraters von den Anfängen bis zur Ausprägung des kanonischen Stils in der attisch schwarzfigurigen Vasenmaleri</i> , Frankfurt, 1982
inv.	inventory number
Jackson, <i>East Greek Influence</i>	D. A. Jackson, <i>East Greek Influence on Attic Vases</i> , London, 1976
<i>JbBerlMus</i>	<i>Jahrbuch der Berliner Museen</i>
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>
<i>JHS</i>	<i>Journal of Hellenic Studies</i>
Johnston, <i>Trademarks</i>	A. W. Johnston, <i>Trademarks on Greek Vases</i> , Warminster, 1979
Kunze, <i>Schildbänder</i>	E. Kunze, <i>Olympische Forschungen</i> , vol. 2: <i>Archaische Schildbänder</i> , Berlin, 1950
<i>LIMC</i>	<i>Lexicon Iconographicum Mythologiae Classicae</i>
<i>Masterpieces</i>	<i>Masterpieces of Greek Vase Painting</i> , exh. cat., André Emmerich Gallery, New York, 1964
Mertens, <i>AWG</i>	J. R. Mertens, <i>Attic White-Ground: Its Development on Shapes Other Than Lekythoi</i> , New York, 1977
<i>ML</i>	<i>Monumenti antichi pubblicati per cura della Reale Accademia dei Lincei</i>
<i>MMJ</i>	<i>The Metropolitan Museum Journal</i>
Mommsen, <i>Affecter</i>	H. Mommsen, <i>Der Affecter</i> , Mainz, 1975
Moon and Berge, <i>Midwestern Collections</i>	W. G. Moon and L. Berge, <i>Greek Vase-painting in Midwestern Collections</i> , exh. cat., The Art Institute of Chicago, Chicago, 1979
Moore, <i>Horses</i>	M. B. Moore, <i>Horses on Black-figured Greek Vases of the Archaic Period: ca. 620-480 B.C.</i> (Ph.D. diss., New York University, 1971), University Microfilms, Ann Arbor, no. 72-74, 749
Moore and Philippides, <i>Agora xxiii</i>	M. B. Moore and M. Z. Pease Philippides, with the collaboration of D. von Bothmer, <i>The Athenian Agora, xxiii: Attic Black-figured Pottery</i> , Princeton, 1986
<i>NSc</i>	<i>Notizie degli Scavi di Antichità</i>
<i>OJA</i>	<i>The Oxford Journal of Archaeology</i>
<i>ÖJh.</i>	<i>Jahreshefte des Österreichischen Archäologischen Institutes in Wien</i>
<i>Para</i>	J. D. Beazley, <i>Paralipomena: Additions to Attic Black-figure Vase-painters and to Attic Red-figure Vase-painters</i> , Oxford, 1971
Pfuhl, <i>MZ</i>	E. Pfuhl, <i>Malerei und Zeichnung der Griechen</i> , Munich, 1923
Philippaki, <i>Stamnos</i>	B. Philippaki, <i>The Attic Stamnos</i> , Oxford, 1967
<i>RA</i>	<i>Revue archéologique</i>
<i>RE</i>	<i>Paulys Realencyclopädie der classischen Altertumswissenschaft</i>

- REA* *Revue des études anciennes*  
*RM* *Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung*  
 Schefold, *GH* K. Schefold, *Götter- und Heldensagen der Griechen in der spätarchaischen Kunst*, Munich, 1978  
 Schiffler, *Kentauren* B. Schiffler, *Die Typologie des Kentauren in der antiken Kunst vom 10. bis zum Ende 4. Jhs. v. Chr.*, Frankfurt, 1976  
 Sparkes and Talcott, *Agora XII* B. A. Sparkes and L. Talcott, *The Athenian Agora, XII: Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C.*, Princeton, 1970  
 Tiverios, *Lydos* M. H. Tiverios, *Ho Lydos kai to Ergo tou*, Athens, 1976  
 Vacano, *Kopfbilder* O. van Vacano, *Zur Entstehung und Deutung gemalter seitenansichtiger Kopfbilder auf schwarzfigurigen Vasen des griechischen Festlandes*, Bonn, 1973  
*Weltkunst* *Weltkunst aus Privatbesitz*, ed. H. May, exh. cat., Kunsthalle Köln, Cologne, 1968  
 Wescoat, *Poets and Heroes* B. A. Wescoat, *Poets and Heroes: Scenes of the Trojan War*, exh. cat., Emory Museum of Art and Archaeology, Atlanta, 1986

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# Panel amphorae

## PANEL AMPHORA OF TYPE PROTO-A

Plates 1, 2, 8, 1-2

Accession number 86.AE.60

Bareiss Collection number 1 (purchased 1962)

**SHAPE AND ORNAMENT** Flaring mouth, glazed on the topside, with a red line on the inner and outer edges, and on the lower edge of the mouth. Inside of mouth and neck glazed to a depth of 4.2 cm, with a red line at the lower edge of the glaze. Flanged handles with red edges, glazed on the inside; flat sides reserved, decorated with ivy leaves and a central stem drawn in dilute glaze. Above the upper handle attachments, one red line all the way around neck, and another red line from handle to handle at the level of the lower end of the upper handle attachment. Surmounting the panels, palmette-lotus chain with braided links (on A,  $13\frac{1}{2}$  elements: 7 palmettes and  $6\frac{1}{2}$  lotuses; on B, 15 elements: 7 palmettes and 8 lotuses). On both panels, dilute glaze lines above and below the floral and dilute glaze ground lines for the figures. Below the panels, encircling the vase, a pair of thick red lines, and another pair just above the rays. Above the foot, thirty-seven rays. Red fillet between body and foot. The foot has a concave topside and edge, with one red line on the topside and another on the edge of the foot. The resting surface and underside of the foot are reserved.

**SUBJECT** A, Theseus and the Minotaur. In the center, on the left, Theseus strides to right. He thrusts his sword through the Minotaur's head and neck using his right hand, and with his left grasps the left forearm of the monster, who holds a stone in his left hand and collapses on his left knee. Theseus wears a short, sleeveless, belted chiton, and his scabbard is shown on the left side of his body. Between his legs, the hero's cloak lies folded on a rock. A bird flies to left between Theseus and the Minotaur, whose right arm extends behind Theseus. A tattoo of four parallel rows of dots is incised on the upper left leg of the monster. The central group is flanked by two groups of Athenian boys and girls, the Minotaur's intended victims (on each side a girl between two boys). Save for the youth on the left, who is clothed (long chiton with cloak) and has short hair, the youths

are naked and, like Theseus, have long hair. The youth standing behind Theseus has a fillet in his hair. The two girls wear peploi and himatia, the latter drawn over the head and held away from the body on one side.

B, youths on horseback. On the left, one naked youth and a second male are mounted to right. Each carries a spear. Behind them a youth standing to right holds a spear. The horsemen are accompanied by a barking dog, who looks at the three figures standing to left in the right half of the panel: a man between two women. The man wears a himation over his long chiton; the women are clothed as the females on the obverse.

Attributed to Lydos, or a painter close to him, by Bothmer. About 550-540 B.C.

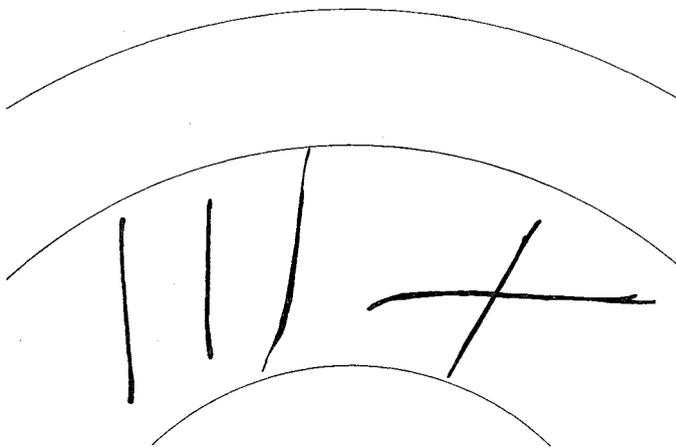
**DIMENSIONS AND CONDITION** Height to lip 45.4-45.55 cm; width (across handles) 32.05 cm; diameter of mouth 20.5-20.57 cm; height of lip 3.22 cm; width of topside of lip 1.76 cm; minimum diameter of neck 17.94 cm; diameter of body 32.5-32.65 cm; diameter of foot 17.11-17.15 cm; height of edge of foot 1.55 cm; width of resting surface 1.7 cm; thickness of handle A/B 3.53 cm, B/A 3.67 cm. Height of panel on side A 20.4 cm, on B 20 cm; height of figures on A 18.4 cm, on B 18.2 cm. Height of palmette-lotus chain 3.2 cm on A, 3.05 cm on B; height of rays 5.3 cm. Approximate capacity 15.75 l (4.78 choes) filled to glaze ring, 16.52 l (5.03 choes) filled to rim.

Upper portion broken and repaired; the vase is unbroken below the panels. Glaze weathered in small areas on the left side of panel A, and inpainted, notably: right arm of youth at left edge, and much of his garments below the waist; area between handle B/A and the left edge of the panel. Elsewhere only minor losses. Glaze thinly applied to figures in many areas, and misfired, turned orange. Accessory colors mostly gone on side A, and even fewer traces remain on side B.

**ACCESSORY COLORS** *Red*: lines on the mouth, neck, body, and foot; base-fillet. A-B, edges of handles; palmette hearts, and lotus cuffs. A, top and side framing lines of

the panel; hair of clothed youth, his himation, and dots on his long chiton; fillet of youth in front of him; peplos of the girl standing between them, and dots on her himation; dots on the folded cloak of Theseus; hair of the two naked youths on the right; traces of added red on only the lower part of the peplos of the girl standing between them, and dots of the rosettes decorating her himation. B, dog's neck; peplos of woman next to horses, and dot-rosettes on her himation; dot-rosettes on the man's long chiton, and stripes on his himation; dot-rosettes on the himation of the woman on the right (her peplos may have been red, but no traces are visible). *White*: A-B, female flesh. A, dots of the rosettes on the himation of the girl on the right.

Graffito on the sloping surface of the underside of the foot on B:



**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 8 (loan no. L. 69.11.6). Bothmer, *BMMA* 27 (1969), p. 430, fig. 4. Moore, *AJA* 84 (1980), p. 432, n. 125. *Greek Vases* (text by Frel and True), pp. 14, no. 5, fig. on p. 14; 69, no. 25.

**COMPARANDA** This vase, among the earliest amphorae of type A, has a special spreading foot, and as Bothmer has observed, the glazed topside of the mouth is rare. Bothmer has also seen that the foot, the drawing, and the subject of side A are best compared to London B 148, a psykter neck-amphora attributed to Lydos (*ABV*, p. 109, no. 29. *Para*, p. 48. Tiverios, *Lydos*, pls. 51-52. Bothmer, *Amasis Painter*, figs. 30-31. Beazley, *Dev.*, rev. edn., pl. 37, 2-3). The feet of these two vases differ in that the edge of London B 148 is reserved rather than glazed like 86. AE.60. Similar feet (but without base-fillet) also occur, for example, on five amphorae of type A attributed to Group E (*ABV*, p. 136, nos. 53-56. *Para*, p. 56, no. 56 *bis*), and on an amphora of type B, Louvre F 53, signed by Exekias as potter, with glazed edge (*ABV*, p. 136, no. 49. *Para*, p. 55. Beazley, *Dev.*, rev. edn., pl. 61, 1). In addition, the foot of 86.AE.60 bears a marked resem-

blance to the foot of one of the two neck-amphorae in Boston signed by Amasis as potter and attributed to the Amasis Painter (Boston 01.8026: *ABV*, p. 152, no. 26. *Para*, p. 63. Bothmer, *Amasis Painter*, cat. no. 24, with complete bibliography).

As noted by Moore (*AJA* 84 [1980], p. 432, n. 125), the painter as well as the potter stand between Lydos and Group E, though the artist is much closer to the former than the latter. For the subject and drawing of side A, also compare two amphorae of type B attributed to Lydos in Basel (Kambli) and Taranto (*ABV*, p. 109, nos. 25-26. *Para*, p. 44. Tiverios, *Lydos*, pls. 24-25, 28). The horses on side B are, on the one hand, closely related to Lydos; see, for example, the Kambli amphora; Naples 2770 (*ABV*, p. 109, no. 23. *Para*, p. 44. Tiverios, *Lydos*, pl. 56); a hydria in the Ceramicus Museum (*Para*, p. 45. Tiverios, *Lydos*, pl. 29); an amphora of type B in Athens (*Delt.* 28 [1973], pls. 117-119. Tiverios, *Lydos*, pl. 99); and an amphora of type B, New York 56.11.3, related to Lydos (*ABV*, p. 119, no. 6. *Para*, p. 48). On the other hand, in drawing the horses on our amphora are not far from horses attributed to Group E; compare, for example, the amphora in Paris signed by Exekias, mentioned above, and on the horses of Group E see Moore, *AJA* 72 (1968), pp. 357-368, and Moore, *Horses*, pp. 52-58.

In a like manner, the bushy character of the palmettes and lotuses on 86.AE.60 is very near to palmette-lotus chains (with dotted links) by Lydos, most notably on Naples 2770, cited above, and on the lip of New York 31.11.1, a column-krater (*ABV*, p. 108, no. 5. *Para*, p. 43. Bothmer, *Greek Vase Painting*, no. 7. Beazley, *Dev.*, rev. edn., p. 41, n. 22, with recent bibliography, pls. 36; 37, 1). The ornaments of 86.AE.60 may also be linked to like patterns in Group E. Compare, for example, the floral on the lip of London B 147, an amphora of type B (*ABV*, p. 135, no. 44. *Para*, p. 55).

On the tattoo of the Minotaur, see 86.AE.112, below (pls. 50, 1-2; 51, 1-2), for bibliography, and also 86.AE.114 and 86.AE.117, below (pls. 52, 2-3; 54, 2; 55, 2), for further examples.

For the subject of side A, see the following, all with bibliography: C. Dugas and R. Flacelière, *Thésée: Images et récits* (Paris, 1958), pp. 34-39. Brommer, *AK Beiheft* 7 (1970), pp. 53-54, 62. E. Young, *The Slaying of the Minotaur: Evidence in Art and Literature for the Development of the Myth, 700-400 B.C.* (Ph.D. diss., Bryn Mawr College, 1972; University Microfilms, Ann Arbor, no. 73-5903), esp. pp. 98-168. Brommer, *Vasenlisten*<sup>3</sup>, pp. 210, 226-246. Herter, *RE Suppl.*, vol. 13, cols. 1117-1128. Schefold, *GH*, pp. 150-153. F. Brommer, *Theseus: Die*

*Taten des griechischen Helden in der antiken Kunst und Literatur* (Darmstadt, 1982), pp. 35–64. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 220–224. Also see 86.AE. 74.1–7. and 86.AE.75 below (pls. 18, 2; 19, 2; 24, 3) for the same subject.

On Lydos, see most recently Moore and Philippides, *Agora xxiii*, pp. 83–85.

For the graffito, compare Johnston, *Trademarks*, p. 122 (type 8D, iii), and also see p. 207.

## PANEL AMPHORAE OF TYPE A

### Plate 3, 1

Accession number 86.AE.61

Bareiss Collection number 17 (purchased 1960)

**SHAPE AND ORNAMENT** Fragment of the lip and neck preserved. Flaring mouth, reserved on the rim and the topside, with a red line on the outer edge. Inside of mouth glazed to depth of 0.5 cm. One red line around the neck.

**SUBJECT** Fragment 86.AE.61 gives part of the figured rim, decorated with animals (at least three pairs): boar to left (part of hindquarters and tail remain), lion to right and boar to left, lion to right (only a bit of the tail preserved).

Attributed to the Antimenes Painter by Bothmer, and perhaps from the same vase as 86.AE.62.1–2, below (pl. 3, 2). About 530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 8.9 cm × 21.6 cm; estimated outside diameter of mouth 24.22 cm, estimated inside diameter 20.63 cm; height of rim 4.04 cm; width of lip 1.8 cm; thickness of fragment at lower edge 0.57 cm.

Edge of mouth chipped; inside of neck pitted and glaze flaked. On the exterior, glaze and accessory colors well preserved.

**ACCESSORY COLORS** *Red*: lines on mouth and neck; short strokes on lion's mane, his tongue, and a stroke on his thigh; boar's shoulder and chest, and a stroke on his thigh.

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 9 (loan no. L.69.11.59). *Greek Vases* (text by Frel and True), p. 69, no. 26.

**COMPARANDA** For the subject and drawing, compare confronted lions and boars in the predelle of hydriai attributed to the Antimenes Painter (*ABV*, pp. 266–269. *Para*, p. 119). Among them the predella of Würzburg 320 (*ABV*, p. 267, no. 118) approaches more or less closely the drawing of 86.AE.61, especially in the stance of the boar.

For the conceit of decorated mouths on black-figured amphorae of type A, see *CVA New York 3*, p. 26 (New York 57.12.6: *Para*, p. 120). The two pairs of lions and boars on the mouth (side A) of Bologna 4, an unattributed amphora of type A (*CVA*, pl. 6, 1–2), are the best parallels for the animals on 86.AE.61. A vase in Orvieto, Faina 73, may be compared for the animals around the entire mouth (most of the lip on side B missing): panthers, ram, stags, siren (*ABV*, p. 296, no. 2). Also akin to 86.AE.61 is a fragment of a decorated mouth in Athens Acropolis 714: bull, lion, sphinx, and palmette-lotus cross preserved (B. Graef and E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen*, vol. 1 [Berlin, 1925], pt. 1, pl. 44).

Add to the examples cited in *CVA New York 3*: Berlin 1699 (lions and bulls), attributed to Group E (*ABV*, p. 136, no. 53. *Para*, p. 55); London B 199 (on side A, Herakles and the Lion, between boars), attributed to the Leagros Group (*ABV*, p. 367, no. 89); Louvre E 733 *bis* (Return of Hephaistos), near Group E (*ABV*, p. 138, no. 5. *Para*, p. 57); Swiss, private (A, Return of Hephaistos; B, hunting deer), attributed to the Painter of Vatican 342 (*Para*, p. 187, no. 3); Conservatori 41 (ivy), by the same potter as the preceding (*Para*, p. 187); Louvre E 733 (horsemen, stags, goat, seated men), unattributed (Pottier, *Vases antiques du Louvre*, vol. 2 [Paris, 1901], pl. 54. Bothmer, *Amazons*, p. 30, no. 4, pl. 29, 1); Munich 1416 (horizontal circumscribed palmettes), attributed to the Leagros Group (*ABV*, p. 367, no. 90. *Para*, p. 162). Bothmer adds a much restored amphora of type B in Erlangen (I 876, ex-coll. Preyss), by or near the Princeton Painter (on the fragmentary mouth: crouching boy and hen; on the body: A, Amazonomachy; B, Achilles carried out of battle by Ajax).

### Plate 3, 2

Accession number 86.AE.62.1–2

Bareiss Collection number 19 (purchased 1959)

**SHAPE AND ORNAMENT** Two non-joining fragments of

the body are preserved. The panel is framed on the right by a glaze line; below the panel, a pair of red lines.

**SUBJECT** Duel flanked by women; perhaps Memnon and Achilles flanked by Eos and Thetis. Fragment 86.AE.62.2 comes from the lower left quadrant of the panel. On the left, the lower legs and part of the inside of the shield of a warrior advancing to right are preserved. This hoplite, who may be Memnon, is armed with decorated parameridia (thigh-guards) and greaves in addition to his shield. His right foot is overlapped by a woman's foot to right, perhaps the foot of his mother, Eos. Part of her hand is preserved behind his right thigh-guard. The greaved leg of the hoplite's opponent appears at the far right. Fragment 86.AE.62.1 comes from the upper right corner of the panel. On the left, most of the upper body of a warrior facing left is preserved. He may be Achilles. This hoplite wears a high-crested Corinthian helmet with a fillet, a cuirass, a baldric, and perhaps a rerebrace on his upper arm. He wields a spear in his raised hand. Behind him a woman, who may be his mother, Thetis, stands to left. She is clothed in a chiton, wears a fillet in her hair, and raises her hand.

Perhaps from the same vase as 86.AE.61, above (pl. 3, 1), according to Bothmer. About 530 B.C.

**DIMENSIONS AND CONDITION** 86.AE.62.2: maximum di-

mensions 10 × 13.69 cm; thickness at upper edge 0.5 cm; radius of warrior's shield approx. 3.5 cm. 86.AE.62.1: maximum dimensions 7.9 × 7.9 cm; thickness at upper edge 0.6 cm.

Glaze flaked in places. Added red well preserved, but added white mostly gone.

**ACCESSORY COLORS** *Red*: lines below panel; fillets, edge of helmet crest, stripes on woman's chiton, and edges of greaves. *White*: female flesh; row of dots on the neck of the cuirass.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** These fragments are not so Antimenean as 86.AE.61, above (pl. 3, 1), yet the decorated parameridia and red edges of the greaves of the warrior on 86.AE.62.2 may be compared to the armor of Ajax on a fragmentary neck-amphora of finer quality, Louvre Cp 10585, attributed to the Antimenes Painter (*ABV*, p. 271, no. 69).

On parameridia, see Wrede, *AM* 41 (1916), pp. 367–369. On the rerebrace, see: Lorimer, *BSA* 42 (1947), pp. 132–133. Beazley, *EVP*, pp. 136–137, 301. Also see: Beazley, *Dev.*, rev. edn., p. 60, n. 14. Snodgrass, *Early Greek Armour and Weapons from the End of the Bronze Age to 600 B.C.* (Edinburgh, 1964), p. 88. Snodgrass, *Arms and Armour of the Greeks* (Ithaca, N.Y., 1967), p. 93.

## PANEL AMPHORAE OF TYPE B

Plates 4, 8, 3–4

Accession number 86.AE.63

Bareiss Collection number 6 (purchased 1959)

**SHAPE AND ORNAMENT** Flaring mouth, top surface flat and reserved, with red lines on the inner and outer edges. Inside of mouth and neck glazed to a depth of 4.85 cm. Round handles, not completely glazed inside. Above the upper handle attachments, one red line around neck. Surmounting the panels, palmette-lotus festoon (on A, 6½ elements; on B, 8 elements). On both sides, dilute glaze lines above and below the floral, for the lateral frames (save for the right side of side A) and for the ground lines. Below the panels, a pair of red lines (splitting into three), and another red line just above the rays. Above the foot, thirty-three rays. Red line at base of the rays, with incised upper border. Echinus foot, with two red lines on the topside, one in the upper half and another near the edge. The sloping surface on the underside of the foot is glazed; the resting surface and bottom of the body reserved.

**SUBJECT** A, the recovery of Helen by Menelaus and another warrior. Helen, who moves to right, wears a necklace(?), and a himation over her peplos. The himation is partially drawn over her head, folded over her right forearm, and held open by her left arm. Menelaus, striding to right and looking around, grasps Helen's himation with his right hand. The other warrior is behind Helen and walks to right. The armor of each hoplite consists of a Corinthian helmet with low crest, a cuirass worn over a short chiton, greaves, and a shield. They do not carry weapons.

B, two hoplites in combat between two men, one of whom is aged. The winner of the duel (on the left) steps vigorously to the right. His armor is almost identical to that worn by the warriors on side A. He thrusts a spear into the left shoulder of his opponent, who, collapsing to right, turns around to face his attacker. The falling hoplite wears a high-crested Corinthian helmet, a cuirass over a short chiton, and greaves. He defends himself with his shield (blazon: tripod) and spear. On

the left, an old man clad in a plain himation observes the fight. The spectator on the right, who is a younger man, wears a striped himation.

Attributed to the Manner of the Princeton Painter by Beazley. The potting is by Amasis, according to Bothmer. About 540 B.C.

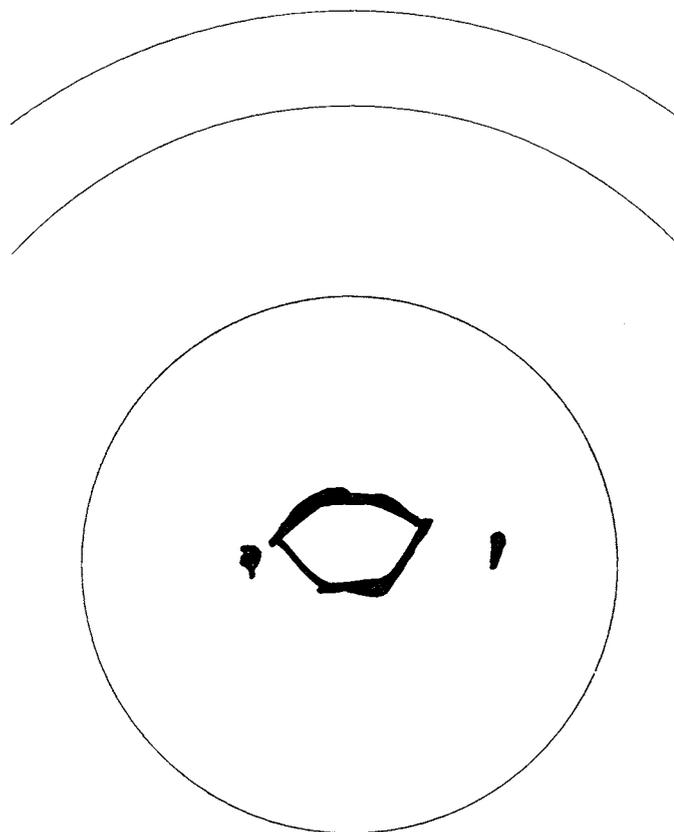
**DIMENSIONS AND CONDITION** Height to lip 37.15–37.4 cm; width (across handles) 25.05 cm; diameter of mouth 15.74–15.83 cm; height of lip 2.4 cm; width of lip 1.06 cm; minimum diameter of neck 12.37 cm; diameter of body 25.3–25.4 cm; diameter of foot 14.35–14.64 cm; width of resting surface 1.2 cm; thickness of handle A/B 1.74 cm, B/A 1.83 cm. Height of panel on side A 18.8 cm, on B 18.9 cm; height of figures 15.3 cm on A, 15.35 cm on B. Height of palmette-lotus festoon 3.05 cm; height of rays 3.1 cm. Radius of warrior's shield on B 3.36 cm. Approximate capacity 8.85 l (2.69 choes) filled to the glaze ring, 9.9 l (3.01 choes) filled to rim.

Handles broken and repaired. Chips on lip and foot, some restored. The glaze has fired unevenly, with some areas turned greenish: much of the left side on B, a little of the right side on A, and some of the glaze on the underside of the foot.

**ACCESSORY COLORS** *Red*: lines on the mouth, neck, below the panel, above and below the rays, on the topside of the foot and on its edge, hearts of palmettes. A, helmet crest of warrior on left; shields of both warriors; short chiton and greaves of the warrior on the left; part of the short chiton of the warrior on the right; forehead curls and peplos of Helen. B, himation of old man; helmet, lower edge of cuirass, greaves, and inner edge of shield of warrior on left; central part of helmet crest of hoplite on right, the fillet on his helmet, and the dots on the outer edge of his shield; alternate stripes of the himation of the man on the right. *White*: A, female flesh; dot-rosettes on Helen's himation, and dots on its edges; dots on crest supports, edges of the warriors' short chitons, and edges of shields. B, hair of old man; dot-rosettes on the black portions of the old man's himation, the short chiton of the warrior on the left, and the black stripes of the younger spectator's himation; dots on the crest of the warrior on the left, the lower edges of the short chiton of the collapsing hoplite, and the neckband of the younger spectator's himation; the upper border of the helmet crest of the losing warrior, and the tripod blazon on his shield.

Graffito on the underside of bottom: (next column)

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 10 (loan no. L. 69.11.8). *Para*, p. 130, no. 5 *bis*. Brommer, *Vasenlisten*<sup>3</sup>, p. 411, no. 10. *Greek Vases* (text by Frel and True), p. 69, no. 27.



**COMPARANDA** For its shape and drawing, 86.AE.63 is closely related not only to the Manner of the Princeton Painter but also to the Painter of Berlin 1686. J. Maxmin has observed that our amphora is by the same painter as Oxford 1965.124 (*ABV*, p. 300, no. 6. *Para*, p. 130. *CVA Oxford* 3, pls. 31, 3; 33, 1–2), which is, as Beazley notes, identical in shape to Oxford 1965.131 (*ABV*, p. 301. *Para*, p. 131. *CVA Oxford* 3, pls. 31, 4; 33, 3–4). The latter “is not in the manner of the Princeton Painter, but recalls the Painter of Berlin 1686,” according to Beazley (*ABV*, p. 301), who calls attention to the glazed sloping surface on the underside of the feet of the amphorae in Oxford, and puts them together with amphorae in Taunton and London attributed to the Painter of Berlin 1686 (*ABV*, p. 296, nos. 9, 16. *Para*, p. 128). These four vases share this element with 86.AE.63, and surely all five were made by one potter. A sixth amphora, Oxford 1965.141 (*ABV*, p. 299, no. 1. *Para*, pp. 130, 131. *CVA Oxford* 3, pls. 31, 2; 32, 3–4), is closer still in its measurements to 86.AE.63 and could be by the same potter, even though the underside of its foot is reserved. Oxford 1965.141, though attributed to the Manner of the Princeton Painter, would better be compared in drawing to the Painter of Munich 1379 and a vase in the Basel market, as Beazley remarked (*Para*, pp. 130, 131), rather than to 86.AE.63. Boardman has suggested that the Oxford vase may be an early work by the Painter of Berlin 1686 (*CVA Oxford* 3, p. 26).

Bothmer has identified Amasis as the potter of 86.AE.63,

and though this cannot be proved, the links to Amasis are significant. This amphora, notable for its fine potting, is almost identical in measurements and proportions to Louvre F 36 (*ABV*, p. 150, no. 6. Bothmer, *Amasis Painter*, cat. no. 5, pp. 81–83, with complete bibliography on this vase as well as the ones cited below) and not far from Basel L 19 (*Para*, p. 65. Bothmer, *Amasis Painter*, cat. no. 6, pp. 83–85), both attributed to the Amasis Painter's middle period (about 550–530 B.C.) by Bothmer. Equally telling is the unusual frequency with which Amasis glazed the sloping surface on the underside of the foot: among the vases for which such information is available, four times on amphorae of type B (Louvre F 26, Copenhagen inv. 14347, Munich 1383, and Geneva I 14: *ABV*, p. 150, no. 7. *Para*, pp. 63, 65. Bothmer, *Amasis Painter*, cat. nos. 13–15, pp. 99–107), and once on a neck-amphora (Boston 01.8026: *ABV*, p. 152, no. 26. *Para*, p. 65. H. Shapiro, in *Greek Art and Iconography*, p. 91, fig. 6.6. Bothmer, *Amasis Painter*, cat. no. 24, pp. 130–133; also compare Cabinet des Médailles 222, on which the underside is completely glazed: *ABV*, p. 152, no. 25. *Para*, p. 65. Bothmer, *Amasis Painter*, cat. no. 23, pp. 125–129).

On the subject of side A, see: Kunze, *Schildbänder*, pp. 163–167. L. Ghali-Kahil, *Les enlèvements et le retour d'Hélène* (Paris, 1955), pp. 31–32, 71–113. Clement, *Hesp.* 27 (1958), pp. 47–73. Brommer, *Vasenlisten*<sup>3</sup>, pp. 409–410. Lullies, in *Festschrift Brommer*, pp. 216–218. Schefold, *GH*, pp. 258–259.

Plates 5, 6, 8, 5–6

Accession number 86.AE.66

Bareiss Collection number 4 (purchased 1959)

**SHAPE AND ORNAMENT** Flaring mouth, glazed on the topside, with a red line on the outer edge and a pair of red lines on the inner edge. Inside of mouth and neck glazed to depth of 6–6.4 cm. Round handles, not entirely glazed on the underside. The panels are framed on each side by two rows of ivy leaves, with a wavy central stem, between two glaze lines (on A, 9 pairs of leaves on each side; on B, 8 pairs), and surmounted by a lotus-bud-palmette festoon (A and B, each, 8 elements) between one glaze line above and two below. A glaze line serves as the ground line for the figures. Below the panels, three pairs of red lines encircle the vase: the uppermost pair directly under the panel, the lowest just above the rays, and the third pair midway between the other two. Twenty-two rays above the foot. Echinus foot with a pair of red lines on the outer edge; the edge itself and the underside of the foot are reserved. The broad mouth and neck, as well as the heaviness of this amphora, are noteworthy.

**SUBJECT** A, Herakles seated between Hermes and Athena. In the center, Herakles is seated to right on an okladias with a slanted cushion and feline feet. The hero raises his left arm, bent at the elbow, to the level of his forehead; his right arm, also bent at the elbow, is raised chest-high. Over his short chiton Herakles wears his lionskin, a quiver supported by a baldric slung over his left shoulder, and a sword suspended by a baldric passing over his right shoulder. Six arrows are inside the quiver, whose top is flipped open to left. In front of Herakles stands Athena to left. She is clothed in a peplos and wears a high-crested Attic helmet as well as a necklace. The goddess holds a spear diagonally in her right hand and carries a shield (blazon: sphinx, to left) over her left arm. Behind Herakles, Hermes walks to left, his head turned back and his raised arms gesticulating toward Herakles. Hermes wears a narrow-brimmed hat, a sleeveless short chiton, and winged boots.

B, Athena between two men, perhaps gods. In the center, Athena stands to left. She is clothed and equipped as on the obverse, but on this side the goddess holds two spears, points downward, and the blazon on her shield is a bird flying to left. The man at the left, who stands to right and faces Athena, holds a spear in his left hand and raises his right arm; he may be Zeus, according to Bothmer. The other man walks to the right behind Athena. He looks back, and his raised arms gesture toward Athena. Both men are identically garbed: a striped and decorated himation worn over a long chiton.

Attributed to the same hand as Florence 3797, close to the Witt Painter, by Bothmer. About 540–530 B.C.

**DIMENSIONS AND CONDITION** Height to lip 36.6–37.35 cm; width (across handles) 28.34 cm; diameter of mouth 18.44–18.83 cm; height of lip 3.08 cm; width of topside of lip 1.42 cm; minimum diameter of neck 13.54 cm; diameter of body 26.8–27.4 cm; height of foot 3.04 cm; diameter of foot 14.37–14.53 cm; width of resting surface 1.15 cm; thickness of handles 2.17 cm. Height of panel on side A 18.0 cm, on side B 17.5 cm; height of figures on A 13.1 cm (crest of Athena's helmet), on B 12.8 cm (crest of Athena's helmet). Height of lotus-bud-palmette festoon 3.8 cm on A, 4.2 cm on B; height of rays 7.4 cm. Radius of Athena's shield on A 2.6 cm, on B 2.55 cm. Approximate capacity 9.0 l (2.74 choes) filled to glaze ring inside neck, 9.95 l (3.03 choes) filled to rim.

Intact, with minor spalls, chips and flaking of the glaze all over. The vase has largely misfired, the glaze turned greenish inside the neck and in most areas above the lower limit of the panels. The added red and white are generally well preserved, but with significant wear and flaking of the latter.

ACCESSORY COLORS *Red*: lines on the mouth, body, and foot; in the lotus-bud-palmette festoon: palmette hearts and alternate petals; alternate ivy leaves. A, hair and beard of Hermes; dots on the neck of Herakles' lionskin, feathers of arrows in his quiver, and his chiton; edge of Athena's shield. B, hair and beards of the men and stripes on their garments; rim of Athena's shield. *White*: A, dots on the brim of Hermes' hat and rosettes on his garment; teeth of Herakles' lionskin, dots on the baldrics, and hilt of his sword; Athena's flesh and the sphinx on her shield. B, chitons of the men and rosettes on their himatia; Athena's flesh and the bird on her shield.

BIBLIOGRAPHY *Greek Vases* (text by Frel and True), p. 69, no. 29. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), p. 189, fig. 7.

COMPARANDA Save for its subjects and the florals surmounting the panels, 86.AE.66 is identical to Florence 3797 (*Para*, p. 132) and must be by the same painter, compared by Beazley to the Painter of Tarquinia RC 3984, an artist related to the Princeton Group. In both shape and drawing, as Bothmer has observed, 86.AE.66 and Florence 3797 bear even stronger resemblance to the Witt Painter (*ABV*, p. 313), who is not far from the Painter of Berlin 1686 (*ABV*, pp. 296-297. *Para*, pp. 128-129).

The lotus-bud-palmette festoon, never a common pattern, attained some popularity in the third quarter of the sixth century B.C., though on the examples known to me the connecting tendrils are not usually as on 86.AE.66. This kind of ornament appears in the work of Lydos (Nicosia C 440: *ABV*, p. 109, no. 28. Tiverios, *Lydos*, pls. 25, 2; 26, 1), as well as on vases by four related artists: the Painter of Berlin 1686 (Vatican 346: *Para*, p. 129; London B 166: *CVA* 3, pl. 30a-b. Bothmer, *Amasis Painter*, p. 142, fig. 85 [side A], attributed by Bothmer); the Princeton Painter (Rhodes 1346, New York 56.171.9, and Bonn 45: *ABV*, pp. 298-299, nos. 7, 15-16. *Para*, p. 129); the Painter of Munich 1379 (Munich 1373 and 1374: *ABV*, p. 303, nos. 2-3. *Para*, p. 131); and the Swing Painter (Vatican G. 36 and 349; Orvieto 334; Taranto 20.272; Cincinnati 1959.1; New York, Fromboluti; Louvre C 10614; and Tarquinia RC 3022: *ABV*, pp. 304-309, nos. 1, 5, 14, 30, 47, 49, 89. *Para*, pp. 132-134, 519. Böhr, *Schaukelmaler*, pp. 24, 26, 28; pls. 1, 3c-d, 5, 14-15, 27c, 28, 85a-b, 102, 191d, 195b). Similar lotus-bud-palmette patterns also occur on Chalcidian vases (see, for example, A. Rumpf, *Chalkidische Vasen* [Berlin, 1927], pls. 10-11, 107, 138-143).

The decorated side-frames of 86.AE.66 and Florence 3797 are even more unusual than the lotus-bud-palmette festoons. This conceit is at home on shoulder-hydriai

and column-kraters, where ivy is by far the favorite pattern, yet apart from the two vases by our painter, only one other example is known, as Bothmer has noted: Hamburg 1917.474, an amphora of type B connected in shape and style with the Taleides Painter (*ABV*, p. 177. *CVA*, pls. 21, 1-2; 22, 1-2).

In connection with the subject of side A, see (most recently) on the relationship of Herakles with Athena and Hermes: Brommer, *Herakles, II*, pp. 101-102, 109-110. J. Boardman, in *Ancient Greek and Related Pottery*, pp. 239-248.

Plates 7, 8, 7-8

Accession number 86.AE.64

Bareiss Collection number 5 (purchased 1959)

SHAPE AND ORNAMENT Flaring mouth, reserved on the topside, with a red line on the inner and outer edges. Inside of mouth and neck glazed to a depth of 4.2-4.4 cm. Handle B/A preserved; round and not entirely glazed on the underside. Above the upper handle attachments, one red line around the neck, and another red line from handle to handle on each side at the level of the lower end of the upper handle attachment. Surmounting the panel on A, half palmette-lotus-bud chain (7½ palmettes, 7½ thin buds in silhouette) with single links. On side B, sixteen hanging lotus buds, alternately open and closed, with a bar above the calyx of each bud. A glaze line above and below the ornament on each side; the panels framed on each side by a red line. A glaze line serves as the ground line for the figures. Below the panels, a pair of red lines, and another pair just above the rays. Thirty-six rays above the foot. Echinus foot with a red line on the topside; edge and underside of the foot reserved. The resting surface of the foot is not flat but slopes upward and outward.

SUBJECT A, fight: two horsemen over a fallen warrior, who, seen from the back, lies to right on the ground in the center of the panel. The hoplite's legs are drawn up, his body is supported on his right elbow, and his torso is covered by the round shield carried on his left arm. He wears a low-crested Corinthian helmet, a nebris over a sleeveless short chiton, and greaves. Over him ride two youths dressed in short chitons and striped chlamydes. The youth on the left wears a fillet and holds the reins with both hands; the youth on the right wears a petasos, raises his left hand, and holds the reins with his right. The forelegs of the horse on the right overlap those of the other horse.

B, fight. In the center, a duel over a bearded warrior collapsing to right, sinking on his bent right leg, raising

his arms to his waist and looking to left. This warrior wears only greaves and a low-crested Corinthian helmet with two tall plumes. On his left a warrior attacks, stepping to right and raising his right hand. He wears greaves and a low-crested Corinthian helmet with fillet, and carries a Boeotian shield (blazon: octopus). A baldric is slung over his right shoulder. To right of the collapsing warrior, a bearded hoplite attacking to left, with his right hand raised and a round shield carried on his left arm. He wears a low-crested Corinthian helmet with fillet, a corselet, and greaves. The three warriors are not shown with weapons. Two males flank the central group: a youth on the left and a man on the right. Each is clothed in a striped himation worn over a long chiton; one edge of the man's himation is fringed.

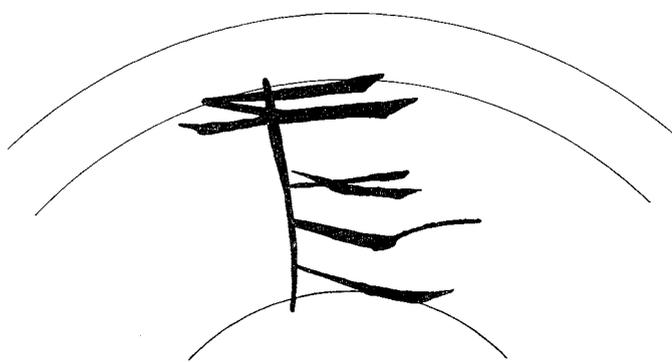
Attributed to the Swing Painter by Beazley. About 530–520 B.C.

**DIMENSIONS AND CONDITION** Height to lip 37.1–37.25 cm; width (across handles) as restored 24.3 cm; diameter of mouth 15.15–15.37 cm; height of lip 2.44 cm; width of topside of lip 1.25 cm; minimum diameter of neck 11.42 cm; diameter of body 23.75–23.85 cm; diameter of foot 13.02–13.13 cm; width of resting surface 0.28 cm; thickness of handle B/A 2.13 cm. Height of panel on A 16.5 cm, on B 16.8 cm; height of figures on A 13.5 cm, on B 13.2 cm. Height of palmette–lotus–bud chain on A 2.5 cm, lotus buds on B 3.9 cm; height of rays 4.0 cm. Approximate capacity 7.1 l (2.16 choes) filled to glaze ring inside neck, 7.5 l (2.28 choes) filled to rim.

Intact, save for handle A/B, which is restored. Chips on the mouth, especially on side B, and one on the foot. Large and small spalls in many places, some filled. The wall is dented in the middle of side B (in the area of the torso of the collapsing warrior), and the glaze is missing (now inpainted) where the surface was dented by another pot. Glaze and accessory colors well preserved despite minor flaking all over the former.

**ACCESSORY COLORS** *Red*: lines on mouth, neck, body, below the panels, and on foot. A, alternate fronds, and dots on the hearts of the palmettes; stripes on riders' chlamydes; arcs on the horses' thighs; fillet of left horse-man; hair of rider on right; short chiton and greaves of fallen warrior. B, stripes on the himatia of the spectators; fillet, rim of Boeotian shield, and greaves of warrior on left; edge of helmet crest of collapsing warrior; fillet, convex part of shield, and greaves of warrior on right. *White*: A, stripes on chlamydes and short chitons of the riders; convex part of the warrior's shield, sections of the helmet crest, and spots on the nebris. B, stripe and rosettes on himation of spectator on left; baldric and shield blazon of warrior on left; helmet plumes of collapsing warrior; corselet of warrior on right.

Graffito on sloping surface of underside of foot on B:



**BIBLIOGRAPHY** Schauenburg, in *Weltkunst*, no. A 16. *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 11 (loan no. L.68.142.6). *Para*, p. 134, 21<sup>5</sup>. Johnston, *Trademarks*, p. 239 (type 9A). Böhr, *Schaukelmaler*, cat. no. 58; pp. 15, 28, 47–48; 65, n. 229; 72, n. 479; 87, 115; pl. 60. Giroux, *Genava* 35 (1987), pp. 7–8, fig. 7.

**COMPARANDA** For its shape, patterns surmounting the panels, and the subject of side A, 86.AE.64 is best compared to a vase in Milan, Poldi-Pezzoli 1062 (*ABV*, p. 693, no. 23 *bis*. Böhr, *Schaukelmaler*, p. 87, cat. no. 57, pl. 59). Both are assigned by Böhr to the third and latest phase of the Swing Painter's career (*Schaukelmaler*, pp. 56, 57, 115). The Poldi-Pezzoli vase differs in that the rearing horses are riderless, the fallen man is naked and lies to left, and two folded garments hang in the field above the horses. Also, the placement of the patterns on the amphora in Milan reverses the arrangement on 86.AE.64: hanging lotus buds (with dots in the interstices rather than bars above the calyxes) above the rearing horses, and a half palmette–lotus–bud chain above the picture on the other side (frontal quadriga). For related pairings of similar patterns on other vases attributed to the Swing Painter, all assigned by Böhr to the artist's latest period, compare: Tarquinia RC 7205; Durham; London, Blundell (side A only is published); and Milan, Poldi-Pezzoli 1063 (*ABV*, pp. 305–306, 693, nos. 18 *bis*, 23, 32, 44. *Para*, p. 132. Böhr, *Schaukelmaler*, cat. nos. 51, 52, 55, 56; p. 86; pls. 53–55, 58, 61a). These four amphorae, together with 86.AE.64 and Poldi-Pezzoli 1062, comprise a distinct group within the painter's late work. On the subject of side A, 86.AE.64, see Böhr, *Schaukelmaler*, pp. 47–49, pl. 193, and compare with 86.AE.85, below (pls. 27–29). In addition, Böhr observes that the subjects of 86.AE.64 might be linked in that the riders on side A could be grooms associated with the attacking warriors on side B. For the half palmette–lotus chain, see 86.AE.67, below (pl. 11, 1); and for the Corinthian helmet with plumes, see 86.AE.85, below (pls. 27–29).

On the Swing Painter, see most recently Moore and Philippides, *Agora* xxiii, pp. 88–89.

#### Plates 9, 2–3; and 10

Accession number 86.AE.103.1–.23

Bareiss Collection numbers 334 (86.AE.103.22),

422 (86.AE.103.1–.21) (purchased 1964)

**SHAPE AND ORNAMENT** Fragment 86.AE.103.3 preserves the flaring mouth and part of the neck. The mouth is reserved on the topside, with a red line on the outer edge. Inside of mouth and neck glazed to a depth of 3.8 cm. Fragment 86.AE.103.4 preserves the root of one of the round handles, probably handle A/B, to judge from the tiny portion of the panel that remains on the lower left corner of the fragment. Above the upper handle attachment, as given by fragments 86.AE.103.3–.4, there are a red line around the neck and another red line from handle to handle on each side, at the level of the lower end of the upper handle attachment. Surmounting the panels, as shown on fragments 86.AE.103.1–.2 and .10, there is a palmette-lotus festoon, bordered above and below by a glaze line. Dilute glaze is used for the ground line of the panels, and a pair of red lines encircles the body below the panels. Fragments 86.AE.103.11–.18, .20–.21, and .23 preserve black-glazed areas of the body. Fragments 86.AE.103.9 and .19 come from parts of the body above the foot. Rays and a red line above them are preserved.

**SUBJECT** A, Athena and a man (Herakles?) in a quadriga to right. Fragment 86.AE.103.2 preserves most of the left half of the panel. At the left edge of the panel, Dionysos stands to right. He has an ivy wreath in his hair and is clothed in a long chiton and striped himation (parts missing). Next to him, Athena (part of her face and upper torso and most of her body missing) stands in the chariot holding the reins (part of the wheel and chariot box missing). The goddess wears a high-crested Attic helmet with fillet and L-shaped cheekpieces, necklace, and peplos. At Athena's side in the chariot, a bearded man (part of his beard and neck are preserved next to Athena's chin), perhaps Herakles, stands to right garbed in a striped himation worn over a long chiton (only parts of the lower portions of the garments remain). At the right edge of this fragment, the ends of the horses' tails and two of their rear hooves are preserved. Behind the horses stand a male to right clothed in a himation (only one heel and part of his garment) and a woman to left garbed in a long chiton (one foot, a bit of her other foot, and part of her chiton).

Fragment 86.AE.103.22 shows more of this male and part of the woman who stands next to him. On the

left side of this fragment are a male hand and part of a kithara. The man must be a musician, and in this context, he should be Apollo. The right side of the fragment preserves part of the head and upper torso of a woman facing left. She may be a goddess; if so, she is probably Artemis. The lower portion of the fragment shows part of the croup and loins of the right-hand trace horse as well as portions of the quadriga's reins and yoke. Fragment 86.AE.103.10 comes from the upper right quadrant of the panel, which gives parts of the horses' heads as well as small portions of the figures standing beside them. At the left edge of the fragment, Hermes (part of the brim and crown of his petasos, and the back of his head) looks to left behind the withers of the pole horses (necks and upper portion of their heads preserved). Behind the heads of the trace horses (necks and part of their muzzles remain), a man and a woman stand (parts of their garments and one female hand preserved). Each wears a chiton and himation, and the male must hold a spear (the point shows above the heads of the pole horses). Fragment 86.AE.103.5 gives another part of this area of the panel. On the left, parts of two front legs of the horses remain. To the right of the legs, portions of the garments of the figures in front of the horses remain. Fragment 86.AE.103.6 comes from the lower edge of the panel and continues this part of the picture. The fragment preserves one of the male's feet next to the horses' front hooves. The orientation of the foot shows that he stands to right.

B, frontal chariot flanked by men. Fragment 86.AE.103.1 gives the left and central areas of the panel. On the left, an old man stands to right (crown of his head, most of his torso, and the upper part of his legs missing). He has a fillet in his hair and wears a himation over his long chiton. Although the greater part of the horses and chariot is preserved, much is missing, including large areas of the right-hand trace horse (next to the old man), the left-hand pole horse (at the right edge of the fragment), and the chariot's wheels. The horses are outfitted with breastbands ornamented with pendants. The charioteer (upper half of his head missing), who is clothed in a long chiton, looks to left and holds the reins, which are decorated with studs. Fragment 86.AE.103.7 shows part of the central area of the picture. On the left side, part of the left-hand pole horse's chest is preserved, and immediately adjacent to it, the tip of the chariot's left wheel remains. At the right edge of the fragment, a small portion of the chest of the left-hand trace horse is preserved. Fragment 86.AE.103.8 comes from the lower right corner of the panel and preserves a male's heel to left. The head of this figure, who wears a fillet and stands to left next to the right edge of the panel, is partially preserved on fragment 86.AE.103.2.

Related to the Lysippides Painter by Bothmer, and attributed to the painter's manner by Moore; perhaps by the Mastos Painter. About 530–520 B.C.

**DIMENSIONS AND CONDITION** Greatest dimensions of the largest fragments (as restored): 86.AE.103.2 (side A) approx. 31 cm, 86.AE.103.1 (side B) approx. 29 cm. Diameter of mouth 21.33 cm, height of rim 3.1 cm, width of lip 2.07 cm. Height of panels (as restored) 23.5 cm.

Twenty-three fragments, as restored; a number of fragments were joined by Bothmer. Handles, much of the body, and the foot missing. Glaze and accessory colors well preserved.

**ACCESSORY COLORS** *Red*: lines on the mouth, neck, below the panels, and above the rays. A–B, hearts of palmettes, cuffs and hearts of lotuses; fillets; panels of the chariot boxes; isolated dots, dots in the center of rosette patterns, and stripes on himatia. A, Dionysos' beard and alternate leaves in his wreath; edge of Athena's helmet crest; tails of the trace horses, and manes of the right-hand pole and trace horses; iris of the woman next to the kitharode. B, horses' manes and breastbands. *White*: A–B, dot-rosettes and rows of dots on garments. A, female flesh. B, old man's hair; teeth of the left-hand trace horse (next to the old man); dots on the reins and pendant decoration of the breastbands; charioteer's chiton.

**BIBLIOGRAPHY** Moore, *Horses*, p. 76, cat. no. A 483 *ter*.

**COMPARANDA** Several details of the horses, as shown by Moore's analysis of equine anatomy, are characteristic of horses attributed to the Manner of the Lysippides Painter, for example: eyes with tear ducts drawn with a long line or a long line ending in a hook, double lines for the eyebrows, upright manes with incised contours, lines incised at the throat, one or two curved lines on the neck, frontal tails with incised lines at each contour, and breastbands with ornamental embellishments (Moore, *Horses*, pp. 235–237, 242, 273–274, 285, 341–342; also see pp. 411–416 on frontal chariots). For the drawing of both the horses and the figures, our fragmentary amphora is best compared to vases attributed to the Mastos Group, among which some or all may be by one artist, the Mastos Painter (*ABV*, p. 257. *Para*, p. 115). Of these, the three with horses pulling a chariot are closest to the Malibu amphora: Würzburg 267, New York 14.105.10, and Rimini (*ABV*, pp. 258, no. 10; 261, nos. 36–37. *Para*, pp. 115–116. On Würzburg 267, see: *Führer durch die Antikenabteilung des Martin von Wagner Museums der Universität Würzburg*, ed. E. Simon [Mainz, 1975], p. 93, pl. 29. G. Beckel, H. Froning, and E. Simon, *Werke der Antike im Martin-von-Wagner-Museum der Uni-*

*versität Würzburg* [Mainz, 1983], pp. 90–91, 182, no. 38). For the frontal chariot on side B, compare, for example, the following vases attributed to the Lysippides Painter or in his manner: Oxford 208, Munich 1575, Princeton 166, Philadelphia 4860, and Baltimore 48.28 (*ABV*, pp. 256, nos. 15–16; 259, no. 16. *Para*, pp. 113; 115, no. 6 *ter*. On the vase in Baltimore, see Moore, *Horses*, p. 135, cat. no. A 955, pl. 70, 2). Other Lysippidean elements of the drawing are: angular hooked incisions on Athena's helmet crest and her peplos (compare Boston 89.256: *Para*, p. 115, no. 4 *bis*. *CVA*, pl. 10); large curls on the lower border of the old man's chiton (compare, for example, London B 211, Munich S. L. 458, Rimini, and London B 302: *ABV*, pp. 256, no. 14; 259, no. 18; 261, nos. 36, 40. *Para*, pp. 113–115); and rows of white dots on garments (compare, for example, two vases attributed to the Mastos Group: Würzburg 267, cited above, and Vatican 366 a: *ABV*, p. 259, no. 19).

### Plate 9, 1

Accession number 86.AE.68.1–.2

Bareiss Collection number 7 (purchased 1964)

**SHAPE AND ORNAMENT** The larger fragment, 86.AE.68.1, gives the upper right corner of one panel and the lower attachment point of one handle; the smaller fragment, 86.AE.68.2, comprises two joined fragments and comes from the upper left part of the other panel. The panels are surmounted by palmette-lotus festoons, and one glaze framing line is preserved on the right side of 86.AE.68.1. To judge from what is preserved, the ornament on 86.AE.68.1 seems more carefully incised and should be from side A.

**SUBJECT** A, Dionysos and a satyr. Fragment 86.AE.68.1 gives the upper right quadrant of the panel. On the left, Dionysos stands to right (the tip of his beard and draped upper torso preserved), clothed in a striped himation, and holds a rhyton in his raised hand. Next to him, a satyr standing to right turns around to look at the god.

B, a satyr and Dionysos. Fragment 86.AE.68.2 gives part of the upper left quadrant of the panel. On the left, the upper torso and head of a satyr to right are preserved. In front of him, Dionysos is shown wearing a wreath (his right shoulder and part of his head preserved) and garbed in a himation over a chiton. Between the figures, stray spots of glaze.

About 530–520 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.68.1, 22.9 cm; 86.AE.68.2, 8.32 cm.

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

ACCESSORY COLORS *Red*: 86.AE.68.1: hearts of palmettes, cuffs and central petals of lotuses; beard of Dionysos and stripes on his himation; hairline and beard of satyr. 86.AE.68.2: hair and beard of satyr; leaf of Dionysos' wreath, and his himation. *White*: 86.AE.68.1, stripe on Dionysos' himation.

BIBLIOGRAPHY Not previously published.

COMPARANDA The long, narrow noses and thin lips of the wide-eyed satyrs recall Group E. Compare, for example, satyrs on Louvre F 55, an amphora once Baden, Roš (*ABV*, p. 133, nos. 4–5), and an amphora once in the London market (*Cat. Sotheby, 11 July 1967*, no. 294), likened by Bothmer to another once in the Basel market (*Para*, p. 56, no. 27 *bis*).

Plates 11, 1–2; and 16, 1–2

Accession number 86.AE.67

Bareiss Collection number 2 (purchased 1960)

SHAPE AND ORNAMENT Flaring mouth, reserved on the topside, with a red line on the inner and outer edges. Inside of mouth and neck glazed to a depth of 3.4–3.6 cm; red line 0.9 cm below the lip. Round handles, glazed inside. Around the neck, a red line just above the level of the upper attachments of the handles. One red line at the upper border of each picture, surmounted by the upper half of a palmette-lotus chain in silhouette on side A, and dot-ivy on B. The figures stand on a glaze line. Below the panels, two red lines encircle the body. Another pair of red lines above the rays. Above the foot, fifty-one slender rays. Echinus foot reserved on the underside.

SUBJECT A, fight. In the center, a duel of hoplites who are similarly armed: low-crested Corinthian helmet, spear, round shield, and greaves. Two baldrics cross the cuirass of the warrior on the left, who wears a short pleated chiton. One baldric is visible over the short chiton worn by his opponent, whose scabbard is shown. The blazon on his shield is a chariot box. Between the legs of the hoplites, a small bird (in silhouette) flies to right. Flanking the warriors are two youths dressed in himatia worn over long chitons. Each carries a spear and wears a fillet in his hair.

B, hoplite standing between two youths (a warrior leaving home?). The warrior wears a low-crested Corinthian helmet and greaves. He holds two spears horizontally (the lower one drawn in dilute glaze) and a shield (blazon: three balls). The cloth hanging behind the shield is part

of his chlamys. The youths flanking him are identical to the figures on the obverse.

Attributed to the Dot-ivy Group by Bothmer. About 530–520 B.C.

DIMENSIONS AND CONDITION Height to lip 22.64–22.93 cm; width (across handles) 14.93 cm; diameter of mouth 10.97–11.07 cm; height of lip 1.57 cm; width of topside of lip 0.84 cm; minimum diameter of neck 7.15 cm; diameter of body 14.56–14.62 cm; diameter of foot 8.33–8.38 cm; width of resting surface 0.71 cm; thickness of handle A/B 1.18 cm, B/A 1.23 cm. Height of panel on side A 11.3 cm, on B 11.4 cm; height of figures 9.1 cm on A (warrior on right), 10.2 cm on B (warrior). Height of palmette-lotus chain on A approx. 1.3 cm, dot-ivy on B approx. 1.1 cm; height of rays 2.2 cm. Radii of shields 2–2.2 cm. Approximate capacity 1.7 l (0.52 choes) filled to glaze ring, 1.85 l (0.57 choes) filled to rim.

Broken and repaired, missing only a few chips on the mouth, handles, body, and foot. Slight dent and chip on side A behind the warrior on the right, and another dent on side B under the panel, below the toes of the youth on the right. Thin glaze around handle A/B.

ACCESSORY COLORS *Red*: lines on the mouth, neck, and body. A–B, fillets worn by the youths and stripes on their himatia. A, helmet of warrior on left, edge of his shield, stripes on his short chiton and left greave; helmet crest, fillet, and left greave of hoplite on right. B, edge of shield. *White*: A–B, dot-rosettes on the himatia of the youths. A, tail and alternate sections on crest of warrior on left, his baldrics, and the interior details of his shield; dots on the crest support of the hoplite on the right, his baldric, and shield blazon. B, tail and alternate sections on crest of warrior, and his shield blazon.

BIBLIOGRAPHY *Greek Vases* (text by Frel and True), p. 69, no. 30.

COMPARANDA Our amphora closely resembles Bern 12216 (*ABV*, p. 448, no. 26), one of three amphorae of type B attributed by Beazley to the Dot-ivy Group, which mainly consists of olpai with black mouths (*ABV*, pp. 446–448, 483–485, 698, 700. *Para*, pp. 193–195). Side B, 86.AE.67, has both its subject and the dot-ivy pattern in common with the reverse of the Bern vase, yet 86.AE.67 is not so rough in drawing. A hoplite standing with a youth is a favorite subject in the Dot-ivy Group, and the reverses of 86.AE.67 and Bern 12216 are best compared to four olpai by one hand: Cuxhaven, Conservatori 58 and 92, and Vienna iv 891 (Vienna, unpublished; the others: *ABV*, p. 447, no. 7. *Para*, p. 193, nos. 7 *bis*, 7 *ter*). Side A of our amphora is also closely

linked to *olpai*, in particular to Budapest 51.95 (unpublished), assigned near the Honolulu Class by Bothmer (on the class, see *Para*, p. 193), which has in common with 86.AE.67 both its ornament and subject (fight: youth standing, and duel). *Olpai* assigned to the class itself are distinguishable by a half palmette-lotus chain surmounting the panel (and in this respect may be compared to 86.AE.64, side A [pl. 7, 1], attributed to the Swing Painter above). Vases near the class have a half palmette-lotus chain in silhouette: Athens, Agora P 1263 (Vanderpool, *Hesp.* 7 [1938], pp. 386-387. Moore and Philippides, *Agora* xxiii, no. 683, pl. 66), and Taranto 117.227 and 117.228 (unpublished).

#### Plate 11, 3

Accession number 86.AE.69.1-3

Bareiss Collection numbers 8 (86.AE.69.1-2), 309 (86.AE.69.3) (purchased 1964)

**SHAPE AND ORNAMENT** Two joined fragments, 86.AE.69.1, and two non-joining, 86.AE.69.2-3, from both panels of an amphora. The panels are not surmounted by ornamental frames.

**SUBJECT** A, warrior and man. Fragment 86.AE.69.1 shows, on the left, a warrior moving to left (only his helmeted head is preserved). He wears a high-crested (Corinthian?) helmet with fillet and carries a shield (a bit of the edge preserved). The man stands to left (head and shoulders preserved) and is clothed in a himation worn over a chiton. Between the warrior and the man, a vertical glaze drip and a stray spot of glaze.

B, men and youth. Fragment 86.AE.69.2 preserves, on the left, most of the face of a man to right, then a youth (head and part of his right shoulder and arm preserved) wearing a fillet who raises his right arm and moves to right. Fragment 86.AE.69.3 gives the right edge of the panel and shows most of the head, shoulder, and upper arm of a man looking to left.

By the same hand as two amphorae of type B attributed to one artist by Bothmer: Villa Giulia, and New Paltz (N. Y.), Münsterberg. About 530-520 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.69.1, 9.4 × 10.9 cm; 86.AE.69.2, 7.6 × 7.2 cm; 86.AE.69.3, 4.7 × 3.9 cm.

Glaze cracked and pitted in some areas. Added red well preserved, but the white mostly gone.

**ACCESSORY COLORS** *Red*: fillets; hair's border and beards of men. *White*: edge of helmet crest.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** In common with our fragments, both the vase in the Villa Giulia (unpublished) and the amphora in New Paltz (J. Eisenberg, *Art of the Ancient World*, vol. 1 [New York, 1965], p. 10, no. 26) have panels with plain borders and depict warriors on side A (Villa Giulia: A, striding warrior between a youth and a man holding spears; B, striding boxer between two males. New Paltz: A, warrior pursuing a fleeing opponent; B, three dancing youths). The two amphorae have rays above the foot.

Plates 12, 16, 3-4, 26, 6

Accession number 86.AE.65

Bareiss Collection number 3 (purchased 1961)

**SHAPE AND ORNAMENT** Flaring mouth, reserved on the topside, with a red line on the inner and another on the outer edge. Inside of mouth and neck glazed to depth of 3.9-4.2 cm. Thick round handles thinly glazed on the underside. On the neck, two red lines between the handles: one at the level of the top of the handles' upper attachments, and the other at the lowest point of the upper handle roots, which coincides with the top of the figured panels. The panels are surmounted by zones of hanging, open lotus buds with dots between the tendrils (21½ + buds on panel A, and 22 + buds on B). Below the panels, two red lines encircle the body. Above the foot, a zone of fifty-one rays bordered by red lines. Echinus foot with one red line on the topside; the edge and the underside of the foot are reserved. This amphora is notable for its thickset proportions and heavy make.

**SUBJECT** A, quadriga turning to right. The charioteer is a youth facing right who wears a long chiton and has a fillet in his hair. Next to him in the chariot box stands a warrior, mostly hidden from view, who carries a shield on his back and wears a low-crested helmet of the type without a nose-piece. The horses gallop to right with their forelegs raised. The heads of the pole horses are frontal.

B, Dionysos mounted on a mule flanked by two satyrs; in the field, vines. The god, who wears a himation over his short chiton, rides to right but looks back. He has an ivy wreath in his hair and holds a drinking horn. The dancing satyr on the left moves to right and gestures. On the right, the satyr walks to right, clasps his hands together over his chest, and looks back.

Attributed to the Rycroft Painter by Beazley. About 520-510 B.C.

**DIMENSIONS AND CONDITION** Height to lip 38-38.2 cm; width (across handles) 25.81 cm; diameter of mouth 17.63 cm; height of lip 3.1 cm; width of topside of

the lip 1.14 cm; minimum diameter of neck 12.52 cm; diameter of body 25.9 cm; diameter of foot 14.95–15.16 cm; width of resting surface 1.16 cm; thickness of handle A/B 2.44 cm, B/A 2.39 cm. Height of panel on side A 18.9 cm, on B 19.1 cm; height of figures 16.6 cm on A (warrior's crest), and 16.2 cm on B (Dionysos's head). Height of hanging lotus buds 3.1 cm; height of rays 4 cm. Approximate capacity 8.5 l (2.58 choes) filled to glaze ring, 9.5 l (2.89 choes) filled to rim.

Foot damaged and repaired, but never broken off completely from the body. Prominent dented and misfired area, turned bright orange, on side A at the near trace horse's elbow. Below the dent, as well as on side B/A, the vase is slightly misfired, turned orange. The acces-

sory colors are well preserved except for the faint red lines on the neck.

**ACCESSORY COLORS** *Red*: lines on the mouth, neck, body, and foot. A, fillet of charioteer; stripe at base of horses' manes; stripes and dots on breastbands of the horses. B, beards; alternate leaves of Dionysos' wreath. *White*: A, edge of warrior's shield; chiton of charioteer; blazes on pole horses; dots on the crest support of warrior and on the bridle straps, reins, and breastbands of the horses. B, short chiton of Dionysos; muzzle, and stripe on jaw, chest, belly, and buttocks of mule.

Star-shaped *dipinto* (red) on the underside of the foot, partially obscured by plaster repairs, and graffito on the sloping underside of the foot at handle A/B:



**BIBLIOGRAPHY** *Para*, p. 149, no. 15 *bis*. Moore, *Horses*, p. 114, cat. no. A 790 *bis*. *Greek Vases* (text by Frel and True), p. 69, no. 28. Moon, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 56–57, figs. 14a–b.

**COMPARANDA** This amphora is a near-replica of Laon 37977 and a vase once in the Brundage collection (*ABV*,

p. 336, no. 14. *Para*, pp. 148; 149, no. 15 *ter*; now destroyed), differing from them only in minor aspects, notably: the hanging lotus-bud ornament is undotted on the Laon amphora; the wheeling chariot is accompanied by two archers on the latter, and one archer on the Brundage vase; and the figures' positions on side B are modified. For replicas of the wheeling chariot on the am-

phora in the Brundage collection, see Cabinet des Médailles 208 and Rhodes 13447 (*ABV*, p. 336, nos. 13, 15), on which hanging lotus buds with dots between surmount the panels. On representations of wheeling chariots by the Rycroft Painter, and the subject in general, see Moore, *Horses*, cat. nos. A 785–A 788, pp. 113–114, 416–420. Side B of 86.AE.65 may be compared to the reverse of Taranto 31 (*ABV*, p. 336, no. 12. *Para*, p. 148). On the Rycroft Painter, see most recently Moore and Philippides, *Agora* xxiii, p. 93.

As Bothmer has seen, the subjects as paired and the drawing on our amphora (especially for side B) are close

to the Group (Painter) of Faina 75; best compared to: Orvieto, Faina 75 and 81, and San Simeon, Hearst 5482 (*ABV*, pp. 326–327, nos. 1–3. *Para*, p. 143. E. E. Bell, *The Attic Black-figured Vases at the Hearst Monument, San Simeon* [Ph.D. diss., University of California, Berkeley, 1977; University Microfilms, Ann Arbor, no. 77–31, 284], cat. no. 4; pp. 10–11, 221–232; pls. 10–12. Kurtz, *OJA* 1 [1982], pp. 155–156, figs. 19–21).

On the unusual *dipinto* and graffito, compare: Hackl, *Mü. St.*, pp. 41 (type XLIX, a), 45 (type LXI, a). Johnston, *Trademarks*, pp. 88 (type 38A), 147 (type 22E, ii).

## PANEL AMPHORA OF TYPE C

Plates 13, 14, 16, 5–6

Accession number 86.AE.70

Bareiss Collection number 21 (purchased 1962)

**SHAPE AND ORNAMENT** Torus mouth, fully glazed. Inside of neck glazed to a depth of 7.2 cm. Round handles, completely glazed. Surmounting the panels: on side A, 17 hanging lotus buds, all open, and above the buds a row of dots of which the first two sit on the tendrils while the others are placed in the interstices; on B, 15 hanging lotus buds, all open, and above the buds a row of dots of which the first one sits on the tendril while the others are placed in the interstices. A glaze line above the ornament and two below on each side; the panels framed on each side by a red line. A pair of glaze lines are the ground line for the figures. Below the panels, a pair of red lines, and another pair just above the rays. Eighteen double-decker rays above the foot. Echinus foot with two red lines on the outer edge; edge and underside of foot reserved.

**SUBJECT** A, two naked men dancing, between two men. The dancers move to right (knees bent, arms raised and bent at the elbow) and look back. Two men flank the dancers and face inward, each clothed in a himation worn over a long chiton. The man on the left gestures toward the dancers; his counterpart on the right holds a ring or fillet in his left hand. All four wear fillets.

B, man; and three naked men dancing. The men at the sides of the panel face the center, dancing with one knee bent, one hand held in front of the face, and the other arm held over the thigh. In the center, on the left, a clothed man stands to right. His pose and garments are nearly identical to the left-hand spectator on side A.

In front of the clothed man, a companion dances to right, executing the same step as the right-hand dancer on side A. (The designation of side A and B given here follows *Greek Vases* [text by Frel and True] and Mommensen, *Affecter*, rather than Beazley, *Para*, as cited below.)

Attributed to the *Affecter* by Beazley; assigned to the same artist as potter. About 540–530 B.C.

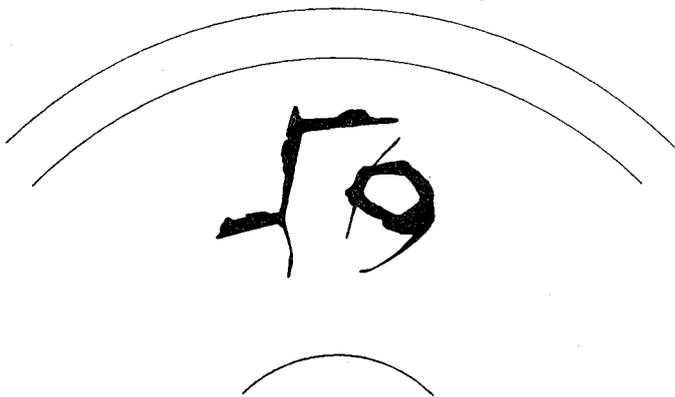
**DIMENSIONS AND CONDITION** Height to lip 38.75–38.85 cm; width (across handles) 24.31 cm; diameter of mouth 16.01–16.2 cm; height of lip 1.92 cm; minimum diameter of neck 11.96 cm; diameter of body 23.5–23.6 cm; diameter of foot 12.74 cm; width of resting surface 0.25 cm; thickness of handle A/B 2.21 cm, B/A 2.13 cm. Height of panel on side A 15.5 cm, on B 15.3 cm; height of figures on A 12.2 cm (clothed man at left), on B 12.1 cm (clothed man). Height of lotus buds on A 2.45 cm, on B 2.5 cm; height of rays: upper 3.1 cm, and lower 3.9 cm. Approximate capacity 6.65 l (2.03 choes) filled to glaze ring, 7.35 l (2.24 choes) filled to rim.

Intact, save for a glazed flake used to repair the surface next to the upper right corner of panel A, and the cracked edge of the foot on side A. Except for side A/B the glaze is slightly misfired, turned greenish, and not well preserved. Significant flaking and chipping of glaze on the right side of panel B, side B/A, and the left and center areas of side A. Surface of glaze cracked in many places, especially on and around handle B/A and below panel A. Most of the losses are partially inpainted. The added red is thickly applied and generally well preserved, but the added white areas are almost gone.

**ACCESSORY COLORS** *Red*: lines below the panel, above the rays, and on the foot. A, hair, save for that of the

dancer on the right; nipples and lower portion of pectorals; garments of the man on the left, except for the part of the himation folded over his left arm, which is dotted with red; long garment of man on the right and dots on his himation. B, hair, save for the beard of the dancer in the center; lower portion of pectorals; long garment of the man and dots on his himation. *White*: A, dots on the headbands of the two dancers and the clothed man on the right; dot-rosettes on the garments of the clothed men. B, dots on the men's headbands except for that of the dancer at the right edge; dot-rosettes on the himation of the clothed man.

Graffito on the sloping underside of the foot at handle B/A:



**BIBLIOGRAPHY** *Ars Antiqua*, Lucerne, *Auktion IV: Antike Kunstwerke*, 7 December 1962, pl. 43, no. 128. *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 12 (loan no. L.69.11.9). *Para*, p. 112, no. 85 *ter*. Johnston, *Trademarks*, p. 81, no. 35 (type 21A, v). Mommsen, *Affecter*, pp. 33–35, 44, 50–51, 59, 75–76; 105, cat. no. 83 (Group VII); 117; pls. 10, 90; Beil. Q, Y. *Greek Vases* (text by Frel and True), pp. 14–15, no. 6, fig. 6; 69, no. 31.

**COMPARANDA** This vase approaches the late work of the Affecter (compare Mommsen, *Affecter*, pp. 59, 117)

and is the latest of his ten known amphorae of type C (for the others, see *ABV*, pp. 247, nos. 84–91; 691, 715. *Para*, pp. 110–111; 111, no. 85 *bis*. Mommsen, *Affecter*, cat. nos. 6, 7, 33, 62, 67–71; pls. 1, 3, 8, 18, 19, 39, 71, 73–76). In shape and drawing, 86.AE.70 is nearest to New York 18.145.15 (foot restored; *ABV*, p. 247, no. 90. Mommsen, *Affecter*, p. 101, cat. no. 71; pls. 8, 76; Beil. Q). These two vases also have fewer lotus buds above the panels (New York 18.145.15: A–B, each, 17 buds) than earlier amphorae of types B and C by the Affecter, and should be compared in this respect to Copenhagen 2692 (*ABV*, p. 245, no. 68. Mommsen, *Affecter*, p. 109, cat. no. 100; pls. 12, 112; Beil. Z), a late amphora of type B substantially larger than both 86.AE.70 and the vase in New York (height to lip 52.5 cm), but with only 18 lotus buds above each panel.

On 86.AE.70, as well as on his other panel amphorae, the Affecter frames the ornamental band at the top of the picture with one glaze line above and two below. Also, the artist customarily draws one glaze line at each side of the panel and two for the ground line. Bothmer has observed that these framing lines should be compared with the Amasis Painter's distinctive use of pairs of glaze lines both above and below the ornamental top-band, as well as on the sides of panel amphorae (see Bothmer, *Amasis Painter*, pp. 48–49, and compare especially with 86.AE.70: p. 48, fig. 43; cat. nos. 11, 12, 19, each vase with a pair of glaze lines above and below the ornamental top-band, but with single lines on the sides). In contrast, the conceit of two glaze lines for the ground line is not yet known on vases attributed to the Amasis Painter.

On the graffito, see: Hackl, *Mit. St.*, pp. 21 (type XVI, *dipinto*), 32 (type XXX, graffito). Johnston, *Trademarks*, pp. 80–83 (type 21A). This mark, as Johnston notes, is almost exclusively confined to black-figure, and is a favorite mark on vases by the Affecter (see Mommsen, *Affecter*, Beil. Y, cat. nos. 3, 38, 44, 54, 68, 83, 86).

# Neck-amphorae

## OVOID NECK-AMPHORAE

Figures on neck, black body

Plates 15, 16, 7-8

Accession number 86.AE.95

Bareiss Collection number 315 (purchased 1965)

**SHAPE AND ORNAMENT** Echinus mouth, glazed on the topside, with red lines on the inner and outer edges, and on the lower edge of the exterior. Inside of mouth and neck glazed to junction of neck and shoulder. Round handles, completely glazed. Neck reserved, with pictures; a dilute glaze line for the ground line. Red ring at join of neck and shoulder. On the shoulder, a band of enclosed tongues. On the glazed body, three pairs of red lines: below the lower handle attachments, below the equator, and above the rays. Nineteen rays above the foot. Echinus foot with a red line on the edge; the outer edge and the underside of the foot reserved.

**SUBJECT** On the neck: A and B, each, panther leaping to right.

About 580-570 B.C.

**DIMENSIONS AND CONDITION** Height to lip 33.13-33.36 cm; width (across handles) 22.31 cm; diameter of mouth 14.44-14.54 cm; height of lip 2.2 cm; width of topside of lip 1.62 cm; minimum diameter of neck 9.95 cm; diameter of body 24.25-24.3 cm; diameter of foot 13.47-13.53 cm; width of resting surface 1.21 cm; thickness of both handles 1.85 cm. Height of panther on side A 5.4 cm, on B 5.3 cm. Height of rays 6.8 cm. Approximate capacity 5.63 l (1.72 choes) filled to junction of neck and shoulder, 6.15 l (1.87 choes) filled to rim.

Intact, with chips missing on the mouth and foot, scratches on the body, and a spall on the ribs of the panther on side A. Glaze worn on handle B/A and on the hind-quarters of the panther on side A. Added color well preserved.

**ACCESSORY COLORS** *Red*: A-B, lines on the mouth, body, and foot; ring at junction of neck and shoulder; alternate tongues; and sections of the panther's body (interior of ears, forehead, nose, eyes, shoulder and neck,

strokes on the ribs and haunches, and stripe on the under-belly).

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 13 (loan no. L.69.11.7). *Greek Vases* (text by Frel and True), p. 69, no. 33. Moore and Philippides, *Agora* XXIII, p. 10, n. 23.

**COMPARANDA** This unusual black-bodied neck-amphora has figured decoration on the neck only. In shape, subject, ornament, and drawing it is best compared to an unattributed neck-amphora from Taranto (inv. 20770: Lo Porto, *Annuario* 37-38 [n.s. 21-22] [1959-1960], pp. 214-215, figs. 189a, 190. E. de Julius and D. Loiacono, *Taranto, Il Museo Archeologico* [Taranto, 1985], pp. 204-205, figs. 219-220), which differs from our vase in that there are figured panels on the body (A, lion; B, bull) as well as animals on the neck (A, running dog; B, running hare). The dog on the Taranto vase is well-nigh identical in pose and drawing to the panthers on our neck-amphora; both seem by the same hand. As Bothmer has observed, the panthers bring Sophilos to mind, in particular for the double incised line that defines the contour of the animal's shoulder (compare Bakır, *Sophilos*, pp. 10-11, figs. 2-5; 29, fig. 22; 37, fig. 38; pls. 29, fig. 51; 42, figs. 75-76; 46, figs. 84-85; 48, fig. 88; 54, figs. 96-97; 60, fig. 109; 61, fig. 114; 62, fig. 116; and also see the animals on a proto-volute-krater in New York [1977.11.2] attributed to Sophilos by Bothmer [Bothmer, in *Corinthiaca*, pp. 107-116, figs. 1-5, with bibliography]). On the neck-amphora in Taranto, the lion on the obverse resembles lions with flame-like manes by Sophilos (compare, for example, the Pharsalos dinos, Athens 15499: *ABV*, p. 39, no. 16. Bakır, *Sophilos*, cat. no. A.3, pls. 6-7, with complete bibliography); however, the bull on the reverse closely approaches the Gorgon Painter's animals (compare, for example, Athens, North Slope, AP 1734: *ABV*, p. 8, no. 6. *Para*, p. 6). In drawing, the Taranto vase and 86.AE.95 stand between both artists.

Some panthers on vases attributed to Sophilos or in his manner are closely related to 86.AE.95 in their facial structure (see, for example: *ABV*, p. 39, no. 13. *Para*,

p. 18, no. 14 *bis*. Bakır, *Sophilos*, cat. nos. B.1, B.2, B.15; pls. 68; 70, fig. 137; 72–73; 75, fig. 147; 80, fig. 159), yet these animals move only on all fours; none run or leap (one panther on the fragmentary dinos in Herakleion raises a foreleg: *Para*, p. 18, no. 14 *bis*. Bakır, *Sophilos*, cat. no. B.2; pl. 80, fig. 159). For a leaping panther similar to ours, compare a lekythos in London attributed to the Manner of the Gorgon Painter by Beazley (B 30: *ABV*, p. 11, no. 20. D. Williams, in *Enthousiasmos*, p. 63, fig. 1, attributed to the Deianeira Painter); on the shoulder: hounds and a hare, not far in drawing from the Taranto neck-amphora.

In earliest black-figure, panthers appear on the necks of amphorae attributed to the Chimaera and Nettos Painter in Berlin (inv. 1961.7: Brommer, *JbBerlMus* 4 [1962], pp. 1–16. *CVA* 5, pls. 1, 1; 2, with complete bibliography) and Eleusis (Z 21; conjoined panther foreparts: *ABV*, p. 679. *Para*, p. 2, no. 3. On Protoattic panthers, see Brann, *Agora VIII*, pp. 19; 97, under cat. no. 576); a wide variety of other animals is seen on the necks of contemporary amphorae and neck-amphorae (see, for example: *ABV*, pp. 2, nos. 1–2 [Lion Painter]; 2, nos. 1–2 [Bellerophon Painter]; 2, no. 1 [Piraeus Painter]; 3, top [Ceramicus inv. 658]. *Para*, p. 2, no. 2 [Chimaera and Nettos Painter]). *Sophilos* continues this conceit on two loutrophoros-amphorae and three neck-amphorae (*ABV*, p. 38, nos. 1–4. *Para*, p. 18, no. 1 *bis*. Bakır, *Sophilos*, cat. nos. A.11–A.14, B.4; pls. 25; 30–33, figs. 52–59; 49–54, figs. 89–97; 65, fig. 127; 71). For further examples of neck-amphorae with animals on the necks, see Moore and Philippides, *Agora XXIII*, p. 10, n. 23.

In addition to the vase in Taranto, 86.AE.95 resembles in shape a black ovoid neck-amphora (foot missing) with reserved neck from the Athenian Agora, datable about 575–550 B.C. (P 24986: Thompson, *Hesp.* 25 [1956], pl. 18k. Sparkes and Talcott, *Agora XII*, pp. 47; 236, cat. no. 1; pl. 1), as well as a contemporary patterned example from the Agora with upright open and closed lotuses on the neck (P 18348: Thompson, *Hesp.* 17 [1948], pl. 65, 1. Talcott, *Archaeology* 1 [1948], pp. 13–20. Sparkes and Talcott, *Agora XII*, p. 236, under cat. no. 1).

### Figures on neck, panels on body

Plates 17, 26, 1–2

Accession number 86.AE.72

Bareiss Collection number 133 (purchased 1965)

**SHAPE AND ORNAMENT** Echinus mouth, glazed on the topside, with a red line on the outer edge. Inside of mouth and neck glazed to depth of 3.3 cm. Round

handles; A/B completely glazed, B/A glazed save for a small reserved strip on the inside. Neck reserved, with pictures; red fillet at junction of neck and shoulder. The pictures on the body are set into panels framed above by enclosed tongues (on A, 10 elements; on B, 11 elements). A glaze line serves as the ground line for the figures. Below the panels, two red lines. Twenty-seven rays above the foot, with a red line above. Echinus foot with one fine red line on the topside of the foot and a thicker one on the outer edge; the edge and the underside of the foot are reserved.

**SUBJECT** On the neck: A and B, each, head of a bearded man wearing fillet, to right. On the body: A and B, each, naked youth on horseback galloping to right. The decoration of the obverse and reverse, both on the neck and the body, is nearly identical. The principal differences are in the use of the accessory colors and in the hairstyles of the youths: the rider on side A has longer hair than the youth on side B.

Attributed to the Painter of Acropolis 606. About 570–560 B.C.

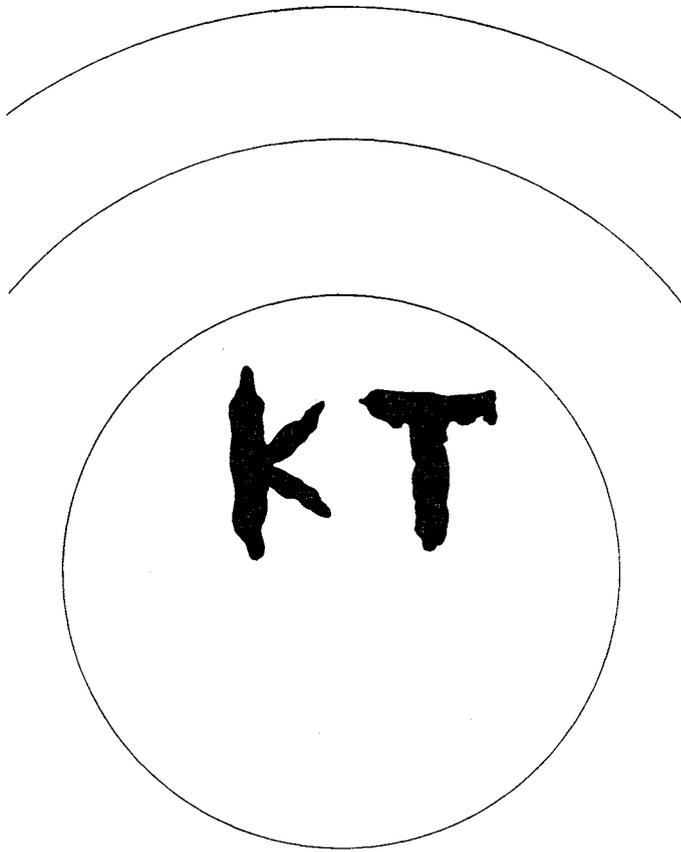
**DIMENSIONS AND CONDITION** Height to lip 35.8–36.35 cm; width (across handles) 26.14 cm; diameter of mouth 16.79–16.82 cm; height of lip 2.44 cm; width of topside of lip 1.9 cm; minimum diameter of neck 10.55 cm; diameter of body 27.05 cm; diameter of foot 15.02–15.03 cm; width of resting surface 1.64 cm; thickness of handle A/B 2.21 cm, B/A 2.0 cm. Height of panel on side A 16.7 cm, on B 16.5 cm; height of heads on neck 6.0 cm; height of figures on A 13.7 cm, on B 13.8 cm. Height of rays 4.4 cm. Approximate capacity 8.36 l (2.54 choes) filled to glaze ring inside neck, 8.7 l (2.65 choes) filled to rim.

Broken and repaired, with only a few minor pieces missing and restored. Finger marks of the potter visible around the upper handle attachments. Glaze and accessory colors well preserved, except for some flaking of the added white on both sides. In many areas the glaze was thinly applied, especially in the handle zones. Most of the surface is misfired, turned greenish.

**ACCESSORY COLORS** *Red*: lines on the mouth, ring at junction of neck and shoulder; lines below panel, above rays, and on foot. A–B, fillets on heads of men on neck, hair of youths, reins, stripes on horses' thighs. A, horse's mane. *White*: A, markings on the horse's shoulder and flank. B, horse's mane.

On the underside of the foot, on the bottom of the body, *dipinto* in added red: (next column)

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 69, no. 34.



COMPARANDA This vase is a replica of Geneva MF 153 (*ABV*, p. 81, no. 6. Moore, *Horses*, p. 34, cat. no. A 154. Vacano, *Kopfbilder*, p. 223, cat. no. A-76. *CVA*, pls. 52, 1-4; D, 1. Beazley, *Dev.*, rev. edn., p. 98, n. 5. Also see *CVA Berlin* 5, text to pl. 1, 2); both vases by the same potter and painter.

For the male heads on the neck, compare Munich 1447, near the Painter of Acropolis 606, and "probably rough work by the painter himself" in Beazley's opinion (*ABV*, p. 81, no. 1. *CVA*, pls. 328, 1-2; 329, 1; Beil. B 4. Vacano, *Kopfbilder*, p. 222, cat. no. A-74). The conceit is a Protoattic invention that attained some popularity in the mid-sixth century on neck-amphorae by the Painter of London B 76, in the manner of Lydos, and by or near the Painter of Vatican 309, one of the two companions of Lydos (see Vacano, *Kopfbilder*, pp. 37-43, 222-227).

Horsemen amphorae (on the subject, see Beazley, *Dev.*, rev. edn., pp. 36-37, pl. 32) are thematically related to horse-head amphorae (*ABV*, pp. 15-17. *Para*, pp. 9-10. M. G. Picozzi, *Studi miscellanei* 18 [1971], pp. 5-64, pls. 1-64. Birchall, *JHS* 92 [1972], pp. 46-63, pls. 8-17), and our amphora in particular shares the conceit of a figured neck with an unusual horse-head neck-amphora in Bloomington with dolphins on the neck (74.10.1: *Para*, p. 10. Moon and Berge, *Midwestern Collections*, pp. 48-50, cat. no. 29, with earlier bibliography). Moore has ob-

served that the earliest known example of the Y-shaped markings seen on the horse on side A of our amphora is found on a centaur represented on a fragmentary Tyrrhenian neck-amphora in Leipzig (T 4284: *CVA*, pl. 10, 1).

The *dipinto* ΚΤ is not recorded by Hackl or Johnston but may be compared with others: Hackl, *Mit. St.*, p. 18 (type II, *dipinto* Τ). Johnston, *Trademarks*, pp. 83 (type 24A, *dipinto* Τ), 184 (subsidiary list 7, vases with kappa).

### Figures on neck and upper body

Plates 18, 19, 20, 26, 3-4

Accession number 86.AE.75

Bareiss Collection number 20 (purchased 1963)

SHAPE AND ORNAMENT Echinus mouth, glazed on the topside; inside of mouth and neck glazed to junction of neck and shoulder. On the exterior, tooled line at join of mouth and neck. Round handles, completely glazed. A pair of glaze lines as the ground line for the figures on neck and body. Red ring at junction of neck and shoulder. Patterns on the shoulder: glaze line, enclosed tongues, glaze line, hanging open lotus buds between two glaze lines. Below each handle, a semicircular band of tongues terminating in volutes. On the lower body, two red lines under the figured zone and another pair above the rays. Twenty full-length and twenty half-length rays in two tiers above the foot. Echinus foot, glazed on the topside, with a pair of red lines on the outer edge. Under-side of foot reserved.

SUBJECT On the neck: komos. A, youth between two men, all naked and dancing. The youth dances to left, looking around and carrying a chlamys over each raised arm. The man on the left side moves to right, looking back and carrying his chlamys over his left arm. The man on the right, who partially overlaps the youth, dances to right and looks to left.

B, three men dancing. The man in the middle, who dances to right and looks back, wears a doubled chlamys over his short chiton. The other men, who are naked, dance toward him: the one on the left looks to left and carries a chlamys over his raised right arm.

On the body: A, Herakles fighting a centaur (perhaps Nessos rather than Pholos), flanked by four men. Herakles, who strides to right, raises the club held in his right hand and touches the centaur's rump with his left hand. The hero wears a nebris over a short chiton and carries a quiver at his right side. Of the two baldrics, the wider appears to be attached to the top of his quiver (the area near his right shoulder is restored), and the other, passing

under his left shoulder, presumably suspends the scabbard. The centaur moves to right, his forelegs about to collapse. He turns to look at Herakles while raising his right hand, and holds a stone in his left. In front of the centaur, a man whose arms repeat the gestures of the centaur holds a bow and two arrows in his left hand. He wears a nebris over his cuirass and short chiton, and carries a chlamys over his right arm. This man may be Iolaos. Next to him is a small deer standing to left, looking up at the man behind it. Facing to left and raising his right hand, this man wears a himation over his long chiton. The lower handle attachment overlaps his body. Behind Herakles a similar figure stands to right, followed by a naked man who advances to right and raises his right hand. His head is turned back, looking toward side B, and most of his torso disappears under the lower handle root.

B, Theseus and the Minotaur, flanked by two clothed and two naked men. In the center, Theseus attacks to right with both arms raised; he holds a club in his right hand, and with his left reaches for the head of the Minotaur. Over his short chiton Theseus wears a nebris. A sword in its scabbard hangs from the baldric slung over his right shoulder, and he is shod in boots with curled tongues. The Minotaur flees to right, defending himself by raising his right hand in which he holds a rock, but the hand is mostly overlapped by Theseus' club. A chlamys hangs from the Minotaur's right arm. Flanking the central group are two gesturing men who are clad like the similar figures on the obverse, except that the spectator on the right holds a ring or fillet in his left hand. Behind each clothed onlooker, a naked man moves to right. The figure on the left gestures and looks back. There is a pair of incised lines on his neck (as if the painter began the neckline of a garment). Over the raised right arm of the man on the right hangs a chlamys. Both figures are partly eclipsed by the lower handle attachments. Under the handles, presumably not related: bird flying to right below handle A/B, dinos on stand below handle B/A. All the figures wear fillets save for the Minotaur and the left dancer on the neck of side B.

Attributed to the *Affecter* by Beazley, and assigned to the same artist as potter by Bothmer. About 530 B.C.

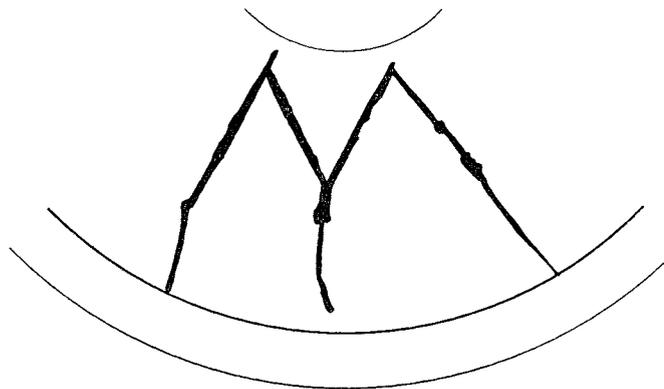
**DIMENSIONS AND CONDITION** Height to lip 38.6–38.8 cm; diameter of mouth 16.14–16.21 cm; height of lip 2.37 cm; width of topside of lip 1.87 cm; minimum diameter of neck 9.55 cm; diameter of body 25.6–25.7 cm; diameter of foot 12.41–12.44 cm, width of resting surface 0.7 cm; thickness of handle A/B 2.27 cm, B/A 2.24 cm. Height of figures on neck 6.3 cm, on body 10.3 cm. Height of full-length rays 3.5–3.7 cm.

Broken and repaired, with only minor pieces of the surface missing and restored; a few scattered chips and scratches. Dent on side A in the area of Iolaos' legs. Glaze and added colors worn in some areas, especially on side A (clothed spectator on left, Herakles, and hind-quarters of centaur; glaze pitted below the figured zone) and handle B/A. Slightly misfired in most areas, the glaze turned greenish.

**ACCESSORY COLORS** *Red*: lines on the mouth, body, and foot; ring at junction of neck and shoulder. A–B: alternate tongues; around the nipples of the naked men, the centaur, and the Minotaur; stripes and dots on himatia and chlamydes folded over arms of figures; long chitons of spectators. On the neck: B, hair of man on the left, fillet and short chiton of dancer in the center. On the body: A, dot on shoulder of male next to handle B/A; on Herakles: club, fillet, short chiton, parts of quiver; hair and beard of centaur, and stripes on his shoulder and flank; on Iolaos: cuirass, short chiton, ends of nebris hanging between legs, possibly also on scabbard; neck of deer and dot on flank. B, beard of clothed spectator on left; on Theseus: dot on right fist, beard, short chiton, and boots; inner portion of Minotaur's ear; body of the dinos under handle B/A, and the abacus and base of its stand. *White*: B, Minotaur's muzzle.

**BIBLIOGRAPHY** *Münzen und Medaillen, Aukt. XXVI Basel, Oct. 5, 1963*, pl. 31, no. 94. Schauenburg, in *Weltkunst*, no. A 15. *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 16 (loan no. L.68.142.5). Bothmer, *BMMA* 27 (1969), p. 430, fig. 5. *Para*, p. 111, no. 14 bis. *CVA Munich* 7, p. 38. Brommer, *Vasenlisten*<sup>3</sup>, p. 236, no. 11. Mommsen, *Affecter*, pp. 14; 19, n. 77; 25, 34–35, 40–42, 56, 58, 68, 74–75; 104, cat. no. 79 (Group vi); 117; pls. 9, 87; Beil. E, Z. S. Burke and J. Pollitt, *Greek Vases at Yale*, exh. cat., Yale University Art Gallery, New Haven, 1975, pp. 29–30, no. 33, fig. 33 (loan no. 3.20.1978). Johnston, *Trademarks*, p. 99, no. 12 (type 13B, v). *Greek Vases* (text by Frel and True), pp. 16–17, no. 7, figs. 7a–b; 70, cat. no. 37.

Graffito on the sloping surface of the underside of the foot on B:



COMPARANDA This amphora typifies the Affecter's canonical ovoid shape with figures on the neck and upper half of the body, with the lower half of the body black (Mommsen, *Affecter*, pp. 13-14, 25, 40-41, 117 [standard shape, type I]). It is one of seven neck-amphorae assigned to the same group by Mommsen, datable late in the Affecter's middle period (*Affecter*, pp. 74-75 [Group VI]), and is closest in shape to London B 152 (*ABV*, p. 239, no. 4. Mommsen, *Affecter*, p. 103, cat. no. 76, pls. 9, 83-84).

Our neck-amphora is the only one known by the Affecter with three dancing males on both sides of the neck (see Mommsen, *Affecter*, p. 58). For its three-figure compositions on the neck, 86.AE.75 may be put together with seven others, all belonging to a phase linking the artist's middle and late periods, according to Mommsen's chronology (*Affecter*, p. 117 [Groups VI-VII]): London B 152, Bochum (ex-Basel market), Boston 99.517, Naples H 2744, Christchurch, Tarquinia 629, and Compiègne (*ABV*, pp. 239-244, nos. 3, 4, 16, 18, 25, 38, 53. *Para*,

pp. 110, 524. Mommsen, *Affecter*, pp. 103-106; cat. nos. 76-78, 81-82, 85-86; pls. 9, 10, 83-86, 89-94). The Affecter's earlier neck-amphorae have four-figure groups on the neck, when preserved (save for Toronto 919.5.139, with four on side A, and six on B: *ABV*, p. 239, no. 2. Mommsen, *Affecter*, pp. 112-113, cat. no. 118, pl. 127. *CVA*, pls. 7-8), and his later vases are decorated with palmette-lotus chains rather than figures (see Mommsen, *Affecter*, p. 117).

On the subject of side A, body, perhaps Herakles and Nessos, see the following with earlier bibliography: *Recueil Charles Dugas*, ed. Henri Metzger (Paris, 1960), pp. 85-91. Fittschen, *Gymnasium* 77 (1970), pp. 161-171. Schiffler, *Kentauren*, pp. 15-30. Brommer, *Vasenlisten*<sup>3</sup>, pp. 153-158. Schefold, *GH*, pp. 146-147. Brommer, *Herakles, II*, pp. 48-53. Also see Herakles and Pholos on 86.AE.86, below (pls. 42, 3; 43, 2). For the subject of side B, body, see 86.AE.60, above (pls. 1, 1; 2, 1), and 86.AE.74, below (pl. 24, 3).

## PANATHENAIC AMPHORA

### Plate 21

Accession number 86.AE.71

Bareiss Collection number 367 (purchased 1963)

SHAPE AND ORNAMENT Fragment; lower body and foot missing. Echinus mouth, reserved on the topside, with red lines on the inner and outer edges. Inside of mouth and neck glazed to a depth of 4.8 cm. Round handles, fully glazed. On the neck, palmette-lotus chain; a glaze line at the upper and lower limits of the pattern (on A, 9½ elements: ½ palmette, 4 palmettes, and 5 lotuses; on B, 8½ elements: ½ palmette, 4 palmettes, and 4 lotuses). Slight ridge at junction of neck and shoulder, painted red. Enclosed tongues below the junction of neck and shoulder (15+ on A, and 22 on B). On A the panel goes all the way up to the tongues; on B there is a black band between the tongues and panel. The panels are framed on the sides by single red lines; the ground lines, in glaze. Below the panels, a pair of red lines, and another pair above the rays.

SUBJECT A, Athena striding to left between two Doric columns surmounted by cocks facing the goddess. Athena wears a high-crested Attic helmet with fillet, two necklaces (wavy and straight incised lines), bracelet on right wrist, aegis, and peplos with ependytes. She carries a spear in her raised right hand and a shield (blazon: tripod) over her left arm.

B, wrestlers (separated from the tongues by a glaze band 2.6 cm broad). In the center, two naked youths (most of the lower body of the wrestler on the right missing) grapple over a dinos, presumably the prize. They are flanked by judges or trainers. On the left, a man dressed in a long chiton and himation faces to right and gestures with his left hand. On the right, a youth wearing a himation (only his upper body preserved) faces to left, gestures with his left hand, and holds two wands in his right.

Attributed to the Swing Painter by Bothmer. About 540-530 B.C.

DIMENSIONS AND CONDITION Height (as preserved) 41.05 cm; diameter of mouth 16.77-17.11 cm; height of lip 3.2 cm; width of rim 1.68 cm; minimum diameter of neck 10.98 cm; diameter of body 30.05 cm; thickness of handles 2.5 cm. Height of palmette-lotus chain on neck 5.5-5.6 cm. Height of panel on side A 23 cm, on B (as preserved) 18.7 cm; height of figures on A 25.6 cm, on B 18 cm (as preserved). Height of tongues on A 2 cm, on B 1.8 cm. Radius of Athena's shield 4.7 cm.

Broken and repaired, with substantial portions missing, principally: the lower right quadrant of the panel on B, lower body, and foot. Also, some decorated fragments missing on the neck of side A and in the lower left quad-

rant of the panel on B. Mouth chipped, and the glaze flaked, pitted, and spalled in many areas. Glaze and accessory colors well preserved, but the glaze misfired, turned slightly greenish, in most areas.

ACCESSORY COLORS *Red*: A–B, lines on the mouth, join of neck and shoulder, lateral frames of panels, lines below panels and above rays; palmette hearts and lotus cuffs; and alternate tongues. A, fillet on Athena's helmet, her bracelet, the rim of her shield, and panels on her peplos; comb, wattles, main tail feathers, and tail coverts of the cocks. B, hair; stripes on the judges' garments; mouth of dinos. *White*: A, female flesh; stripe on helmet crest; shield blazon; dot-rosettes, and row of dots on Athena's peplos; sickles and tail coverts of the cocks. B, dot-rosettes on the judges' or trainers' himatia.

BIBLIOGRAPHY *Greek Vases* (text by Frel and True), p. 69, no. 32. Böhr, in *Festschrift Hausmann*, pp. 216–217; pl. 45, 1, 3. Bothmer, *AJA* 89 (1985), p. 362. Bothmer, *AK* 30 (1987), p. 65.

COMPARANDA Of the four Panathenaic amphorae attributed by Beazley to the Swinger Painter (*ABV*, p. 307, nos. 58–61. *Para*, p. 133), London B 144 and Brooklyn L.68.45.1 have been shown by Böhr to belong to the manner of the Princeton Painter, and go with an amphora in the Los Angeles market (Böhr, *Schaukelmaler*, pp. 18, 110–111, cat. nos. P 4–P 6, pls. 170–173). In addition to 86.AE.71 and the two attributed to the Swinger Painter by Beazley, Oxford 1965.117 and Copenhagen 3672, there is a fourth example of the shape by the Swinger in the Basel market (*Münzen und Medaillen, Aukt. LVI, Feb. 19, 1980*, no. 69), and a fragment in Chicago may be from a fifth, University of Chicago 1976.115.143 (Böhr, *Schaukelmaler*, pp. 91–92, cat. nos. 89–91; 102, cat. no. 144; pls. 86–89, 145d, 195f). Böhr has assigned the Panathenaics in Oxford, Malibu, Chicago, and Copenhagen to the painter's early period, about 540–530 B.C., and has compared our amphora to the Oxford vase in style (*Schaukelmaler*, p. 115. Böhr, in *Festschrift Hausmann*, pp. 216–217). The amphora in the Basel market is slightly later according to Böhr, about 530–525 B.C.

(*Schaukelmaler*, p. 115). More recently, the Panathenaic in the Basel market has been attributed to the Princeton Painter by Bothmer (*AK* 30 [1987], p. 65, pl. 9, 3–4).

Although it is not completely preserved, our amphora is consistent in shape and size with the others by the Swinger and the vases in the manner of the Princeton Painter, as well as the neck-amphora of Panathenaic shape in New York attributed to the Princeton Painter himself (*ABV*, p. 298, no. 5. *CVA* 4, pl. 13. Böhr, *Schaukelmaler*, pl. 169). The palmette-lotus chain on the neck of 86.AE.71 is of the type for the most part assigned by Böhr to the Swinger Painter's early phase (*Schaukelmaler*, p. 27; also compare patterns illustrated on p. 25 for cat. nos. 90, 91, 118, 131, 132 *bis*).

Further aspects of 86.AE.71 deserve special mention. The two hooked incisions on the knee of the wrestler on the right are unusual details for the Swinger Painter, who nearly always preferred plain knees (for articulated knees, see, for example: Böhr, *Schaukelmaler*, cat. nos. 18 *bis*, 35, 120, 121, 123; pls. 20, 37, 126–127, 129–130). Athena is also atypical in that her garments are more elaborate than others by the Swinger (compare, for example: Böhr, *Schaukelmaler*, cat. nos. 95, 108; pls. 95, 109). Rarer still is the dinos between the wrestlers (see Böhr, in *Festschrift Hausmann*, p. 217), which, as Bothmer has noted (*AJA* 89 [1985], p. 362), also appears between wrestlers on the reverse of Louvre F 284, an unattributed amphora of Panathenaic shape (*CVA* 5, III H g, pl. 3, 2 and 7). These dinoi are surely prizes, and should be compared to the dinoi atop the columns that flank Athena on another unattributed amphora of Panathenaic shape, Cabinet des Médailles 243 (*CVA*, pls. 88; 89, 1–2, with earlier bibliography. E. Gardiner, *Athletics of the Ancient World* [Oxford, 1930], fig. 205. *The Eternal Olympics*, ed. N. Yalouris [New Rochelle, 1979], p. 187, fig. 90. Mommsen, *Affecter*, p. 19, n. 81. *La cité des images: Religion et société en Grèce antique*, eds. Institut d'Archéologie et d'Histoire Ancienne, Lausanne, and Centre de Recherches Comparées sur les Sociétés Anciennes, Paris [Paris, 1984], fig. 155).

## NECK-AMPHORA WITH FIGURES ON SHOULDER AND BODY

Plates 22, 23, 24, 1–2

Accession number 86.AE.73

Bareiss Collection number 262 (purchased 1969)

SHAPE AND ORNAMENT Echinus mouth in two degrees; the upper degree red (on top of glaze), the lower

glazed; reserved on the topside. Inside of neck glazed to junction with shoulder; red line on the inside at join of mouth and neck. Quadruple handles, not fully glazed on the underside, with glazed patches on the shoulder beneath the handles. On the exterior, the neck is tooled off from the mouth. Palmette-lotus festoon on

the neck (on A, 13 elements; on B, 12 elements); a red line at the upper limit of the pattern. At the junction of neck and shoulder, a red ring, which is also the lower limit of the neck ornament. Pattern of enclosed tongues on the shoulder below the ring. The pictures on the shoulder are set into panels, with a pair of glaze lines as the ground line. The main picture goes all around the body, but the figural decoration is not a single continuous scene. Below the panel: a zone of upright open lotus buds with dots in the interstices formed by the tendrils beneath and between each bud; framed above and below by three glaze lines. Above the foot, fifty-two rays and a pair of glaze lines. Spreading torus foot, with red line at junction of body and foot, and a red line and groove on the topside near the edge; lower edge and underside of foot reserved.

**SUBJECT** On the shoulder: A and B, each, cavalcade. A, four naked youths riding horses galloping to left; B, the like, save that the horses gallop to right, and a youth wearing a himation over a long chiton stands to right at the rear of the cavalcade. On A and B, a few glaze spots appear in the field, probably stray marks rather than imitation inscriptions.

On the body: A, fight; three duels, two fought over a fallen warrior. On the far left, under handle B/A, warrior (1) attacks to right. This hoplite and his adversary (2) each wear a low-crested Corinthian helmet, a cuirass over a short chiton, and greaves. They fight with spears held waist-high in their right hands and carry round shields on their left arms. In addition, warrior (2) has a sheathed sword suspended from a baldric, and his shield's blazon is a swan to left (standing on a ground line). Beneath their legs a dead warrior (3) lies supine, legs drawn up and head on the left. Although stripped of his cuirass, he wears his low-crested Corinthian helmet (with fillet) and greaves, and his shield is still on his left arm with its right side resting on his left knee. In the central group, the hoplite (4) on the left closely resembles warrior (1) in position and armor. The former differs from the latter in that his helmet has a high crest and fillet, he carries a scabbard hanging from a baldric, and he holds his spear so that its shaft extends well into the shoulder panel. His opponent, warrior (5), differs from warrior (2) in only a few details: the former is not armed with a sword, his shield's blazon is an eight-pointed star with chevrons between the points, and his spear is raised above his shoulder. Between them a bird (glaze damaged) flies downward to left. The dead warrior (6) below them lies prone, legs and arms extended, with head to left. He wears only a high-crested Corinthian helmet, and his shield is oddly placed over his back with its rim resting on his buttocks. On the right, warrior (7), who attacks to right, is almost identical to warrior (4), except

that the former wears a low-crested Corinthian helmet. Under handle A/B, his similarly armed adversary (8) flees to right, raises his spear, and looks back. His shield's blazon is a large fig leaf (upright on a ground line).

On B, three hoplites standing to left between two frontal horsemen, a clothed man and youth, and two naked youths. The hoplites are armed as the warriors on the obverse: Corinthian helmet, spear, round shield, and greaves. The hoplite in the center has a high-crested helmet with fillet (of his shield device only a horizontal line is visible); the others wear low-crested helmets, and their shield devices are shown: lion's protome, and four star-rosettes around a disc. Flanking the warriors, two mounted youths clothed in short chitons; the riders and the horses look at the hoplites. The rider on the left has a broad fillet in his hair. Standing to right behind the horseman on the left: a nude youth who gestures with his left hand, and under handle A/B, a youth clothed in a long chiton and striped himation. Facing left behind the horseman on the right: a man wearing a long chiton and striped himation, and under handle B/A, a naked youth who stands to right, raises his left hand, and looks around.

Attributed to Group E, first by Bothmer and later, independently, by Moore; near the Painter of London B 174. About 540–530 B.C.

**DIMENSIONS AND CONDITION** Height to lip 35.4–36.2 cm; width (across handles) 26.27 cm; diameter of mouth 18.58–18.91 cm; height of lip 2.4 cm; width of topside of lip 1.32 cm; minimum diameter of neck 13.18 cm; diameter of body 27.8–28.5 cm; diameter of foot 14.2–14.42 cm; height of edge of foot 1.35 cm; width of resting surface 0.95 cm; width of handle A/B 3.12 cm, B/A 3.24 cm. Height of festoon on neck 3.88 cm; height of figures on shoulder 5.35 cm; height of main panel 13.75 cm. Height of upright buds below picture 4.4 cm, height of rays 4.4 cm. Radii of shields 3.53–3.74 cm. Approximate capacity 9.06 l (2.8 choes) filled to junction of neck and shoulder, 9.92 l (3.0 choes) filled to rim.

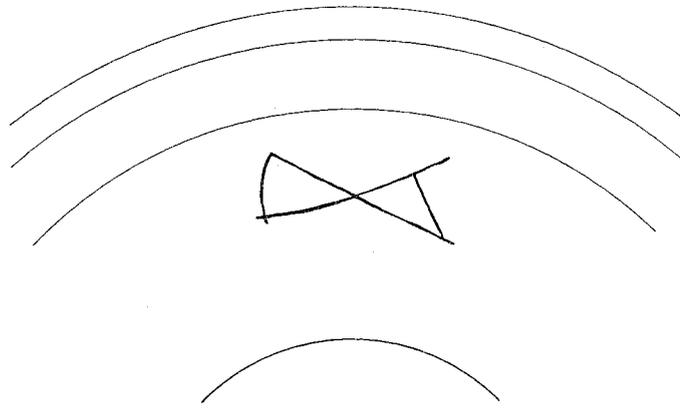
Broken and repaired, with small chips on the lip and one on the foot, and only a few pieces missing elsewhere, notably: on A, left end of the palmette-lotus festoon and the area between the flying bird and warrior (5), to include a section of his shield's edge; on B, small areas of the palmette-lotus festoon and part of the thighs of the youth standing on the left. Dent on side A on the upper portion of the shield carried by warrior (5); glaze and accessory colors damaged in this area and on the helmet of warrior (1). Ancient repairs on both sides just below the shoulder (one pair of drilled holes on side A, eight pairs on B, and one under handle B/A) and on the foot (two pairs of holes). Flaking of glaze on mouth and handles, otherwise both glaze and acces-

sory colors well preserved (except as noted above). Finger marks of the potter visible around the upper and lower handle attachments.

**ACCESSORY COLORS** *Red*: upper degree of mouth; lines on the inside of the neck, mouth, body, and foot. On the neck, A-B: hearts of palmettes and cuffs of lotuses partially red. On the shoulder, A-B: alternate tongues; on A, manes of all but the rear horse, tails of the second and third horses; on B, manes of the first and third horses (from left to right), tail of first horse, hair of third rider, hair and stripes of himation of standing youth. A, helmet crests of warriors (1, 2, 4, 7); fillets on helmets of warriors (3, 4, 6); interior of shields of warriors (1, 4); exterior of shields of warriors (3, 6); dots on rim of shield of warrior (2), and swan's eye; rims of shields of warriors (5, 8); stripes, dots, or patches of added red on short chitons of warriors (1, 2, 4, 5, 7); right greave of warrior (4). B, stripes on himatia of standing youth and man; hair and nipple of youth standing on left; fillets on helmet of warrior in the center, and in the hair of rider on left and the spectator on right; manes and breastbands of the horses; helmet crest of warrior on right; rims of shields of hoplites on left and right; eye of lion on shield of warrior on left; greaves of warrior in the center. *White*: A, lines on helmet crests of warriors (4, 7, 8); arm grips inside shields of warriors (1, 4); shield blazons of hoplites (2, 4, 8); baldrics of warriors (2, 4, 7); chape of the scabbard of warrior (7); dots on rims of shields of warriors (3, 6), and on the lower edge of short chiton of warrior (7). B, vertical stripes on himatia of standing youth and man, as well as crosses and dashes on the former's chiton; lines on helmet crests of left and right hoplites, and blazons of their shields.

Graffito on the sloping surface of the underside of the foot at handle A/B: (next column)

**BIBLIOGRAPHY** Ex-London market; Spink, 1966. *Cat. Sotheby*, 1 July 1969, no. 100. Moore, *Horses*, p. 56, cat.



no. A 345, pl. 26, 1. Mommsen, *Affecter*, p. 16, n. 45. Johnston, *Trademarks*, p. 106 (type 24B, no. 1). *Greek Vases* (text by Frel and True), p. 70, no. 35. Mertens, *MMJ* 18 (1984), pp. 23-25, figs. 11-14. Wescoat, *Poets and Heroes*, p. 32, cat. no. 7; pl. on p. 33.

**COMPARANDA** On the Painter of London B 174, see: *ABV*, pp. 141, 686. *Para*, p. 58. *CVA Berlin* 9, p. 31. In her discussion of 86.AE.73, Mertens (*MMJ* 18 [1984], pp. 17-27) examines the conceit of "all-around" figural decoration in black-figure, discusses the battle frieze (with special reference to the shield blazons), and establishes links with the Painter of Berlin 1686. The shape of 86.AE.73 is the same short-necked, broad-shouldered special model encountered in Group E (*ABV*, p. 137, nos. 59-63. *Para*, p. 57), all presumably the work of one potter. Among them, New York 56.171.18 (*ABV*, p. 137, no. 61. *Para*, p. 55. *CVA* 4, pls. 14-15) in particular recalls our vase for the horsemen on its shoulder (also compare the centaurs on Oxford 1965.135: *ABV*, p. 137, no. 59. *Para*, p. 55. *CVA* 3, pls. 2-3; see pp. 1-2 on the shape). A neck-amphora in Tarquinia (623: *ABV*, p. 147, no. 2. *Para*, p. 61) attributed to the manner of Exekias (and compared to an amphora of type A in Melbourne by the Painter of London B 174 [*Para*, p. 58, no. 4 bis]), is especially close to 86.AE.73 in shape, subject, and drawing.

## NECK-AMPHORA WITH PALMETTE-LOTUS CHAIN BELOW FIGURES

Plates 24, 3-4; and 25, 1-3

Accession number 86.AE.74.1-7

Bareiss Collection number 364 (86.AE.74.1) (purchased 1965)

**SHAPE AND ORNAMENT** Fragments of the neck, one handle, shoulder, and body preserved. Inside of neck glazed to junction with shoulder; red line at join of mouth

and neck. Triple handles (only one preserved), glazed; reserved inside. On the neck, addorsed palmette-lotus chain with dotted links (6½ elements preserved). Slight red ridge at join of neck and shoulder. On the shoulder, enclosed tongues (not visible in the illustration). Below each handle (partially preserved): configuration of 3 palmettes, 4 tendrils terminating in volutes, and a large,

hanging open lotus bud; the heart of each palmette is reserved, with a glaze dot in the center. Below the figures: two glaze lines, then an addorsed palmette-lotus chain with twisted links (twenty-nine elements) and rays (originally approximately fifty; thirty-four preserved). A glaze line, mostly dilute, encircles the body about 1.5 cm below the figures. The line was painted before the palmette-lotus chain, which begins on side B, under the spectator on the left.

**SUBJECT** A, Theseus and the Minotaur. In the center, Theseus (left arm, lower torso, and left leg preserved), facing to right and clothed in a short chiton, wrestles with the Minotaur (most of his head and left hand missing), who is down on his right knee, collapsing to left, and wounded (two streaks of blood visible under his left arm). With his left hand, Theseus grasps the raised left forearm of the Minotaur, whose head is bent down. The incised shape next to the Minotaur's muzzle should be the tip of Theseus' sword, held in the hero's right hand. Four young Athenians flank the central group. On the left, only the lower legs of a naked boy standing to right are preserved; on the right, a naked boy (legs only preserved) stands behind a girl; both face left. The girl (her head, left arm, and much of her torso missing) wears a peplos and a short-sleeved bolero-like garment. Behind the Minotaur, an imitation inscription.

B, warrior arming, putting on his greaves. In the center, a warrior (head and arms missing) wearing a cuirass and a short chiton faces right. He stands on his right leg, with his left raised and bent at the knee, putting on his left greave (the right one is already in place). His high-crested Corinthian helmet (with fillet) is on the ground between his legs, and his shield and spear are held by the woman facing him. This woman (head and most of her lower body missing), who stands to left, is dressed identically to the girl on side A. Behind the woman, a naked male (his legs and part of one arm preserved) walks to right, presumably looking back. Behind the warrior stands a naked youth to right (head and hips missing), holding a spear in his right hand and raising his left arm. Next to this youth stands another (part of his head missing), clothed in a striped himation and holding a spear in his left hand. The spears extend into the patterned zone below.

Attributed to the Painter of the Nicosia Olpe by Bothmer. About 540 B.C.

**DIMENSIONS AND CONDITION** Height of principal fragment (86.AE.74.1 and .3) 19.9 cm; diameter of body 24.6 cm, width of preserved handle 3.93 cm. Height of palmette-lotus chains 4.0 cm on neck, 6.6 cm on body.

Broken and reconstructed with much missing, notably: mouth, most of neck, one handle, most of shoulder and upper portion of body, most of the body below the palmette-lotus chain, foot, and many areas of the pictures, especially on side A. Glaze well preserved save for minor chips and scratches all over. Dilute glaze for the Minotaur's blood and tail.

**ACCESSORY COLORS** *Red*: palmette hearts, lotus cuffs and hearts (the latter only red on the palmette-lotus chain below the figures); alternate tongues. A, upper part of Theseus' chiton; stripes on the woman's clothing. B, alternate stripes on the garment of the spectator on the far left; hair of youth behind Theseus; on Theseus' armor: lower edge of cuirass, right greave, fillet on helmet and sections of its crest, shield (except for the outer edge); stripes on the woman's clothing. The female flesh is black.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 70, no. 36. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 220; 223, fig. 42 (side A).

**COMPARANDA** On the Painter of the Nicosia Olpe, see: *ABV*, pp. 199, 452-454, 588, 698. *Para*, pp. 80, 84-85, 196-197, 519. As preserved, this neck-amphora and the next (86.AE.100.1-14: pls. 25, 4; 26, 5) seem to have been the same in shape, short-necked and broad-shouldered, with closely related palmette-lotus patterns on the neck and almost identical configurations of palmettes in the handle zone. These two differ in shape and ornament from the smaller neck-amphorae of special type in London attributed to the painter (*ABV*, p. 453, nos. 7-8).

Bothmer has added two neck-amphorae by our artist: (1) Hamburg, private collection: A, woman, and a warrior between two frontal horsemen; B, Dionysos flanked by two dancing satyrs; and (2) a vase once in the Los Angeles market: A, women between two frontal horsemen (with two dogs), flanked by two pairs of youths; B, seated man, standing youth, and a youth leading a horse, flanked by two pairs of youths; under each handle, siren. For the sirens, the latter brings to mind one of the painter's neck-amphorae of special type, London B 292 (*ABV*, p. 453, no. 7), and a skyphos in a private collection in Seattle (see below). Another one of this type by the painter, London B 175 (*ABV*, p. 453, no. 8), may be compared to our neck-amphora for the picture on the obverse, Theseus and the Minotaur, which is a favorite subject of the Painter of the Nicosia Olpe (see also: *ABV*, p. 453, no. 3. *Para*, pp. 196, no. 9 *bis*; 197, no. 9 *quater*). The neck of the vase once in the Los Angeles market is decorated with disparate patterns (A, palmette-lotus chain with dotted links; B, hanging lotus buds, all open, with dots between), thus recalling the

disparate palmette-lotus chains on the necks of the two small neck-amphorae in London. Although the patterns on the necks of our vases are not identical to the palmette-lotus chain on the vase once in the Los Angeles market, the elements of the ungainly ornaments are the same and must be by one hand.

For the shape of the fragmentary neck-amphorae in Malibu, as well as their distinctive palmette-lotus chains with a large dot in each link and the exceptionally large palmettes under the handles, compare two neck-amphorae attributed to the Princeton Painter, from whom the Painter of the Nicosia Olpe is descended: London B 212 and Louvre F 217 (*ABV*, pp. 297–298, nos. 1–2. *Para*, p. 129. London B 212: Böhr, *Schaukelmaler*, pl. 175b [handle B/A]). These similarities suggest that our neck-amphorae are best considered early works of the Painter of the Nicosia Olpe. The imitation inscription behind the Mi-

notaur also occurs on side A of a fragmentary skyphos in Istanbul depicting the same subject (*Para*, p. 196, no. 9 *bis*), and on a skyphos in a private collection in Seattle attributed to the painter by Bothmer (A, warrior arming, flanked by two women and four youths; B, seated man flanked by two women and five youths). Also compare the unmeaning inscriptions on 86.AE.100.1 below (pls. 25, 4; 26, 5). The Painter of the Nicosia Olpe often leaves the flesh of women black, as on 86.AE.74.1–7: the girl on side A and the woman on B. On this conceit, see Haspels, *Attic Black-figured Lekythoi* (Paris, 1936), pp. 30–31, and compare, for example, the women on side A of New York 47.11.5, an amphora of type B attributed to the Taleides Painter (*ABV*, pp. 174, no. 1; 688. *Para*, p. 72).

On the subject of side A, see 86.AE.60 and 86.AE.75, above (pls. 1–2, 18–19).

## STANDARD NECK-AMPHORAE

Plate 25, 4; and 26, 5

Accession number 86.AE.100.1–14

Bareiss Collection number 362 (86.AE.100.1) (purchased 1959)

**SHAPE AND ORNAMENT** Two fragments of the neck joined from four (incorporating a bit of the lip, the upper root of one handle, and a tiny portion of the shoulder), nine fragments of the body joined from sixteen, and the foot are preserved. Most of the fragments of this neck-amphora were put together by Bothmer. Inside of neck glazed. On the neck (86.AE.100.13–14): palmette-lotus chain with single dotted links; adorned palmettes and closed lotuses, alternately, in silhouette. Triple handle glazed on the exterior and reserved on the interior. At the join of neck and shoulder, a ridge painted red. On the shoulder, tongue pattern. In the handle zone (86.AE.100.6–12): floral configuration of large open palmettes, with a glaze oval in the center of the heart, and tendrils ending in volutes. Below the figured zone (86.AE.100.4–5): one glaze line, and then a band of hanging lotus buds, all open, between two glaze lines. Above the foot, rays. Red fillet between body and foot. Torus foot (86.AE.100.2) with a red line on the top side. Lower portion of foot edge and underside of foot reserved.

**SUBJECT** Frontal horsemen flanked by figures. Fragment 86.AE.100.1 comes from the central portion of the picture, but whether the fragment belongs to side A or

side B cannot be determined. At the left edge of the fragment, one leg of a male is preserved. The diagonal glaze line adjacent to the leg should be part of the shaft of a spear held by this figure. To the right of the spear, two frontal horsemen are partially preserved (the chests of the horses, part of their legs and tails, and the feet of the riders remain). Behind the horse on the right, the upper half of a dog to left (with head lowered) is preserved. Between the figures are unmeaning inscriptions. Fragment 86.AE.100.7 gives part of one handle zone and preserves the shoulder of a male to right, who overlaps the handle floral. He is clothed in a himation. Fragment 86.AE.100.10 comes from the upper area of one handle zone. On the left, the fragment preserves part of the shoulder and arm of a figure, presumably male. The joined fragments 86.AE.100.3, .6, and .9 also give part of one handle zone and preserve the toes of a figure beneath the dilute glaze ground line.

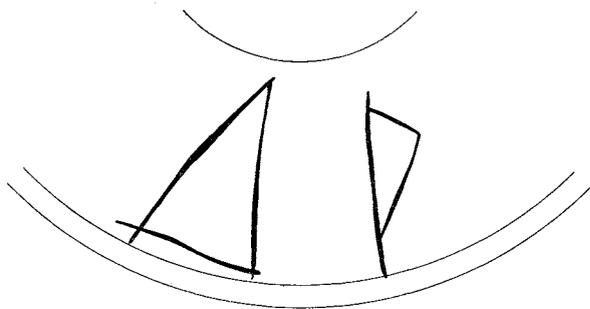
Attributed to the Painter of the Nicosia Olpe. About 540–530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.100.13–14 (neck), height 6.2 cm; 86.AE.100.1 (horsemen), 4.8 × 10.3 cm; 86.AE.100.3, .6, and .9 (handle floral), 8.7 × 8.1 cm; 86.AE.100.2 (foot), diameter 10.68 cm, height of edge 1.61 cm, width of resting surface 0.22 cm.

Glaze and added red generally well preserved.

ACCESSORY COLORS *Red*: hearts of palmettes on neck; ridge at join of neck and shoulder; alternate tongues; fillet between body and foot, and line on topside of foot; neck of dog; panel on himation of man on 86.AE.100.7.

Graffito on the sloping underside of the foot:



BIBLIOGRAPHY Not previously published.

COMPARANDA On the shape, ornament, and painter, see the preceding (86.AE.74.1-7; pls. 24, 3-4; 25, 1-3). For other frontal horses and horsemen by the Painter of the Nicosia Olpe, compare: *ABV*, p. 453, nos. 7, 12; *Para*, p. 196, no. 9 *bis*; neck-amphorae in a private collection in Hamburg and once in the Los Angeles market (see above, 86.AE.74.1-7); and an olpe in a private collection in Rome (*ArchCl* 21 [1969], pls. 32-33). Also see: Moore, *Horses*, p. 128, cat. nos. A 904-A 905 *bis*. The unmeaning inscription between the horsemen recalls similar compounds by the Painter of Berlin 1686, who favors the letters ΕΙΟ (see Beazley, *AJA* 33 [1929], pp. 361-362); compare, for example, Berlin 1697 (*ABV*, p. 297, no. 17. *Para*, p. 128) and an amphora of type B in a Midwestern collection (Moon and Berge, *Midwestern Collections*, pp. 54-55, cat. no. 32. Bothmer, *Amasis Painter*, p. 51, fig. 51).

The graffito does not correspond to any recorded by Hackl or Johnston, but may be compared with other marks with delta: Hackl, *Mii. St.*, pp. 19, 43 (types VIII, LIV). Johnston, *Trademarks*, pp. 93-94 (types 7B, 8B).

#### Plates 27-29

Accession number 86.AE.85

Bareiss Collection number 14 (purchased 1964)

SHAPE AND ORNAMENT As repaired in antiquity: echinus mouth (ancient replacement), reserved on the topside, with a red line on the outer edge. Inside of mouth and neck glazed. Triple handles, glazed, partially reserved on the inside. On the neck, as repaired (the uppermost section is alien), palmette-lotus chain with twisted links; a glaze line at the upper and lower limits of the pattern.

The original and replaced portion of the patterns consist of  $9\frac{1}{2}$  elements on each side (5 lotuses and  $4\frac{1}{2}$  palmettes), but they differ in that the pattern of the replacement is in silhouette. On side A, slight ring at junction of neck and shoulder, painted red; on B, red line only. On the shoulder, enclosed tongue pattern. Below each handle, a configuration of palmettes and lotus buds with tendrils crossed: below handle A/B, 5 palmettes and 1 large hanging lotus bud, with 4 glaze crosses at the intersection of the tendrils; and below B/A, 3 palmettes, 2 small upright buds, and 1 large hanging bud. Below the figures: three glaze lines, leftward key, two glaze lines, a band of alternately open and closed upright lotus buds, two glaze lines, and forty-two rays. Red fillet between body and foot. Torus foot, concave on the topside, with a red line on the outer edge. Lower portion of foot edge and underside of foot reserved.

SUBJECT A, Herakles about to be conducted to Mount Olympus. On the left, Athena steadies the chariot, holding the reins with both hands as well as a spear in her right. The goddess wears a high-crested Attic helmet, a necklace (indicated by an incised line), aegis, and peplos. Alongside the horses, Herakles stands to right but looks back toward Athena. He wears his lionskin over a short chiton and carries his club over his right shoulder. Hermes stands to right behind the left trace horse and looks around. He wears a petasos, chlamys, and boots. In his left hand he holds a long kerykeion. The four horses stand to right, with the trace horses shown slightly ahead of the pole horses. There is a serpentine brand on the croup of the right-hand trace horse. The trace horses are outfitted with decorated bands below the breastbands.

B, falling hoplite between two young horsemen. In the center, a bearded warrior to right falls on his left knee and looks to left. He wears a high-crested Corinthian helmet decorated with two plumes, a cuirass over his short chiton, and greaves. On his left arm the hoplite carries a round shield, represented in three-quarter view from the inside, and in his right hand he grasps a spear. His scabbard, suspended from a baldric over his right shoulder, appears on the far side of his body. He is attacked by youths on rearing horses. The horse on the left has a serpentine brand on the croup. Both riders wear Thracian cloaks over short chitons. The youth on the left holds the reins in his left hand, and in his right a spear whose tip touches the hoplite's nose. His companion holds both the reins and a spear in his left hand. The point of his spear passes behind the warrior's helmet.

Attributed to the Bareiss Painter by Moore; first attributed to the Medea Group, to which the Bareiss Painter belongs, by Bothmer. About 530-520 B.C. The replace-

ment mouth and neck are some twenty years later in date.

**DIMENSIONS (AS REPAIRED) AND CONDITION** Height to lip 32.78–32.91 cm; width (across handles) 20.88 cm; diameter of mouth 15.16–15.27 cm; height of lip 2.15 cm; width of topside of lip 1.05 cm; minimum diameter of neck 9.45 cm; diameter of neck at break 9.54 cm; diameter of body 21.6–21.8 cm; diameter of foot 11.98–12.02 cm; height of edge of foot 1.39 cm; width of resting surface 0.61 cm; width of handle A/B 3 cm, B/A 3.03 cm. Height of palmette-lotus chain on neck 5.7–5.9 cm. Height of figures on side A, 15.9 cm (Athena's helmet crest), on B 14.15 cm (head of rider on left). Height of leftward meander 2 cm; height of upright buds 2.9 cm; height of rays 3.85 cm.

Broken and repaired in antiquity (see Bothmer, *AJA* 76 [1972], pp. 9–11): handle A/B broken and reattached with five lead staples (stumps of the staples remain on the upper part of the handle); the replacement mouth and neck were fitted and attached with four staples. The latter repair did not survive intact but was broken into at least eleven pieces and reglued in modern times. Chips and flakes of glaze missing on the mouth, neck, handles, shoulder, and edge of foot. Glaze worn on the handles. Several drying cracks in the zone of rays. Large spall on the hock of the left hind leg of the white horse, and a smaller spall in the band of upright buds below the chariot's wheel.

**ACCESSORY COLORS** *Red*: lines on mouth, join of neck and shoulder, fillet, and foot. A–B, alternate tongues on the shoulder. A, palmette hearts, lotus cuffs and central petals; iris of Athena's eye, the upper portion of her peplos, dots on the lower section of her garment as well as its bottom edge; chariot box; beard of Herakles; iris of the right-hand pole horse, manes of the horses, tails of the white horse and the left-hand trace horse, breastband of the right-hand trace horse; tongues on Hermes' boots and dots on his chlamys. B, hair of rider on left; manes and tails of the horses; edge of warrior's crest; section of the Thracian cloak of the rider on the right. *White*: A, Athena's flesh, and alternate sections of her helmet crest; teeth and claws of the lionskin; right-hand pole horse; crown of Hermes' petasos. B, sections of the Thracian cloaks and short chitons of the riders; feather plumes of the warrior's helmet, the exterior and rim of his shield, his nebris, and the chape of his scabbard.

**BIBLIOGRAPHY** Schauenburg, in *Weltkunst*, no. A 25. *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 22 (loan no. L.68.142.11). Moore and Bothmer, *AJA* 76 (1972), pp. 1–11, pls. 1, 6, figs. 1–2, 17–23. *CVA Munich* 8, p. 18. Brommer, *Vasenlisten*<sup>3</sup>,

p. 162, no. 4. Böhr, *Schaukelmaler*, pp. 28; 65, n. 223; 72, n. 480; 128. *Greek Vases* (text by Frel and True), pp. 20–21, figs. 10a–b; 71, no. 47.

**COMPARANDA** Moore has shown that this vase is by the same hand as five others (Moore, *AJA* 76 [1972], pp. 2–6, with bibliography): two neck-amphorae, an amphora of type A, one of type B, and a kantharos, respectively: London B 176, Munich 1567 (add: *CVA* 8, pls. 368, 1; 369; 367, 5–6; Beil. A, 5), Orvieto 1640, once Armonk (Pinney), and Florence 3887 (save for Munich 1567, also see: Moore, *Horses*, cat. nos. A 930, A 932, A 1010, A 1027). The Bareiss Painter is closest in style to the Ly-sippides Painter and his manner, as Moore has explained, with significant links to the Swing Painter and Exekias, as well as the Conservatori Painter (Moore, *AJA* 76 [1972], pp. 6–9). In addition, a neck-amphora once in the Basel market is not far from the Bareiss Painter (Münzen und Medaillen, *Aukt. LI, March 14–15, 1975*, no. 128; compare another neck-amphora, attributed to the Bareiss Painter by Cahn, also once in the Basel market but unpublished, described under no. 128 and discussed by Moore, *AJA* 84 [1980], pp. 420–421, n. 30). Furthermore, a neck-amphora recently in the London market (*Cat. Christie, 16 July 1985*, no. 419; mouth, neck, and handles restored), and now in the collection of Mrs. Aaron Dechter, Los Angeles, is attributed by Bothmer to the Medea Group, by an artist near the Bareiss Painter.

On the subject of side A, see: Boardman, *RA* 1972, pp. 57–72. Brommer, *Vasenlisten*<sup>3</sup>, pp. 159–169. Brommer, *Herakles, II*, pp. 95–98. For the subject of side B, compare 86.AE.64, above (pl. 7, 1), and an unattributed neck-amphora in Tarquinia, especially for the Thracian cloaks worn by the horsemen (photo Anderson 40997, middle: P. Romanelli, *Tarquinia, the Necropolis and Museum* [Rome, 1959], p. 120, fig. 68, middle). On Thracian cloaks (zeira), see: Cahn, *RA* 1973, p. 13, n. 2, with bibliography. Cahn, in *Festschrift Schauenburg*, p. 93, n. 7. For the composition, also compare the fights on horseback on Munich 1502 A, attributed to the Three-line Group (*ABV*, p. 321, no. 10. *CVA* 8, pls. 378, 6; 379), and the mounted Amazonomachy on side B of a neck-amphora in the Purrmann collection, attributed to the Medea Group (*Para*, p. 141, no. 5). Additions to the Medea Group are listed under 86.AE.87.1–3, below (pl. 39, 1). See further on the composition of side B: Bothmer, *Amazons*, pp. 80–82, pl. 55, 1–4 (Amazonomachies with two mounted warriors facing each other and a fallen figure between them). On the Corinthian helmet decorated with two plumes, see: Moore and Bothmer, *AJA* 76 (1972), pp. 2, n. 6 (with list and bibliography); 7. And recently, Giroux, *Genava* 35 (1987), pp. 5–9. Add to the list of helmets with plumes a black-figured fragment in Malibu brought to my attention by Bothmer (81.AE.

204.A: probably from an amphora [helmeted head to left]).

The serpentine brand on the horses, as Simon has observed, seems more likely to be a snake rather than the letter sigma (as noted by Moore, *AJA* 76 [1972], p. 1, n. 3, pl. 2) or san (the Ionic sigma). On horse brands in general, see: C. Daremberg and E. Saglio, *Dictionnaire des antiquités grecques et romaines*, vol. 2, pt. 1 (Paris, 1892), p. 800. Cahn, *AK* 5 (1962), pp. 77–78. Blatter, *AA* 84 (1967), p. 74, n. 14. Moore, *Horses*, pp. 378–381. Lullies, *AK* 14 (1971), p. 47, no. 16. Moore, *AJA* 76 (1972), p. 1, n. 3; compare p. 3, n. 11. Fellmann, *JdI* 93 (1978), pp. 27–28. Böhr, *Schaukelmaler*, p. 60, n. 45. Both the snake and san are among fifty-seven marks preserved on cavalry records inscribed on lead tablets found in the courtyard of the Dipylon Gate and in the Athenian Agora, and datable in the fourth and third centuries B.C.; see: Braun, *AM* 85 (1970), esp. pp. 199, 257 (mark Z 11, snake), 261–262 (mark A 41, san and sanphoras), 264 (mark Z 57, ζ or Σ). Kroll, *Hesp.* 46 (1977), esp. pp. 86–88.

#### Plate 39, 1

Accession number 86.AE.87.1–3  
Bareiss Collection number 18 (86.AE.87.1–2)  
(purchased 1966)

**SHAPE AND ORNAMENT** Body fragments preserved, from both sides: A, four joined fragments (86.AE.87.2); B, six joined fragments (86.AE.87.1). A non-joining fragment, 85.AE.87.3, probably belongs to this vase, perhaps from side B rather than A. In the lower right corner of the fragment from side A (86.AE.87.2), a volute from a palmette in the handle zone. Above the picture on B (86.AE.87.1), enclosed tongues.

**SUBJECT** A, a male, Cerberus, a column, and an old man are preserved; when complete, the picture presumably showed the encounter of Herakles and Cerberus, accompanied by Hermes and Hades, respectively. Fragment 86.AE.87.2 gives most of the upper half of the picture. At the left edge, Hermes moves to right (the brim of his petasos, part of his face, a portion of his striped garment, and a raised arm preserved). Next to this figure, the hindquarters of Cerberus (to left) are preserved behind a Doric column. On the right side, an old man stands to left (his feet missing). His position in the porch, behind Cerberus, identifies him as Hades. He is clad in a himation, holds a staff in his left hand, and lifts his right hand behind his head. Herakles, who is missing, presumably appeared behind Hermes on the left side of the picture.

B, warrior and woman flanked by men. Fragment 86.AE.87.1 preserves much of the right half of the picture. In the center, a warrior (legs missing) moves to right and looks back. He is equipped with a low-crested Corinthian helmet, cuirass worn over a short pleated chiton, scabbard suspended from a baldric, and round shield (blazon: three balls). He is preceded by a woman (crown of her head and lower body missing) who walks to right and glances back. The pair is flanked by two men with staves (head and upper body of each preserved). They are clothed in himatia and long chitons with decorated necklines. The man on the left has a fillet around his head. The small fragment 86.AE.87.3 preserves a bit of the shoulder pattern of enclosed tongues along its upper edge and, to the right of this, the head of a male to left who wears a fillet. The head probably belongs to the man on the right edge of 86.AE.87.1.

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

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.87.1, 9.65 × 15.1 cm; 86.AE.87.2, 10.9 × 8.85 cm.

Glaze on A is worn; on B, well preserved. Added red mostly preserved, but the added white is gone.

**ACCESSORY COLORS** *Red*: A–B, stripes on garments. A, stroke on the thigh of Cerberus. B, fillet of man on left; outer section of helmet crest; dots on the long chitons of the woman and the man on the right; fillet of man on non-joining fragment. *White*: A, hair of old man. B, clusters of four dots on long chiton of man on left, and single dots on long chiton of man on right; dots on the inner section of helmet crest, baldric, and balls on shield; female flesh, and clusters of dots on the woman's himation.

**BIBLIOGRAPHY** Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 200; 202, fig. 22 (side A).

**COMPARANDA** For the subject of side A, see under 86.AE.80, below (pls. 31, 1; 33, 2). Here the deed takes place in the palace of Hades, indicated by the column; on this location and its implications, see most recently: Boardman, *JHS* 95 (1975), pp. 7–10; Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), p. 200.

On the Medea Group, see: *ABV*, p. 321. *Para*, p. 141. Munich 1490, linked to the group by Beazley (*ABV*, p. 321. *Para*, p. 141), is attributed to the group by E. Kunze-Götte (*CVA Munich* 8, pp. 23–24; pls. 373, 1; 374; 378, 3), who also adds Munich 1485, related to the Lysippides Painter by Beazley (*ABV*, p. 263, no. 4; see p. 260, under no. 29. *CVA Munich* 8, pp. 24–26; pls. 373, 2; 375). Bothmer has made the following additions to the Medea Group, all neck-amphorae: Berlin 1848 (*ABV*, p. 671);

Malibu 71.AE.441 (Woodford, *JHS* 102 [1982], p. 182, no. D 13; pl. 4a. Wescoat, *Poets and Heroes*, p. 48, cat. no. 12; pl. on p. 49); New York, L. Levy (A–B, man and woman reclining, flanked by dancing men, and accompanied by men carrying wineskins and a volutekrater, and a woman playing flutes; the unusual pattern on the neck is the type on London B 262 and Munich 1490 [see *ABV*, p. 321]); and a vase once in the Florence market (Bothmer, *Amazons*, p. 61, no. 233: A, Herakles fighting three Amazons; B, a flaming altar flanked on the left by Dionysos and two women, and on the right by Hermes within a porch).

On the Bareiss Painter, who belongs to the Medea Group, see 86.AE.85, above (pls. 27–29).

Plates 30, 1–2; and 34, 1–2

Accession number 86.AE.76

Bareiss Collection number 13 (purchased 1962)

**SHAPE AND ORNAMENT** Echinus mouth, reserved on the topside, with a red line on the inner and outer edge. Inside of mouth and neck glazed, with one red line at the junction of mouth and neck, and another red line about halfway down the neck (3.8 cm below the rim). Triple handles (A/B only preserved) glazed on the outside, reserved on the inside. On the neck, palmette-lotus chain with twisted links; a glaze line at the upper and lower limits of the pattern (on A, originally 9 elements: 5 lotuses and 4 palmettes; on B, 9½ elements: 5 lotuses and 4½ palmettes). Slight fillet or ring at junction of neck and shoulder. On the shoulder, enclosed tongue pattern. Below each handle: configuration of 4 palmettes and 3 lotus buds, with tendrils crossed and a glaze dot in the center. Below the figures: one glaze line, then a group of three glaze lines, a band of alternately open and closed upright lotus buds, three glaze lines, leftward meander, and fifty-five rays. Fillet between body and foot. Torus foot, glazed on the top and halfway down the edge. One red line on the top-side of the foot, and another on the outer edge. Lower portion of foot edge and underside of foot reserved.

**SUBJECT** A, Herakles and the Lion. In the center, a naked Herakles wrestles with the Nemean lion. The two struggle in an upright position. With his left arm Herakles chokes the lion, his clenched left hand pressing against the lion's open mouth. In his raised right hand the hero wields his club, but his sword is in its scabbard, suspended by a baldric slung over his right shoulder. The lion's left foreleg is extended forward, crossing Herakles' left thigh. One of the lion's hind legs claws at the air, and the other (now missing) must be on the ground. Behind Herakles, Athena stands to right. She wears a high-

crested Attic helmet with fillet and is garbed in her aegis, which is worn over her peplos but under a bolero-like garment. The goddess holds her spear diagonally in her right hand, point upward, and she gestures in Herakles' direction with her left hand. Behind the lion, a man (head, upper body, and feet preserved), presumably Iolaos, stands to left, clothed in a himation. He holds a club in his left hand and perhaps carries a quiver on his right hip.

B, Herakles and Athena; Dionysos and Ariadne (or rather Semele?): all four seated, in pairs, and facing each other as if in conversation. Much is missing on this side. On the left, Herakles is seated to right on a campstool, with his right arm bent at the elbow. His himation is wrapped around his waist and covers his legs. In front of his right leg, part of his club is visible. Part of his head, with fillet, is preserved. Little remains of Athena: high-crested Attic helmet with fillet, point and butt of her spear, traces of her feet. Dionysos' ivy-wreathed head (to right) and his feet are preserved. In his raised hand, Dionysos holds a grape vine, which spreads above. Facing him, and seated to left, is a woman who holds out a flower in her raised right hand. Her head is wreathed, and she wears a himation over her chiton (lower drapery missing). Inscribed above the heads of the seated figures:

ΚΑΛΙΑΣ ΚΑΛΟΣ

Attributed to the Three-line Group by Beazley; by the same hand as Berlin 1841. About 520–510 B.C.

**DIMENSIONS (AS RECONSTRUCTED) AND CONDITION** Height to lip 25.23–25.43 cm; diameter of mouth 11.71–11.8 cm; height of lip 1.85 cm; width of topside of lip 0.97 cm; diameter of body 17.04 cm; diameter of foot 9.24–9.33 cm; height of edge of foot 1.04 cm; width of resting surface 0.78 cm; width of handle A/B 2.33 cm. Height of palmette-lotus chain on neck 4.5 cm. Height of figures on side A 11.1 cm (Iolaos), on B 10.3 cm (Dionysos). Height of rays 2.7 cm. Approximate capacity 2.22 l (0.67 choes) filled to junction of neck and shoulder, 2.62 l (0.79 choes) filled to rim.

Broken and repaired, with many areas missing, notably: handle B/A, most of neck and right part of picture on side A, most of the picture on side B, much of the area under the handles. Chips on the lip. Glaze generally well preserved, with some misfired parts below the figures, especially on side A.

**ACCESSORY COLORS** *Red*: lines on the mouth, inside the neck, and on the foot; central petals and cuffs of lotuses, hearts of palmettes; ring at junction of neck and shoulder; alternate tongues on shoulder; fillet between body and foot. A, Athena's fillet, stripes and dots on her garments; on Herakles: beard and hair above forehead, areola sur-

rounding right nipple, alternate sections of scabbard; Iolaos' beard and hair above his forehead, dots on his garment. B, fillets of Athena and Herakles; ring around Herakles' nipple, and dots and alternate stripes on his himation; sections on the crest of Athena's helmet; Dionysos' beard, and alternate leaves of his wreath. *White*: female flesh. A, dots on the lower border of Athena's peplos; Herakles' baldric; stripe on the underbelly of the lion. B, perhaps on the hinges of Herakles' campstool.

**BIBLIOGRAPHY** *Para*, p. 140, no. 6 *bis*. Brommer, *Vasenlisten*<sup>3</sup>, p. 133, no. 29. *Greek Vases* (text by Frel and True), p. 70, no. 38. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 190, fig. 9; 192; 208, fig. 29. Moore and Philippides, *Agora XXIII*, p. 272, under cat. no. 1425.

**COMPARANDA** The palmettes on the neck, with small fronds, are the type noted by Beazley on four other vases attributed to the Three-line Group: Brussels A 712, Jena, Louvre F 224, and Berlin 1841 (*ABV*, p. 320, nos. 3–6. *Para*, p. 140), the last attributed to the same hand as 86.AE.76 by Beazley (*Para*, p. 140, no. 6 *bis*). This distinctive element links these vases to a neck-amphora in Frankfurt attributed to the same group (Museum für Kunsthandwerk, WM 03: *Para*, pp. 140–141, no. 9 *bis*), yet slenderer in shape than the others, as Beazley observed, and with a black band added above the usual patterns below the pictures. The six neck-amphorae are closely connected in drawing and are likely by one artist. Save for two vases with unusual proportions (Rugby 11 and Munich 1502: *ABV*, p. 321, nos. 9–10) and three full-size neck-amphorae (Würzburg 195 and 205; Havana, ex-Lagunillas: *ABV*, p. 700. *Para*, p. 141) attributed to the group, the rest are alike in shape and may well be by one potter, to which may be added a slender-bodied vase in the Villa Giulia whose drawing is more meticulous than the others (*ABV*, p. 693, no. 8 *bis*). In the Three-line Group, inscriptions as well as pictures with seated gods are common, as seen on our amphora (compare, for example: *ABV*, pp. 320–321, nos. 1, 5, 9, 10; 693, no. 8 *bis*. *Para*, pp. 140–141, nos. 6 *ter*, 9 *bis*, and Würzburg 205). The drawing style of the group, which as Beazley noted “sometimes recalls the Lysippides Painter” (*ABV*, p. 320), has much in common with the Medea Group (*ABV*, p. 321. *Para*, p. 141).

Several neck-amphorae may be added to the Three-line Group: Louvre Cp 12395, attributed by Bothmer (A, Herakles and Cerberus, with Athena and Hermes; B, Theseus and [the Minotaur?] between Hermes and a woman); two fragmentary neck-amphorae in Malibu by one hand: 78.AE.282.1: A, cithara-player between two pairs of women (on the left, standing, and on the right, dancing); B, departure: warrior between old man and

woman; 78.AE.282.2: A, man and woman in chariot, accompanied by cithara-player and woman, preceded by Hermes; B, Dionysos with maenad and satyrs; and three attributed to the group by Moore (*Horses*, pp. 105–106, cat. nos. A 721–A 723): London B 254 (*ABV*, p. 673); Boston 01.8059, attributed by Bothmer (*ABV*, p. 667. *CVA*, pls. 36; 38, 1–2; with bibliography); and Brussels A 132 (*ABV*, p. 668).

On the subject of side A, which is a canonical representation of the episode, see most recently: Brommer, *Vasenlisten*<sup>3</sup>, pp. 119–127. Brommer, *Heracles*, pp. 7–10; 90, with bibliography. On the subject of side B, compare: Brommer, *Heracles, II*, pp. 101–103.

For the kalos inscription, compare the inscription on a fragment of a plate in Athens (Agora P 13428: Moore and Philippides, *Agora XXIII*, p. 272, cat. no. 1425, pl. 97).

Plates 30, 3–4; 33, 1; and 34, 3–4

Accession number 86.AE.81

Bareiss Collection number 9 (purchased 1961)

**SHAPE AND ORNAMENT** Echinus mouth, reserved on the topside, with a red line on the outer edge. Inside of mouth and neck glazed. Triple handles, glazed, with central rib depressed and flattened; reserved on the inside. On the neck, palmette-lotus chain with twisted links; a glaze line at the upper and lower limits of the pattern (on A, 9½ elements: 4½ palmettes and 5 lotuses; on B, 9½ elements: ¼ palmette, 4 palmettes, and 5 lotuses). Slight ring at junction of neck and shoulder, painted red except under the handles. On the shoulder, enclosed tongue pattern. Below each handle, a configuration of 4 palmettes and 1 large hanging lotus bud, with 2 small horizontal buds at the intersection of the tendrils and a glaze dot in the center. Below the figures: one glaze line; a zone of upright lotus buds, alternately open and closed, with dots between and bordered above and below by two glaze lines. Above the foot, thirty-seven rays and a thick glaze line. Red fillet at junction of body and foot, with incised lines above and below. Torus foot, concave on the topside, with a thin red line on the outer edge. Lower portion of foot edge and underside of foot reserved.

**SUBJECT** A, Achilles and Ajax playing a board game, with Athena standing between them. The warriors, seated on blocks, face each other, and between them is a stone structure (block on plinth). The gaming “board” was probably a simple incision on top of the stone block. Achilles and Ajax are similarly clothed and armed: Corinthian helmet (the hoplite on the right, presumably Ajax, has a high-crested helmet), two spears held in the

left hand, sword in scabbard suspended from a baldric, short pleated chiton, greaves, and shield (blazons: tripod on Achilles' shield, bull's head on Ajax's). Achilles wears a cuirass but Ajax does not. Athena stands to right in front of the gaming block. She looks to left, raises her left hand, and carries a spear in her right. The goddess has a high-crested Attic helmet with fillet and wears her aegis over a long pleated chiton.

B, three hoplites standing to left. Warriors (1) and (3) wear Corinthian helmets with low crests; (2) has a high-crested helmet. They carry shields and spears and wear greaves. The shields of warriors (1) and (3) are black (blazons: three balls; drinking horn); (2) carries a white shield emblazoned with a big letter N.

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

**DIMENSIONS AND CONDITION** Height to lip 45.3–45.8 cm; width (across handles) 25.55 cm; diameter of mouth 21.57–21.61 cm; height of lip 3.13 cm; width of top side of lip 1.88 cm; minimum diameter of neck 12.68 cm; diameter of body 30.4 cm; diameter of foot 16.12–16.2 cm; height of edge of foot 2.27 cm; width of resting surface 0.62 cm; width of handle A/B 3.63 cm, B/A 3.74 cm. Height of palmette-lotus chain on neck 7.8 cm. Height of figures on side A 23 cm (Athena's helmet crest), on B 23.2 cm (helmet crest of warrior [2]). Height of upright buds 4 cm; height of rays 6.8 cm. Radii of the shields on B, from left to right: 4.2 cm, 4.4 cm, 4.5 cm.

Broken and repaired, with only minor areas missing and restored. Two shallow dents on side A: one in the area of Achilles' left hand, with the surrounding glaze slightly misfired and some minor flaking of glaze; the other in the area of Ajax's scabbard, with slight misfiring of the surrounding glaze. The accessory colors are well preserved.

**ACCESSORY COLORS** *Red*: lines on mouth, join of neck and shoulder, base-fillet, and foot. A–B, lotus cuffs, palmette hearts, some central petals of the lotuses; alternate tongues on the shoulder. A, short lines on helmet crests and garments, fillet on Athena's helmet, beards of the warriors, long hair of Achilles and the volute on his cuirass, dots on the scabbard of Ajax. B, short lines on the helmet crests of warriors (2) and (3), edge of the shield of warrior (1), blazon of the shield of warrior (2), and dots on the edge of the shield of warrior (3). *White*: A, female flesh, dots on the helmet crests, shield blazons, baldrics, sword hilts and the chape of Achilles' scabbard, groups of three dots on garments of the hoplites and Athena. B, dots on the helmet crests of warriors (1) and (3), and blazons on their shields; shield of warrior (2).

**BIBLIOGRAPHY** Schauenburg, in *Weltkunst*, no. A 24.

*Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 19 (loan no. L.68.142.10). Brommer, *Vasenlisten*<sup>3</sup>, p. 335, no. 23. *Greek Vases* (text by Frel and True), p. 70, no. 43. Woodford, *JHS* 102 (1982), p. 182, no. D 5 bis.

**COMPARANDA** On the subject of side A, which is popular on Attic vases datable about 540–490 B.C., chiefly in black-figure, and favored by the painters of the Leagros Group in particular (for example: *ABV*, pp. 362–368, nos. 29–30, 35, 70, 86, 96–99, 102; 385, no. 3. *Para*, pp. 166, no. 108 bis; 170, nos. 1–4), see most recently Woodford, *JHS* 102 (1982), pp. 173–185, and H. Mommsen, in *Tainia, Roland Hampe zum 70. Geburtstag am 2. Dezember 1978*, eds. H. A. Cahn and E. Simon (Mainz, 1980), pp. 138–152, both with earlier bibliography. The following are other basic discussions of the subject: Brommer, *Vasenlisten*<sup>3</sup>, pp. 334–339. Beazley, in L. D. Caskey and J. D. Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston*, pt. 3 (London and Boston, 1963), pp. 2–7. Moore and Bothmer, *AJA* 76 (1972), p. 4, n. 17. *CVA Munich* 8, pp. 17–18. Boardman, *AJA* 82 (1978), pp. 18–24. Moore, *AJA* 84 (1980), pp. 418–421. Beazley, *Dev.*, rev. edn., pp. 60; 102, n. 11. Beginning about 520 B.C., Athena was introduced into the scene of Achilles and Ajax playing (Schweitzer, *JdI* 44 [1929], pp. 116–117. I. Scheibler, *Die symmetrische Bildform in der frühgriechischen Flächenkunst* [Kallmünz, 1960], pp. 71–72. Moore, *AJA* 84 [1980], p. 421).

The subject of side B, a file of hoplites, is not a common one. It originated on neck-amphorae of the second quarter of the sixth century B.C. (for examples, see Clark, *MMJ* 15 [1981], p. 43), and in the second half of the century reappears in the Leagros Group, where warriors are sometimes represented in pairs, running, or with other figures (compare, for example, *ABV*, pp. 368–375, nos. 106, 138, 146, 151, 203, 208–209; also add: Munich 1579 [*CVA* 9, pls. 1, 2; 3, 1–2; 6, 2; also see pls. 1, 1; 2, 1–2; 6, 1 on Munich 1510 (*ABV*, p. 375, no. 203)] and New York 91.1.463 [*CVA* 4, pl. 38, 1–4]). The picture on our vase is closest to the reverse of Würzburg 255, an amphora of type B attributed to the manner of the Acheloos Painter (*ABV*, p. 386, no. 10). On our vase the warriors may be Greeks on the march to counter a Trojan attack while Achilles and Ajax, who are unaware of this and continue with their game, are alerted by Athena (compare the shoulder of a hydria, Würzburg 311, attributed to the Leagros Group; two warriors and an archer flanking Achilles and Ajax playing, with Athena: *ABV*, p. 362, no. 35. *Para*, p. 161. Beazley, *Dev.*, rev. edn., pl. 85, 4–5).

On the Leagros Group, see most recently Moore and Philippiades, *Agora* xxiii, p. 93.

Plates 31, 1-2; 33, 2; and 34, 5-6

Accession number 86.AE.80

Bareiss Collection number 12 (purchased 1961)

**SHAPE AND ORNAMENT** Echinus mouth, reserved on the top side, with a red line on the inner and outer edge. Inside of mouth glazed to join of neck and shoulder. Triple handles, glazed, with central rib depressed and flattened; reserved inside. On the neck, palmette-lotus chain with twisted links; a glaze line at the upper and lower limits of the pattern (on A,  $7\frac{1}{2}$  elements: 4 lotuses and  $3\frac{1}{2}$  palmettes; on B, 9 elements: 5 lotuses and 4 palmettes). Slight red ridge at join of neck and shoulder. On the shoulder, enclosed tongues. Below each handle, a configuration of 4 palmettes and 1 large hanging lotus bud, with 2 small horizontal buds at the intersection of the tendrils and a glaze dot in the center. Below the figures: one glaze line; a zone of upright buds, all open, with dots between and bordered above and below by two glaze lines. Above the foot, forty-one rays and a glaze band. Red fillet at junction of body and foot. Torus foot, concave on the top side. Lower portion of foot edge and underside of foot reserved.

**SUBJECT** A, Herakles and Cerberus, accompanied by Athena and Hermes. On the left, a young Herakles strides to right, grasping the club in his lowered right hand and holding his left hand up to his chest. The hero is nude save for the fillet in his hair and the scabbard suspended from a baldric slung over his right shoulder. Athena, who stands to right in the center, turns to face Herakles. She greets the hero with her raised right hand and grasps a spear in her left. The goddess has a high-crested Attic helmet with fillet and wears her aegis over a long chiton. Behind her, two-headed Cerberus wears an incised collar and stands to right, barking at Hermes, who faces left. He presumably holds his kerykeion in his right hand, which is extended toward the monster, who seems ready to be fed. Hermes wears a petasos, chlamys, and boots. His long hair is bound in a krobylos.

B, Dionysos standing between two satyrs and a female, very likely Ariadne rather than a maenad. On the left, a gesturing satyr and Dionysos stand to right. The god has an ivy wreath on his head and wears a himation over his long chiton. He holds ivy branches in his right hand and a drinking horn in his left. Next to him stands a female facing left. Over her long chiton she wears a himation pulled over her head. The woman has a fillet on her head and holds open her himation with her right hand. Behind her stands a satyr, facing left, who hugs her.

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

**DIMENSIONS AND CONDITION** Height to lip 45-45.2 cm; width (across handles) 24.85 cm; diameter of mouth 21.03-21.62 cm; height of lip 2.89 cm; width of top side of lip 1.85 cm; minimum diameter of neck 12.36 cm; diameter of body 30.05-30.3 cm; diameter of foot 16.55-16.64 cm; height of edge of foot 2.23 cm; width of resting surface 0.7 cm; width of handle A/B 4 cm, B/A 3.82 cm. Height of palmette-lotus chain on neck 7.95 cm on side A, 8.1 cm on B. Height of figures on A 22.8 cm (Athena's helmet crest), on B 19.8 cm (Dionysos). Height of upright buds 4.1 cm; height of rays 6.9 cm.

Broken and repaired, with only minor losses. Slight dent on side A in the area of Herakles' upper thighs. Glaze worn or abraded in a number of places, notably: lip on side B, handle B/A and the floral pattern below it, and top side and edge of foot on side B. The added red is well preserved, but some of the white is missing, especially on side A.

**ACCESSORY COLORS** *Red*: lines on mouth, join of neck and shoulder, base-fillet. A-B, lotus cuffs, palmette hearts, and alternate tongues on the shoulder. A, fillets of Herakles and Athena; three strokes on the pectorals of Herakles; stripes and dots on the garments of Athena and Hermes; dots on the chest of Cerberus; Hermes' beard. B, beards; forelock of satyr on left; dots and stripes on the garments of Dionysos and the woman; fillet on the woman's head. *White*: A, baldric of Herakles and the tip of his scabbard; Athena's flesh, and clusters of three dots on her chiton; stripes on the "flame-locks" on Cerberus' back, and a stripe on the monster's chest and belly; clusters of three dots on Hermes' chlamys. B, female flesh; and clusters of three dots on the garments of Dionysos and the woman.

**BIBLIOGRAPHY** Schauenburg, in *Weltkunst*, cat. no. A 27, fig. 10. *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 21 (loan no. L.68.142.13). *Para*, p. 166, no. 131 bis. Brommer, *Vasenlisten*<sup>8</sup>, p. 91, no. 4. *Greek Vases* (text by Frel and True), p. 70, no. 42. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 200-201, figs. 21a-b.

**COMPARANDA** Representations of Herakles and Cerberus have been discussed many times. On the subject, see especially: Kunze, *Schildbänder*, pp. 110-112. Brommer, *Herakles*, pp. 43-46. Schauenburg, *JdI* 71 (1961), pp. 66-69. Brommer, *Vasenlisten*<sup>3</sup>, pp. 91-97. Brommer, *AK Beiheft* 7 (1970), p. 61. Sourvinou-Inwood, *AK* 17 (1974), pp. 30-35. Boardman, *JHS* 95 (1975), pp. 7-10. Schefold, *GH*, pp. 120-123. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 200-203. Brommer, *Heracles*, pp. 45-48; 93, with bibliography.

For the figure of Herakles, compare a more elaborate

representation on the reverse of a fragmentary amphora of type A in Orvieto, Faina 78, attributed to Exekias (*ABV*, p. 144, no. 9. *Para*, p. 60. Schefold, *GH*, p. 121, fig. 151. H. Shapiro, in *Greek Art and Iconography*, p. 93, fig. 6.8b). The pictures have in common a figure of Herakles striding to right behind Cerberus, who also faces right and is confronted by Hermes. The god helped Herakles by feeding Cerberus, a preliminary to applying the leash (see M. Davies, "Herakles and Kerberos: On Confronting Vicious Dogs," in *Summaries of the Papers Presented at the Seventy-eighth General Meeting of the Archaeological Institute of America, New York City, Dec. 28-30, 1976* [New York, 1976], p. 16). On both vases Herakles neither threatens nor captures the monster. On the amphora in Orvieto, Herakles raises his hands waist-high, arms bent at the elbow. This is very like the hero on 86.AE.80, save that he holds a club in his right hand. For a different version of the scene, compare 86.AE.87.1-3, above (pl. 39, 1).

Plates 31, 3-4; 33, 3; and 34, 7-8

Accession number 86.AE.84

Bareiss Collection number 11 (purchased 1962)

**SHAPE AND ORNAMENT** Echinus mouth, reserved on the topside, with a red line on the outer edge. Inside of mouth and neck glazed to join of neck and shoulder. Triple handles (B/A restored), glazed, reserved inside. On the neck, palmette-lotus chain, in silhouette (on A, 9½ elements: 5 lotuses and 4½ palmettes; on B, 10 elements: 5 lotuses and 5 palmettes). Red ridge at join of neck and shoulder. On the shoulder, enclosed tongues. Below each handle, a configuration of 4 palmettes and 1 hanging lotus bud, with 2 small horizontal buds at the intersection of the tendrils and a glaze cross in the center. The figures stand on a glaze line. Below the figures: upright buds, all open, with dots between the calyxes, and bordered with a pair of glaze lines above and below. Above the foot, twenty-nine rays (as restored).

**SUBJECT** A, two satyrs lifting maenads; in the field, vines with grape clusters. The satyrs move to right but look back, heads down. They bend their right legs and raise their left feet high. Their right arms are bent, with fists held at chest level. Their left hands hold onto the maenads' legs. The satyr on the right is ithyphallic. Each wears a fillet and carries a maenad on his left shoulder. The gesturing maenads are seated to right. On the right, the maenad looks around at her companion, touching the other's left forearm with her right hand. The women wear fillets in their hair, necklaces, and long sleeveless chitons. The maenad on the right also wears a himation.

B, komos (four men); in the field, vines with white fruit. Komasts (1) and (4) dance to right; (4) looks back. Komast (2) steps to left, looks to right, raises his right arm over his head, and places his left hand on the right shoulder of (3), who almost kneels. Komast (3) holds a large white lip-cup and the stem of the vine in his right hand, and extends his left arm. He wears a chlamys over his left shoulder and right arm; the other komasts are nude. Each has an ivy wreath in his hair. Komasts (1) and (4) have hairy abdomens (the abdomen of [2] is restored).

Attributed to the Leagros Group by Beazley, who notes that side "B is near the Acheloos Painter." About 510-500 B.C.

**DIMENSIONS (AS RESTORED) AND CONDITION** Height to lip 43.0-43.2 cm; width (across handles) 26.2 cm; diameter of mouth 20.65-20.74 cm; height of lip 3.26 cm; width of topside of mouth 1.76 cm; minimum diameter of neck 12.33 cm; diameter of body 28.55-28.9 cm; width of handle A/B 4.24 cm. Height of palmette-lotus chain on neck 7.9 cm. Height of figures on side A 22.2 cm (maenad on right), on B 20.6 cm (raised arm of komast [2]). Height of upright buds 3.6 cm; height of rays approx. 5.7 cm.

Broken and repaired, with many areas missing and restored, notably: most of lip on side A; handle B/A; many losses in the pictures, some restored; most of the body below the pictures; and the foot. Much of the vase is slightly misfired, turned greenish. For the most part the accessory colors are preserved.

**ACCESSORY COLORS** *Red*: line on mouth, ridge at join of neck and shoulder, alternate tongues. A, fillets, stripes on beards and tails of satyrs, dots on the maenads' garments. B, stripes on beards, dots on the leaves of the ivy wreaths and on the himation of komast (3). *White*: A, female flesh. B, fruit, to include the white dot on the lower abdomen of komast (1); lip-cup held by komast (3).

**BIBLIOGRAPHY** *Para*, p. 166, no. 189 bis. *Greek Vases* (text by Frel and True), p. 71, no. 46.

**COMPARANDA** For its shape and patterns, as well as the subject and drawing of side B, 86.AE.84 is very closely related to a neck-amphora in the Hearst collection at Hillsborough, attributed to the Leagros Group and linked to the Acheloos Painter by I. Raubitschek (*The Hearst Hillsborough Vases* [Mainz, 1969], pp. 29-33, cat. no. 7, figs. 7a-h); the two vases are most likely by one artist. A neck-amphora in Honolulu attributed to the manner of the Acheloos Painter is also near in subject and style to the reverse of our vase but is by another hand (3588: *ABV*, p. 385, no. 4. Moignard, *BSA* 77 [1982], p. 209, Add. 2). Among vases by the Acheloos Painter himself,

Würzburg 207 (*ABV*, p. 383, no. 14) and a fragmentary neck-amphora divided between the Louvre and Lyons (*ABV*, pp. 385, no. 5; 696. *Para*, p. 169, no. 4 *ter*) have several points in common with 86.AE.84: shape, patterns, and the subject of side B. The komasts on the reverse of the neck-amphora in Würzburg exemplify the painter's later style according to Moignard (*BSA* 77 [1982], p. 204). Also, a neck-amphora in Seattle attributed to the Leagros Group strongly recalls our vase (63.119 [Cs. 20.48]: *Para*, p. 167, no. 217. L. Bliquez, *Classical Vases and Containers in the Collection of the Seattle Art Museum* [Seattle, 1985], p. 16, no. 11). On the silenic physical characteristics of komasts by the Acheloos Painter and in his manner, see *CVA Munich* 9, p. 26.

For the white lip-cup held by komast (3), compare the white cup, perhaps of type A, held by the right hand of a bearded man on side B of a red-figured kylix of type A in Malibu, attributed to Psiax by Bothmer (86.AE.278; augmented by two fragments from the collection of H. Cahn: Mertens, *AK* 22 [1979], p. 31, pl. 11, 2. *Greek Vases* [text by Frel and True], pp. 30, no. 18, fig. 18; 78, no. 142). Simon has suggested in conversation with the present author that these cups in added white may be intended to represent metal vessels, presumably silver.

Although side A is not so characteristic of the Acheloos Painter as the komos on the reverse, the satyr lifting a maenad shown on a pelike in London attests to the subject in the artist's work (W 40: *ABV*, p. 384, no. 20. Bothmer, *JHS* 71 [1951], p. 42, no. 13. J. Boardman, *Athenian Black Figure Vases* [New York, 1974], fig. 211, 1-2. R.-M. Becker, *Formen attischer Peliken von der Pionier-Gruppe bis zum Beginn der Frühklassik* [Böblingen, 1977], p. 19, cat. no. 53. E. Keuls, *The Reign of the Phallus* [New York, 1985], p. 376, figs. 319-320). On the subject, see H. Bulle, *Die Silene in der archaischen Kunst der Griechen* (Munich, 1893), pp. 56-57, and also compare E. Buschor, *Satyrtänze und frühes Drama (Sitzungsberichte der Bayerischen Akademie der Wissenschaften, Phil.-hist. Abteilung* 5 [1943]; Munich, 1943), pp. 41-42, 66-68. A parallel subject, a man lifting a woman, appears on a neck-amphora in the London market attributed to the Acheloos Painter (*ABV*, p. 383, no. 10. *Para*, p. 168. Beazley, *Dev.*, rev. edn., pl. 88, 4), assigned to the artist's middle period by Moignard (*BSA* 77 [1982], p. 205), and another in Munich attributed to the painter's manner (1547: *ABV*, p. 385, no. 3. Moignard, *BSA* 77 [1982], p. 208, Hand D 1, pl. 11b. *CVA* 9, pls. 12, 4; 16, 1-2; 17, 6). A variation of this is shown on a pelike in Cambridge also attributed to the painter's manner: one man carries another on his back (57.1927: *ABV*, p. 386, no. 11. Bothmer, *JHS* 71 [1951], p. 42, no. 14. Moignard, *BSA* 77 [1982], p. 209, add. 3, pl. 12). Compare to these

images of lifting and carrying: a man with bent knees embracing a woman on an amphora of type B, New York 26.60.29, attributed to the Acheloos Painter (*ABV*, p. 284, no. 17. *Para*, p. 168. Beazley, *Dev.*, rev. edn., pl. 88, 5).

Plates 32, 1-2; 33, 4; and 35, 1-2

Accession number 86.AE.83

Bareiss Collection number 143 (purchased 1962)

SHAPE AND ORNAMENT Echinus mouth, reserved on the topside. Inside of mouth and neck glazed to join of neck and shoulder. Triple handles, glazed, reserved inside. On the neck, palmette-lotus chain with twisted links (on A, 8 elements: 3 lotuses, 2 half-lotuses, and 4 palmettes; on B, 9 elements: 4½ lotuses, 4½ palmettes). Red ridge at join of neck and shoulder. On the shoulder, enclosed tongues. Below each handle, a configuration of 4 palmettes and 1 hanging lotus bud (one bar above the calyx), with 2 small horizontal buds at the intersection of the tendrils and a glaze cross in the center. Below the figures: one glaze line; a zone of upright buds, alternately open and closed, bordered above and below by two glaze lines. Above the foot, forty-four rays and two glaze bands. Red stripe at join of body and foot. Lower portion of foot edge and underside of foot reserved.

SUBJECT A, Herakles and Eurystheus. In the center, Herakles stands to right. He holds the boar (head down) on his left shoulder, threatening Eurystheus, who cowers in the pithos below. Herakles wears his lionskin over a short chiton and is outfitted with bow, quiver, and sheathed sword; the quiver and scabbard are suspended from baldrics. Behind him, Athena stands to right, grasping a spear in her right hand and holding a round shield upright with her left. The goddess wears an Attic helmet with high crest and is clothed in her aegis worn over a chiton. On the right, a woman in a belted peplos stands to left, gesturing with her hands. She is probably the mother of Eurystheus, called Nikippe by some ancient sources (see: Wagner, in Roscher, *Ausführliches Lexikon der griechischen und römischen Mythologie*, vol. 3, pt. 1 [Leipzig, 1897-1902], col. 361 [Nikippe]. Stoll, in Roscher, vol. 1, pt. 1 [Leipzig, 1884-1886], col. 1431 [Eurystheus]. Gebhard, in *RE*, ser. 2, vol. 3, pt. 2, cols. 2474-2475 [Sthenelos]), but is inscribed Kalliphobe on a contemporary red-figured cup in Paris attributed to Oltos (Louvre G 17: *ARV*<sup>2</sup>, p. 62, no. 83. *Para*, p. 327. Scheffold, *GH*, p. 99, fig. 122).

B, departure of a warrior. A hoplite accompanied by a dog stands in the center, facing left. He is armed with a low-crested Corinthian helmet, spear, round shield (blazon: rampant quadruped to left, head to right [prob-

ably a dog rather than a panther]), and greaves. In front of the warrior, an old man stands to right. He wears a himation over his long chiton and carries a sceptre with a floriform finial in his left hand. The old man gestures with his right hand. Behind the hoplite, a woman stands to left, her hands and arms enveloped in the himation she wears over a long chiton. She, too, raises her right hand.

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

**DIMENSIONS AND CONDITION** Height to lip 42.4–42.55 cm; width (across handles) 23.4 cm; diameter of mouth 19.92–20.0 cm; height of lip 2.79 cm; width of topside of lip 1.87 cm; minimum diameter of neck 11.32 cm; diameter of body 28.2–28.4 cm; diameter of foot 14.32 cm; height of edge of foot 2.16 cm; width of resting surface 0.4 cm; width of handle A/B 4.21 cm, B/A 4.12 cm. Height of palmette-lotus chain on neck: A, 7.5 cm; B, 7.8 cm. Height of figures on A 22.5 cm (Athena's crest), on B 21.9 cm (warrior's crest). Height of band of upright buds 4.3 cm; height of rays 4.9 cm. Radius of warrior's shield 4.1 cm. Approximate capacity 9.55 l (2.9 choes) filled to join of neck and shoulder, 10.73 l (3.26 choes) filled to rim.

Broken and repaired, with only minor areas lost or restored, notably: A, upper portion of Herakles' right forearm, and his right knee; B, parts of the faces of the man, warrior, and woman, as well as the adjacent areas of the field; tail of warrior's crest, and small areas in the upper right quadrant of his shield. Misfired glaze, turned greenish, on side A in the area of the boar's elbow and the woman's breast. Most of warrior and woman on side B misfired, turned orange, as well as a portion of the foot. Many stray spots of glaze on side A. Added red well preserved on side A; only traces of added white remain on side A, and no added white preserved on side B.

**ACCESSORY COLORS** *Red*: ridge at join of neck and shoulder, alternate tongues on shoulder, base-fillet. A, edge of Athena's helmet crest; dots and crosses below the waist on Athena's chiton, and the chiton of the woman on the right; beards; dots on Herakles' short chiton. B, crosses on the old man's himation; top edge of warrior's greaves. *White*: A, female flesh; ivy on Athena's shield; Herakles' baldrics, the hilt of his sword, the tip of his scabbard, and dots on the edge of his short chiton; boar's tusk. B, hair of the old man; shield blazon(?); female flesh.

On the sloping surface of the underside of the foot, traces of an illegible red *dipinto* are preserved.

**BIBLIOGRAPHY** Schauenburg, in *Weltkunst*, cat. no. A 26, fig. 9. *Greek Vases and Modern Drawings* (entries by

Bothmer and Bean), no. 20 (loan no. L.68.142.1). *Greek Vases* (text by Frel and True), p. 71, no. 45. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), p. 196, fig. 14.

**COMPARANDA** Both sides A and B are canonical representations. On Herakles threatening Eurystheus with the boar, see: Amandry, *BCH* 66–67 (1942/43), pp. 150–156. Brommer, *Herakles*, pp. 18–20. Schauenburg, *AK Beiheft* 7 (1970), pp. 41–42. Brommer, *Vasenlisten*<sup>3</sup>, pp. 47–49. F. Brommer, *Denkmälerlisten zur griechischen Heldensage, I: Herakles* (Marburg, 1971), pp. 40–44. Schefold, *GH*, pp. 96–100. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), p. 196. Brommer, *Heracles*, pp. 19–20; 91, with bibliography.

On the identification of the woman on the right as the mother of Eurystheus, and on the question of her name, see: Luce, *AJA* 28 (1924), p. 317. G. Beckel, *Götterbeistand in der Bildüberlieferung griechischer Heldensagen* (Waldsassen, 1961), p. 116, no. 466. *CVA New York* 4, pp. 22, 26. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), p. 196. As on our amphora, Herakles usually holds the boar aloft with its head down; only rarely is the animal thrown tailfirst (see *CVA New York* 4, pp. 26–27).

Plates 32, 3–4; and 35, 3–4

Accession number 86.AE.79

Bareiss Collection number 144 (purchased 1962)

**SHAPE AND ORNAMENT** Echinus mouth, reserved on the topside, with red lines on the inner and outer edges. Inside of mouth and neck glazed to depth of 7.3–7.9 cm; red line at join of mouth and neck. Triple handles, glazed, reserved inside. On the neck, palmette-lotus chain, in silhouette (on A, 9 elements: 5 lotuses and 4 palmettes; on B, 9½ elements: 5 lotuses and 4½ palmettes). Red ridge at join of neck and shoulder. On the shoulder, enclosed tongues. Below each handle, a configuration of 4 palmettes and 1 hanging lotus bud (one bar above the calyx), with 2 small horizontal buds at the intersection of the tendrils, a pair of bars at the intersection, and a glaze dot in the center. The figures stand on a glaze line. Below the figures: two glaze lines; leftward key; two glaze lines; a zone of upright lotus buds, all open; and two glaze lines. Above the foot, forty-three rays with one glaze line below. Fillet between body and foot, with the lower edge of the fillet incised. Torus foot with a red line on the topside. Lower portion of foot edge and underside of foot reserved.

**SUBJECT** A, two men leading horses to right. Each man wears a petasos and chlamys and carries two spears in

his left hand. The men are essentially alike, save for minor differences: the drawing of the hairlines; the inclusion of two straps for the petasos of the man on the left but none for the petasos of his companion; the addition of accessory colors to the lower portion of the chlamys of the man on the right. In a similar manner the horses are identical, save for the position of the heads.

B, Dionysos flanked by a satyr and maenad; in the field, vines with grape clusters. On the left, an ithyphallic satyr faces right playing the double-flutes. Dionysos, in the center, stands to right but looks back. He has a crown of ivy and wears a himation over his long chiton. The god's right arm is hidden under his himation; his left holds a large kantharos. Behind Dionysos stands a goat to left. On the right, a maenad moves to right, looking around. She wears a necklace (incised) and is garbed in a nebris worn over a chiton with short sleeves. She has a fillet in her hair and plays a krotalon in her right hand.

By the same hand as New York 06.1021.85 (CVA 4, pl. 31). About 510 B.C.

**DIMENSIONS AND CONDITION** Height to lip (as restored) 40.35–40.7 cm; width (across handles) 22.91 cm; diameter of mouth (as restored) 18.08–18.36 cm; height of lip 2.7 cm; width of topside of lip 1.2 cm; minimum diameter of neck 10.7 cm; diameter of body 26.15–26.25 cm; diameter of foot 13.98–14.03 cm; height of edge of foot 1.98 cm; width of resting surface 0.2 cm; width of handle A/B 3.97 cm, B/A 3.84 cm. Height of palmette-lotus chain on neck 7.6 cm on side A, 7.45 cm on B. Height of figures on A 16.6 cm (rear brim of petasos of man on right), on B 16.7 cm (Dionysos). Height of leftward meander 1.95 cm; height of band of upright buds 4.0 cm; height of rays 4.7 cm. Approximate capacity 8.05 l (2.45 choes) filled to glaze ring, 8.83 l (2.69 choes) filled to rim.

Broken and repaired, with part of the mouth missing on side A. Glaze generally well preserved, save in the following areas: abraded in the zones of upright lotus buds and rays on side A and below handle B/A; worn on foot, mainly on side B, and also slightly misfired, turned reddish in the same area. Accessory colors are well preserved. On the necks of both horses on side A, corresponding arcs of misfired glaze, turned grayish, indicate the places where another vase, perhaps a cup or skyphos, touched the surface during firing.

**ACCESSORY COLORS** *Red*: lines on the mouth, inside of neck, ridge at join of neck and shoulder, and foot. A, beards; stripes on the men's chlamydes; horses' manes, and tail of the left horse. B, beards; satyr's forelock and tail; alternate leaves in Dionysos' crown, and stripes and dots on his garments; fillet in maenad's hair, dots on her

chiton, and a stripe on its lower edge. *White*: petasoi; dots on the men's garments; teeth of horse on left, and studs on the headstalls of the bridles. B, female flesh; dots on garments; goat's scrotum, and stripe on his neck.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 70, no. 41.

**COMPARANDA** This neck-amphora has in common with New York 06.1021.85 (CVA 4, pl. 31) not only its shape, patterns, and drawing style, but also the pairing of its subjects; on the neck-amphora in New York: A, two horsemen, the one on the left dismounting; B, Dionysos flanked by a maenad on the left and a satyr on the right. The leftward key above upright lotus buds is essentially Antimenean pattern-work, as Bothmer has observed (see, for example, New York 56.171.19 and 56.171.20 [ABV, pp. 269–270, nos. 43, 53. *Para*, p. 118. CVA 4, pls. 23–24]). For these ornaments and the palmette-lotus chain in silhouette on the neck, 86.AE.79 and New York 06.1021.85 may be compared to still other neck-amphorae attributed to the Antimenes Painter (see, for example, Harrow 26 [ABV, p. 272, no. 94]). Although key patterns above lotus buds are only rarely found on Leagran neck-amphorae (the best comparisons: once Karlsruhe, Vogell [ABV, p. 372, no. 155] and Fogg 1960.313 [ABV, pp. 375, no. 203 *bis*; 695. *Para*, p. 163]), the subject of side A may be connected with riders on Leagran vases, for example: Vatican 416 (ABV, pp. 365, no. 65; 669, 671, 695. *Para*, p. 162), Oxford 1947.264 (ABV, p. 365, no. 67. CVA 3, pl. 40, 2 and 4), an amphora of type B in the London market (*Cat. Sotheby, 13 July 1970*, no. 141), and a neck-amphora in the London market (*Cat. Sotheby, 17–18 July 1985*, no. 218). For an Antimenean example of riders on a neck-amphora but with different patterns than our vase, see the reverse of Sydney, Museum of Applied Arts and Sciences, A 4378 (ABV, pp. 283, no. 8 *bis*; 391, no. 2). On the subject of side B, also compare Demophon and Akamas leading their horses on the reverse of Berlin (East) 1720, signed by Exekias (ABV, pp. 143, no. 1; 672, 686. *Para*, p. 59. Moore, *AJA* 72 [1968], p. 358, no. 1. Moore, *Horses*, p. 61, cat. no. A 376, pl. 29, 1. U. Kron, *Die zehn attischen Phylenheroen* [Berlin, 1976], pp. 148–149, pl. 19, 2. Schefold, *GH*, p. 200, fig. 273. Beazley, *Dev.*, rev. edn., pls. 62, 1; 63, 1–3). On the subject of leading horses, see CVA *New York* 4, p. 49.

### Plate 36

Accession number 86.AE.91.1–15

Bareiss Collection number 360 (86.AE.91.15) (purchased 1966)

**SHAPE AND ORNAMENT** Two large fragments of the body joined from many are preserved: from side A: 86.AE.

91.1, .7, .9, .13, and 86.AE.91.15, non-joining (not illustrated); and from sides B and B/A: 86.AE.91.8, .11, and .14. In addition, there are seven non-joining fragments preserved: 86.AE.91.2-6, .10, and .12. Some fragments were joined by Bothmer. Below each handle, a configuration of palmettes and lotuses with tendrils crossed; 1 hanging lotus bud and 2 horizontal ones at the crossing. Below the figures: glaze ground line, a band of alternately open and closed upright lotus buds bordered above and below by a pair of glaze lines, and rays above the foot.

**SUBJECT** The joined fragments 86.AE.91.1, .7, .9, and .13 give most of the picture on side A, Dionysos flanked by a woman and satyrs. In addition, a portion of handle zone A/B and part of the lower body are preserved. On the left, the fragment shows a satyr (part of his legs and one arm remain) dancing toward Dionysos (his head, right shoulder, and part of his feet missing), who stands to right. The god wears a himation over his long chiton and lifts a kantharos (part of its lip and handle missing) in his hand. A woman (head missing), perhaps a maenad, faces the god. She is clothed in a peplos and holds a fillet in her right hand. Behind her stands an ithyphallic satyr to left (his head, upper chest, and arms missing), and a satyr stepping to left (head, torso, and arms missing). The non-joining fragment 86.AE.91.15 (not illustrated) probably preserves part of the tail of the dancing satyr on the far left, behind Dionysos. The joined fragments 86.AE.91.8, .11, and .14 give the lower right quadrant of the picture on side B, plus a portion of handle zone B/A and part of the lower body. On the left, the fragment preserves a woman (her legs and the decorated edge of her knee-length garment remain), who may be a maenad, and a satyr (his legs and the tip of his tail preserved) moving to left side by side. The non-joining fragment 86.AE.91.12 shows a woman's foot to left and should belong to side B.

The non-joining fragments not mentioned above preserve the following: 86.AE.91.2-3, garments with red stripes; 86.AE.91.5, perhaps a male's shoulder at the left edge of the fragment, and the tip of a palmette frond on the right; 86.AE.91.10, portion of the floral pattern under handle B/A; 86.AE.91.4, tendrils from handle floral pattern; 86.AE.91.6, tip of palmette frond on right edge of fragment.

About 520-510 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.91.1, .7, .9, .13, height 17.9 cm; 86.AE.91.8, .11, .14, height 11.3 cm.

Glaze and accessory colors well preserved.

**ACCESSORY COLORS** *Red*: A-B, satyrs' tails. A, Dionysos' beard, stripes on his himation, and dots on his chiton; dots and panels on the woman's peplos. B, part of a stripe on the woman's garment. *White*: A-B, female flesh. A, petals of dot-rossette on the lower part of Dionysos' chiton. B, part of a stripe overlapping the decorated edge of the woman's garment.

**BIBLIOGRAPHY** Not previously published.

### Plate 37

Accession number 85.AE.492.10, .19-.20, .22-.26  
(purchased 1960)

**SHAPE AND ORNAMENT** One fragment of the mouth and neck joined from three, and seven fragments of the body joined from twenty-two are preserved. Echinus mouth, reserved on the topside, with a red line on the outer edge and another at the junction of mouth and neck. Inside of mouth and neck glazed. On the neck, palmette-lotus chain, in silhouette. Red ridge at the join of neck and shoulder. On the shoulder, enclosed tongues. Below each handle, a configuration of 4 palmettes and 1 hanging lotus bud, with 2 small horizontal buds at the intersection of the tendrils and a glaze dot in the center. A glaze line for the ground line of the figured zone, and then a band of upright lotus buds, alternately open, bordered above and below by a pair of glaze lines. Above the foot, rays.

**SUBJECT** A, Judgment of Paris. Fragment 85.AE.492.20 gives much of the upper half of the picture. On the left, the fragment preserves Aphrodite standing to right (her lower body and right elbow missing). She has a fillet around her head and wears a himation over a long chiton. Next to her, Athena (lower body missing) stands to right and turns her head to face Aphrodite. Athena wears a high-crested Attic helmet with fillet and L-shaped cheekpieces, an aegis, and a long chiton. She carries a spear in her right hand. In front of Athena, Hera (part of her head, her right elbow, and a portion of her lower body preserved) stands to right holding a staff; around her head is a fillet. Hermes, who wears a petasos, precedes the goddesses, walking or standing to right and looking back (only his petasos, part of his face, a raised hand, and his staff are preserved). He gestures toward Paris (missing save for part of his face and upper body), who is bearded, has a fillet in his hair, and stands to left draped in his himation.

B, women and two others. Fragment 85.AE.492.24 gives part of the lower portion of the picture. The fragment preserves the feet of a draped figure to right wearing a chiton, and the lower body and feet of another figure,

presumably female, who dances to right. The latter is clothed in a chiton and himation. Fragment 85.AE.492.25 shows another part of the lower portion of the picture. This fragment preserves portions of two women standing to right: the toes of one woman are preserved at the left edge of the fragment, and next to them the feet of the other woman are preserved, as well as the lower edge of her chiton.

Fragment 85.AE.492.19, joined from two, preserves part of the mouth and neck. Non-joining fragments 85.AE.492.10, .23, and .26 are parts of the floral patterns in the handle zones. Fragment 85.AE.492.22 gives part of the band of upright lotus buds below the pictures and the rays above the foot.

About 510 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 85.AE.492.19 (mouth and neck), height 5.9 cm, original diameter of mouth approx. 14.7 cm; 85.AE.492.20 (side A), height 9.9 cm; 85.AE.492.24 (side B), 9.8 × 7.9 cm; 85.AE.492.25 (side B), 9.3 × 5.7 cm.

Glaze and accessory colors mostly lost in many areas, especially on the right half of side A and the fragments of side B.

**ACCESSORY COLORS** *Red*: lines on the outer edge of the lip and at join of mouth and neck; ridge at junction of neck and shoulder; fillets; stripes on Aphrodite's himation. *White*: female flesh; dots on the decorated edge of the dancer's chiton.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** On the Judgment of Paris, see: C. Clairmont, *Das Parisurteil in der antiken Kunst* (Zurich, 1951), pp. 23-29. Hampe, *Gnomon* 26 (1954), pp. 545-551. I. Raab, *Zu den Darstellungen des Parisurteils in der griechischen Kunst* (Frankfurt and Bern, 1972), esp. pp. 19-34. Brommer, *Vasenlisten*<sup>3</sup>, pp. 459-460. Schauenburg, *AachKbl.* 44 (1973), pp. 15-30. Schefold, *GH*, pp. 184-189.

Plate 38, 1-2

Accession number 85.AE.497.1 (purchased 1966)

**SHAPE AND ORNAMENT** Twelve joined fragments preserve part of the mouth, handles, neck, and shoulder. Echinus mouth, reserved on the topside, with a red line on the outer edge. Inside of neck glazed. Triple handles, glazed, reserved on the inside. On the neck, palmette-lotus chain, ins ilhouette. At junction of neck and shoulder, ring painted red. On the shoulder, enclosed tongues. Below the handles, presumably a configuration of palmettes and lotus buds, the latter almost wholly missing.

**SUBJECT** Old man standing to right (only his head is preserved), holding a staff (the tip only remains). Behind his head, parts of the volutes of a palmette are all that remain of the floral pattern below the handles.

About 510 B.C.

**DIMENSIONS AND CONDITION** Maximum height 9.2 cm; diameter of mouth approx. 14.1 cm; height of lip 2 cm; width of topside of lip 1 cm; height of palmette-lotus chain 4.8-4.9 cm.

Glaze and accessory colors well preserved.

**ACCESSORY COLORS** *Red*: line on mouth, and ring at join of neck and shoulder. *White*: hair of old man.

**BIBLIOGRAPHY** Not previously published.

Plate 38, 5

Accession number 86.AE.88

Bareiss Collection number 150 (purchased 1960)

**SHAPE AND ORNAMENT** Fragment from the shoulder, with pattern of enclosed tongues preserved. A bit of the lower handle attachment shows on the left edge, and next to it, an open hanging palmette.

**SUBJECT** Satyr to right, and Dionysos to right; in the field, vine. On the left, the fragment preserves the head, right shoulder, and right arm of the satyr; and on the right, part of Dionysos' head and beard, upper torso, and bent right arm. The god wears a chiton. The palmette behind the satyr is all that remains of the floral pattern in the handle zone, presumably a configuration of palmettes and lotus buds.

About 510-500 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 7.6 × 15.3 cm. Thickness at upper edge 0.54 cm, and 0.36 cm at lower edge.

Glaze and added red well preserved.

**ACCESSORY COLOR** *Red*: alternate tongues; satyr's hair-line and edge of beard; dot on Dionysos' chiton.

**BIBLIOGRAPHY** Not previously published.

Plate 38, 3

Accession number 86.AE.89

Bareiss Collection number 156 (purchased 1960)

**SHAPE AND ORNAMENT** Shoulder fragment, with a bit of the ridge at join of neck and shoulder preserved. Unenclosed tongues below the ridge. There are traces of the lower attachment of one handle at the right edge.

Part of an upright palmette remains next to the handle root.

**SUBJECT** Maenad, presumably to right, looking back; in the field, vines. Fragment 86.AE.89 preserves the maenad's head, one hand, and part of her shoulder. She raises her hand, has a fillet in her hair, and wears a himation over another garment, presumably a chiton.

About 500–490 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 3.8 × 8.4 cm.

Glaze and accessory colors damaged in most places.

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

**BIBLIOGRAPHY** Not previously published.

### Plate 35, 5

Accession number 86.AE.90.1–.10

Bareiss Collection numbers 157 (86.AE.90.1), 360 (86.AE.90.10)

**SHAPE AND ORNAMENT** Ten non-joining fragments from several vases are preserved: 86.AE.90.2 and .5, figured fragments from the body of one vase; 86.AE.90.3 and .6 (tendrils and open palmette), 86.AE.90.10 (tendrils with bar), 86.AE.90.1 (open palmette), fragments of handle zone ornaments; 86.AE.90.4, .7–.9, fragments of rays (86.AE.90.8–.9 from one vase).

**SUBJECT** Fragments 86.AE.90.2 and .5 preserve parts of warriors with round shields. Fragment 86.AE.90.2 shows part of the rim of a shield and, along the right edge, part of another object. Fragment 86.AE.90.5 preserves part of a draped figure on the left edge. Next to the figure is the shaft of a spear, and on the right side, part of a shield (blazon undetermined) remains.

Second half of the sixth century B.C.

**DIMENSIONS** Maximum dimensions: 86.AE.90.1, 3.2 × 3.3 cm; 86.AE.90.2, 1.55 × 2.85 cm; 86.AE.90.3, 1.9 × 1.6 cm; 86.AE.90.4, 3 × 5.5 cm; 86.AE.90.5, 2.8 × 3.5 cm; 86.AE.90.6, 3.9 × 1.7 cm; 86.AE.90.7, 4.7 × 2.2 cm; 86.AE.90.8, 4.2 × 2.6 cm; 86.AE.90.9, 3.4 × 4.3 cm; 86.AE.90.10, 2.2 × 2.8 cm.

**BIBLIOGRAPHY** Not previously published.

### Figures on shoulder, with eyes

Plates 40, 44, 1–2

Accession number 86.AE.77

Bareiss Collection number 10 (purchased 1960)

**SHAPE AND ORNAMENT** Echinus mouth, reserved on the

topside, with a red line on the outer edge. Inside of mouth and neck glazed to a depth of 5.4 cm. Triple handles, glazed, reserved on the inside. On the neck, palmette-lotus chain; a glaze line at the upper and lower limits of the pattern (on A and B, 9½ elements: 4½ palmettes and 5 lotuses). Red ridge at junction of neck and shoulder. On the shoulder, enclosed tongue pattern at the top of the panels. Below the figures, one glaze line. Just above the maximum diameter of the body, a reserved stripe. Above the foot, thirty-two rays. Red line above the rays, and a red fillet between body and foot. Torus foot, concave on the topside. Lower portion of foot edge and underside of foot reserved.

**SUBJECT** Between eyes: A, Gorgon with four wings running to right, wearing a chiton with kolpos; B, Iris running to right but looking to left, clothed in a nebris worn over a short chiton. The four eyes are identical: glazed pupil (red dot in the center of the left eye on side B), then white ring, glaze ring, and sclera of the eye; red contour of socket and tear duct; and glazed eyebrow above.

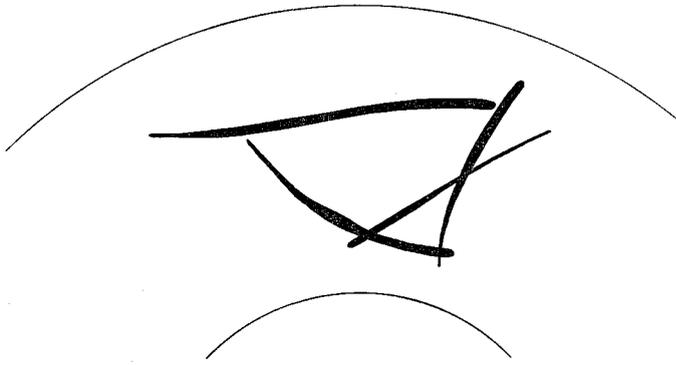
Assigned to the Class of Neck-amphorae with Shoulder-pictures by Bothmer. About 530–520 B.C.

**DIMENSIONS AND CONDITION** Height to lip 36.7–37.1 cm; width (across handles) 22.12 cm; diameter of mouth 15.86–15.91 cm; height of lip 2.5 cm; width of topside of lip 1.35 cm; minimum diameter of neck 9.95 cm; diameter of body 24.95–25.2 cm; diameter of foot 13.14–13.16 cm; height of edge of foot 1.52 cm; width of resting surface approx. 0.7 cm; width of handle A/B 3.66 cm, B/A 3.59 cm. Height of palmette-lotus chain on neck 6.1–6.5 cm. Height of figures on side A 5.9 cm, on B 5.45 cm. Height of rays 4 cm. Radii of eyes 1.7 cm. Approximate capacity 7.2 l (2.19 choes) filled to glaze ring, 7.65 l (2.33 choes) filled to rim.

Broken and repaired, with minor areas missing and restored on the shoulder and body. The glaze is well preserved but has misfired slightly, turned greenish, in some places, notably: part of the lip on side A, handle B/A, and the glazed areas surrounding the lower handle attachments on the shoulder. The accessory colors are well preserved.

**ACCESSORY COLORS** *Red*: lines on the mouth, ridge at join of neck and shoulder, line above the rays, and base-fillet. A–B, lotus cuffs, palmette hearts, alternate tongues on the shoulder, contours of the eyes. A, pupils and tongue of the Gorgon, the inner portions of her wings, and the lower edge of her garment. B, Iris' pupil, her fillet, the central portion of her wings, and the lower edge of her garment. *White*: A–B, female flesh; first ring around pupil, and sclera of the eye.

Graffito on the sloping surface of the underside of the foot at handle A/B:



**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 17 (loan no. L.69.11.10). *Greek Vases* (text by Frel and True), pp. 18, no. 8, fig. 8; 70, no. 39.

**COMPARANDA** On the Class of Neck-amphorae with Shoulder-pictures, see: *ABV*, pp. 276, nos. 1-9; 691-692. *Para*, p. 121. *CVA Boston* 1, p. 37. *CVA New York* 4, pp. 48-49. To the list of additions given in *CVA New York* 4, Bothmer notes that Cridland, ex-London market, is now Champaign, Krannert Art Museum 70.8.2 (Moon and Berge, *Midwestern Collections*, pp. 98-99, cat. no. 57), and adds two more examples to the class: Siena 38449 (between eyes: A, fight; B, Dionysos and a macnad; the reserved line encircles the vase); Basel market (between eyes oriented toward the handles: A and B, Theseus and the Bull). Our amphora is the only one assigned to the class that has winged figures between the eyes. Also compare 86.AE.77 to shoulder-hydriai with eyes on the shoulder panel. For example, see these vases put together by Bothmer: Berlin 1894, attributed to the Manner of the Antimenes Painter (*ABV*, p. 277, no. 14. *Para*, p. 122); Boulogne 410, attributed to the Leagros Group (*ABV*, p. 360, no. 6); Hamburg 1917.476, attributed to the Rycroft Painter (*ABV*, p. 337, no. 25. *CVA*, pls. 24, 1-2; 25, 1-2); London B 318, attributed to the manner of the Antimenes Painter (*ABV*, p. 277, no. 9); London B 345, attributed to the A. D. Painter (*ABV*, p. 335, no. 8); Paris, Louvre Cp 10680 (*CVA* 11, pl. 147, 3-4); Paris, Louvre F 292 (*CVA* 6, pl. 70, 2 and 4); once Basel market (ex-Northwick, Spencer-Churchill), attributed to the Antimenes Painter (*ABV*, p. 267, no. 13. *Para*, p. 118); once London market (*Cat. Christie, July 5, 1952*, no. 144); and once Roman market (A. Greifenhagen, *AA* 1978, pp. 522, no. 22; 523, fig. 36).

The vertical dividing the triangular graffito on 86.AE.77 has been misplaced, incised too far to the right, as Bothmer has observed. The mark was intended to be  $\Delta$  (see: Hackl, *Mit. St.*, p. 29 [type xx]. Johnston, *Trademarks*, p. 136 [type 11E, i]).

Figures on neck and body

Plates 41, 44, 3-4

Accession number 86.AE.82

Bareiss Collection number 352 (purchased 1965)

**SHAPE AND ORNAMENT** Echinus mouth, reserved on the topside, with a red line on the outer edge. Inside of mouth glazed to join of neck and shoulder. Triple handles, glazed outside and reserved inside. On the neck, figures; a glaze line at the upper and lower limits of the picture. Slight red ridge at join of neck and shoulder. On the shoulder, enclosed tongues. Below each handle, a configuration of 4 palmettes and 1 large hanging lotus bud, with 2 small horizontal buds at the intersection of the tendrils and a glaze dot in the center. Below the figures: two glaze lines, a black band, a dot-band bordered above and below by two glaze lines, and a black band. Above the foot, forty rays surmounted by a glaze line. Below the rays, a reserved zone and then a red fillet at the junction of body and foot, with incised lines above and below. Torus foot, concave on the topside. Lower portion of foot edge and underside of foot reserved.

**SUBJECT** On the neck: A, quadriga to right. The bearded charioteer, who wears a long white sleeveless chiton, holds the reins in both hands and a goad in his right. In front of the horses' heads, two stray spots of glaze. In the field, unmeaning inscriptions.

B, departure of a warrior. In the center, a hoplite stands to left, fully armed: low-crested Corinthian helmet, round shield (blazon: leaf), spear, and greaves. Behind him a dog stands to left. The warrior is flanked on the left by an old man and on the right by a woman. The man, clothed in a himation, stands to right, holds a spear (or staff), and gestures with one hand. The woman, dressed in a long chiton and a himation drawn over her head, stands to left and gestures (her hands unseen). In the field, unmeaning inscriptions.

On the body: A, Aeneas rescuing his father, Anchises. In the center, Aeneas carries Anchises on his shoulder, moving to right. The hero is equipped with high-crested Corinthian helmet, short pleated chiton, Boeotian shield, greaves, two spears, and a sword in its scabbard. Anchises, whose legs are bent, looks to left. He wears a long chiton and clutches a stick in his right hand. In front of Aeneas his son, Askanios, clothed in a chlamys worn over his shoulders, walks to right and looks back. Behind Aeneas, Aphrodite stands to right. The goddess, who wears a long chiton and himation, gestures with her left hand (hand wrapped in her himation). Inscribed: ΠΕΤΕΛΕΥΧ (unmeaning) ΑΦΡΟΔΙΤΕΚΑΛΕ ΙΣΙ+ΝΑ (retro-

grade) and ΑΙΝΕΑ : ΚΑΛΟΣ. The Aphrodite and Aeneas inscriptions are tag-kaloi.

B, Dionysos flanked by two satyrs. The god walks to right and looks to left. He has an ivy wreath in his hair, wears a long chiton and himation, and holds vines in his right hand and a kantharos in his raised left hand. The satyr on the left stands to right and plays the aulos, and his companion on the right walks to left.

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

**DIMENSIONS AND CONDITION** Height to lip 39.55–41.0 cm; width (across handles) 23.14 cm; diameter of mouth 17.78–17.95 cm; height of lip 2.93 cm; width of top side of lip 1.53 cm; minimum diameter of neck 11.23 cm; diameter of body 26.3–26.5 cm; diameter of foot 15.16–15.23 cm; height of edge of foot 1.84 cm; width of resting surface 0.55 cm; width of handle A/B 4.1 cm, B/A 3.97 cm. Height of figures: on side A, neck, 6.6 cm (horses); B, neck, 6.85 cm (warrior); on A, body, 17.3 cm (crest of Aeneas's helmet); B, body, 16.5 cm (Dionysos). Height of rays 5.1 cm. Radius of warrior's shield on B, neck, 1.3 cm. Approximate capacity 8.02 l (2.44 choes) filled to join of neck and shoulder, 8.95 l (2.7 choes) filled to rim.

Broken and repaired; the handles reattached and the adjacent areas of the neck and shoulder restored. Some significant losses (inpainted) to the figures on side A: portions of Aphrodite's garments; parts of Aeneas' helmet and most of his head and upper torso; Askanios' left shoulder and part of his chest. Minor losses elsewhere include: portions of the horses' necks on side A, neck, and a small area of the field between the warrior and the woman on side B, neck; as well as on side B, body: portions of Dionysos' head, his upper torso, and the right side of his kantharos (restored); chips on the bodies of the satyrs flanking Dionysos. Other small losses comprise chips and scratches on the mouth, handles, and foot.

Glaze well preserved save for some misfired areas, turned grayish, on the satyr playing the flutes on side B, and the adjacent handle palmettes. Added red and white partially preserved.

**ACCESSORY COLORS** *Red*: line on mouth, ridge between neck and shoulder, alternate tongues, fillet between body and foot. On the neck: A, charioteer's beard, horses' manes, and tail of the right-hand trace horse; B, rim of warrior's shield. On the body: A, edge of Aeneas' helmet crest and the rim of his shield; B, satyrs' forelocks and beards, and the tail of the satyr playing the flutes. *White*: On the neck: A, charioteer's chiton, patches on the croup and chest of the right-hand trace horse; B, hair of old

man, helmet crest and shield blazon of warrior, female flesh. On the body: A, female flesh, hair of Anchises, chape of Aeneas' scabbard, attachments for the central grip of his shield, and dotted borders decorating the notches in the shield's sides.

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 18 (loan no. L.69.11.11). Bothmer, *BMMA* 27 (1969), p. 433, fig. 9. Schauenburg, *Gymnasium* 76 (1969), pp. 42–53, pls. 1–3. Brommer, *Vasenlisten*<sup>3</sup>, p. 388, no. 36. K. Dover, *Greek Homosexuality* (Cambridge, 1978), pp. 119, 210, no. B 697. Woodford and Loudon, *AJA* 84 (1980), pp. 31, 38 (Group III, no. 9), pl. 6, fig. 13. *Greek Vases* (text by Frel and True), p. 71, no. 44.

**COMPARANDA** For the conceit of a figured neck on a neck-amphora attributed to the Leagros Group, compare Syracuse 21965 (*ABV*, p. 375, no. 218. *Para*, p. 163. Schefold, *GH*, p. 98, fig. 120). On figured necks, see: Schauenburg, *Gymnasium* 76 [1969], pp. 45–58. Mommsen, *Affecter*, pp. 25–26, 31–32. *CVA Berlin* 5, p. 64, under pl. 47, 1 and 4. Although there are no parallels known to me in the Leagros Group for the combination of patterns below the pictures on 86.AE.82, it may be compared for the dot-band to two neck-amphorae by painters of the Leagros Group assigned to the Dot-band Class: Tübingen D 11 and Havana, ex-Lagunillas (*ABV*, pp. 375, no. 219; 383, no. 15; 483, nos. 1–2). On the subject of side A, body, see the following discussions, with bibliography: Schauenburg, *Gymnasium* 67 (1960), pp. 176–191. Schauenburg, *RM* 71 (1964), p. 62, n. 15. Schauenburg, *Gymnasium* 76 (1969), pp. 42–43. Brommer, *Vasenlisten*<sup>3</sup>, pp. 386–389. Woodford and Loudon, *AJA* 84 (1980), pp. 30–33, 38–39. On the inscriptions, see Schauenburg (*Gymnasium* 76 [1969], pp. 48–53), who observes that owing to the inscription this is the earliest known depiction of the rescue of Anchises in which Aphrodite's participation is certain.

Bands below figures

Plates 42, 3–4; 43, 2–3; and 44, 7–8

Accession number 86.AE.86

Bareiss Collection number 134 (purchased 1961)

**SHAPE AND ORNAMENT** Echinus mouth, reserved on the top side. Inside of mouth and neck glazed, save for a thin reserved line at join of mouth and neck. Triple handles, glazed; reserved on the inside. On the neck, palmette-lotus chain, in silhouette (on A, 8 elements: 3 lotuses, 2 half-lotuses, and 4 palmettes; on B, 7 elements: 3½ lotuses and 3½ palmettes). Slight ridge at join of neck

and shoulder, red except under the handles. On the shoulder, enclosed tongues. Below each handle, a configuration of 4 palmettes and 1 hanging lotus bud with separated sepals (one bar above the calyx on A/B, and two on B/A), with 2 small horizontal buds at the intersection of the tendrils and a glaze dot in the center. Below the figures: one glaze line, and a zone of five glaze stripes. Above the foot, forty-five rays. At the junction of body and foot: red line over glaze band, with an incised line where the base joins the topside of the foot. Torus foot, flat on the topside, with a thin reserved line on the outer edge. Lower portion of foot edge and underside of foot reserved.

**SUBJECT** Herakles and Pholos. A, Herakles and a centaur, probably Pholos, at a pithos. On the left, Herakles attacks to right, holding his club in his right hand and tugging at the centaur's leopard or panther's skin with his left. The hero wears a fillet in his hair, a cuirass over his short chiton, and a himation draped over his shoulders. A scabbard suspended from a baldric hangs on the left side of his torso. A rock lies on the ground between his legs. Pholos, who is behind the pithos, stands to right with his left foreleg raised. He looks around, open-mouthed, perhaps speaking to Herakles. The centaur wears the animal's skin as a cape and carries a branch in his right hand. His left hand is raised and extended toward Herakles.

B, two centaurs, probably companions of Pholos. The one on the left stands to right, in front of a tree, gazing at his companion, who walks to right but looks back. Both centaurs, who hold branches, are open-mouthed, presumably engaged in conversation. The centaur on the left carries a wolf's skin over his left arm. The pose of his companion closely resembles the centaur on the obverse.

Attributed to the Group of Würzburg 221 (by the painter of the name-vase) by Bothmer. About 480–470 or 460 B.C.

**DIMENSIONS AND CONDITION** Height to lip 40.6–40.8 cm; width (across handles) 20.17 cm; diameter of mouth 16.53–16.56 cm; height of rim 2.32 cm; width of topside of mouth 1.5 cm; minimum diameter of neck 9.93 cm; diameter of body 26.3 cm; diameter of foot 13–13.02 cm; height of edge of foot 1.77 cm; width of resting surface 0.25 cm; width of handles 4.24 cm. Height of palmette-lotus chain on neck 7.5 cm. Height of figures on side A 19.1 cm (Herakles), on B 18.5 cm (centaur on left). Height of zone of glaze bands 6.7 cm; height of

rays 5.3 cm. Approximate capacity 8.3 l (2.53 choes) filled to join of neck and shoulder, 9.1 l (2.77 choes) filled to rim.

Broken and repaired, with no significant losses. Slight dent on side A in the zone of glaze bands, below the right foot of Herakles. Foot and rays on side B misfired, turned orange. The added red is well preserved, but the added white is missing in some areas.

**ACCESSORY COLORS** *Red*: line on mouth, alternate tongues on shoulder. A, beards, Herakles' fillet, forelock and tail of centaur, dots on Herakles' himation. B, hair, beards, and tails of centaurs. *White*: A, baldric and tip of Herakles' scabbard, dots on the feline's skin worn by the centaur. B, tip of the tail and pairs of strokes on the wolf's skin held by the centaur.

**BIBLIOGRAPHY** Schauenburg, *AachKbl.* 44 (1973), p. 32, figs. 44–45. *Greek Vases* (text by Frel and True), p. 71, no. 48. Brommer, *Herakles, II*, pp. 54, 56, pl. 17. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 216–217, fig. 36a–b.

**COMPARANDA** Beazley (*ABV*, p. 401) considers the Group of Würzburg 221 datable between 480 and 450 B.C.; in drawing style, 86.AE.86 seems to belong about 470 B.C., or about 460 B.C. at the latest. Our neck-amphora is by the same hand as Würzburg 221, Louvre F 264, and Hobart 44 (*ABV*, p. 401, I, nos. 1–2. *Para*, p. 175). Louvre F 271 (*Para*, p. 162. *CVA*, pls. 55, 7; 56, 9–10) is very likely by the same hand. It has five glaze bands below the picture zone in common with 86.AE.86 and Würzburg 221, and the same patterns in the handle zone as our amphora and Louvre F 264. For other vases with stripes below the picture, see Schauenburg, *AachKbl.* 44 (1973), p. 42, no. 83, and O'Connor, *AA* 1978, pp. 273–281; for neck-amphorae with figures on the shoulder and stripes below, see Giroux, *RA* 1966, p. 32, n. 5, and *CVA New York* 4, p. 55. In shape, 86.AE.86 is notable for its exceptionally broad base-fillet, which is also found on other vases attributed to the group, presumably all by the same potter: Louvre F 264, London B 258 and B 275 (*ABV*, p. 401, nos. 4–5), and Louvre F 271. On Herakles, Pholos, and the representation of centaurs, see most recently: Schiffler, *Kentauren*, pp. 37–41, 261–264 on Pholos, with earlier bibliography. Schauenburg, *AM* 86 (1971), pp. 43–54. Schefold, *GH*, pp. 125–128. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), p. 216. Brommer, *Herakles, II*, pp. 48–59.

## SPECIAL NECK-AMPHORAE

### "Elbows" type

#### Plate 38, 4

Accession number 86.AE.186

Bareiss Collection number 322

**SHAPE AND ORNAMENT** The fragment comes from the mouth, decorated with ivy leaves on the topside. The outer edge is reserved; the underside painted with dilute glaze.

Attributed to Elbows Out (Painter of Louvre E 705) by Bothmer. About 550–540 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 2.9 × 4.9 cm. Height of lip 0.54 cm.

Glaze well preserved. No accessory colors.

**BIBLIOGRAPHY** Bothmer, in *Enthousiasmos*, p. 89, fig. 10.

**COMPARANDA** In 1982, Bothmer recognized that this fragment joined Louvre C 10522 (*ABV*, p. 248, no. 2. *Para*, p. 112. Bothmer, *RA* 1969, p. 4, figs. 1–2), attributed to Elbows Out by Villard. In 1967, Bothmer had augmented Louvre C 10522 with other fragments in the Bareiss collection that he himself had attributed to Elbows Out and had identified as belonging to the neck-amphora in the Louvre. These fragments, which give most of the missing parts of side B, were subsequently presented to the Louvre by Mr. and Mrs. Bareiss and then joined to the amphora. Other fragments of the mouth of Louvre C 10522 have been identified by H. Giroux. On the painter, see: Bothmer, *RA* 1969, pp. 3–15. Jackson, *East Greek Influence*, pp. 38–52.

### Nicosthenic shape

#### Plate 39, 2

Accession number 86.AE.97.1–2

Bareiss Collection number 365 (purchased 1960)

**SHAPE AND ORNAMENT** Fragments of the shoulder and body from both sides of the vase; 86.AE.97.2 comprises four joined fragments. The figures overlap the midband, articulated by ridges. Below the figures, black zone. Under each handle, a bird.

**SUBJECT** A–B, fight. Fragment 86.AE.97.1 preserves two hoplites (1–2) advancing to left, and at the right edge, a bird flying to left (part of its head and one wing remain). On the left, hoplite (1) is preserved below the

waist, save for most of his right leg. Warrior (2) is missing his head, arms, and part of his upper body. Each warrior is equipped with cuirass, short pleated chiton, and greaves. In addition, hoplite (1) wears a cloak over his cuirass. The Boeotian shield (blazon: points) and part of the shaft of the spear of hoplite (2) are preserved. Fragment 86.AE.97.2 preserves four hoplites (3–6). At the left edge a bit of the shield of warrior (3) is preserved. His opponent, warrior (4), is almost completely preserved (part of his helmet, shield, and right leg missing). He collapses to right, looks to left, and is equipped with Corinthian helmet with crest, cuirass, rerebrace, short pleated chiton, greaves, spear, and shield (blazon: snake). Warrior (5) (helmeted head, shoulders, and part of his shield missing) rushes to left, his spear held at the ready. He wears a helmet with crest (only the tip of the crest is preserved), a cloak draped over his shoulders, cuirass, short pleated chiton, and greaves. His shield is of Boeotian type. On the right side, a bird flying to left (missing only the tip of its left wing and part of its tail); behind the bird, the greaved right leg of warrior (6) is visible.

Attributed to Painter N (Overlap Group) by Bothmer. About 550–540 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.97.1, 8.2 × 9.5 cm, thickness at right edge (bird) 0.45 cm; 86.AE.97.2, 8.93 × 13.12 cm, thickness at right edge (bird) 0.53 cm.

Glaze and accessory colors well preserved.

**ACCESSORY COLORS** *Red*: helmet of warrior (4); edges of shields of hoplites (2, 3, 4); stripes on chitons; greaves of all save for (4); wing coverts of birds. *White*: blazons of shields of warriors (2, 3, 4); shield of (5), save for the edge; edge of helmet crests of hoplites (4) and (5); dot-rosettes on chitons; rows of dots on cuirass of warriors (2) and (4), and on the edges of the garments of (2) and (5); breast of bird on 86.AE.97.2.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 71, no. 50.

**COMPARANDA** On Painter N and the Overlap Group, see: *ABV*, pp. 216–217, nos. 1–7; 690. *ARV<sup>2</sup>*, pp. 122, 1700. *Para*, pp. 104–106. For the subject and drawing style of our fragments, compare Vatican 361 (*ABV*, p. 216, no. 1). On the workshop of Nikosthenes, see most recently: Eisman, *GettyMusJ* 1 (1974), pp. 43–54. Jackson, *East Greek Influence*, pp. 38–52. Tosto and Van der Woude, in *Ancient Greek and Related Pottery*, pp. 160–163. Moore and Philippides, *Agora* xxiii, pp. 89–90.

## Plate 45

Accession number 86.AE.96.1-4

Bareiss Collection number 16 (purchased 1962)

**SHAPE AND ORNAMENT** Fragments of the mouth, handles, shoulder, and body are preserved: 86.AE.96.1 comprises two joined fragments; 86.AE.96.2, four joined fragments; 86.AE.96.3 and .4, each, two joined fragments. Fragment 86.AE.96.1 joins .4 and, together with 86.AE.96.2 (non-joining), comprises side A. Fragment 86.AE.96.3 is from the shoulder and body of side B. Splayed mouth, reserved on the topside, with open lotus buds, tips outward (not illustrated). Broad reserved handles. Figured decoration on the shoulder, and ribbon pattern between ridges above the figured band.

**SUBJECT** On the shoulder: A, two rearing horses between runners and draped men. The horses and the runners move to left. Most of the picture is missing. Fragment 86.AE.96.2 preserves the right portion of the shoulder on side A: adjacent to the handle, a male clad in a chiton and himation (head and upper body missing) stands to left and holds a staff in his right hand. Next to him the left leg and right foot of a male runner are preserved. To the runner's left, the two hind legs of a rearing horse are shown. Part of the horse's tail is preserved between the runner's legs. This picture is continued on 86.AE.96.4, which preserves (from right to left): two hind legs and a foreleg of a rearing horse, and the lower left leg and a trace of the foot of another male runner. The left end of this scene, now missing, presumably showed another draped male, probably standing to right.

B, mounted youth flanked by naked and clothed youths. The draped youth standing to left at the far right is mostly missing; only his extended hand holding a staff, a bit of his garment, and his feet are preserved. In front of him, a naked youth (crown of his head missing) moves to left, gestures with his outstretched right hand, and carries a staff. Next to him, a horseman garbed in a short chiton is mounted to left (the horse's hooves missing). In front of the horse, a naked youth (feet missing) moves to right and carries a staff. Behind him, at the far left, a youth clothed in a himation (his legs and the back of his head missing) stands to right and holds a staff.

On the body: A-B, dancing maenads and satyrs. Preserved on side A (from left to right), on fragment 86.AE.96.4: a maenad clothed in a sleeveless chiton dancing to left (most of her upper body preserved), looking back, and next to her the open hand of a satyr; on fragment 86.AE.96.2: part of the head and upper torso of a satyr; the nose, left arm, and a small part of the garment of a maenad; the head and upper body of a satyr dancing

to left; and the arm of a satyr. Preserved on side B, on fragment 86.AE.96.3: portions of two dancing satyrs — the raised left arm of one and most of the upper body of the other.

On each handle: satyr dancing to right. Portions of the legs of the satyr on handle B/A, shown on fragment 86.AE.96.1, are missing.

Signed on the shoulder under handle B/A:

[ΝΙΚΟΣΘΕΝΕ]ΣΕΓΟΙΕΣΕ[Ν]

Signed by Nikosthenes, potter. Attributed to Painter N (Thiasos Group) by Beazley. About 540-530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.96.1, 12.1 × 10.09 cm; 86.AE.96.2, 16.8 × 13.3 cm; 86.AE.96.3, 7.8 × 14 cm; 86.AE.96.4, 5.7 × 10.6 cm. Maximum width of handle A/B 6.7 cm, B/A 6.1 cm. Thickness of handles 0.47 cm.

Glaze and accessory colors abraded below the midband on side A; elsewhere well preserved.

**ACCESSORY COLORS** *Red*: A-B, hair, beards, and tails of satyrs; moustache and circles around the nipples of the satyrs on the handles; stripes on himatia of the youths. A, tail of second rearing horse on shoulder; fillet of dancing maenad on body. B, mane of horse on shoulder; hair of youth on shoulder. *White*: A-B, female flesh; clusters of three dots on the himatia of the youths. B, short chiton of horseman; horse's tail.

**BIBLIOGRAPHY** *ARV*<sup>2</sup>, p. 1627. *Para*, p. 105, no. 21 *bis*. *Greek Vases* (text by Frel and Truc), p. 71, no. 49.

**COMPARANDA** For other vases attributed to the Thiasos Group with horsemen accompanied by others on the shoulder, and satyrs and maenads below the midband, compare: *ABV*, p. 219, nos. 19-22. *Para*, p. 105, no. 22 *bis*. On Painter N and the workshop of Nikosthenes, see 86.AE.97.1-2, above (pl. 39, 2).

## Plates 46, 47

Accession number 86.AE.98.1-8, .10, .13-15, .17-18

Bareiss Collection number 360 (purchased 1962)

**SHAPE AND ORNAMENT** Fragments of the mouth, handles, neck, shoulder, and body are preserved: 86.AE.98.1 preserves the neck and most of the mouth; 86.AE.98.3, .8, and .18 comprise side A of the shoulder and body; 86.AE.98.2, .6, .10, and .13-14 comprise side B of the shoulder and body; 86.AE.98.4 and .7 preserve most of handle B/A (86.AE.98.7 gives the lower handle attachment, and part of the shoulder, with a section of tendril preserved); 86.AE.98.5 gives the upper half of handle

A/B and a bit of the mouth, and part of 86.AE.98.2 preserves the lower portion; 86.AE.98.15 is a non-joining fragment of the mouth (part of a dolphin's tail preserved); and 86.AE.98.17 is a non-joining fragment of the key pattern. Fragments 86.AE.98.2-3, .6, .10, .13-.14, .18 have been joined as illustrated. Splayed mouth, decorated on the reserved topside with dolphins, tails outward. Inside of neck glazed to a depth of 5 cm; edge and underside of lip glazed. Broad reserved handles with glazed edges; ivy pattern below the youths. Ridge at junction of neck and shoulder. Figured decoration on the shoulder framed by upright open palmettes connected by tendrils to the lower handle roots. Rightward meander pattern between ridges above the figured mid-band. Black below the figures.

**SUBJECT** On the topside of the mouth: dolphins. On both sides of the neck: winged female (Iris?) flying to right (looking to left on side B), wearing a fillet in her hair and clothed in a sleeveless short chiton. On the shoulder: only part of the pictures is preserved. Fragment 86.AE.98.8, non-joining, preserves the central area of side A, shoulder. This fragment shows, on the left, a handle palmette, then a satyr dancing to right (most of his right arm and right leg missing) and Dionysos standing to left (his head, left arm, and most of his lower body missing). The god wears a himation and holds a rhyton in his right hand. Above the figures, part of the potter's signature is preserved (see below). The rest of what remains of this side of the shoulder is shown on the joined fragments 86.AE.98.3 and .18: the feet of Dionysos, part of a handle palmette, and the last two letters of the potter's signature (see below; the letters not visible in the illustration).

Side B of the shoulder is better preserved. It shows, on the left, part of a handle palmette, then a satyr walking to right, Dionysos seated on a campstool to right, and a maenad walking to right but looking to left (part of her left arm and leg missing). The god has a fillet around his head, wears a himation, and holds a rhyton in one hand. The maenad, too, has a fillet, and wears a nebris over the lower portion of her sleeveless long chiton.

On the body: A-B, dancing youths and women, alternately. The youths are naked, but the women wear fillets and are clothed in sleeveless long chitons (a nebris is worn by some). On each handle: youth dancing; youth to right on handle B/A, and youth to left on A/B.

Inscribed on the shoulder on side A:

ΝΙΚΟΣΘ[ΕΝΕΣΕΓΦΟΙΕΣ]ΕΝ

Signed by Nikosthenes, potter. Attributed by Bothmer to Painter N (Thiasos Group). About 540-530 B.C.

**DIMENSIONS AND CONDITION** Overall height, as preserved, 21.5 cm; diameter of mouth 13 cm; minimum diameter of neck 6.5 cm; diameter of the body approx. 16.5 cm. Maximum width of handle A/B 6.05 cm, B/A 5.44 cm. Thickness of handles approx. 0.38-0.4 cm. Height of figures on shoulder 4.5 cm, on the body 4.2 cm.

Broken and partially reconstructed, with many areas missing. Nothing remains of the lower body and foot. Glaze and accessory colors generally well preserved, save for an area below the key pattern on side A, where the glaze is misfired (turned orange) and the added white is worn.

**ACCESSORY COLORS** *Red*: fillets; bodies of alternate dolphins; pupils of feminine eyes; sections of the chitons of the winged women and the maenads; central section of the left wing of the winged woman on the neck, side B; dots on the upper section of the chiton worn by the maenad on the right side of 86.AE.98.3; stripes and dots or dot-rosettes on Dionysos' himatia; hair and nipples of youth on handle A/B; satyrs' hair, and the tail of the satyr on side B. *White*: stripe on the underbelly of the red dolphins; female flesh; rows of tiny dots on garments, and above the incised feathers on the wings of the flying woman on the neck, side B; stripes above the incised feathers on the wings of the flying woman on the neck, side A.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** In 1981, Bothmer recognized that fragments of the mouth, neck, and body of a Nicosthenic neck-amphora in the Zurich market belonged to our vase. Subsequently they were purchased by Mr. and Mrs. Bareiss and joined to the other fragments.

On Painter N (Thiasos Group), see: 86.AE.96.1-4, above (pl. 45), and *ABV*, pp. 218-219. *Para*, pp. 104-106. Other Nicosthenic neck-amphorae with dolphins on the topside of the mouth are: *ABV*, pp. 216-221, nos. 4, 10-12, 40. *ARV*<sup>2</sup>, pp. 122, no. 7; 1627. *Para*, p. 106, ex-London market (*Cat. Sotheby*, 29 Nov. 1965, no. 139), now Malibu 68.AE.19 (add: *Cat. Sotheby*, 26 Nov. 1968, no. 68. Eisman, *GettyMusJ* 1 [1974], pp. 43-54, figs. 1-9. Legakis, in *Greek Vases in the Getty 1* [OPA 1 (1983)], pp. 42-43, figs. 1-2). Further additions to the list of Nicosthenic neck-amphorae with dolphins on the mouth are given in Moore and Philippides, *Agora XXIII*, p. 263, cat. no. 1653. Also compare the "cup-krater" Louvre CA 2988, with dolphins on the inside of the lip, which somewhat recalls the BMN Painter in style according to Beazley (Villard, *REA* 48 [1946], p. 161. Beazley, *Dev.*, rev. edn., p. 107, n. 44. *CVA* 12, pls. 193-194). For other dolphins on the inside of cups, see: Jackson, *East Greek*

*Influence*, pp. 68–70. Shefton, in *Greek Vases in the Getty 4* (OPA 6 [forthcoming]).

Connected with the Class of Cabinet  
des Médailles 218

Plates 42, 1–2; and 44, 5–6

Accession number 86.AE.78 (purchased 1980)

**SHAPE AND ORNAMENT** White-ground neck and body. Echinus mouth, reserved on the topside. Inside of mouth glazed to join of neck and shoulder. Triple handles, glazed on the outside and reserved on the inside. On the neck, each, 3 open palmettes (upright, hanging, upright) linked by tendrils, bordered above and below by a glaze line. Ridge at join of neck and shoulder. On the shoulder, enclosed tongues. Below each handle, a configuration of 4 palmettes and 1 large hanging lotus bud, with 2 small horizontal buds at the intersection of the tendrils (a bar under the calyx of each small bud) and a bar crossing the tendril springing from the lower handle attachment. Below the figures: a pair of glaze lines above and below a rightward key, then a band of upright open lotus buds and a pair of glaze lines. Above the foot, thirty-nine rays. The lower body tapers markedly above the foot. Red fillet at junction of body and foot. Torus foot in two degrees (the upper degree concave), with the division between the two degrees reserved. Lower portion of foot edge and underside of foot reserved.

**SUBJECT** A and B, each, duel. A, advancing to the right, one warrior attacks another, who falls to right on his knees and looks back at his adversary. They are similarly armed (cuirass, short chiton, greaves, and a scabbard suspended from crossed baldrics), save for their helmets and shields. The victor wears a low-crested Corinthian helmet and carries a Boetian shield; his opponent is equipped with a high-crested Corinthian helmet and a round shield.

B, the like, save that the direction of combat is reversed, and that the hoplites' scabbards are suspended from one baldric rather than two. The blazon on the victor's shield is an incised rosette.

Connected in shape with the Class of Cabinet des Médailles 218. About 500–480 B.C.

**DIMENSIONS AND CONDITION** Height to lip 23.35–25.43 cm; width (across handles) 14.98 cm; diameter of mouth 12.23–12.28 cm; height of lip 1.86 cm; width of topside of lip 1.2 cm; minimum diameter of neck 7.47 cm; diameter of body 15.52–15.56 cm; diameter of foot 8.18–

8.21 cm; height of edge of foot 1.1 cm; width of handle A/B 2.36 cm, B/A 2.23 cm. Height of figures on side A 11.1 cm, on B 11.0 cm. Height of florals on neck 4.2 cm. Height of rays 3.6 cm. Approximate capacity 1.52 l (0.46 choes) filled to join of neck and shoulder, 1.82 l (0.5 choes) filled to rim.

Broken and repaired, with significant losses only on the collapsing warrior on side B (parts of his helmet crest, right arm, and torso). White-ground, glaze, and added red are well preserved.

**ACCESSORY COLORS** *Red*: base-fillet. A, on warrior on left: helmet crest, baldrics, edge of notched portions of shield's rim, short chiton, and right greave; warrior on right: helmet, edge of shield, baldrics, stripes on short chiton, and left greave. B, warrior on left: edge of helmet crest, rim of shield, stripes on short chiton, left greave; warrior on right: fillet on helmet, baldric, edge of notched portions of shield's rim, stripes on short chiton, right greave.

**BIBLIOGRAPHY** Münzen und Medaillen, *Aukt. LVI Basel*, Feb. 19, 1980, pp. 36–37, no. 81, pl. 32. *Greek Vases* (text by Frel and True), p. 70, no. 40. Wescoat, *Poets and Heroes*, p. 30, cat. no. 6; pl. on p. 31.

**COMPARANDA** On the Class of Cabinet des Médailles 218, and the Painter of Faina 75, to whom Beazley attributed three vases assigned to the class (to include Boston 01.17, a kindred shape), see: *ABV*, pp. 319–320, 326–327. *ARV<sup>2</sup>*, p. 1618. *Para*, pp. 139–140, 143. *CVA New York 4*, pp. 72–73. Mertens, *AWG*, pp. iv, 58–59. Kurts, *OJA 1* (1982), pp. 139–167. Tosto, in *Enthousiasmos*, pp. 97–109. The white-ground slip, the shape and patterns of the lower body, and the Nicosthenic foot of 86.AE.78 correspond to the class as a whole. Our vase differs from the class in that the handles are tripartite rather than flat and the neck is patterned rather than figured or black, as in the rest of the class. In shape and patterns, 86.AE.78 is like a white-ground neck-amphora in a private collection in Palermo (A and B, each, two satyrs lifting maenads; on the neck, three palmettes), save that on the latter the lip is decorated with a four-row checkerboard, an ornament rare on shapes other than olpai and oinochoai.

In drawing, the patterns on both seem to be by one hand, yet given the difference in their subjects it is not clear that the two must be by the same painter. For the three palmettes on each side of the neck, these vases should be compared to the Dot-band Class of small neck-amphorae (*ABV*, pp. 483–485, 700. *Para*, pp. 218, 220–221).

# Kraters

## VOLUTE-KRATERS

Plate 48, 1-2

Accession number 86.AE.111.1-2

Bareiss Collection number 38 (purchased 1960)

**SHAPE AND ORNAMENT** Two non-joining fragments of the lip and upper section of the neck are preserved. Flaring mouth, with topside reserved and a red line on the outer edge. Inside of neck glazed, with a red line at the top of the neck and another at a depth of 7.2 cm. Side of lip reserved, with leftward meander between two glaze lines. Upper section of neck offset and reserved, with figured decoration. Lower section of neck offset and glazed.

**SUBJECT** A(?), departure of warrior. Fragment 86.AE.111.1 presumably comes from side A; many figures partially abraded. At the left edge, the fragment preserves a quadriga to right (mostly missing; only the heads and necks of the trace horses and bits of the heads of the pole horses remain). In front of the horses, an old man clothed in a himation, seated to left on a block. Behind him, a woman in a chiton and himation stands to left, her hands held in a gesture of greeting. Next to her, an old man in a himation stands to left, his left arm lowered and his right leg bent, leaning on the staff held in his right hand. By his side a youth walks to left. He wears a himation, gestures with his raised right hand, and has a cuirass cradled in his left arm. Behind him, a woman dressed in a chiton stands to left, hands extended. On the right, an old man (mostly obliterated) in a himation stands to left and carries a staff. All the figures wear fillets. The women have an incised line on their necks, probably necklaces.

B(?), fight over a fallen warrior. Fragment 86.AE.111.2 presumably comes from side B; many of the figures partially abraded. On the left, the fragment preserves a warrior attacking to right (his right leg missing). Equipped with low-crested Corinthian helmet, round shield, decorated cuirass, sheathed sword suspended from a baldric, short chiton, and greaves, he thrusts the spear held in his raised right hand. His opponent (mostly missing; only his shield and legs preserved) moves to left, carries a round shield (blazon: star), and

wears a short chiton and greaves. A fallen warrior, legs drawn up, lies on his left side on the ground between the dueling hoplites. He wears a low-crested Corinthian helmet, cuirass, baldric, and short chiton.

About 540-530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.111.1, 9.5 × 13.6 cm; 86.AE.111.2, 10.2 × 8.6 cm. Original diameter of rim approx. 56 cm. Width of lip 3.12-3.2 cm. Radius of shields 2.6 cm.

On the rim and inside of the neck, the glaze and accessory colors are generally well preserved, but partially or completely abraded in many areas of the figured decoration.

**ACCESSORY COLORS** *Red*: lines on mouth and inside of neck. 86.AE.111.1: fillets; panels of garments; mane of right-hand trace horse; lower portion of cuirass held by youth. 86.AE.111.2: edges of shields; short chitons; helmet crest of fallen warrior. *White*: 86.AE.111.1: hair of old man; female flesh; rows of dots on the edges of garments and on the cuirass carried by the youth; dot-rosettes on the garments of the women. 86.AE.111.2: rows of dots on the helmet crest-support of the warrior on the left, and on the armholes of his cuirass; baldric and shield strap of the same warrior; blazon of his opponent's shield.

**BIBLIOGRAPHY** Bothmer, *Gnomon* 57 (1985), p. 69.

**COMPARANDA** For the youth cradling a cuirass in the departure scene, compare a woman holding a cuirass in her outstretched arms on side A of an amphora of type A in Orvieto, Faina 77, attributed to Exekias (*ABV*, p. 144, no. 10. *Para*, p. 60. Moore, *Horses*, p. 61, cat. no. A 380. Moore, *AJA* 72 [1968], pp. 358, no. 7; 363).

Plate 48, 3

Accession number 86.AE.107

Bareiss Collection number 37 (purchased 1960)

**SHAPE AND ORNAMENT** Fragment of the flaring rim preserved, reserved on the topside, glazed on the inside

and on the overhang. Side of rim reserved, with figured decoration between two glazed lines.

**SUBJECT** Fragment 86.AE.107 gives part of the figured rim, decorated with animals: boar to right (head only preserved), and bull to left (hindquarters missing).

About 530 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 6.61 × 11.3 cm. Original diameter of rim approx. 35.5 cm. Width of lip 3.07 cm on topside, 2.51 cm at overhang.

Fragment chipped on the edge of the lip and on the right side. Glaze scratched on the inside; elsewhere well preserved. Added red well preserved, but the added white is gone.

**ACCESSORY COLORS** *Red*: dots on the boar's head; wavy lines on the bull's neck, and strokes on his ribs. *White*: boar's tusk.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 71, no. 54.

**COMPARANDA** The curvature of the fragment and the thick glaze on the inside indicate that it should be from a volute-krater rather than an amphora of type A (see 86.AE.61, above [pl. 3, 1]). Animal friezes on volute-kraters are infrequent, and—apart from the François Vase (Florence 4209: *ABV*, p. 76, no. 1. *Para*, pp. 29–30. M. Cristofani, *Bollettino d'arte* 72 [1981], special ser. 1: *Materiali per servire alla storia del vaso François* (Rome, 1981). Hitzl, *Volutenkrater*, pp. 234–235, cat. no. 1, pl. 4a. A. Stewart, in *Greek Art and Iconography*, pp. 54–55, figs. 4.1 a–d; 70, nn. 1–2 for recent bibliography. Beazley, *Dev.*, rev. edn., pls. 23–29, 4)—the examples known to me occur only on the neck rather than on the lip (see: Hitzl, *Volutenkrater*, cat. nos. 70, 137, 144; also compare bulls on the necks of bronze volute-kraters in Hitzl, *Volutenkrater*, cat. nos. 16, 24). The pairing of a boar and bull on 86.AE.107 recalls the monumental animals on a proto-volute-krater in New York attributed to Sophilos by Bothmer (1977.11.2: A, two boars; B, bull and another animal, possibly a bull. Bothmer, in *Annual Report 1976–1977, The Metropolitan Museum of Art* [New York, 1977], pp. 52–53. Bothmer, in *Notable Acquisitions, 1975–1979, The Metropolitan Museum of Art* [New York, 1979], pp. 14–15. Hitzl, *Volutenkrater*, p. 18, pl. 3a. Bothmer, *Gnomon* 57 [1985], pp. 70–71. Bothmer, in *Corinthiaca*, pp. 107–116, figs. 1–5. Bothmer, *Greek Vase Painting*, rev. edn. [New York, 1987], p. 20).

The animals of 86.AE.107 are Execian in drawing, as Bothmer has observed, and the bull is best compared with the ones felled by lions in the predella on both

sides of the calyx-krater in Athens signed by Exekias (North Slope A–P 1044: *ABV*, p. 145, no. 19. *Para*, p. 60. Beazley, *Dev.*, rev. edn., pls. 72–73), especially for the small incisions at the base of the bull's horn and the red lines of the animal's neck. Also compare the animals in the predella of the neck-amphorae in Boston (89.293: *ABV*, p. 144, no. 4. *Para*, p. 59. *CVA* 1, pls. 29–32. Beazley, *Dev.*, rev. edn., pl. 71) and Munich (1470: *ABV*, p. 144, no. 6. *CVA* 7, pls. 351–354) attributed to Exekias.

## Plate 49

Accession number 86.AE.109.1–4

Bareiss Collection number 41 (purchased 1960)

**SHAPE AND ORNAMENT** Four non-joining fragments of the rim and neck; 86.AE.109.1, .2, and .4 come from the upper register of the neck, and 86.AE.109.3 from the lower. Flaring lip, reserved on the topside, with red lines on the inner and outer edges. Inside of neck glazed, with a red line on the top of the neck. Side of rim reserved, with leftward key between two glaze lines. Upper section of neck offset and reserved, with figured decoration between two glaze lines (86.AE.109.1, .2, .4). Overhang of neck glazed. Lower section of neck reserved, with figured decoration; a glaze line for the ground (86.AE.109.3).

**SUBJECT** Departure of quadrigae. Fragment 86.AE.109.1 comes from the rim and upper register of the neck. At the left edge of the fragment, on the rim, the projecting glazed area preserves a tiny portion of the upper handle attachment. In the figured zone, the fragment preserves (from left to right): a youth in a himation standing to right; a warrior to left, looking to right (equipped with low-crested Corinthian helmet, cuirass, sheathed sword and baldric, short chiton, spear, and Boeotian shield [blazon: rosette between snakes]); a quadriga to right (chariot and the tail of one horse preserved), with a charioteer clothed in a sleeveless long chiton holding the reins and a goad; and a draped man standing to right behind the horse's tail. Fragment 86.AE.109.2 also gives part of the rim and upper register of the neck. In the figured zone, the fragment preserves (from left to right): a woman to right (the upper half of her body preserved) with her himation drawn over her head; a warrior (his upper half preserved) standing to left (equipped with low-crested Corinthian helmet, round shield [blazon: leaf?], and spear); a bearded archer to left (his head and part of his shoulders preserved) wearing a Scythian cap; a quadriga to right (nothing of the chariot and horses is preserved), with a charioteer clothed in a sleeveless chiton (only his upper half preserved)

holding the reins and a goad; and a warrior to left (only the tip of his helmet crest, part of his round shield and spear preserved), looking to right, standing on the left side of the chariot. Fragment 86.AE.109.4 comes from another portion of the upper register of the figured neck. At the left edge, a warrior stands to left (only part of his round shield and spear are preserved). Next to him a bearded archer (part of his cap and feet missing), in a Scythian cap stands to left. He wears a short chiton and is outfitted with a bow, quiver, and baldric. Behind him, a quadriga to right is partially preserved (most of the chariot but only part of the rear legs and the tails of the horses remain), with a charioteer (head and upper torso missing) wearing a sleeveless long chiton holding the reins and a goad. Behind the horses' tails, a warrior stands to left (part of his round shield and spear, and one of his legs preserved). Fragment 86.AE.109.3 comes from the lower register of the figured neck. On the left, the horses of a quadriga to right are preserved. In front of the horses, a male (lower half of his body preserved) walks to left. He wears a chlamys, short chiton, and boots. Only the end of the stick he carries is preserved. Next to him, a clothed male (drapery and one leg remain) is seated to right on a block.

About 520–510 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.109.1, 9.43 × 15.26 cm; 86.AE.109.2, 5.1 × 10 cm; 86.AE.109.3, 6.45 × 10.6 cm; 86.AE.109.4, 6.24 × 7.4 cm. Original diameter of rim approx. 42 cm. Width of lip 2.62 cm.

Glaze and accessory colors well preserved on the exterior. On the inside of the neck, glaze slightly misfired, turned greyish.

**ACCESSORY COLORS** *Red*: lines on the mouth and inside of neck; dots and patches of color on garments; rim of shields on 86.AE.109.2, .4; lines on tails of right-hand trace horse and left-hand pole horse on 86.AE.109.4; breastband of right-hand trace horse, and manes of right-hand trace and pole horses on 86.AE.109.3. *White*: female flesh; long chitons of charioteers; baldrics; rows of dots on helmet, cuirass, and chiton of the warrior on 86.AE.109.1, as well as added white for the snakes on his shield device and the chape of his scabbard; dot-rossettes on the himation of the youth on 86.AE.109.1; shield blazon of hoplite on 86.AE.109.2; dots hanging from the breastband of the right-hand trace horse, and the chiton of the walking male on 86.AE.109.3.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 72, no. 56. Bothmer, *Gnomon* 57 (1985), p. 69.

**COMPARANDA** Among the many volute-kraters known

with similar subjects on the neck are the following selected examples closely related to our fragments: Orvieto, Faina 188 (Technau, *RM* 53 [1938], pl. 30. Hitzl *Volutenkrater*, pp. 308–309, cat. no. 40); Boston 90.153 (*CVA*, pls. 62–63, with earlier bibliography on p. 7. Hitzl, *Volutenkrater*, pp. 297–298, cat. no. 34); a fragment once in the Basel market (*Münzen und Medaillen*, Basel, *Attische schwarzfigurige Vasen, November 1964* [Sonderliste G], no. 9. Hitzl, *Volutenkrater*, p. 426, cat. no. 149); Baltimore, Walters Art Gallery, 48.29 (Hill, *AJA* 51 [1947], pl. 61. Hitzl, *Volutenkrater*, p. 293, cat. no. 31); Syracuse 23257 (Orsi, *NSc* 1903, p. 529, fig. 11, and folding pl. Hitzl, *Volutenkrater*, pp. 315–316, cat. no. 44, pl. 45); Copenhagen Chr. VIII 756, fr. (*CVA*, pl. 322, 2. Hitzl, *Volutenkrater*, p. 367, cat. no. 86); and Syracuse 22204, fr. (Orsi, *ML* 17 [1906], p. 742, fig. 561. Hitzl, *Volutenkrater*, p. 397, cat. no. 117). The Vix krater is the exemplar of the subject in bronze (Hitzl, *Volutenkrater*, pp. 250–254, cat. no. 12, pls. 16–17, with earlier bibliography).

#### Plate 43, 1

Accession number 86.AE.110

Bareiss Collection number 40 (purchased 1960)

**SHAPE AND ORNAMENT** Fragment of the mouth and neck preserved. Flaring lip, reserved on the topside, with a red line on the outer edge. Inside of neck glazed, with a red line at the top and another at a depth of 6.8 cm. Side of lip reserved, with leftward key between two glaze lines. Upper section of neck offset and reserved, with figured decoration between two glaze lines. Lower section of neck offset and glazed.

**SUBJECT** Fragment 86.AE.110 preserves a sphinx, an eye, a seated man, and a chariot. On the left, adjacent to the handle zone, the fragment shows a sphinx seated to left. The eye, to right of the sphinx, has a glazed pupil, then white ring, glazed ring, and glazed sclera of the eye; white contour of socket and tear duct, and glazed eyebrow above. Next to the eye, a man clothed in a himation is seated to right on a block. He holds a staff in his left hand. In front of him, a quadriga faces right (most of the foreparts of the horses missing). The charioteer, dressed in a sleeveless long chiton, holds the reins and a goad. When complete, the picture on the neck was flanked by another eye and sphinx on the right side.

Attributed to the Golvol Group by Bothmer. About 510–500 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 9.94 × 22.2 cm. Original diameter of rim approx. 38.5

cm; width of lip 2.34 cm. Thickness at lower border of figured zone 1.48 cm. Radius of eye 1.45 cm.

Glaze flaked in many areas on the exterior but very well preserved on the sphinx and the inside of the neck. Accessory colors well preserved.

ACCESSORY COLORS *Red*: lines on the lip and inside of neck; eye of the sphinx and a line on her wing; beards; dots on the himation of the seated man; tail of the right-hand trace horse; manes of right-hand pole and trace horses. *White*: face of sphinx; inner ring and contour of eye; tiny dot-clusters on the himation of the seated man; charioteer's chiton.

BIBLIOGRAPHY *Greek Vases* (text by Frel and True), p. 72, no. 57. Bothmer, *Gnomon* 57 (1985), p. 69.

COMPARANDA On the Golvol Group, see: *ABV*, pp. 194–195, 689. *Para*, pp. 79–80. Hitzl, *Volutenkrater*, pp. 123–125, 129, cat. nos. 37, 45–48, 51–52, 140. To the group of five volute-kraters put together by Beazley, a fragment in Toronto has been added by Hayes (959.17.212: *CVA*, pl. 28, 1–3. Hitzl, *Volutenkrater*, p. 419, cat. no. 140), and two additions have been proposed by Hitzl, Munich 1739 and Taranto 20336 (Hitzl, *Volutenkrater*, pp. 302–303, cat. no. 37; 323–324, cat. no. 48; pl. 44. Recently, on the krater in Taranto: E. de Julius and D. Loiacono, *Taranto, Il Museo Archeologico* [Taranto, 1985], p. 246, fig. 283). Apart from those attributed to the Golvol Group, other black-figured volute-kraters with eyes on the figured neck have been assembled by Hölscher (*CVA Würzburg* 1, p. 48), Hitzl (*Volutenkrater*, cat. nos. 33, 35, 38, 42, 97, 119, 124–125, 139, 147, 148), and Bothmer (a vase in the Paris market, 1985: *Gnomon* 57 [1985], p. 69). Of these, two are attributed: New York 41.162.64 D, fr., recalls the Group of Rhodes 12264 (*ABV*, p. 195. Hitzl, *Volutenkrater*, p. 377, cat. no. 97), and Louvre F 198 is in the manner of the Antimenes Painter (*ABV*, p. 280, no. 55. Hitzl, *Volutenkrater*, pp. 311–312, cat. no. 42, pl. 49b).

Plate 48, 4

Accession number 86.AE.108

Bareiss Collection number 129 (purchased 1960)

SHAPE AND ORNAMENT Fragment preserves part of the lip and upper section of the neck. Flaring lip, reserved on the topside. Inside of neck glazed, with a red line at the top of the neck. Side of lip reserved, with a leftward key between two glaze lines. Upper section of neck offset and reserved, with figured decoration. One glaze line above the picture.

SUBJECT Fragment 86.AE.108 preserves, on the left, part of a male who presumably moves to right (only his left arm and shoulder, as well as a portion of his garment remain). He is probably wearing a chlamys, and in his right hand he holds what appears to be a blunt-tipped staff or rod. Next to him three of four horses drawing a chariot to left, wheeling around, are partially preserved.

About 520–500 B.C.

DIMENSIONS AND CONDITION Maximum dimensions 6.7 × 5.7 cm. Original diameter of rim approx. 44.5 cm. Width of lip 2.77 cm.

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

ACCESSORY COLORS *Red*: dots on man's garment; lines on horses' manes and breastbands; dot on the forelock of the right-hand pole horse. *White*: dots on man's garment; blaze on the forehead of each pole horse; dotted pendant decoration on the horses' breastbands.

BIBLIOGRAPHY *Greek Vases* (text by Frel and True), p. 71, no. 55. Bothmer, *Gnomon* 57 (1985), p. 69.

COMPARANDA For the leftward key and wheeling chariot, compare fragments from the mouth and neck of volute-kraters in Palermo (1850: Gàbrici, *ML* 32 [1927], pp. 323; 326, fig. 136. Hitzl, *Volutenkrater*, p. 378, cat. no. 98) and New York (41.162.64 D: *ABV*, p. 195. Hitzl, *Volutenkrater*, p. 377, cat. no. 97).

## COLUMN-KRATER

Plates 50, 1–2; and 51, 1–2

Accession number 86.AE.112

Bareiss Collection number 325 (purchased 1965)

SHAPE AND ORNAMENT Fragment; most of the body, and foot preserved. Under each of the missing handles, a pair of reserved triangles, presumably rudimentary

apotropaic eyes. Pictures in panels, with a glaze line as the ground. Below the panels and above the rays, two red lines. Thirty rays above the foot. Echinoid foot with concave topside; thin red line on the topside, and a thick red line on the edge. Underside of foot reserved.

SUBJECT A, duel flanked by women (traditionally iden-

tified as the duel between Achilles and Memnon flanked by their mothers, Thetis and Eos). The hoplite on the left strides to right (most of his head and right arm missing). He is naked but equipped with Corinthian helmet and spear (missing), round shield (not compass-drawn), sheathed sword suspended from a baldric slung over his right shoulder, and greaves. On his right thigh is an anatomical marking (three parallel rows of incised circles), perhaps a tattoo. His opponent, also naked, strides to left (most of his head, his right arm, and part of his spear missing) and is similarly outfitted, save for his Boeotian shield (scale-pattern). The warriors are flanked by women (only their lower bodies preserved) who wear peploi and himatia. The woman on the left grasps a staff in her left hand.

B, komos of six naked males: (1) figure to right, right arm bent (head and part of his arms missing); (2) figure dancing to left (legs only preserved); (3) figure to right (head and upper torso missing); (4) figure to right, both arms bent (head and feet missing); (5) man to left (crown of his head and right hand missing), gesturing with his left hand and extending his right; and (6) youth to right, looking to left and gesturing. On both sides, unmeaning inscriptions.

Attributed to the Fallow Deer Painter, an artist of the Tyrrhenian Group, by Bothmer. About 560 B.C.

**DIMENSIONS AND CONDITION** Height (as preserved) 22.7 cm; diameter of bowl (as preserved) 31.4–31.6 cm; diameter of foot 15.09–15.16 cm; width of resting surface 1.7 cm; height of rays 6.8 cm.

Broken and repaired; mouth, neck, and handles missing. Sections of the panels and body missing and restored. Glaze on side A and accessory colors well preserved. Elsewhere the glaze is slightly misfired, turned grayish.

**ACCESSORY COLORS** *Red*: A–B, lines on the body and foot. A, greaves; inside of shield of warrior on the left; helmet of hoplite on right, and some scales on his patterned shield; stripes on the himation of the spectator on the left, and large dots on her peplos; himation of the woman on the right. B, parts of the bodies of the komasts: mid-section of torso of (1) and (2), pectorals of (4) and (5), and torso of (6). *White*: A, female flesh; edge of shield of warrior on left, and dots on the edge of his greaves; dots on the edge of the shield of the hoplite on the right, and the edge of his helmet's cheekpiece; dot-rossette on the himation of the woman on the right.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 72, no. 58.

**COMPARANDA** On Attic examples of the shape, see T. Bakır, *Der Kolonettenkrater in Korinth und Attika zwischen*

*625 und 550 v. Chr.* (Würzburg, 1974), pp. 20–22, 60–65. For the eyes under the handles, a conceit at home on olpai (among many examples, compare olpai by the Gorgon Painter and from his workshop: *ABV*, pp. 9, nos. 12–13; 10–11, nos. 4, 6–7. *Para*, pp. 7–8, nos. 13 bis–13<sup>5</sup>. Add: Malibu 76.AE.55: Schreiber, *GettyMusJ* 5 [1977], p. 134, figs. 1a–c), see the following: P. Jacobsthal, *Ornamente griechischer Vasen* [Berlin, 1927], p. 16 (and compare to Pfuhl [MZ, vol. 1, p. 260] and E. Langlotz [Griechische Vasen in Würzburg (Munich, 1932), p. 65, n. 332], who also note the triangles); Beazley, *CVA Oxford* 2, p. 102; Smith, *CVA University of California*, p. 33; and Brann, *Hesp.* 30 (1961), pp. 348–349, G 5. For eyes under the handles of kraters and louteria, see: column-kraters: Leningrad 1524 (St. 55: *ABV*, p. 310. Böhr, *Schaukelmaler*, pp. 101–102, cat. no. 140, pl. 144), Leyden I. 1954/2, 1 (*ABV*, pp. 263, no. 9; 691. *CVA*, pls. 19–20), Villa Giulia 753; louteria: Athens 15923 (Wolters, *JdI* 14 [1899], pp. 110–111, figs. 16–17. Callipolitis-Feytmans, *Louteria*, pl. 11b), Athens 16385 (*ABV*, p. 40, 19. Callipolitis-Feytmans, *Louteria*, p. 20, no. 13. Bakır, *Sophilos*, pp. 46, fig. 42; 76, cat. no. C.1; pls. 85–86), Corfu (Callipolitis-Feytmans, *Louteria*, pl. 5b).

Among the vases attributed to the Fallow Deer Painter (Bothmer, *AJA* 48 [1944], p. 169, nos. 1–7. *ABV*, pp. 97–101, nos. 23, 32, 40, 76–77, 84, 93. *Para*, pp. 37–38, 41 [Louvre C 10504]), the warriors and drawing on side A of our krater are best compared to: Munich 1429, especially side A (Bothmer, *AJA* 48 [1944], p. 169, no. 7. *ABV*, p. 100, no. 76. *Para*, p. 38. *CVA* 8, pl. 324); Louvre E 846, side A (Bothmer, *AJA* 48 [1944], p. 169, no. 5. *ABV*, p. 100, no. 77. *Para*, p. 38); Bolligen, private (Blatter, *Antike Welt* 11, no. 4 [1980], p. 15, figs. 4–5; attributed by Bothmer); and a neck-amphora in the Freiburg market (attributed by Bothmer: A, fight flanked by men and women; B, fight between horsemen; below, two rows of animals). For the diagonal drapery folds of the himation of the woman on the left, side A, on 86.AE.112, compare: Tarquinia RC 1043, side A (Bothmer, *AJA* 48 [1944], p. 169, no. 1. *ABV*, p. 97, no. 32. *Para*, p. 37). The subjects paired on our krater—fight on side A and komos of naked men on side B—are also put together on other Tyrrhenians, for example: *ABV*, pp. 100–105, nos. 67, 92, 131; 683, no. 72 bis. *Para*, pp. 38–39.

On the anatomical marking on the thigh of the warrior on side A, see: Schauenburg, *JdI* 80 (1965), pp. 80, 82; Boardman, *AA* 1978, pp. 330–333; and Fellmann, *JdI* 93 (1978), pp. 20–21. For bibliography on tattooing in antiquity in general, see: Schauenburg, *JdI* 80 (1965), p. 82, n. 20; Zimmermann, *JdI* 95 (1980), p. 165, n. 6. Dr. Christopher Jones suggests in a letter to the author that these markings, if they are scarifications, might

represent an exercise in endurance or self-mortification; see: Lucius Apuleius, *Metamorphoses* vii, 27 (*The Golden Ass*, The Loeb Classical Library, trans. W. Adlington and rev. S. Gaselee [Cambridge, Mass., and London, 1977], p. 391), and Lucian, *Nigrinus* 27 (*The Works of Lucian* I, The Loeb Classical Library, trans. A. M. Harmon [Cambridge, Mass., 1968], p. 127). Dr. Jones kindly supplied these references. To the list of anatomical markings given by Schauenburg and Boardman, add in ad-

dition to 86.AE.112: London B 497 (*ABV*, pp. 377, no. 243; 433, no. 1), on the left thigh of Herakles; Toulouse 339 (*Para*, p. 151, no. 5), on the shoulder of a boxer; Athens, fr. (*ABV*, p. 380, no. 295), on the shoulder of a man; Frankfurt, Museum für Kunsthandwerk WM 03 (*Para*, p. 140, no. 9 *bis*), on the thigh of a satyr. For other tattoos, see 86.AE.60, above (pls. 1, 1; 2, 1), as well as 86.AE.114 and 86.AE.117, below (pls. 52, 2-3; 54, 2; 55, 2).

# Stamnos

Plates 50, 3-4; and 51, 3-6

Accession number 86.AE.106

Bareiss Collection number 318 (purchased 1967)

**SHAPE AND ORNAMENT** Torus mouth, with a red line on the inner edge; inside of neck and body glazed. Short neck with slight ridge, painted red, at join of neck and shoulder. Two horizontal handles, completely glazed. Each panel is divided by a glaze line into two registers: a smaller one on the shoulder and a larger one on the body. Single glaze lines frame the panel on the left and right, and on the lower border. Below the panels, a pair of red lines. No foot; red line on the edge, underside reserved.

**SUBJECT** A and B, each, man and woman banqueting. On the shoulders, A and B: on the left, woman reclining to left, looking to right. She has a red fillet in her hair, an incised line on her neck presumably indicates a necklace, and she wears a himation over a long chiton. (On B, a cloak hangs in the field behind the woman.) Next to her a man reclines to left, looking to right. He has a fillet in his hair and is garbed in a himation worn below the waist. Three loaves or cakes are beside each woman, and four next to each man.

On the body, A and B, each: on the left, woman seated to right, resting on a pillow and gesturing toward the man seated opposite her. On B, the woman holds a kantharos (handle above the rim missing) in her left hand. The men gesture with their right hands and hold vessels in their left: on A, a rhyton, and on B, a cup-skyphos held by the foot. Each woman wears a necklace and is clothed in a long chiton. The men are clothed in himatia worn below the waist. The woman on side A and possibly also the man on B wear turban headgear, presumably mitrai. Beside the symposiasts are two loaves or cakes. In the field between the figures: on A, a cradle-kithara, and on B, a cloak.

Attributed to the Beaune Painter by Bothmer. About 510-500 B.C.

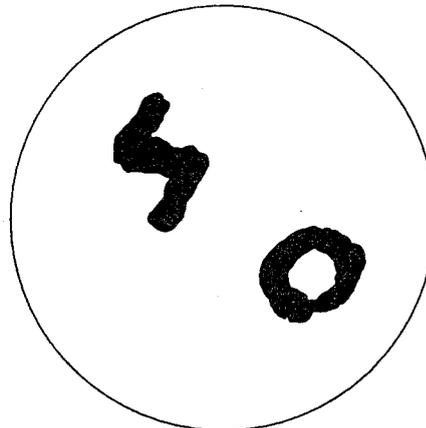
**DIMENSIONS AND CONDITION** Height to lip 15.44-15.68 cm; diameter of mouth 11.44-11.47 cm; height of lip 1.25 cm; minimum diameter of neck 9.43 cm; diameter of body 15.32-15.45 cm; diameter of foot 6.02-6.05 cm; thickness of handles 1.22 cm. Height of panel on side A 12.25 cm, on B 12.3 cm. Height of figures on shoulder

3.3 cm; on body, 7.5 cm on A, 7.4 cm on B. Approximate capacity 1.32 l (0.4 choes) filled to join of neck and shoulder, and 1.45 l (0.44 choes) filled to the rim.

Broken and repaired, with a significant section restored in the upper right corner of the panel on A and continued above handle A/B. Minor areas missing and restored on the panels; mouth pitted and chipped. Glaze mostly well preserved on A but largely misfired and turned orange in most other areas. Accessory colors are well preserved.

**ACCESSORY COLORS** *Red*: lines on inner edge of mouth, join of neck and shoulder, below the panel, edge of foot. A-B, fillets; beards; hairlines of the men in the panels on the body; stripes and dots on garments. A, stripe and dots on the turban of the seated woman. *White*: A-B, female flesh, loaves, and clusters of three dots on garments. A, tops of the arms of the cradle-kithara, and dots on the rim of the rhyton.

*Dipinto* on the slightly concave underside of the base:



**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 27 (loan no. L.69.11.13). Bothmer, *Gnomon* 39 (1967), p. 817. Johnston, *Trademarks*, p. 80 (type 21A, no. 13). *Greek Vases* (text by Frel and True), p. 71, no. 53.

**COMPARANDA** On the shape in black-figure, see: Philip-paki, *Stamnos*, pp. 9-24. Isler-Kerényi, *Stamnoi* (Lugano, 1976), pp. 18-29. J. Frel, *Stamnoi: An Exhibition at The J. Paul Getty Museum* (Malibu, 1980), cat. nos. 4-6. As Bothmer notes (*Gnomon* 39 [1967], p. 817), the lack of a separate foot links our stamnos with Miniature Class

B (Philippaki, *Stamnos*, pp. 14–15), comprising two stamnoi attributed to the Beaune Painter, one in Beaune and the other in Tarquinia (*ABV*, pp. 344–345, nos. 4–5). The latter is closest to our vase in subject: A, man and woman banqueting; B, komos (three men); on the shoulder, A–B, man and woman reclining. These three stamnoi may be compared to a fourth with similar subjects, but different in shape: Würzburg 326, attributed to the Michigan Painter (*ABV*, p. 343, no. 4. E. Schwinger, *Alltag in der Antike: Griechische Vasen aus dem Martin-von-Wagner Museum der Universität Würzburg und andere Sammlungen*, exh. cat., Städtisches Museum Schloss Rheydt, Mönchengladbach, 1986, cover, pp. 35–36). On the Michigan Painter and the Beaune Painter, who are closely allied, see: *ABV*, pp. 343–345, 694. *Para*, pp. 156–158. Philippaki, *Stamnos*, pp. 13–16, 22–23.

The absence of a separate foot is not common, as Bothmer has observed, and should be connected with examples on other shapes, namely, a neck-amphora of unique shape in a private collection in New York attributed to Group E (*Para*, p. 57, no. 58 *ter*. *Masterpieces*, no.

13. Schefold, *GH*, p. 116, figs. 144–145. Once lent to the Metropolitan Museum of Art, loan no. L.1973.99), as well as mastoid cups (on mastoi and mastoids in general, see: G. Richter and M. J. Milne, *Shapes and Names of Athenian Vases* [New York, 1935], p. 30, fig. 182, and compare fig. 171. *ABV*, pp. 557–560, 613–615, 648–649, 707–708, 711, 713. Sparkes, *AK* 11 [1968], pp. 6–7. Bothmer, *ArtB* 57 [1975], p. 122. Greifenhagen, in *Festschrift Brommer*, pp. 132–137. Mertens, *AK* 22 [1979], pp. 22–30. M. G. Kanowski, *Containers of Classical Greece: A Handbook of Shapes* [St. Lucia and New York, 1983], pp. 104–106).

On the turban headgear, presumably mitrai, worn by figures on 86.AE.106, see Kurtz and Boardman, in *Greek Vases in the Getty* 3 (OPA 2 [1986]), pp. 50–56, with earlier bibliography. The *dipinto* is discussed by: Hackl, *Mü. St.*, pp. 21–22 (type 16). Philippaki, *Stamnos*, pp. 22–23. Johnston, *La parola del passato* 27 (1972), pp. 416–423. Guarducci, *Epigrafia greca*, vol. 3, p. 25, n. 1. Johnston, *Trademarks*, pp. 80–83 (type 21A: see esp. nos. 12–20), 189–190.

# Hydriai

## SHOULDER-HYDRIAI

Plates 52, 1; 53; and 57, 1-2

Accession number 86.AE.113

Bareiss Collection number 336 (purchased 1967)

**SHAPE AND ORNAMENT** Overhanging torus lip with outer edge raised and decorated with a red line; underside of lip not fully glazed. Topside of mouth and inside of neck glazed to depth of 5.6-6 cm. At junction of mouth and inside of neck: one red line and a raised red rivet adjacent to the handle; two more red lines inside neck at depth of 2.9-3.1 cm and 5.6-6 cm. Round horizontal handles (B/A restored), reserved inside. Round vertical handle, rising slightly higher than the mouth, with upper attachment terminating in rotellae. Panel on the shoulder surmounted by enclosed tongues and framed on each side by a red line. A glaze line serves as the ground line for the figures on the shoulder and divides the shoulder from the body panel; the ornamental frames of the latter extend considerably beyond the width of the former. The panel on the body is framed on the sides by lotus-palmette festoons bounded by one glaze line on the outside and two on the inside. The figures stand on a thick glaze line. Below the panel: two red lines, and a thick red line above the rays. Above the missing foot, only the upper portions of twenty-four of the approximately thirty original rays are preserved.

**SUBJECT** On the shoulder: four warriors fighting over the body of a fifth. In the center, a warrior lies fallen to left. His head rests on his upturned shield, and his high-crested Corinthian helmet reveals his dying eye and open mouth. He wears a short patterned chiton. The warrior's right leg is tucked beneath him. His left arm reaches back to touch his left leg, which is bent at the knee but with the lower leg and foot fully extended. Above him two pairs of warriors are engaged in combat. The warrior (1) on the far left, advancing to right, is naked save for his low-crested Corinthian helmet and greaves. In his raised right hand he wields a spear whose butt end continues into the glazed area beyond the panel. The round shield he carries on his left arm is seen from the inside, and his sheathed sword is partly seen on the left side of his body. His companion (2) wears a low-crested Corinthian helmet, a cuirass over his short chiton, and greaves.

A baldric is slung about his waist, and the hilt of his sword is visible. In his raised right hand he holds a spear, and the shield he carries is seen in profile, mostly hidden from view by the shield of his similarly armed opponent (3), who attacks to left. The latter's armor differs from that of warrior (2) in that he does not wear greaves and his shield (blazon: bird flying to left) is represented frontally. The arms and armor of warrior (4) consist of a low-crested Corinthian helmet, sheathed sword suspended from a baldric, greaves, a spear in his raised right hand, and a round shield (blazon: cock to left).

On the body: Dionysos, a woman (presumably Ariadne or a goddess), and Poseidon. Dionysos stands to right, holding two ivy branches in his right hand and a decorated kantharos (horseman to left) in his left. He wears a himation over his long chiton, and ivy leaves adorn his hair. In the center the woman stands to right, facing Poseidon. She is clothed in a peplos and a himation, held open with her raised left hand and drawn over her head. Her right arm is beneath the himation save for her hand, fingers extended toward Poseidon, who gestures in her direction with his left hand. In his other hand he holds a trident. Poseidon wears a crown of (laurel?) leaves, and his clothing resembles Dionysos' garments except for differences in the patternwork.

Attributed to the Wider Circle of Lydos by Cahn. About 560-550 B.C.

**DIMENSIONS (AS RESTORED) AND CONDITION** Height with handle 38.85 cm; height to lip 38.5-38.7 cm; diameter of mouth 20.36 cm; height of lip 1.45 cm; minimum diameter of neck 13.5 cm; diameter of body 30.2-30.4 cm; thickness of vertical handle 2.35 cm, handle A/B 2.1 cm (partly restored). Height of shoulder panel 8.1 cm, height of figures 6.75 cm, radii of shields 1.75 cm. Height of body panel 14.6 cm, height of figures 13.3 cm, width of side-frames 3.4 cm. Approximate capacity (as restored) 12.25 l (3.73 choes) filled to glaze ring, 12.95 l (3.94 choes) filled to rim.

Broken and repaired, with some pieces missing, notably: left side of upper handle attachment and adjacent portion



of lip; pieces of the shoulder including parts of the picture; part of handle A/B, all of B/A, and the adjacent areas of the body; foot and most of the rays above. Glaze on body largely misfired; glaze thinly applied and turned orange, especially on the reverse, or misfired and turned greenish in other areas. Triangular misfired area below the woman, turned greenish. Small flakes of glaze missing, some inpainted. Added red well preserved, but added white partially gone in most places. The foot is wrongly restored.

ACCESSORY COLORS *Red*: lines on the mouth, neck, shoulder, and body. On the shoulder: alternate tongues; helmets of warriors (1) and (4); helmet crests of warrior (3) and the fallen soldier; areola around the nipple of warrior (1), and rims of shields of warriors (3) and (4); comb and wattles of cock on shield of warrior (4); lower portion of the cuirass of warrior (2). On the main panel: cuffs of the lotuses, dots on the inner parts of some of the lotus blossoms, and hearts of the palmettes; himatia of Dionysos and Poseidon, and horizontal stripe below the level of the knees on their long garments; fillet of the woman, pupil of her eye, and central dots of the rosettes on her himation. *White*: On the shoulder: edging around the red interior of the shield of warrior (1); bird on the shield of warrior (3); cock on shield of warrior (4), dots on his helmet crest-support, and the chape of his scabbard; perhaps also the chape of the scabbard of warrior (1). On the body: female flesh; chitons of Dionysos and Poseidon; dots on the neckline of the woman's peplos.

BIBLIOGRAPHY *Masterpieces*, no. 9. Münzen und Medaillen, *Aukt. XXXIV Basel, May 6, 1967*, pl. 31, no. 122. *Greek Vases* (text by Frel and True), p. 72, no. 59. Schefold, *GH*, p. 27, fig. 18.

COMPARANDA In shape, 86.AE.113 closely resembles London B 341 (*CVA*, pl. 96, 1), especially for the steeply angled shoulder. The latter has been compared by Cahn to a hydria once in the Basel market (*Münzen und Medaillen, Aukt. XVI Basel, June 30, 1956*, pl. 21, no. 97), which has in common with our hydria the conceit of a shoulder panel that is not so wide as the panel on the body. This scheme of decoration is unusual and known to me elsewhere only on an unattributed vase in Paris, Louvre C 10652 (*CVA* 11, pl. 136), and in a variant of the scheme on two hydriai attributed to the Painter of Louvre F 51, namely, Louvre F 51 and Florence 3789 (*ABV*, pp. 313–314, nos. 1, 4. *Para*, p. 136), on which the left edge of the shoulder panel is in alignment with the panel on the body, although the right edge of the shoulder panel does not extend to the limit of the body panel. For its shape and patterns, Louvre C 10652 may be put together with Basel BS 408, attributed by Schefold

to the circle of Lydos (*CVA*, pl. 26, 1–2). They are not closely related in drawing style, yet both have palmette-lotus-festoon side-frames, which links them to 86.AE.113. Of the two, the hydria in Basel is closer in figure-drawing to our vase, and shares the lotus drawn with central spike. All these vases, including 86.AE.113, are datable in the middle of the sixth century B.C.

Our hydria is connected in drawing to vases assigned to Lydos' middle years. Compare Dionysos, for example, with his representations by Lydos on the dinos in Athens (Acropolis 607: *ABV*, p. 107, no. 1. Tiverios, *Lydos*, pls. 1a, 48–50, 98. Moore, *AJA* 83 [1979], pls. 11–12; 13, figs. 9–12. Beazley, *Dev.*, rev. edn., pl. 34); the column-krater in New York (31.11.11: *ABV*, p. 108, no. 5. *Para*, p. 43. Tiverios, *Lydos*, pls. 53–55. Beazley, *Dev.*, rev. edn., pls. 36, 37, 1); and the psykter-amphora in London (B 148: *ABV*, p. 109, no. 29. *Para*, p. 44. Tiverios, *Lydos*, pls. 51–52. Bothmer, *Amasis Painter*, pp. 42–43, figs. 30–31. Beazley, *Dev.*, rev. edn., pl. 57, 2–5).

Bothmer has observed that the kantharos held by Dionysos is one of the earliest examples of a representation of a vase decorated with a picture (for other representations of kantharoi on vases, see: Gericke, *Gefässdarstellungen*, pp. 22–27, tables 16–21). This kantharos is best compared with: a calyx-krater embellished with a horse represented on the oinochoe signed by Xenokles and Kleisophos (Athens 1045: *ABV*, pp. 186, 432. Gericke, *Gefässdarstellungen*, p. 40, table 29, no. 9); a volute-krater ornamented with a quadriga on a fragmentary column-krater attributed to Lydos by Bothmer, divided between fragments on loan to the Getty Museum (L.87.AE.120) and others in the market; and a column-krater decorated with a satyr assaulting a woman on fragments of an amphora in Samos attributed to the Amasis Painter (*ABV*, p. 151, no. 18. *Para*, p. 63. Bothmer, *Amasis Painter*, p. 109, fig. 67 [part]).

Plates 52, 2; and 54

Accession number 86.AE.117.1–7

Bareiss Collection number 361(?) (86.AE.117.1–6)

(purchased 1966)

SHAPE AND ORNAMENT Fragment; most of the mouth, neck, shoulder, and body preserved. Overhanging torus lip, with outer edge raised and decorated on the inside with an incised line; underside of lip fully glazed. Top-side of mouth and inside of neck glazed to join of neck and shoulder. Panel on shoulder surmounted by enclosed tongue pattern and framed on the right side by a glaze line. A glaze line serves as the ground line for the figures on the shoulder and divides the shoulder from the body

panel. The main panel is framed on each side by two rows of ivy (separated by a wavy red line superposed over a glaze line) bordered by one glaze line on the outside and two on the inside. The figures stand on a glaze line. Below the main figured scene: animal predella bordered by a glaze line below. Under the panel, a pair of red lines, and another red line above the rays.

**SUBJECT** On the shoulder: Herakles and the Nemean Lion. In the center, Herakles wrestles on the ground with the lion (right rear paw missing). The hero, who wears only a fillet, locks his arms around the lion's neck. The lion's left hind paw presses on the hero's head. Iolaos (part of his torso missing), who is also naked save for his fillet, stands to right behind Herakles and holds the hero's club in his right hand. Behind the lion, Athena stands to left (half of the lower part of her garment and one foot missing). She wears a high-crested Attic helmet with fillet, aegis, and peplos. The goddess holds her left arm akimbo and carries a shield on her right (blazon: tripod).

On the body: departure of a chariot. On the left, a youth (his right foot missing) with a myrtle wreath in his hair (bound at the back) holds the reins and goad (some sections missing) and steps into the quadriga, which faces right (the horses' heads mostly missing). Around his waist he wears a short, striped chiton. Facing him, a woman stands to left on the left side of the chariot pole. She has a myrtle wreath in her hair, wears a peplos, and extends her right hand toward the youth. On the far side of the horses, a man (head and shoulders missing) holds a staff (upper section missing) in his right hand and stands to left. He is clothed in a long chiton and himation. The right-hand trace horse (head missing save for part of his forelock, face, and muzzle) has a dot-circle brand on his croup and is outfitted with breastband and decorated strap. In front of the horses, a youth (parts of his head, torso, and arms missing) who is naked save for the myrtle wreath on his head (hair bound in a krobylos at the back) stands to left, grasping the muzzle of the right-hand trace horse. On his left thigh, the youth has a tattoo, two parallel rows of three dots.

In the predella, animals: two lions attacking a deer, flanked by a boar on each side that turns its back on the central group (portions of the animals missing).

Attributed to the Manner of the Lysippides Painter by Moore. About 520–510 B.C.

**DIMENSIONS (AS RESTORED) AND CONDITION** Height to lip 38.0 cm; diameter of mouth 22.63–22.74 cm; height of lip 1.08 cm; minimum diameter of neck 12.98 cm; diameter of body 29.6 cm. Height of shoulder panel 5.6 cm; height of figures 5.4 cm (Iolaos) and 6.1 cm (crest

of Athena's helmet). Height of body panel (including animal predella) 18.4 cm; height of figures 13.0 cm (woman); height of animals 4.1 cm (deer); width of side-frames 3.9 cm. Height of rays 3.7 cm.

Broken and restored. Approximately fifty percent of the mouth and neck, and most of the panels as well as the upper body, are preserved; handles, lower body, and foot missing. Glaze and accessory colors well preserved.

**ACCESSORY COLORS** *Red*: alternate tongues on shoulder, wavy lines between the ivy leaves in the lateral frames, and lines below the panel and above the rays. On the shoulder, Iolaos's fillet, beard, and circle around his nipple; Herakles' fillet, hairline, and beard; dots on the lion's mane, and strokes on his chest and thigh; fillet on Athena's helmet and stripes on her peplos. On the body panel, leaves of the charioteer's wreath, his nipple, and stripes on his chiton; upper edge and portions of the chariot box; stripes on the woman's peplos; tails of the pole horses; stripes on the man's garments; yoke; right-hand trace horse's breastband and his forelock; band of the youth's myrtle wreath. In the predella, boars' shoulders and chests, strokes on their ribs and flanks; lions' manes and strokes on their ribs and flanks; stroke on the deer's ribs. *White*: female flesh.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** This carefully drawn hydria is by a painter working in the manner of the Lysippides Painter (see *ABV*, pp. 257–262, 691, 715. *Para*, pp. 114–116), stylistically close to Exekias. The horses are best compared with those on Moscow 70, Villa Giulia 24998, and New York 58.32, attributed to the Lysippides Painter himself (*ABV*, p. 255, nos. 8–9. *Para*, pp. 113; 114, no. 10 *bis*), as well as horses attributed to the painter's manner, especially Altenburg 216 and Oxford 1965.119 (*ABV*, p. 261, no. 35. *Para*, pp. 115; 116, no. 31 *ter*), but also Leningrad inv. 1478 and Princeton 171 (*ABV*, pp. 258, no. 12; 260, no. 34). A hydria in Orvieto should also be compared (168: *ABV*, p. 670. Bothmer, *Amazons*, p. 31, no. 7; shoulder: pl. 29, 4), though it is farther removed from the Lysippides Painter in style. On horses by the Lysippides Painter and his circle, see: Moore, *Horses*, pp. 74–79, cat. nos. A 466–A 510.

Some telling details of the horses' anatomy establish the close connection with horses by Exekias: the upright mane with strands ending in points on the right-hand pole horse, the bi-convex arcs with an incised line between them on the shoulder of the right-hand trace horse, tails with long incised strands, and the articulation of the hock with a long incision terminating in a hook and a wavy line in front of it (on these details and their relationship to Exekias, see: Moore, *Horses*, pp. 272,

296–297, 335–336, 363–364. Moore, *AJA* 72 [1968], pp. 357–368). In addition, Moore has noted that a double-line eyebrow, as seen on our horses, is a conceit of artists working in the manner of the Lysippides Painter rather than a detail characteristic of the painter himself (Moore, *Horses*, p. 242). The curved line on the neck of the right-hand trace horse, as Moore has observed, is a Lysippidean trait also found on Execian horses; see, for example, the near trace horse of the chariot of Athena on the calyx-krater in Athens (*ABV*, p. 145, no. 19. *Para*, p. 60. Beazley, *Dev.*, rev. edn., pl. 72. Moore, *AJA* 90 [1986], pl. 2, fig. 1). For bibliography on horse brands, see 86.AE.85, above (pls. 27–29).

For the heads and musculature of the upper arms of the charioteer and the youth in front of the chariot, compare Apollo and Herakles on Munich 1478, attributed to the Lysippides Painter (*ABV*, p. 225, no. 13. *CVA* 7, pls. 356, 2; 357, 1–2; 358, 1–2. Bothmer, in *Festschrift Brommer*, p. 59, no. 138), and Herakles on fragments in Syracuse that recall the painter (*Para*, p. 116). The uncommon predella of lions felling a deer is not yet known on hydriai by the Lysippides Painter and his circle, though there are two examples of deer hunts with men on horseback (Louvre F 294 and Princeton 171: *ABV*, pp. 256, no. 18; 260, no. 34). For a predella with the same subject as our vase, compare Cleveland 75.1, attributed to the Antimenes Painter (*Das Tier in der Antike*, exh. cat., Archäologischen Institut der Universität Zurich [Zurich 1974], no. 225. Kathman, *Bulletin of the Cleveland Museum of Art* 66 [1979], pp. 49–54, figs. 1, 2, 4. Moon and Berge, *Midwestern Collections*, pp. 106–107, cat. no. 61). On the tattoo of the youth steadying the horses on our hydria, see 86.AE.112, above (pl. 50, 1), with bibliography, as well as 86.AE.60, above (pls. 1, 1; 2, 1), and 86.AE.114, below (pls. 52, 3; 55, 2).

Plates 52, 3; 55; and 57, 3–4

Accession number 86.AE.114

Bareiss Collection number 23 (purchased 1961)

**SHAPE AND ORNAMENT** Overhanging torus lip, white-ground, with edge raised and decorated on the inside with a red line; underside of lip almost fully glazed. Topside of mouth and inside of neck glazed to join of neck and shoulder; three red circles at the upper attachment of the vertical handle in imitation of rivets. Round horizontal handles, reserved inside. Ridged vertical handle (lower portion restored) rising above the mouth, with upper attachment terminating in red rotellae (the left rotelle restored). Shoulder panel surmounted by tongue pattern without separators and framed on the sides by glaze lines. A glaze line serves as the ground line

for the figures on the shoulder and divides the shoulder from the body panel. The main panel is surmounted by a battlement meander and framed on each side by two rows of ivy (separated by one glaze line), bordered by one glaze line on the outside and two on the inside. The figures stand on a glaze line. Below the figured scene: an ornamental frame of upright open lotus buds bordered by a glaze line above and below. Below the panel, a pair of red lines. Above the foot, fifty-eight rays. Red fillet between body and foot. Torus foot with concave topside and white edge; underside reserved.

**SUBJECT** On the shoulder: Herakles and the Nemean Lion. In the center, the hero wrestles on the ground with the lion. Herakles, whose face is hidden by his right arm, pushes the lion's left hind leg with his clenched fist. His left arm is not shown. Suspended in the field above are Herakles' sheathed sword, his quiver, and his cloak. Behind Herakles, Athena stands to left but looks to right. She wears her aegis over a long chiton and is fully armed with a high-crested Attic helmet, a shield (blazon: three disks), and a spear. At the left end of the panel, Iolaos stands to right. He holds a bow in his left hand and shoulders a club with his right. He is armed with a sheathed sword suspended from a baldric, and clothed in a cuirass and short chiton. Hermes stands to left at the right side of the picture. He wears a petasos and boots, and carries a long kerykeion (finial downward) in his right hand. A baldric passes over his right shoulder, and his short chlamys is wrapped over his left shoulder.

On the body: Herakles and Apollo, the struggle for the tripod. In the center, Apollo pursues Herakles, who carries the tripod horizontally in his right hand. Apollo strides to right, grabs one leg of the tripod with his right hand, and raises his left hand. The long-haired god is naked, save for the fillet in his hair and the baldric over his right shoulder from which his quiver and bow are suspended. A tattoo of three pairs of incised dots appears on his left inner thigh. Herakles moves to right but turns to look at Apollo. The hero wears his belted lionskin over a short chiton with short sleeves and is armed with a sheathed sword and bow, each suspended from a baldric. He raises his club with his right hand. Artemis walks to right behind Apollo. She holds a bow in her right hand and gestures with her left. The goddess wears a polos and has a quiver on her back. She is garbed in a patterned garment that resembles a peplos but has short sleeves with buttons. In front of Herakles, Athena stands to left, holding a spear in her right hand and gesturing with her left. She wears an Attic helmet with crest, and a necklace. Her aegis is worn over a long chiton. The names of the figures are inscribed in the genitive case:  $\text{ἩΡΑΚΛΕΩΣ}$  (retrograde)  $\text{ἸΟΛΑΪΩΝ}$  (retrograde)  $\text{ἩΡΑΚΛΕΩΣ}$  [A]  $\text{ΘΕΝΑ}$ .

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

**DIMENSIONS AND CONDITION** Height with handle 40.0 cm; height to lip 36.6–36.95 cm; diameter of mouth 19.22 cm; height of lip 1.32 cm; minimum diameter of neck 11.16 cm; width (across handles) 33.27 cm; diameter of body 25.2 cm; diameter of foot 14.3–14.41 cm; height of foot edge 1.8 cm; width of resting surface 0.53 cm; thickness of vertical handle 2.54 cm, handle A/B 1.84 cm, B/A 1.87 cm. Height of shoulder panel 6.6 cm, height of figures 5.6 cm (Hermes). Height of body panel (including ornamental frame) 17.7 cm, height of figures 12.1 cm (Apollo), width of side-frames 2.2–2.4 cm, height of lotus buds 3.5 cm. Height of rays 3.0 cm. Approximate capacity 6.05 l (1.84 choes) filled to join of neck and shoulder, 7.3 l (2.22 choes) filled to rim.

Broken and repaired, with some figured areas missing, notably: on the shoulder: upper left corner of panel, right elbow of Athena; on the body: right side of Herakles' torso, most of his bow, and much of the upper part of the tripod; Athena's face, waist, and her left elbow (as well as the adjacent area of the side-frame and body). The notable non-figured areas missing (and restored) are: most of the lip on side A, left rotella and lower portion of the vertical handle, and part of the shoulder on side B. Glaze well preserved on the panel, yet the glaze was not so thickly applied elsewhere and misfired, turned grayish, in many places on the neck, body, and foot. Added red partially preserved, but the white entirely missing on the figures. The white slip applied to the lip and the side of the foot is largely gone.

**ACCESSORY COLORS** *Red*: lines on the mouth and body; rotellae and base-fillet; three red dots on the topside of the mouth adjacent to the vertical handle. On the shoulder: Iolaos' short chiton; stripes on Athena's chiton and on the rim of her shield; Herakles' hair and beard, a dot on his scrotum, and short strokes on his ribs and buttocks; lines on Herakles' garment and quiver in the field; dots on the lion's mane, and short strokes on the animal's shoulder, ribs, and hindquarters; lines on Hermes' chlamys. On the body: line on cover of Artemis' quiver, and alternate lozenges on her garment; Apollo's fillet, his nipple, and a section of the upper part of his quiver; mouth of Herakles' lionskin, strokes on the mane, the hero's two baldrics, a line on his belt, and tiny dots on his short chiton; visor of Athena's helmet and the edge of its crest; tiny dots on the upper part of Athena's chiton and stripes on its lower half. *White*: edge of lip and foot; female flesh. On the shoulder: Iolaos' baldric; three balls on Athena's shield, and clusters of three dots on her chiton; Hermes' petasos, baldric, and clusters

of three dots on his chlamys. On the body: tiny dots on the ornamented edge of Herakles' chiton.

**BIBLIOGRAPHY** Münzen und Medaillen, *Aukt.* XXII Basel, May 13, 1961, pls. 39–40, no. 137. Schauenburg, in *Weltkunst*, cat. no. A 20. *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 23 (loan no. L.68.147.8). Bothmer, *BMMA* 27 (1969), p. 432, fig. 8. Mertens, *AWG*, p. 49, no. 8. Bothmer, in *Festschrift Brommer*, p. 55, no. 55. *Greek Vases* (text by Frel and True), pp. 18–19, no. 9, fig. 9; 72, no. 60.

**COMPARANDA** For its shape and patterns, this hydria may be put together with Trieste S 405, signed by Tychios as potter (*ABV*, p. 350. *CVA*, pl. 3. Mertens, *AWG*, p. 49, no. 7). Although the latter is very much restored, the two have a number of elements in common: measurements and proportions, ivy side-frames, lotus-bud ornamental frame, white-ground side of mouth, and perhaps also white-ground side of foot. Our hydria has a white-ground foot, and so, too, may the vase in Trieste. The Alinari photograph of the latter plainly shows the foot with an unglazed side, yet *CVA*, pl. 3, 1 does not even illustrate the complete foot. To complement the lip, the side ought to be white, but if any traces remain, they are not mentioned in the published description, which notes only that the foot is a disk. For the conceit of the mouth with white-ground side, these two hydriai go with five others, as Mertens has noted (*AWG*, p. 50); three attributed to the Euphiletos Painter: Munich 1703, Würzburg 312, and Louvre F 290 (*ABV*, p. 324, nos. 26, 35, 37. Mertens, *AWG*, p. 48, nos. 1, 3–4), and two unattributed: Vatican G. 45 (J. D. Beazley and F. Magi, *La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco* [Vatican City, 1939–1941], pl. 17. Mertens, *AWG*, p. 49, no. 17) and Louvre Cp 10681 (*CVA* 11, pl. 148, 1–2. Mertens, *AWG*, pp. iv; 49, no. 17). Bothmer has attributed our vase (*Gnomon* 37 [1965], p. 606. *Festschrift Brommer*, pp. 52–53) to the same hand as a hydria in Leningrad (2366: K. S. Gorbunova and A. A. Peredolskaya, *Mastera grecheskikh raspisnykh Vaz* [Leningrad, 1961], p. 24, fig. 11. Mertens, *AWG*, p. 49, no. 8, pl. 5, 3–4); a column-krater in the London market (*Cat. Sotheby*, 21 May 1984, no. 378); and a column-krater in New York with the tag-kalos inscription *Lykomedes* (the *delta* written  $\Delta$  as on 86.AE. 114), from which the painter takes his name (07.286.76: G. Richter, *Handbook of the Classical Collection* [New York, 1917], pp. 75–76, fig. 45. J. Hambidge, *Dynamic Symmetry* [New Haven, 1920], pp. 85–86, fig. 13. Richter, *Handbook of the Classical Collection* [New York, 1927], p. 85, fig. 53. H. McClees, *The Daily Life of the Greeks and Romans* [New York, 1933], p. 115, fig. 138. *ARV*<sup>2</sup>, p. 594, under no. 57. L. Casson, *The Ancient Mariners* [New York, 1959], pl. 5a. J. S. Morrison and R. T.

Williams, *Greek Oared Ships* [London, 1968], pl. 21a. Bothmer, in *Festschrift Brommer*, p. 52, no. 16, pls. 17–18). Leningrad 2366 is closely related in shape and patterns to our hydria and even has a mouth with reserved side. Like 86.AE.114, the hydria in Leningrad also imitates metal vases, as is shown by the chamfer on its shoulder. It differs from 86.AE.114 in the unusual decoration of its partially white-ground shoulder (above the body panel: cockfight; on the handle side, white-ground: palmettes and lotuses).

On the principal subject of 86.AE.114, the struggle for the tripod, see: Bothmer, in *Festschrift Brommer*, pp. 52–63. Brommer, *Herakles, II*, pp. 7–11. For the shoulder picture, see: Luce, *AJA* 20 (1916), pp. 460–473. Brommer, *Herakles*, pp. 7–11, 81–83. Marwitz, *ÖJh.* 46 (1961–1963), pp. 76–81. Schauenburg, *JdI* 80 (1965), p. 79, n. 11. Brommer, *Vasenlisten*<sup>3</sup>, pp. 109–118. Schefold, *GH*, pp. 90–95. Brommer, in *Greek Vases in the Getty 2* (OPA 3 [1985]), pp. 194–196. Brommer, *Heracles*, pp. 24, 59. For the tattoo on the left inner thigh of Apollo, compare 86.AE.60 and 86.AE.117, above (pls. 1, 1; 2, 1; 52, 2; 54, 2), and see under 86.AE.112, above (pl. 50, 1), for bibliography.

Plates 52, 4; 56, 1; and 57, 5–6

Accession number 86.AE.115

Bareiss Collection number 139 (purchased 1960)

**SHAPE AND ORNAMENT** Overhanging torus lip, reserved, with outer edge raised and decorated on the inside with an incised line; underside of lip reserved. Topside of mouth and inside of neck glazed to join of neck and shoulder. Round horizontal handles, reserved inside; ridged vertical handle, rising higher than the mouth, with upper attachment terminating in rotellae. Panel on the shoulder surmounted by enclosed tongues and framed on each side by a glaze line. A glaze line serves as the ground line for the figures on the shoulder and divides the shoulder from the body panel. The main panel is framed on each side by two rows of ivy (separated by a glaze line), bordered by one glaze line on the outside and two on the inside. The figures stand on a glaze line. Below the figured zone: ornamental frame of slanted circumscribed palmettes, with teardrops in the interstices, bordered by a glaze line above and below. Below the panel, a pair of red lines. Above the foot, thirty rays. Red fillet between body and foot, bordered above and below by incised lines. Torus foot with concave topside; foot edge and underside reserved.

**SUBJECT** On the shoulder: two quadrigae racing to right. The charioteers, who hold goads and reins in their hands, are clothed in long chitons.

On the body: Dionysos and dancing maenads. In the center, Dionysos is seated to right on a campstool with feline legs below the hinge. The god, who holds vines with grape clusters in his right hand and a kantharos in his left, wears a himation over his short-sleeved long chiton. An ivy wreath adorns his hair. Four dancing maenads flank the deity. On the left, a maenad with krotala in her hands dances to right. She has a fillet in her hair and wears a himation over her long chiton. On the far right, a similarly dressed maenad with an ivy wreath in her hair dances to right but looks back. The maenads next to Dionysos dance to left and look to right. Each has an ivy wreath in her hair, wears a panther's skin over her long chiton, and has a krotalon in her raised right hand. In the field are meaningless inscriptions.

Attributed to the Leagros Group by Bothmer; by the same hand as London B 334 (*ABV*, p. 365, no. 71. *Para*, p. 165). About 510 B.C.

**DIMENSIONS AND CONDITION** Height with handle 47.5 cm; height to lip 42.1–42.25 cm; diameter of mouth 22.8–22.96 cm; height of lip 1.74 cm; minimum diameter of neck 12.17 cm; width of body (across handles) 37.2 cm; diameter of body 28.65–28.75 cm; diameter of foot 14.65–14.7 cm; width of resting surface approx. 0.25 cm; width of vertical handle 4.07 cm; thickness of handle A/B 2.38 cm, B/A 2.34 cm. Height of shoulder panel 8.1 cm; height of figures 6.4 cm. Height of body panel (including ornamental frame) 19.3 cm, height of figures 15.9 cm, width of side-frames 2.7–2.9 cm. Height of rays 4.75 cm. Approximate capacity 9.9 l (3.0 choes) filled to join of neck and shoulder, 11.0 l (3.35 choes) filled to rim.

Broken and repaired, with no significant losses. Glaze well preserved in general, but misfired, turned orange, on the foot and in patches on the reverse. Save for the matte surface of the glaze, no trace of the accessory colors remains, and it is difficult to determine the original color of some details.

**ACCESSORY COLORS** *Red*: two lines below panel, and base-fillet. On the shoulder: alternate tongues; hair and beards of charioteers; upper edge of the chariot box of the quadriga on the right; horses' manes, and stripes on their tails. On the body panel: fillet of the maenad on the left, alternate leaves in the wreaths of the other three maenads, and the stripes (and dots?) on their garments; alternate leaves of Dionysos' wreath, stripe on the edge of his beard, and stripes (and dots?) on his garments. *White*: on the shoulder: chitons of the charioteers; dots on the horses' breastbands. On the body panel: female flesh; clusters of three dots on the garments of

Dionysos and maenads (2) and (4); dots on the paws of the panthers' skins.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 72, no. 61.

**COMPARANDA** The ornamental frame of slanted circumscribed palmettes is a characteristically Leagran pattern, yet the palmettes are usually oriented to left rather than to right, as on 86.AE.115. Compare some examples of ornamental frames with rightward palmettes on Leagran vases: London B 307, Leningrad 173, Vatican 422, London B 334, and London B 338 (*ABV*, pp. 361–366, nos. 17, 31, 45, 71, 72, respectively. *Para*, pp. 161–162, 165). For the racing chariots on the shoulder of 86.AE.115, see the following selected hydriai attributed to the Leagros Group with ornamental frames of slanted circumscribed leftward palmettes: Oxford 1948.136 (*ABV*, p. 360, 9. *Para*, p. 161. *CVA*, pls. 37, 5–6; 39, 1–2. Bothmer, in *Festschrift Brommer*, p. 52, no. 14); Utica (N.Y.), Munson-Williams-Proctor Institute (*Para*, p. 164, no. 9 bis. Bothmer, in *Festschrift Brommer*, p. 57, no. 115); and Berlin 1902 (*ABV*, p. 363, no. 37. *Para*, p. 161. Moore, *Horses*, p. 121, cat. no. A 843).

Plates 58, 60, 2–3

Accession number 86.AE.118.1–.4

Bareiss Collection number 363 (purchased 1966)

**SHAPE AND ORNAMENT** Fragments; parts of the mouth, neck, shoulder, and body are preserved. Overhanging lip, presumably a torus, decorated on the topside with enclosed tongues; underside of lip not fully glazed. Inside of neck glazed to junction with shoulder. Panel on the shoulder surmounted by enclosed tongues. A glaze line serves as the ground line for the figures on the shoulder and divides the shoulder from the body panel. The main panel is surmounted by a white-ground band decorated with a key pattern to right, bordered above and below by a pair of glaze lines, and framed on the side by two rows of ivy (separated by one glaze line), bordered on the outside and inside by a pair of glaze lines. The figures stand on a glaze ground line. Below the figured scene: ornamental frame of upright lotus buds, alternately open, bordered by a glaze line above and below. Under the panel, a pair of red lines. Above the foot, rays surmounted by a red line.

**SUBJECT** On the shoulder: duel flanked by two warriors. Fragment 86.AE.118.2 preserves the left side of the shoulder panel. The fragment shows a warrior (1) rushing to right (his right elbow, waist, legs, and part of his shield and spear missing). Fragment 86.AE.118.2 joins 86.AE.118.1, which gives the central part of the shoulder

panel. The latter shows the legs and part of the shield of warrior (1) on the left. Next to him, a hoplite (2) collapses to left and looks to right (part of his helmet and shield missing). The victor (3) advances to left (one leg, edge of round shield, and part of spear preserved). Fragment 86.AE.118.4, non-joining, shows the right side of the shoulder panel. It preserves a hoplite (4) fleeing to right, head turned to left (most of his shield and legs missing). As preserved, the four warriors are equipped alike: low-crested Corinthian helmet with fillet (save for the collapsing hoplite, whose helmet has a high crest), cuirass, short chiton, greaves, spear, round shield (blazon of the collapsing warrior's shield: bull's head), and sword suspended from a baldric.

On the body: two Amazons fleeing from a wheeling chariot. Fragment 86.AE.118.1 preserves, in the center, a quadriga turning to right (the left-hand trace horse mostly missing), driven by a charioteer with a fillet in his hair and clothed in a long white chiton (his neck and shoulders missing). The warrior in the chariot, mostly hidden from view, wears a cuirass and a high-crested Corinthian helmet, holds two spears, and carries a shield of Boeotian type (central section missing) on his back. The quadriga is preceded by an Amazon running to right (only her lower legs preserved). Behind the chariot, another Amazon flees to left but looks back (most of her upper body preserved). Her arms and armor, as preserved, comprise a high-crested Attic helmet, cuirass, sword suspended from a baldric, and round shield (blazon: balls).

About 520–500 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions: 86.AE.118.1 (shoulder and body panels), 24.1 × 26.5 cm; 86.AE.118.2 (mouth, neck, and left side of shoulder panel), height 10.8 cm; 86.AE.118.3 (lower body), 16.5 × 19.8 cm; 86.AE.118.4 (neck, and right side of shoulder panel), length 18.2 cm. Minimum diameter of neck 11.78 cm; diameter of body approx. 26.5 cm. Height of shoulder panel approx. 7.5 cm; height of figures approx. 5.5 cm. Height of body panel (including ornamental frame) 20.4 cm; height of figures 16.2 cm (top of warrior's helmet crest); height of white-ground band 2.7 cm.

Handles, foot, and parts of the mouth, neck, shoulder, and body are missing. Glaze generally well preserved, save for some slightly cracked, damaged, and misfired areas, turned grayish or orange. Added red well preserved, but some of the added white is missing.

**ACCESSORY COLORS** *Red*: lines on the body; fillets; helmet crest of warrior (4) and Amazon on left; edges of shields of warriors (1) and (2); short chiton of warrior (4); beard of charioteer; horses' manes and tail of the

right-hand trace horse; breastband of the right-hand pole horse. *White*: female flesh; band surmounting the body panel; baldrics; helmet crest of warrior (1); shield blazon of warrior (2) and Amazon on left; tip of scabbard of warrior (4); charioteer's chiton.

**BIBLIOGRAPHY** Not previously published.

**COMPARANDA** On the subject of the body panel, two Amazons dispersed to left and right by a wheeling quadriga, see Bothmer, *Amazons*, pp. 84–88, 227, 230; pl. 57, 4–5, 8. Of the examples assembled by Bothmer, the picture on 86.AE.118.1–.4 is best compared with p. 84, nos. 136–138, in which the chariot turns to left (no. 138 is a fragment of a panel amphora, now New York 58.80: *CVA* 3, pl. 37, 3), and p. 85, nos. 140–141, with the chariot wheeling to right. The composition on 86.AE.118.1–.4 anticipates the type found on more than forty skyphoi attributed to the CHC Group (Bothmer, *Amazons*, pp. 86–87, nos. 154–199).

#### Plate 57, 7

Accession number 86.AE.116

Bareiss Collection number 127 (purchased 1960)

**SHAPE AND ORNAMENT** The fragment preserves the right end of the shoulder panel, which is surmounted by enclosed tongues and framed by a glaze line on the right edge.

**SUBJECT** Fragment 86.AE.116 shows a warrior rushing to right, looking back (the tip of his helmet crest, his

right elbow, and lower leg are missing). He is equipped with a low-crested Corinthian helmet with fillet, cuirass and baldric, short chiton, greaves, spear, and round shield (blazon: tripod).

About 510 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 6.7 × 6.55 cm.

Glaze well preserved but accessory colors worn.

**ACCESSORY COLORS** *Red*: helmet crest; fillet; short chiton. *White*: dots on the crest support; baldric; shield blazon.

**BIBLIOGRAPHY** Not previously published.

#### Plate 57, 8

Accession number 85.AE.496.6

**SHAPE AND ORNAMENT** The fragment preserves a section of the ornamental frame below the picture: upright open lotus buds, with a dot under each bud.

About 500 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 4 × 3.3 cm.

Surface chipped; glaze well preserved.

**ACCESSORY COLORS** None.

**BIBLIOGRAPHY** Not previously published.

## KALPIDES

#### Plates 59, 60, 1

Accession number 86.AE.119

Bareiss Collection number 25 (purchased 1960)

**SHAPE AND ORNAMENT** Overhanging torus lip, with outer edge raised; underside of lip fully glazed, with smoothed diagonal tool marks preserved. Topside of mouth concave and reserved; inside of neck glazed to depth of 3.7 cm. Around the neck, one red line. Round horizontal handles, reserved inside; round vertical handle, glazed inside. Panel on the shoulder surmounted by a red line, framed by double-net on the sides and by a zone of dentils under the picture. A glaze line serves as the ground line for the figures. Below the panel, in a reserved zone between the handles, horizontal circumscribed palmettes

with ivy leaves in the interstices. Torus foot with concave topside; outer edge and underside of foot reserved, with traces of red in the groove around the base of the body.

**SUBJECT** Departure of warriors. On the left, a youth steps into the chariot box of a quadriga, facing right. He wears a petasos, short (sleeveless?) chiton, and greaves. On his back he carries a Boeotian shield (blazon: balls), and in his hands he holds a goad and the chariot's reins. On the left side of the horses' hindquarters, a youth in a Scythian cap (presumably an archer) walks to right and looks to left. He grasps an ax in his right hand. In front of the horses, an old man is seated to left on a block. He wears a long chiton and himation, and holds a staff in his right hand.

Attributed by Bothmer to the same hand as Würzburg 323 (*ABV*, p. 387. Moignard, *BSA* 77 [1982], p. 207, Hand B 3, pl. 10b), which Langlotz has compared with Munich 1729 (*ABV*, p. 386, no. 16. Moignard, *BSA* 77 [1982], p. 207, Hand B 4), a kalpis attributed by Beazley to the manner of the Acheloos Painter. About 510 B.C.

**DIMENSIONS AND CONDITION** Height to lip 37.55–37.7 cm; height to top of vertical handle 35.8 cm; diameter of mouth 17.22–17.25 cm; height of lip 1.27 cm; minimum diameter of neck 11.13 cm; diameter of body 32.15–33.65 cm; diameter of foot 14.51–14.7 cm; height of foot edge 1.74 cm; width of resting surface 0.55 cm; thickness of vertical handle 2.21 cm; thickness of handle A/B 1.88 cm, B/A 1.87 cm. Height of shoulder panel 9.5 cm, height of figures 8.5 cm (archer). Height of band of palmettes between handles 2.8–2.85 cm. Approximate capacity 1.29 l (0.39 choes) filled to glaze ring inside neck, 1.32 l (0.40 choes) filled to rim.

Broken and repaired, with only minor areas of the body missing, notably a portion of the body wall adjacent to handle A/B. Glaze slightly misfired, turned gray or greenish, below the equator on the obverse and on most of the reverse. The accessory colors are well preserved.

**ACCESSORY COLORS** *Red*: line on neck; brim and headband of charioteer's petasos, dots on his chiton, and the rim of his shield; lappets of the archer's cap; manes, breastbands, and tails of the horses; old man's fillet, and dots and stripes on his garments. *White*: crown of the charioteer's petasos and balls on his shield; dot on the face of the right-hand trace horse and clusters of three dots hanging from this horse's breastband; hair of the old man and clusters of three dots on his himation.

**BIBLIOGRAPHY** *Greek Vases and Modern Drawings* (entries by Bothmer and Bean), no. 24 (loan no. L.69.11.12). Moignard, *BSA* 77 (1982), p. 207, Hand B 5. *Greek Vases* (text by Frel and True), p. 72, no. 62. Moore and Philippides, *Agora* XXIII, p. 38, nn. 22, 23.

**COMPARANDA** Moignard (*BSA* 77 [1982], pp. 207–208) attributes this kalpis to the same painter as five other vases (Manner of the Acheloos Painter, Hand B): the two kalpides in Würzburg and Munich, mentioned above; a neck-amphora in the Roš collection (*ABV*, p. 386, no. 6. *Para*, p. 169. Moignard, Hand B 1); a volutekrater in Reggio (*ABV*, p. 386, no. 13. G. Foti, *Il Museo Nazionale di Reggio Calabria* [Cava dei Tirreni, 1972], pl. 8. Moignard, Hand B 2); and a plate in Athens (Ceramicus 135: Lullies, *JdI* 61–62 [1946/47], pl. 4, no. 13. D. Callipolitis-Feytmans, *Les plats attiques à figures noires* [Paris, 1974], pl. 46, fig. 37. Moignard, Hand B 6). Although the kalpis in Munich is very likely by the same

hand as the other two, their connection with the three additional vases put together by Moignard is not clear to this author.

## Plate 56, 2

Accession number 86.AE.120 (purchased 1961)

**SHAPE AND ORNAMENT** The four joined fragments preserve part of the neck, shoulder, and body. On the shoulder: figured panel with a red line along the upper edge, and framed by a glaze line on all four sides. In the handle zone: horizontal and slanted open palmettes circumscribed by linked tendrils with dots between, and bordered above and below by a glaze line.

**SUBJECT** Leto, Apollo, and Artemis at an altar. On the left, Leto stands to right with her right arm bent and her left hand raised (most of her lower body is missing). Next to her, Apollo is playing the kithara, seated to right on a campstool in front of a low, burning altar. Artemis stands to left, facing the altar, with her left arm bent and lifting her himation with her right hand. Leto and Artemis wear apicate fillets, and Apollo has a wreath on his head. Each is clothed in a himation worn over a long chiton. Leto's himation is draped over her shoulders, Apollo's falls about his waist, and Artemis' covers her head. The names of the gods are inscribed:

LETO APOLON APTEMIS

About 510–500 B.C.

**DIMENSIONS AND CONDITION** Maximum dimensions 19.8 × 24.52 cm. Height of panel 9.7 cm, height of figures 8.9 cm (Artemis).

Glaze slightly misfired, turned orange, in most areas, and worn to the right of the panel. Added red well preserved, but some of the added white is worn or missing.

**ACCESSORY COLORS** *Red*: line along the upper edge of the panel; fillets, and leaves of Apollo's wreath; borders and edges of garments, and dots on the himatia of Leto and Artemis; upper edge of kithara's soundbox, strings hanging from the instrument's arm, and a dot on the plectrum; flames of the altar. *White*: female flesh; upper arms of the kithara, curvilinear supports beneath the upper arms, and lower edge of the soundbox; circles on the joints of the campstool and on the volutes of the altar.

**BIBLIOGRAPHY** *Greek Vases* (text by Frel and True), p. 72, no. 63.

**COMPARANDA** For the scheme of decoration, 86.AE.120

has been compared by Bothmer with the unattributed kalpis Leningrad inv. 5571 (Korunskaja, *AA* 1930, cols. 25–30, figs. 7–8). As also noted by Bothmer, the picture resembles the shoulder-panel on a kalpis in Naples (inv. 81175: *CVA*, pl. 40, 1–2). On the subject of 86.AE.120, see: E. Simon, *Opfernde Götter* (Berlin, 1953), pp. 14–20, 36–37; 43–45, nos. 64–66. For the horizontal and slanted circumscribed palmettes between the handles, compare 86.AE.120 to an unattributed kalpis in the Vatican (428: C. Albizzati, *Vasi antichi dipinti nel Vaticano* [Rome, 1925–1939], pl. 66). On the apicate fillet, see Smith, *CVA University of California* 1, p. 45.

# Fragments of undetermined closed shapes

## Plate 60, 4

Accession number 86.AE.98.9  
Bareiss Collection number 360

SHAPE AND ORNAMENT This fragment is a section from the shoulder of a small vase, probably a hydria or a kalpis; at the left edge, traces of a handle root. The reserved areas preserve part of the decorated shoulder and the upper left corner of the main panel, divided by two glaze lines.

About 500–480 B.C.

DIMENSIONS AND CONDITION Maximum dimensions 2.5 × 4 cm.

Glaze cracked near handle root.

ACCESSORY COLORS None.

BIBLIOGRAPHY Not previously published.

## Plate 60, 5

Accession number 85.AE.494.2

SHAPE AND ORNAMENT This fragment, probably from a shoulder hydria rather than an amphora of type B, preserves a section of the reserved band below the panel (missing). The banded area at the lower edge of the fragment may be the upper limit of a zone of rays.

Second half of the sixth century B.C.

DIMENSIONS AND CONDITION Maximum dimensions 5 × 5.7 cm.

Surface chipped; glaze well preserved.

ACCESSORY COLORS None.

BIBLIOGRAPHY Not previously published.

## Plate 60, 6

Accession number 86.AE.102 (purchased 1960)

SHAPE AND ORNAMENT White-ground. The fragment preserves a section of the figured decoration from either a neck-amphora (perhaps of the Light-make Class, as Bothmer suggests) or an oinochoe.

SUBJECT Fragment 86.AE.102 preserves the head of a man, to right.

About 520–490 B.C.

DIMENSIONS AND CONDITION Maximum dimensions 2.05 × 3.5 cm.

Surface chipped and worn.

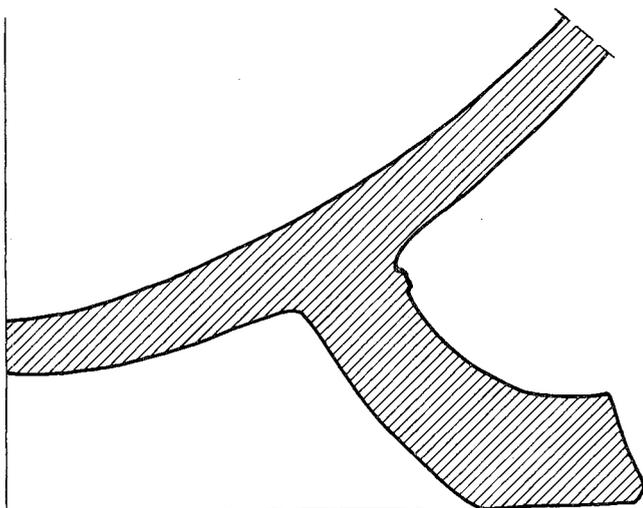
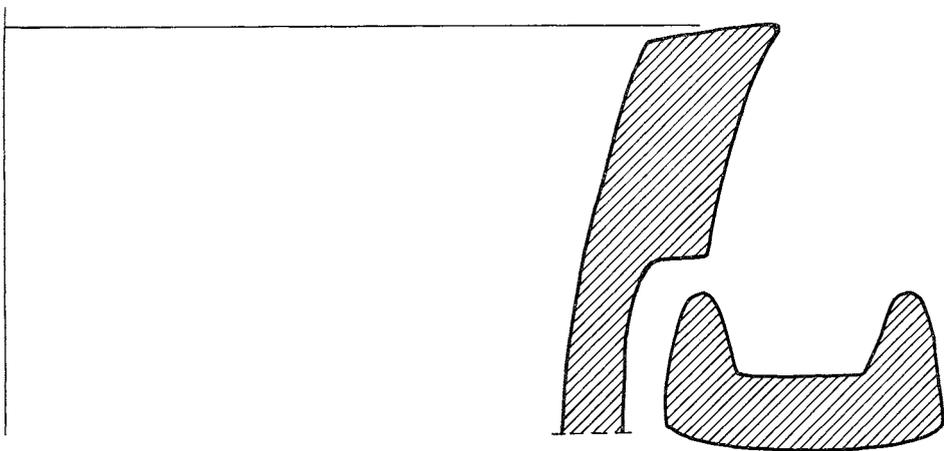
ACCESSORY COLORS *Red*: hairline and beard.

BIBLIOGRAPHY Not previously published.

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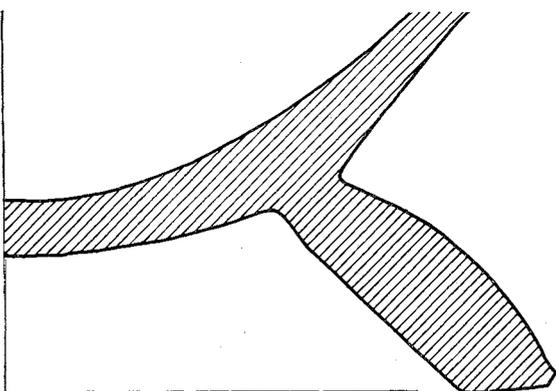
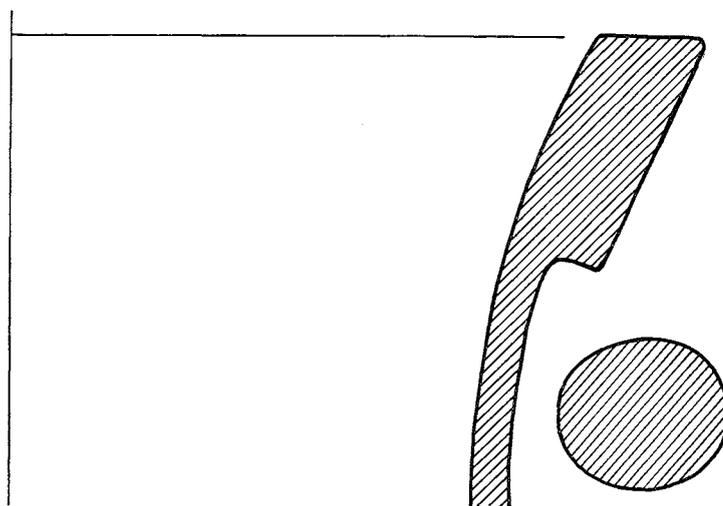
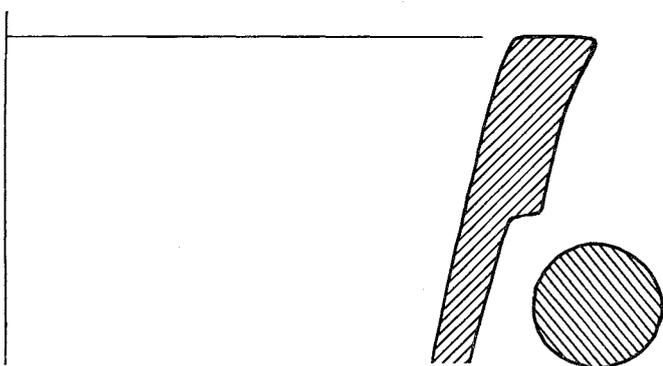
# PROFILE DRAWINGS

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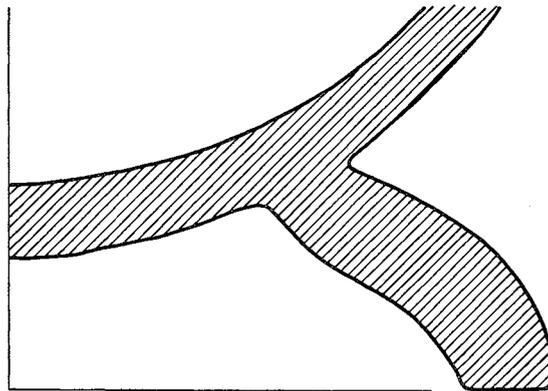


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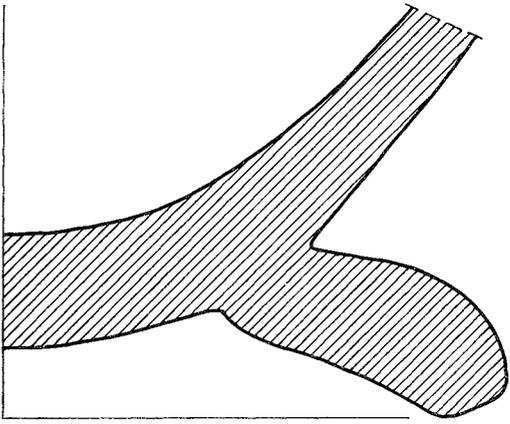
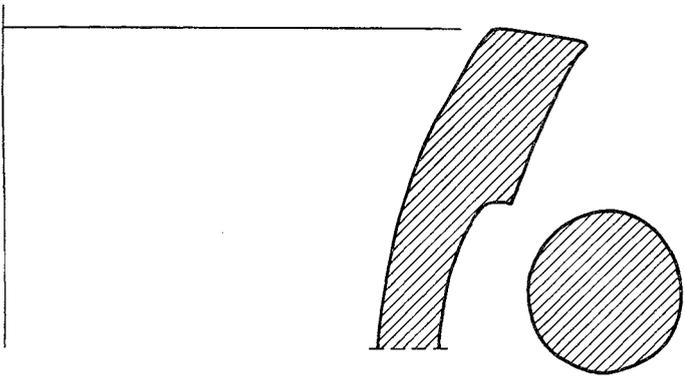
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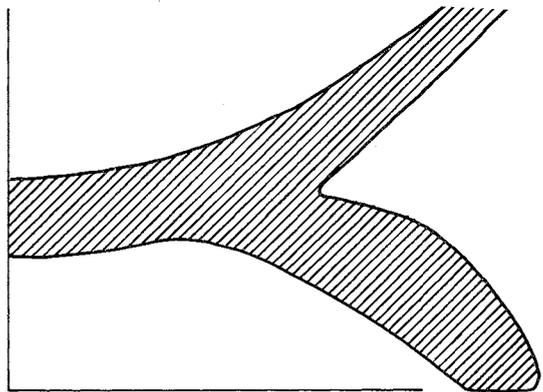
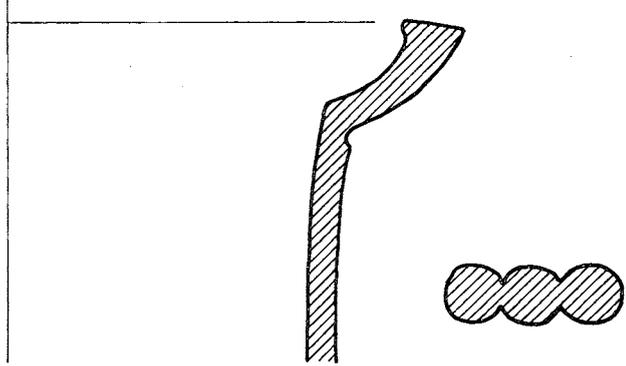
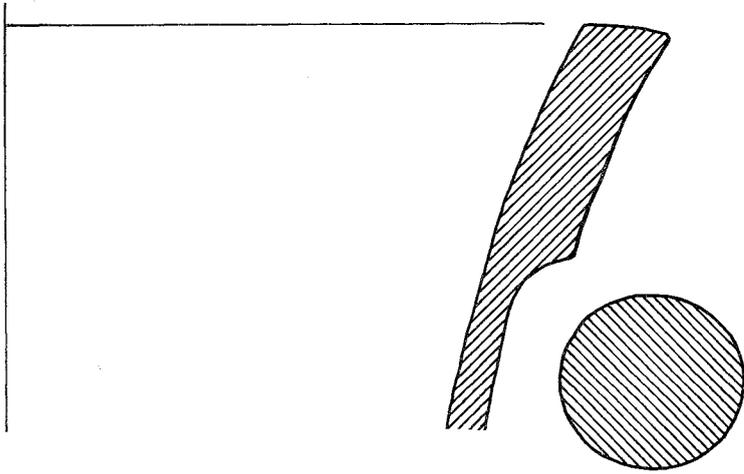


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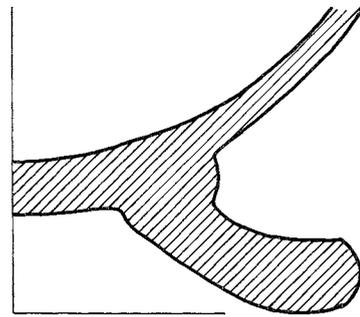


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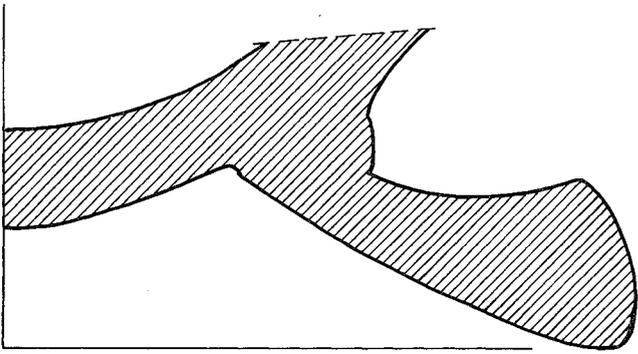
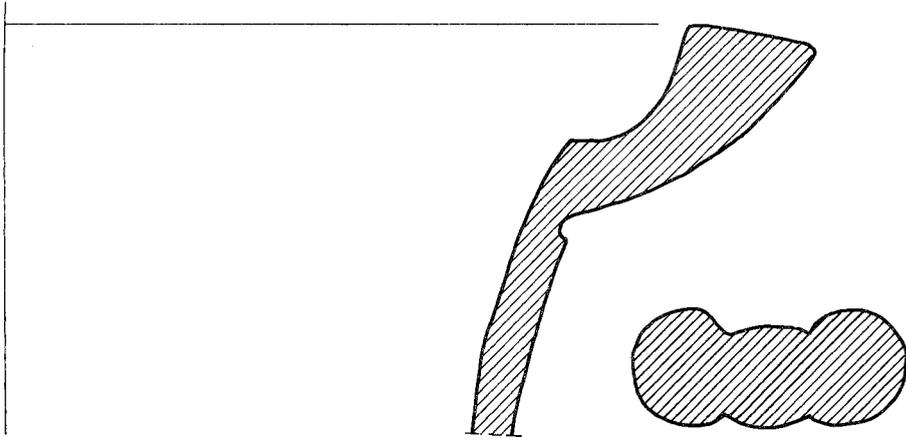
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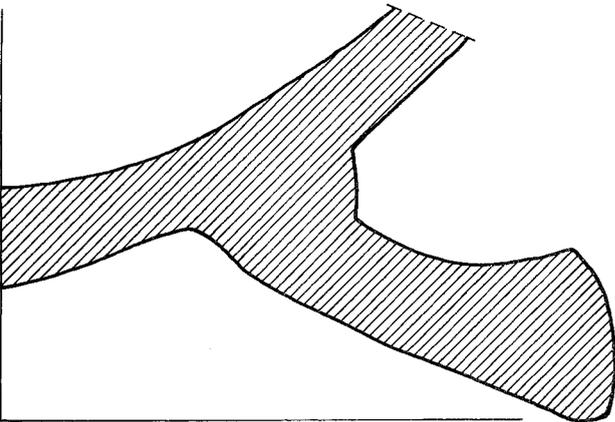
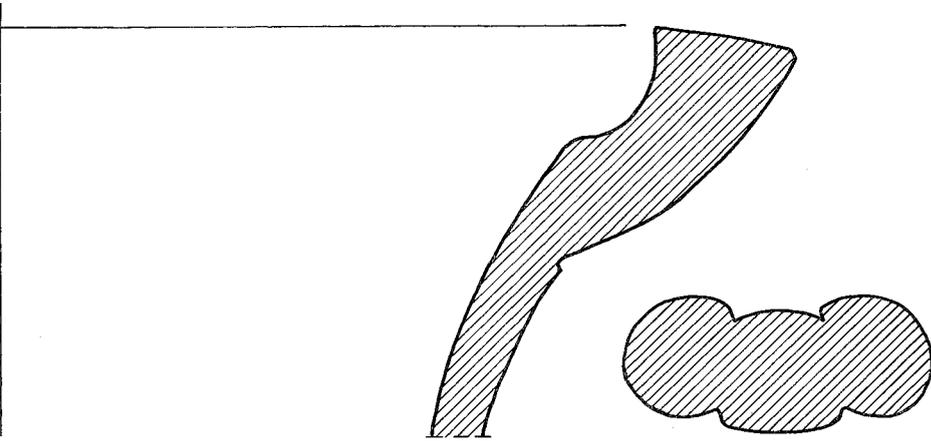


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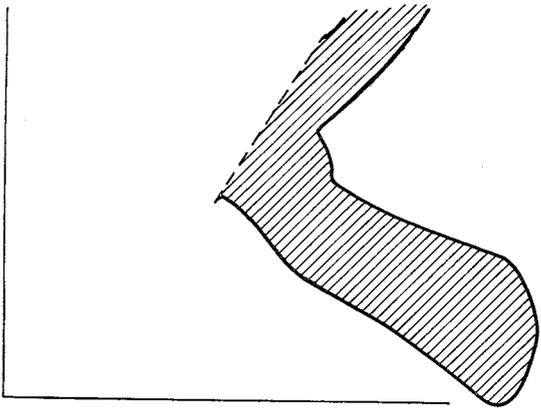
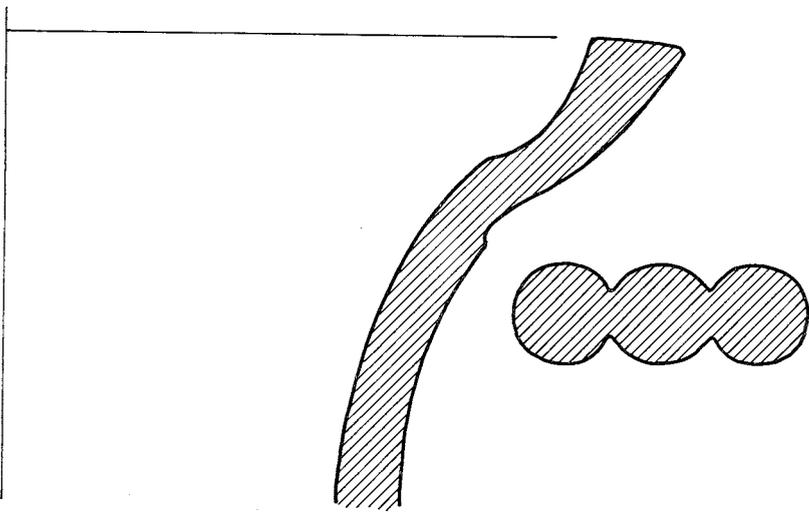


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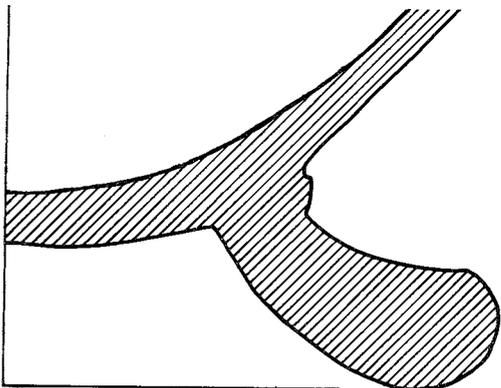
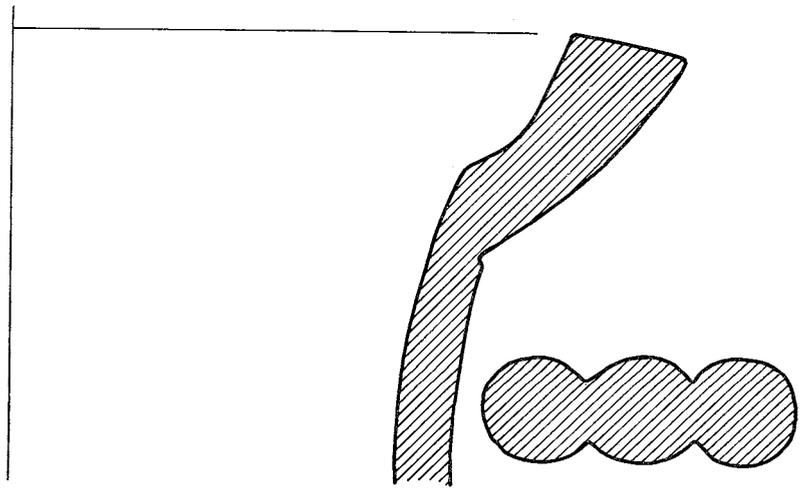
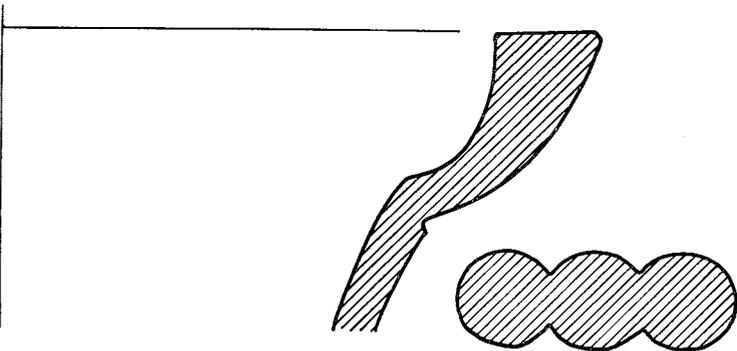


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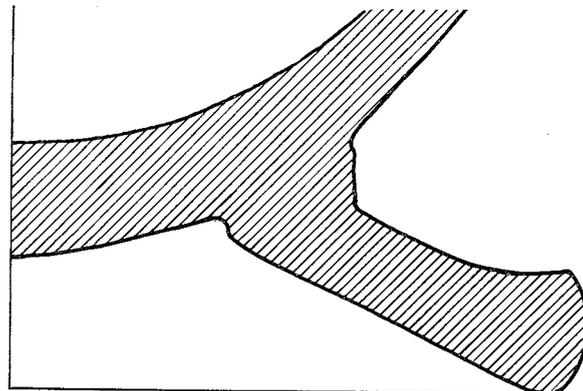


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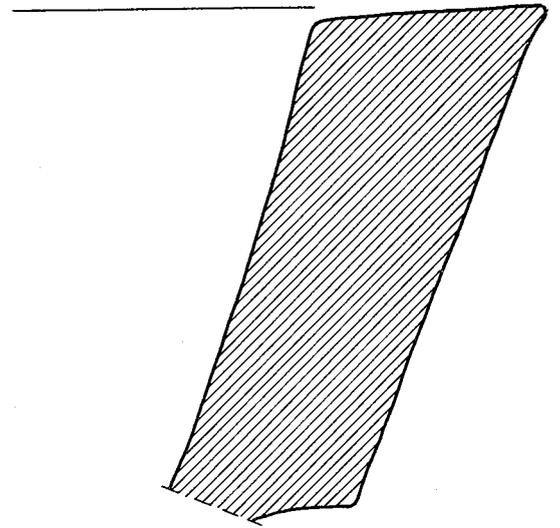
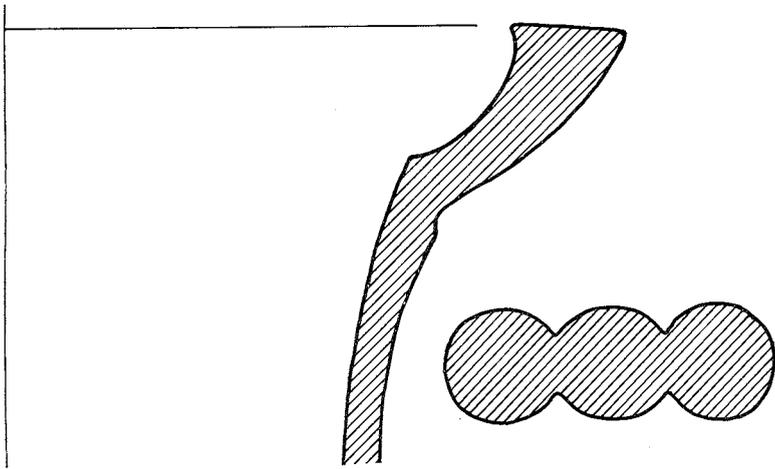
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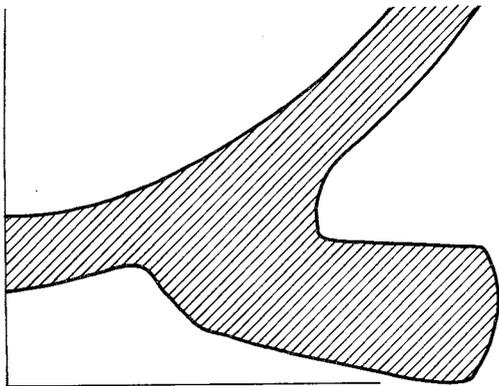
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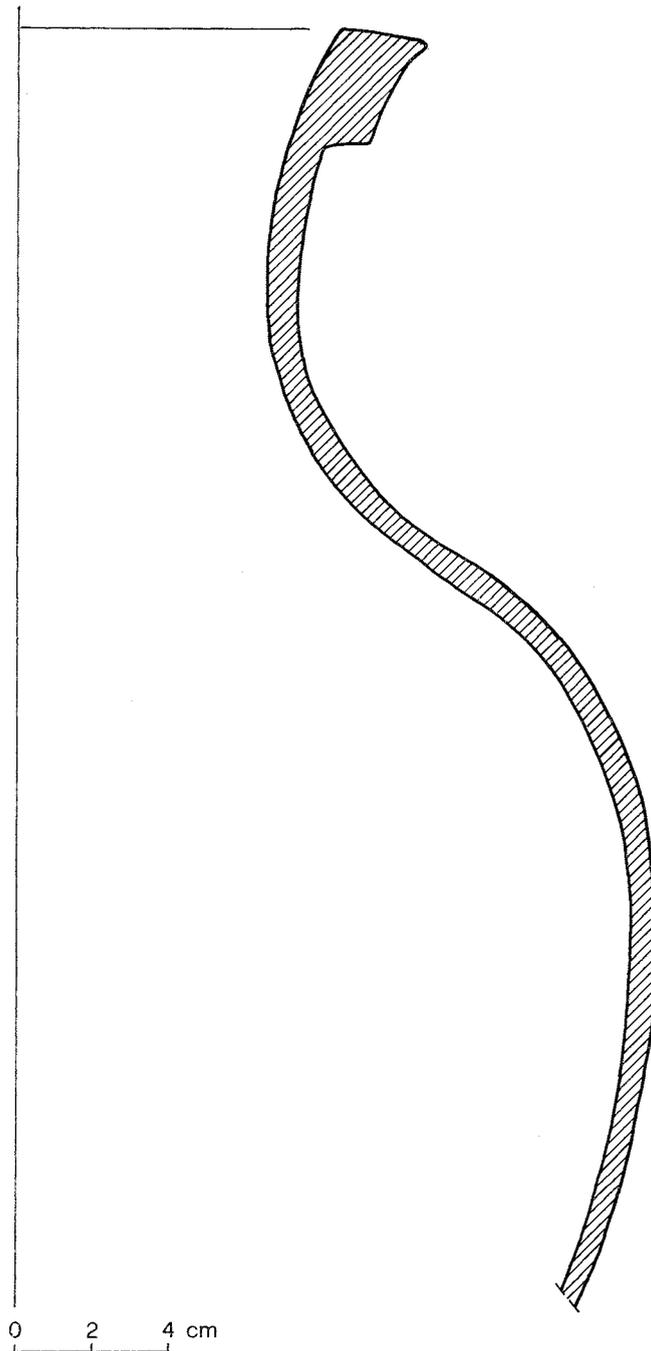


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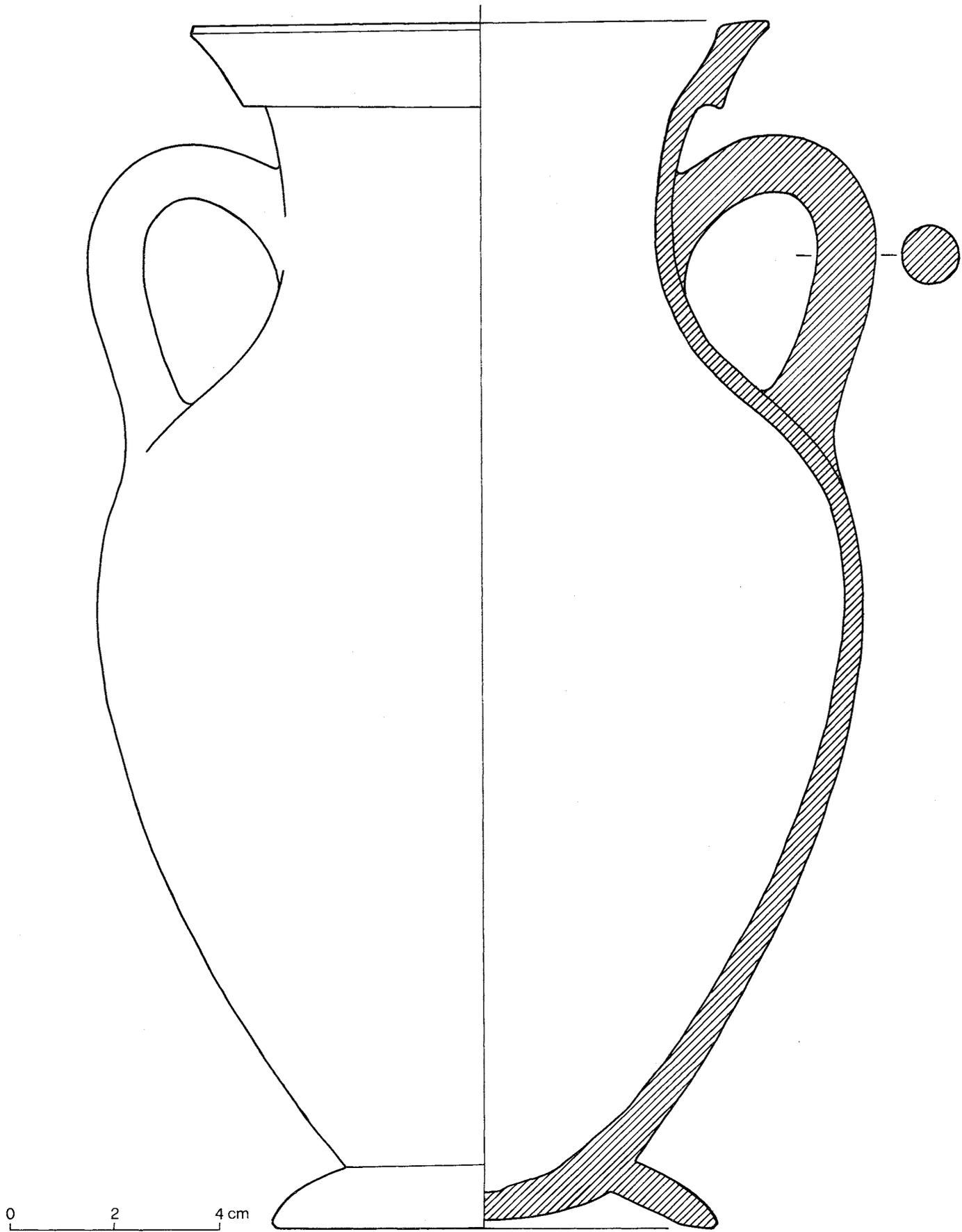


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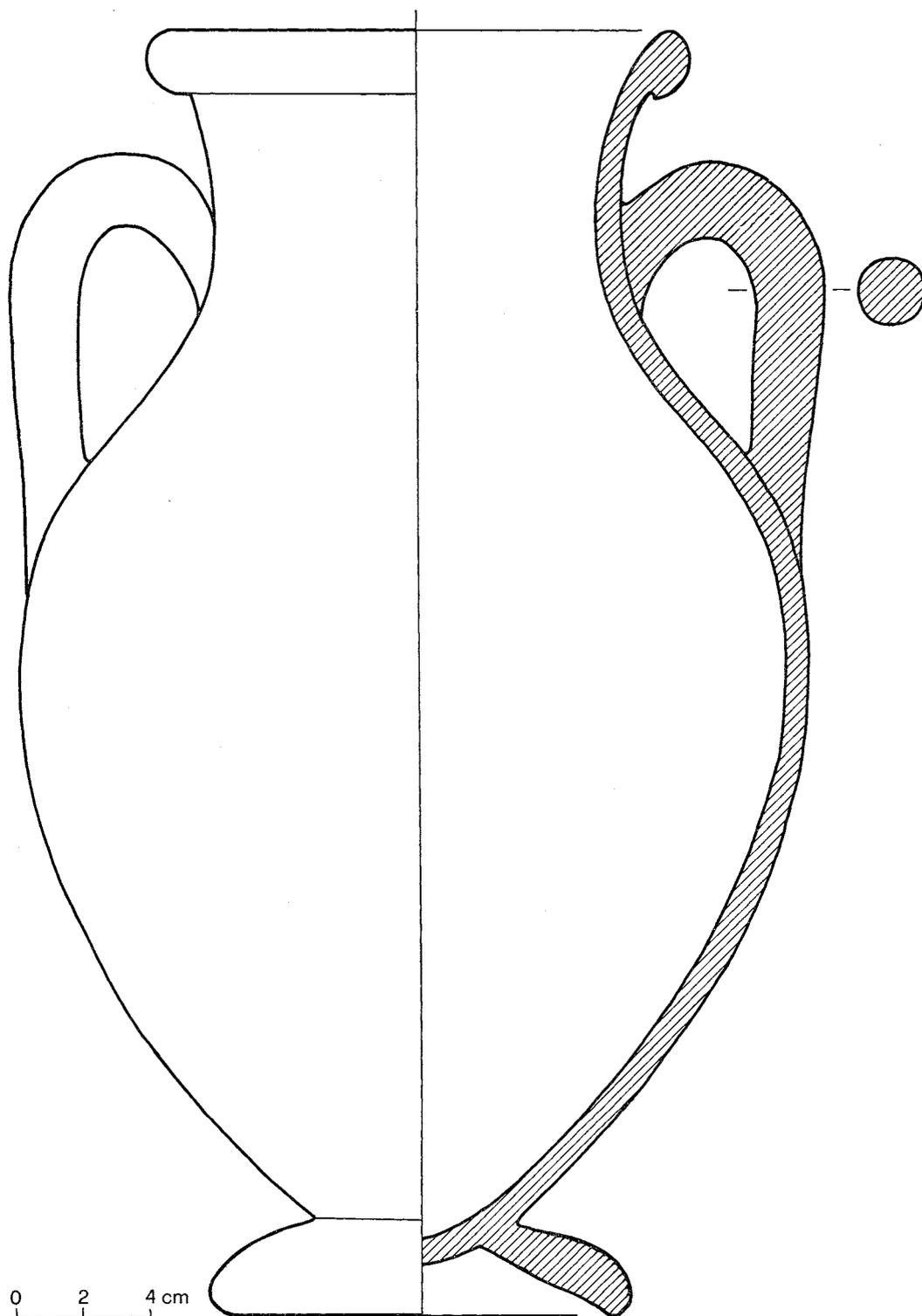
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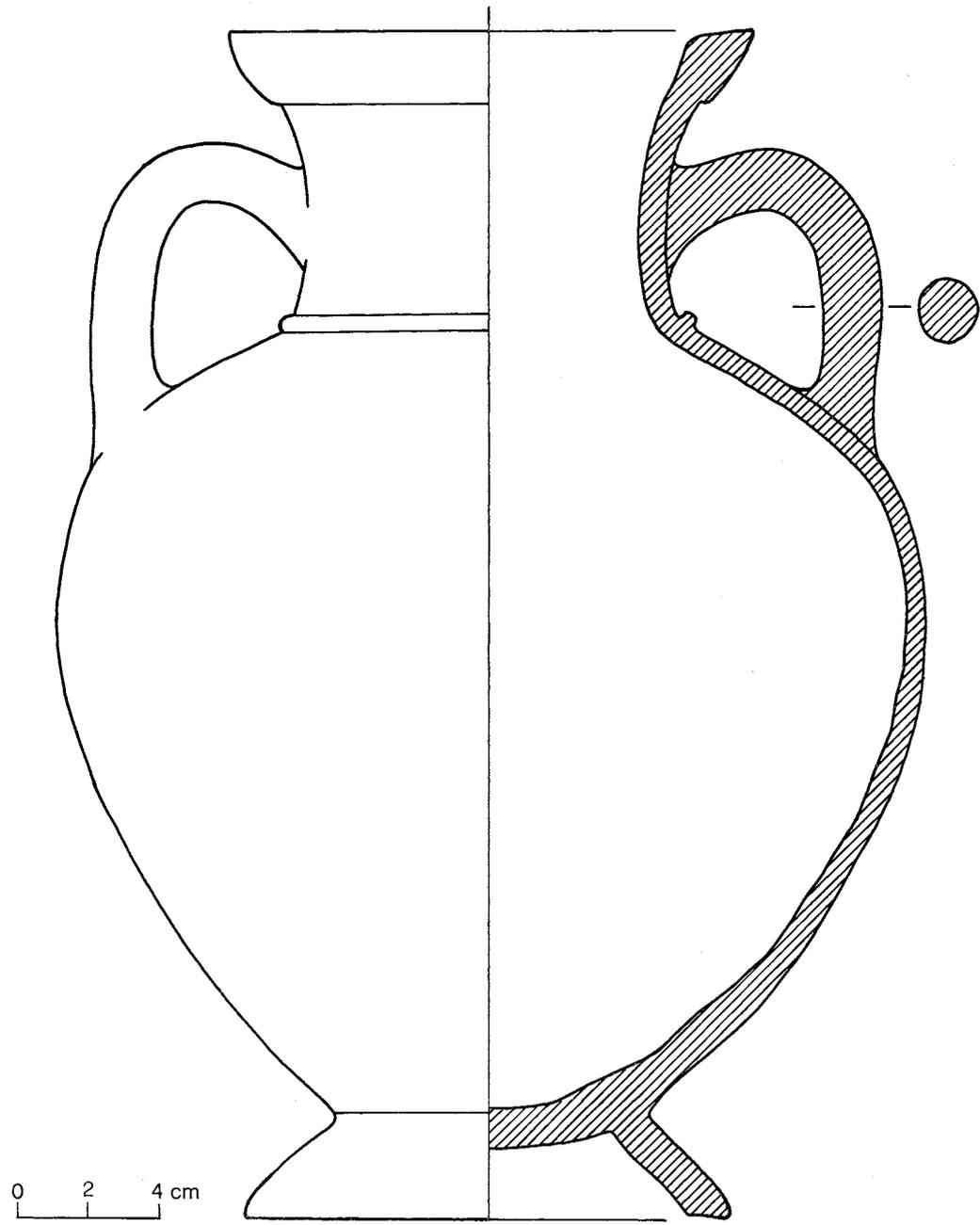
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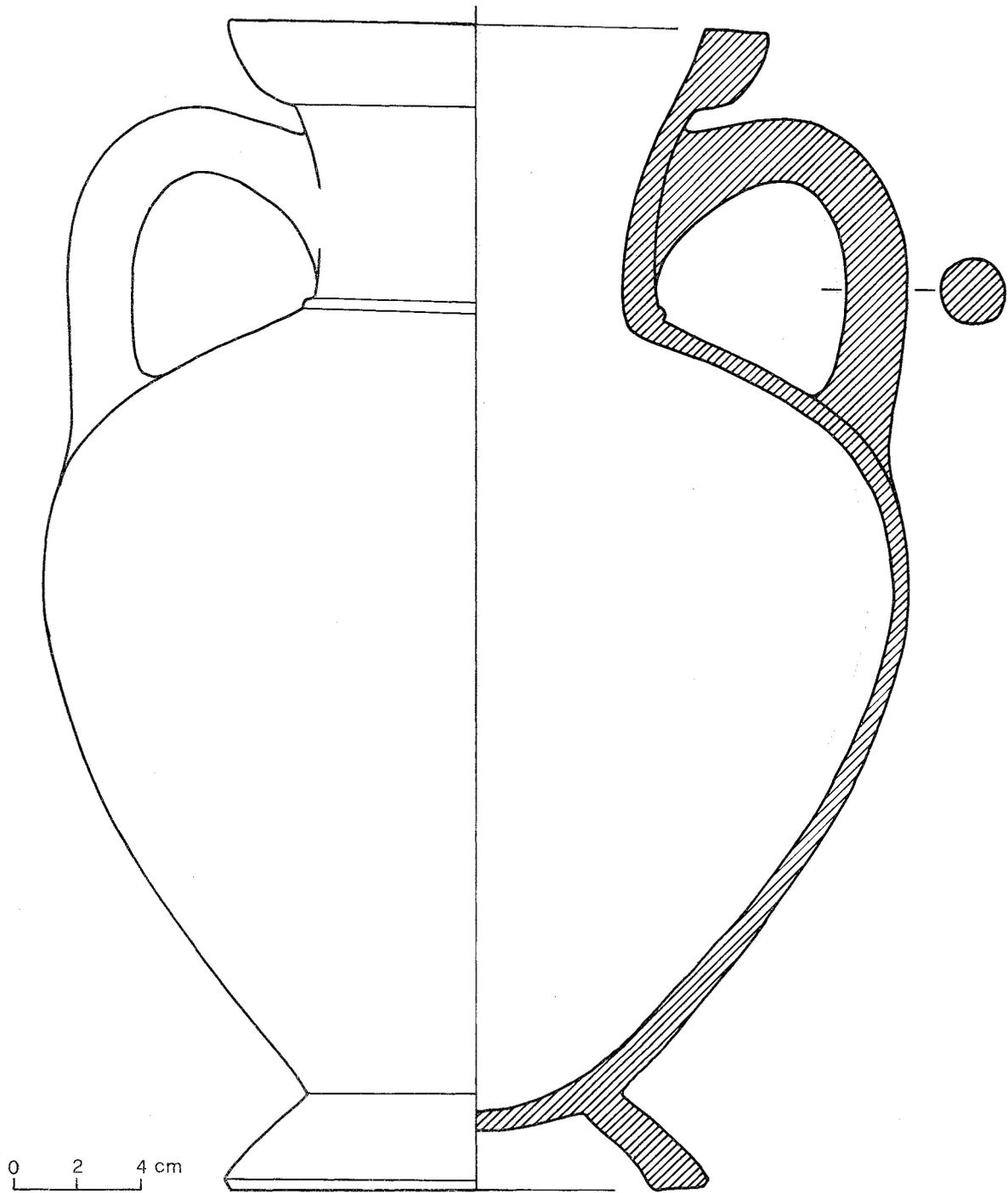
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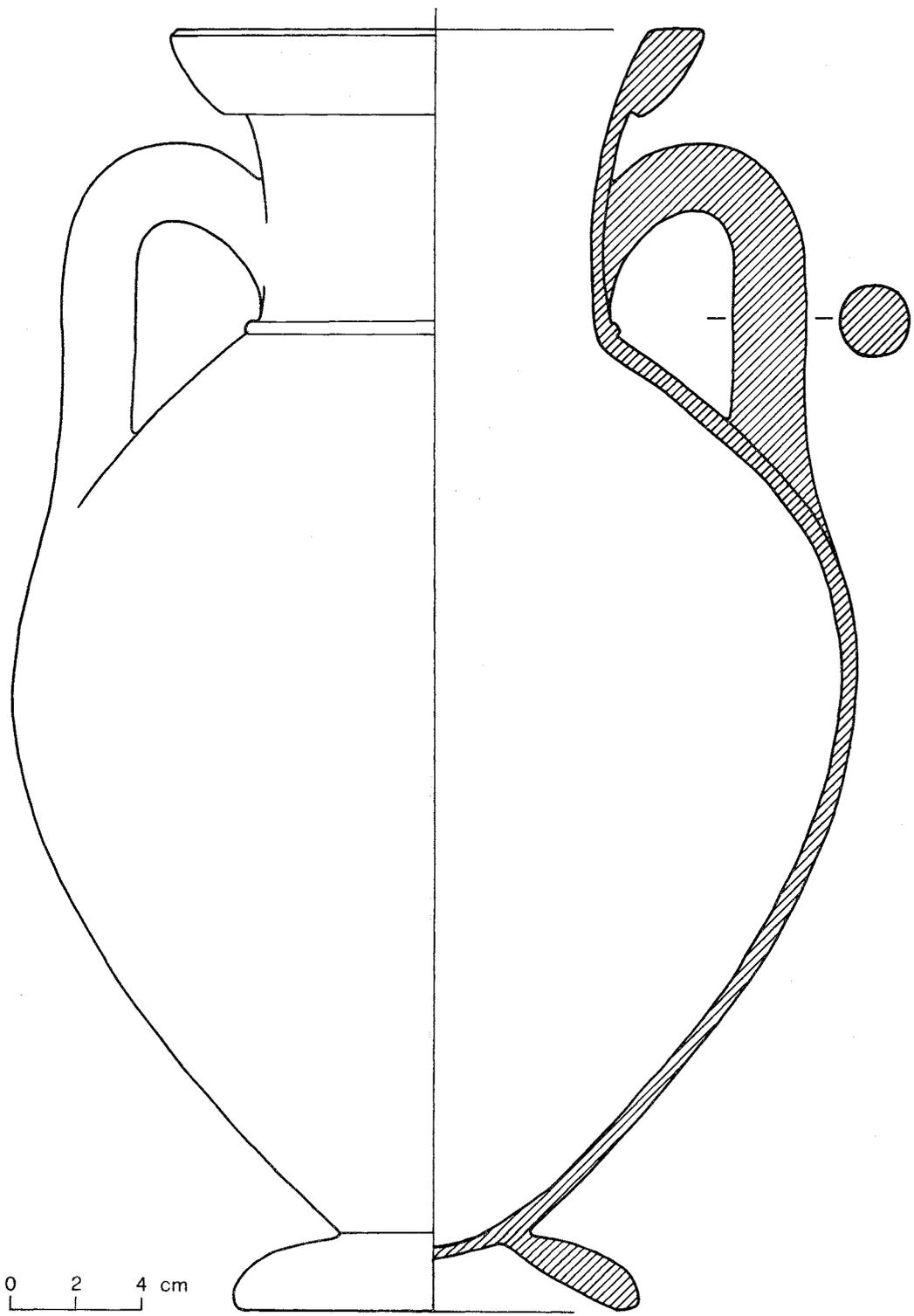
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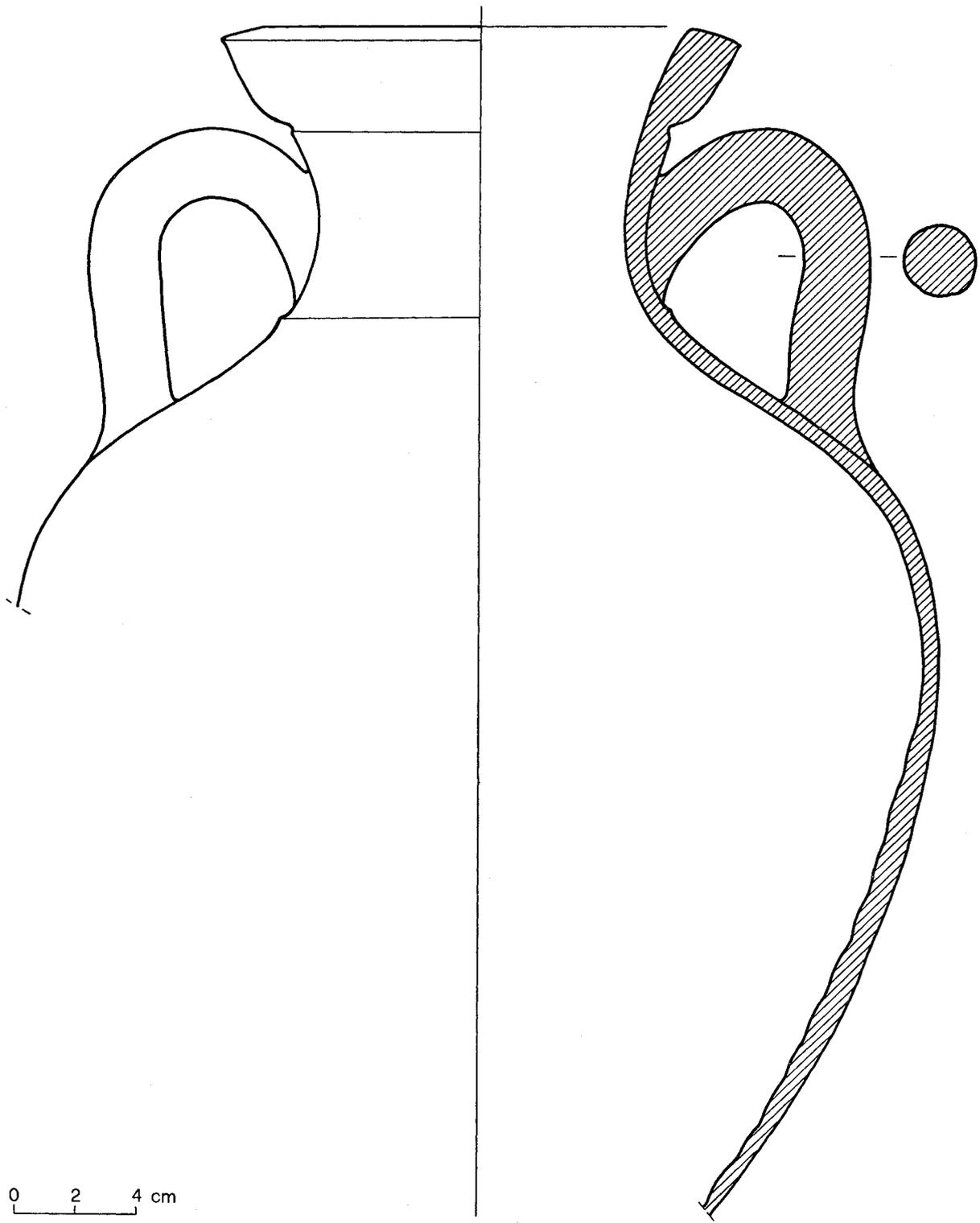
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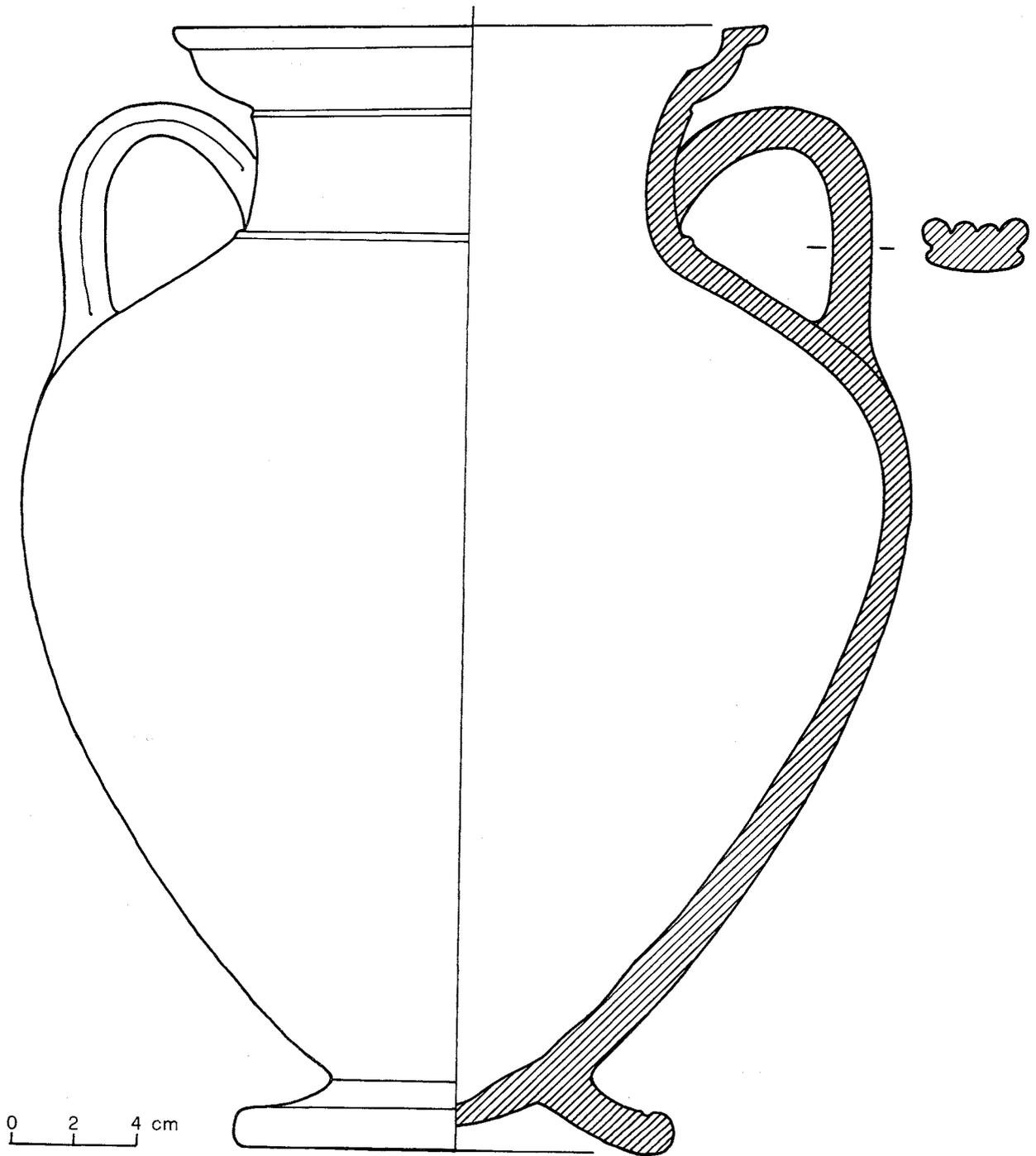
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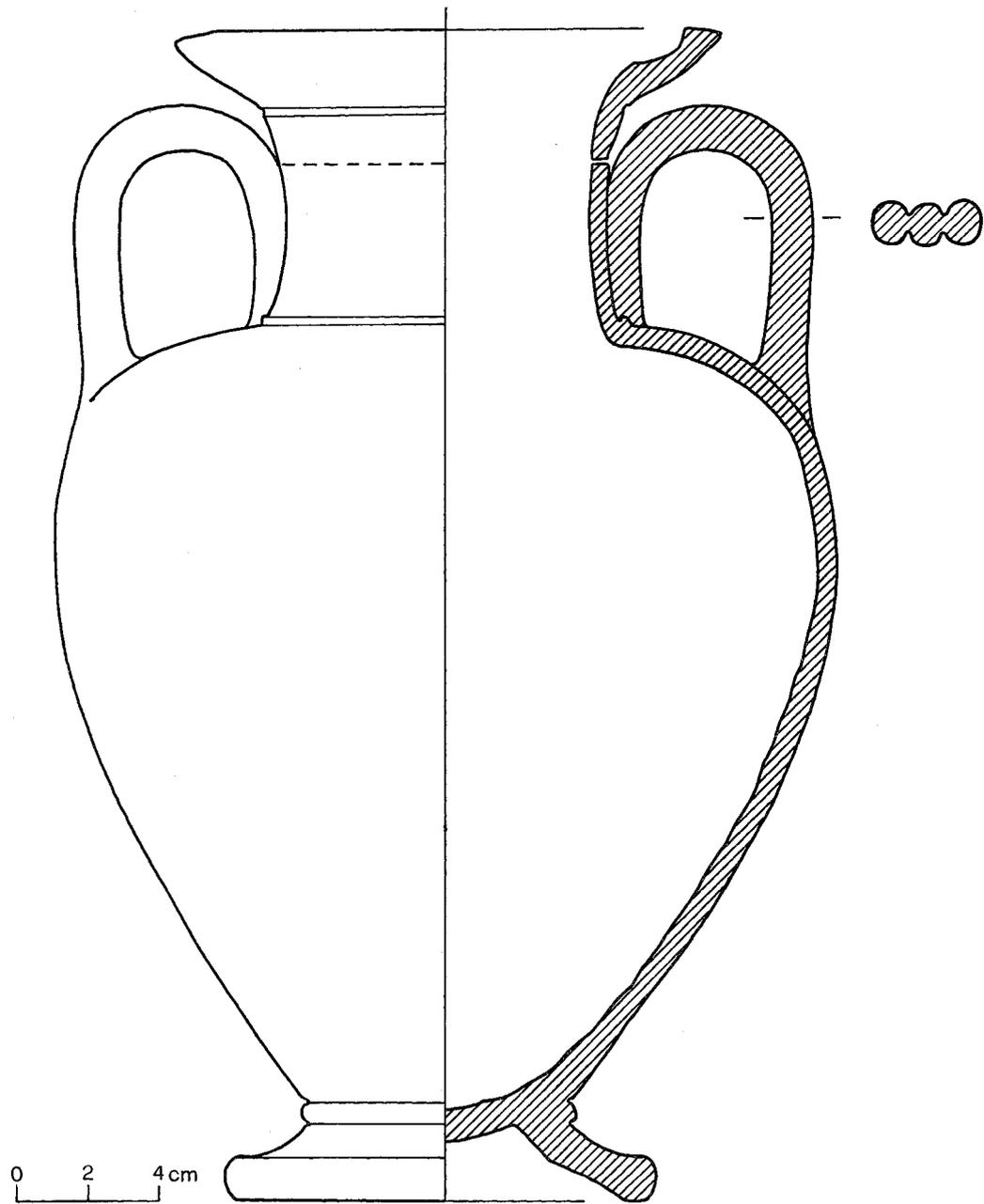
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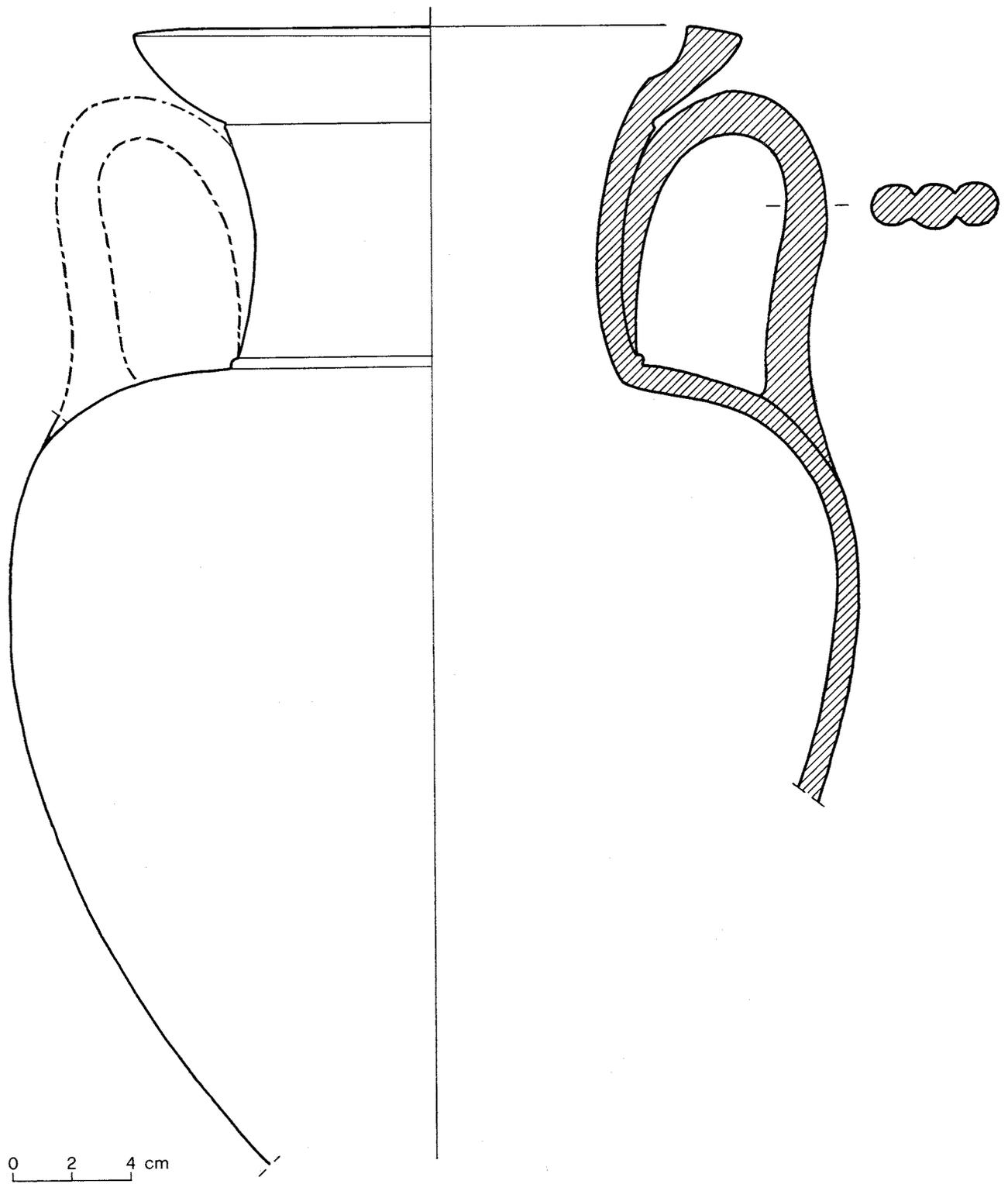
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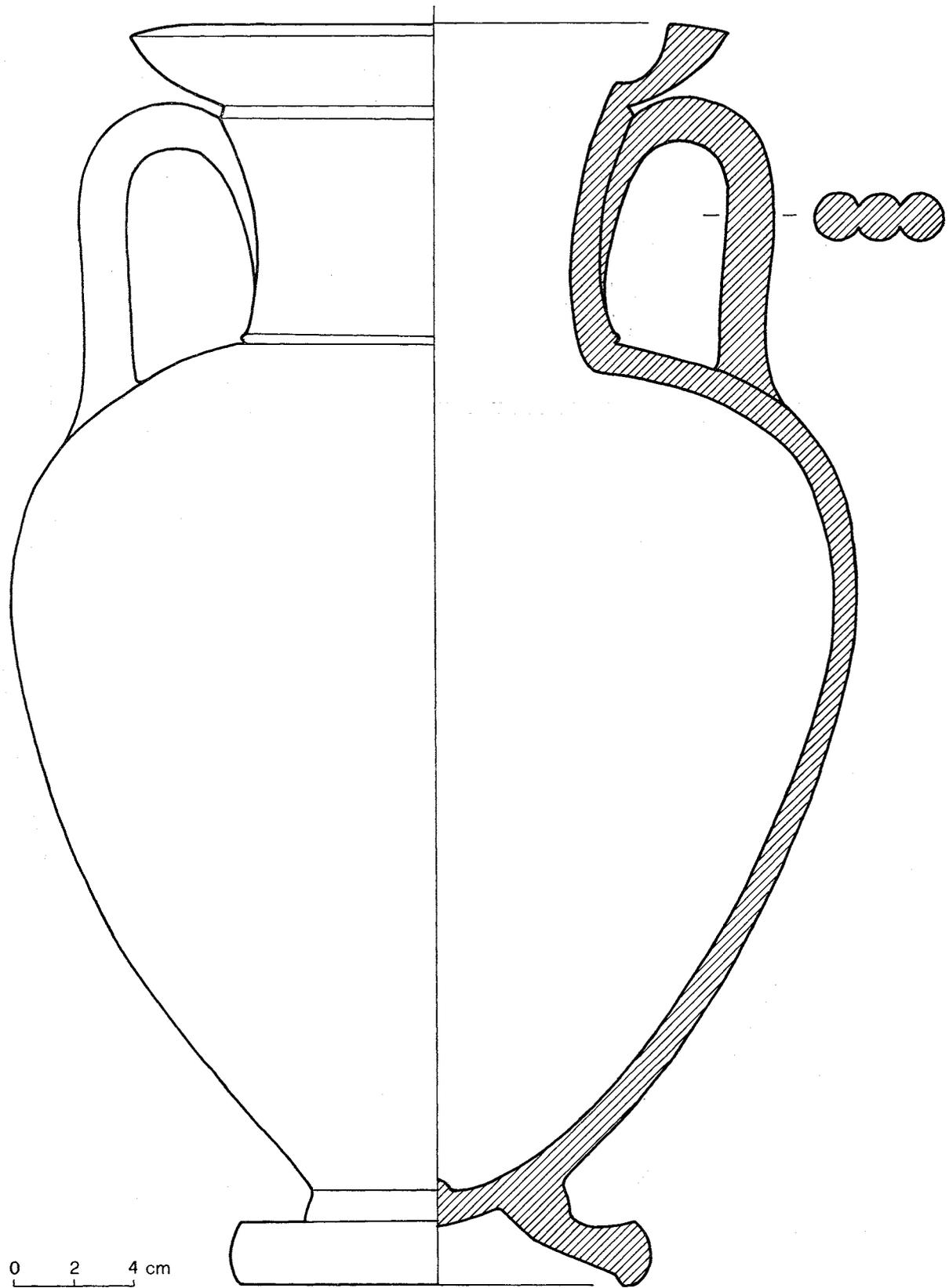
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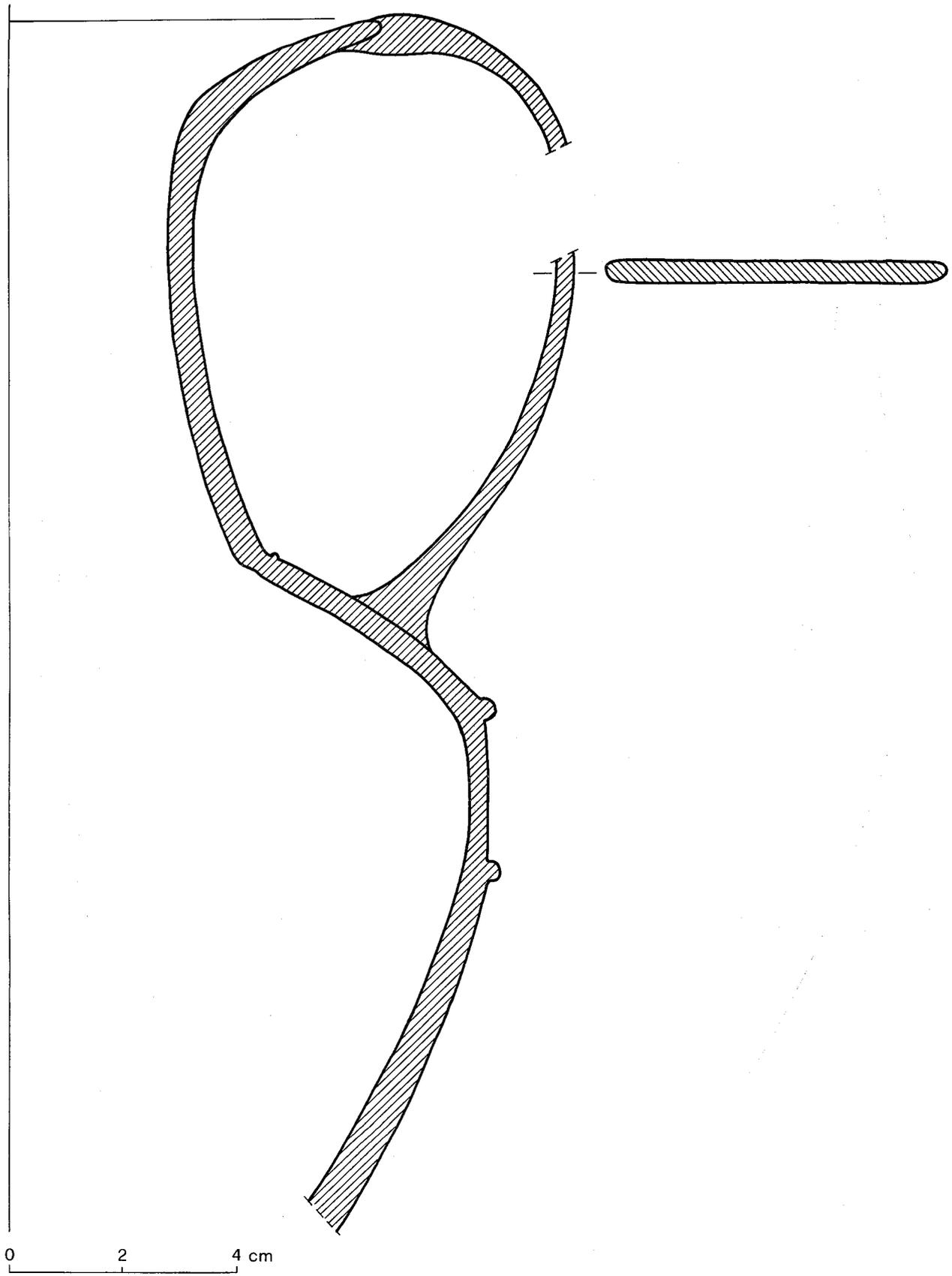
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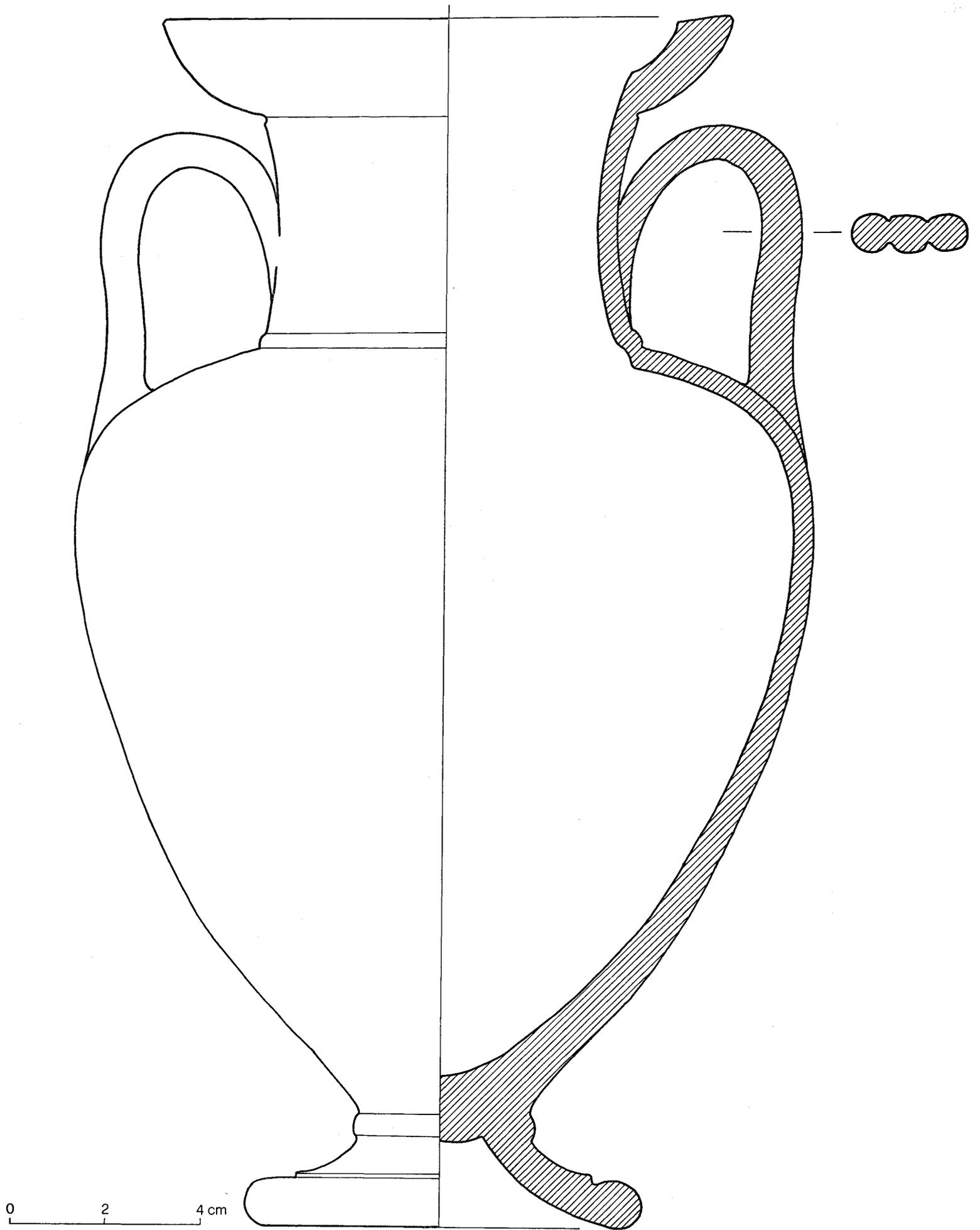
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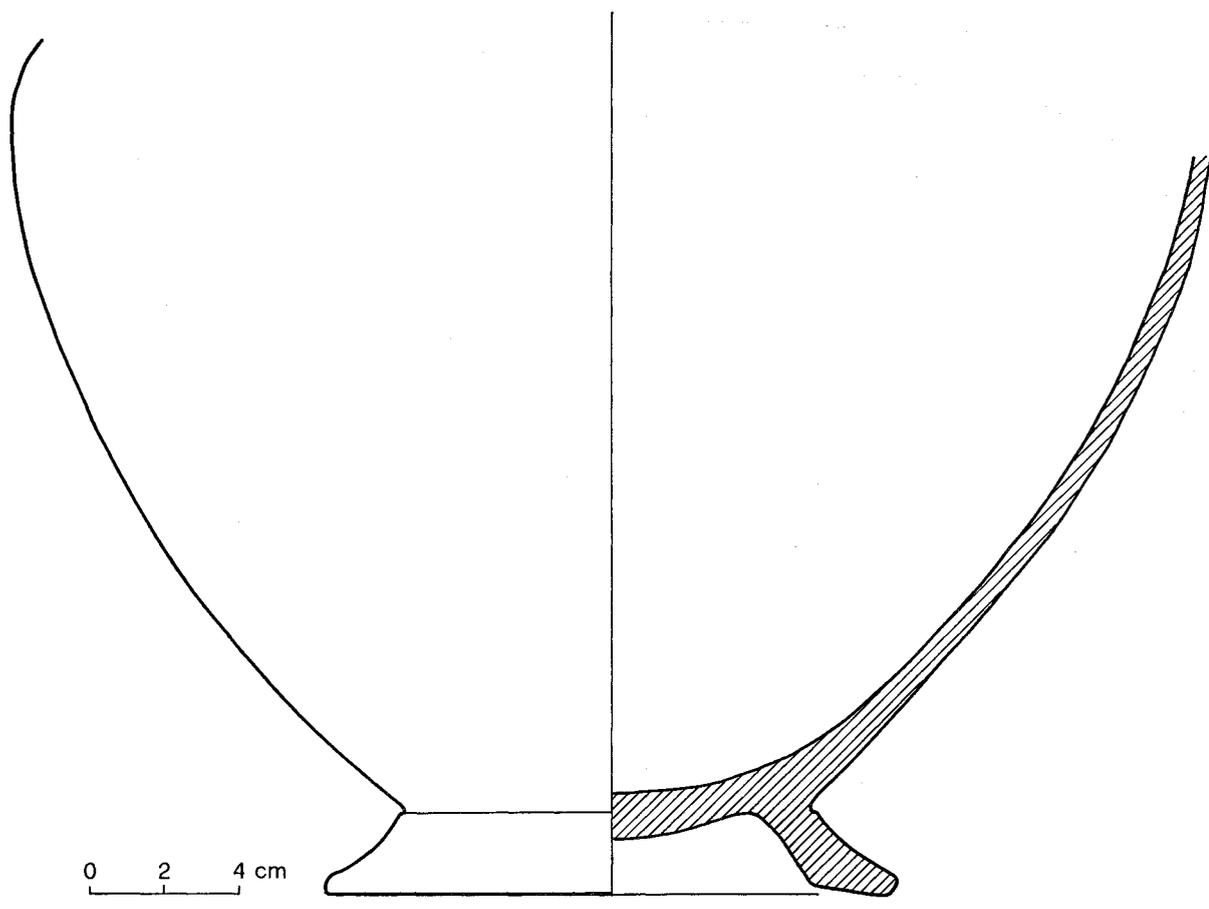
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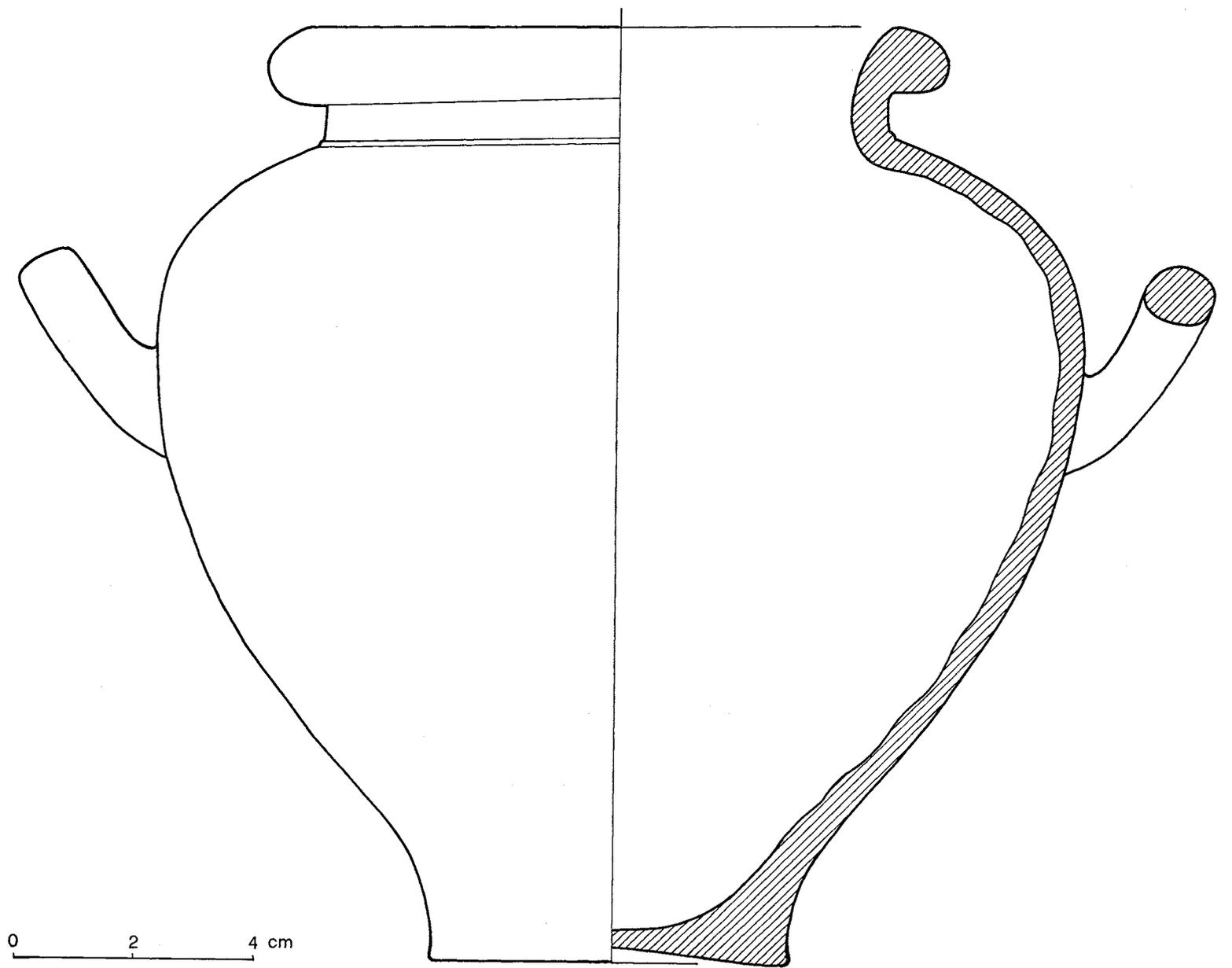
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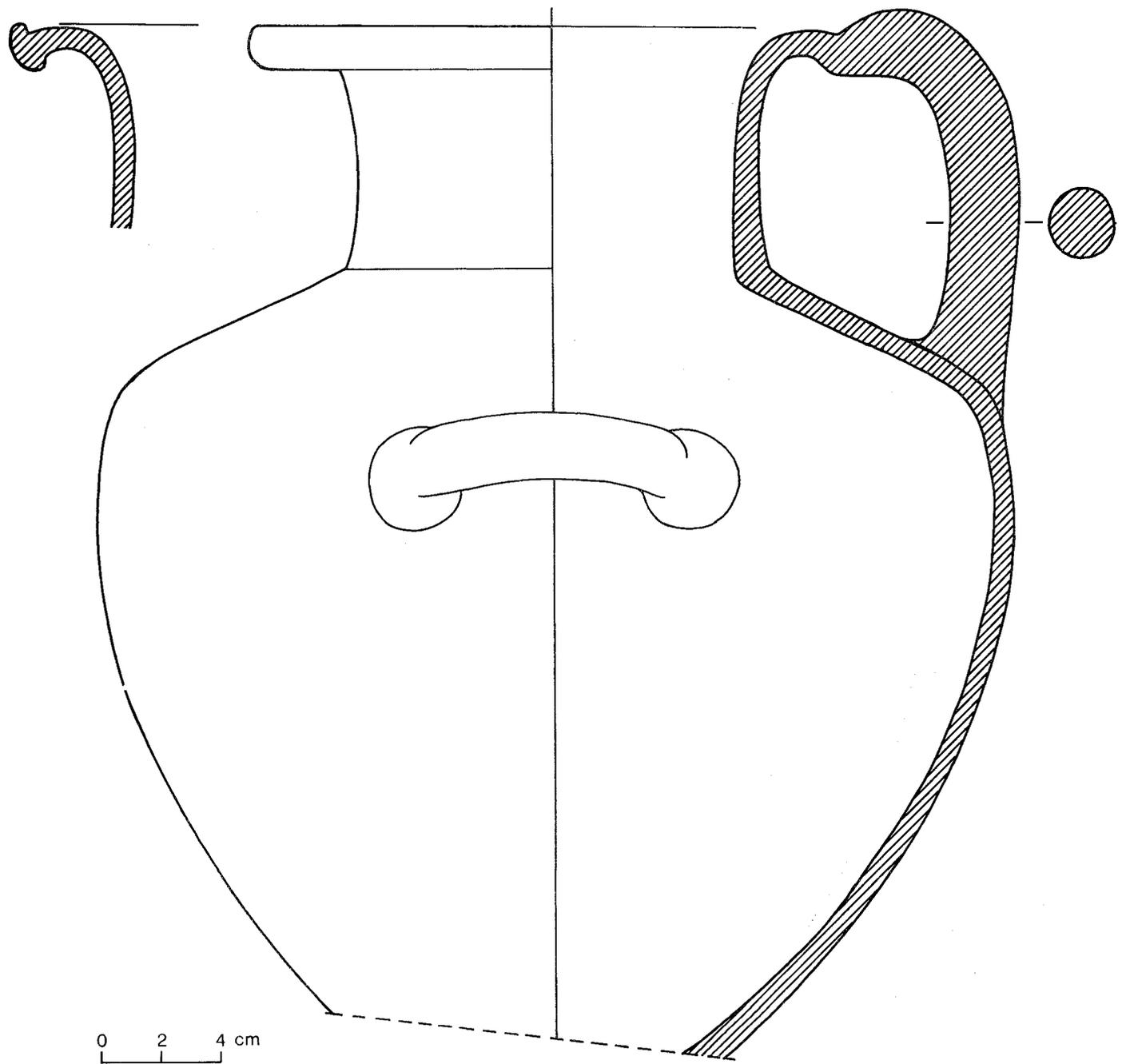
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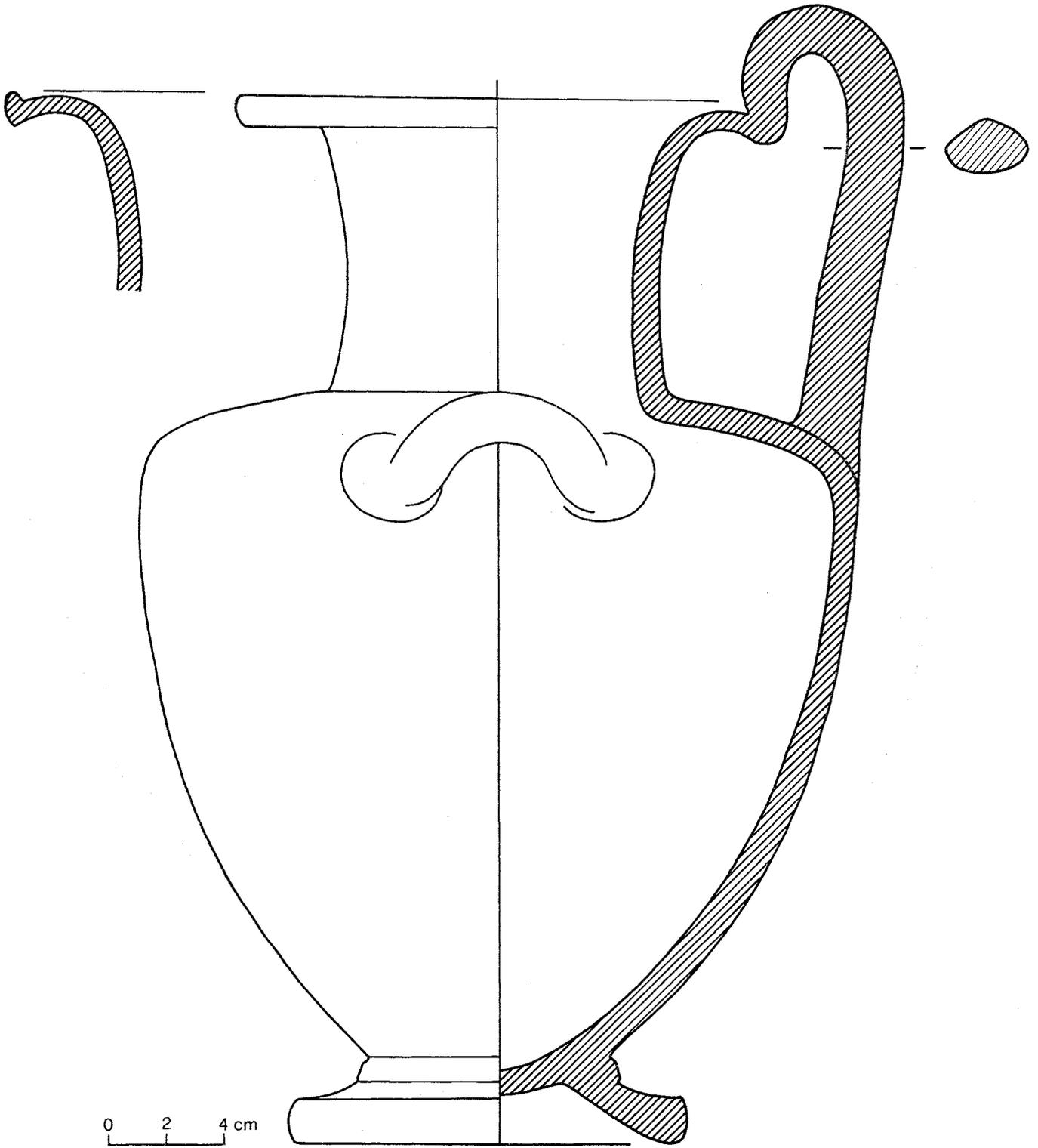
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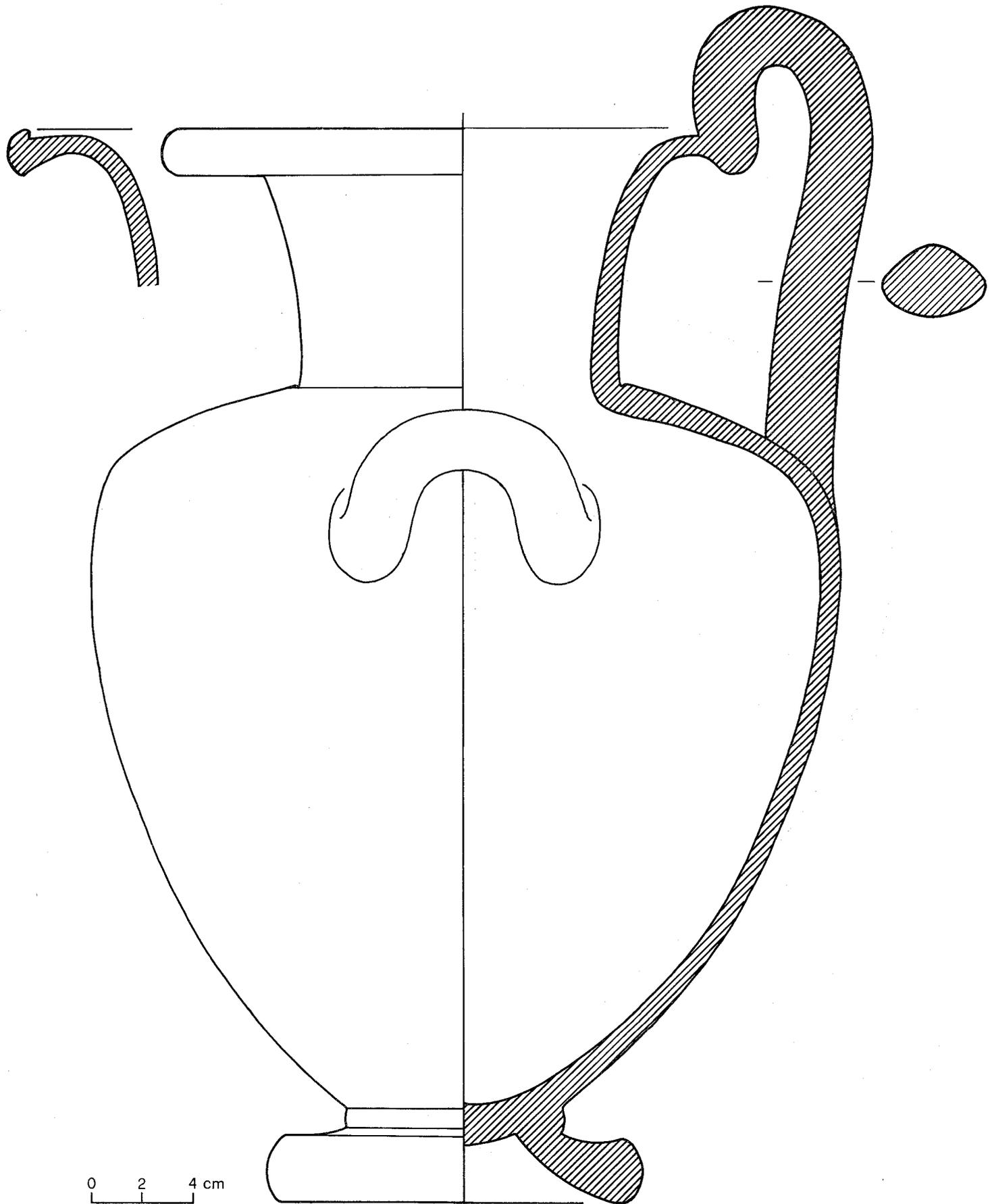
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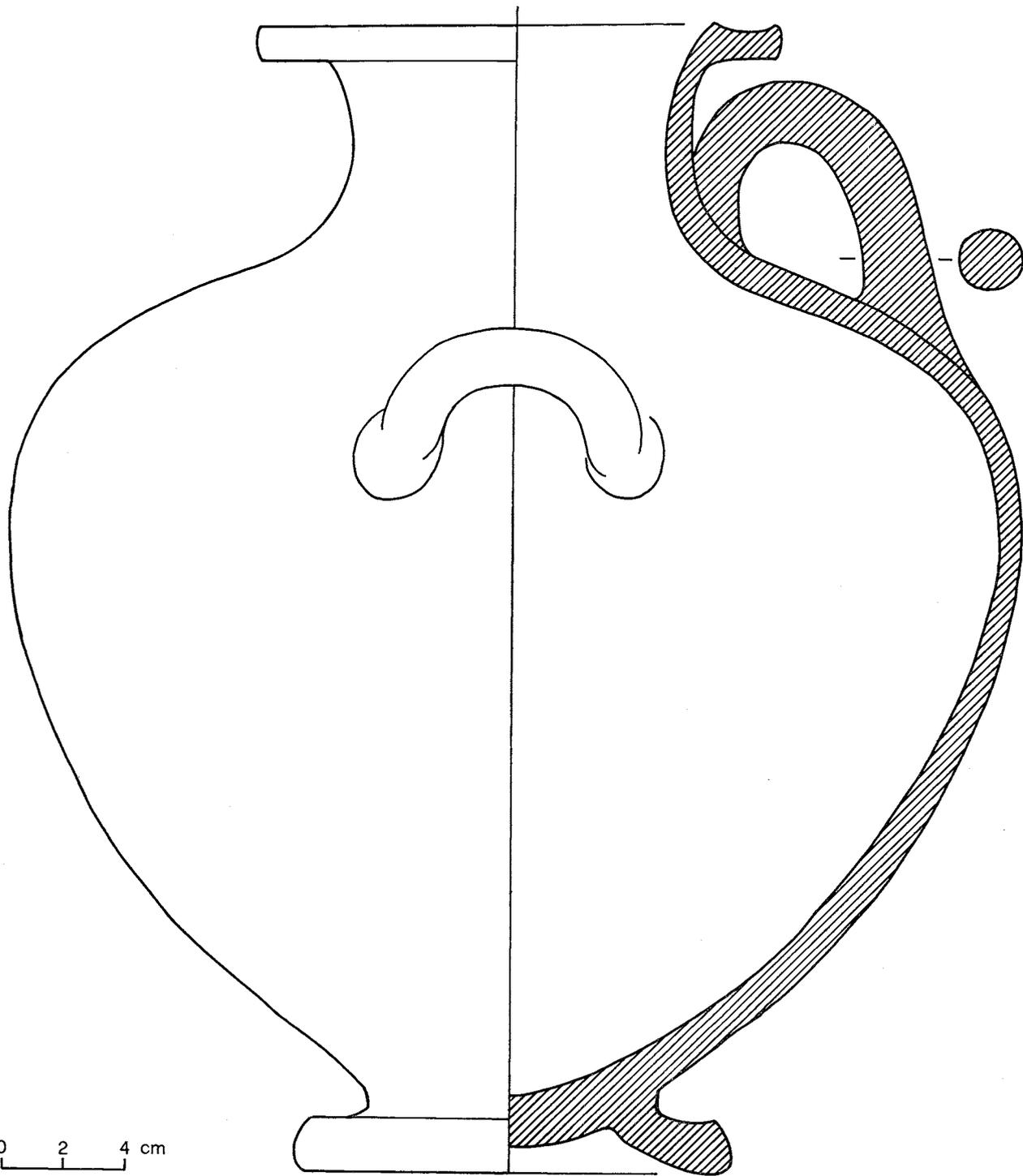
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# CONCORDANCE

*between J. Paul Getty Museum Loan Numbers and Accession Numbers*

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S.80.AE.176	86.AE.112	S.82.AE.56	86.AE.103.23

# CONCORDANCE

*between Bareiss Collection Numbers and J. Paul Getty Museum Accession Numbers*

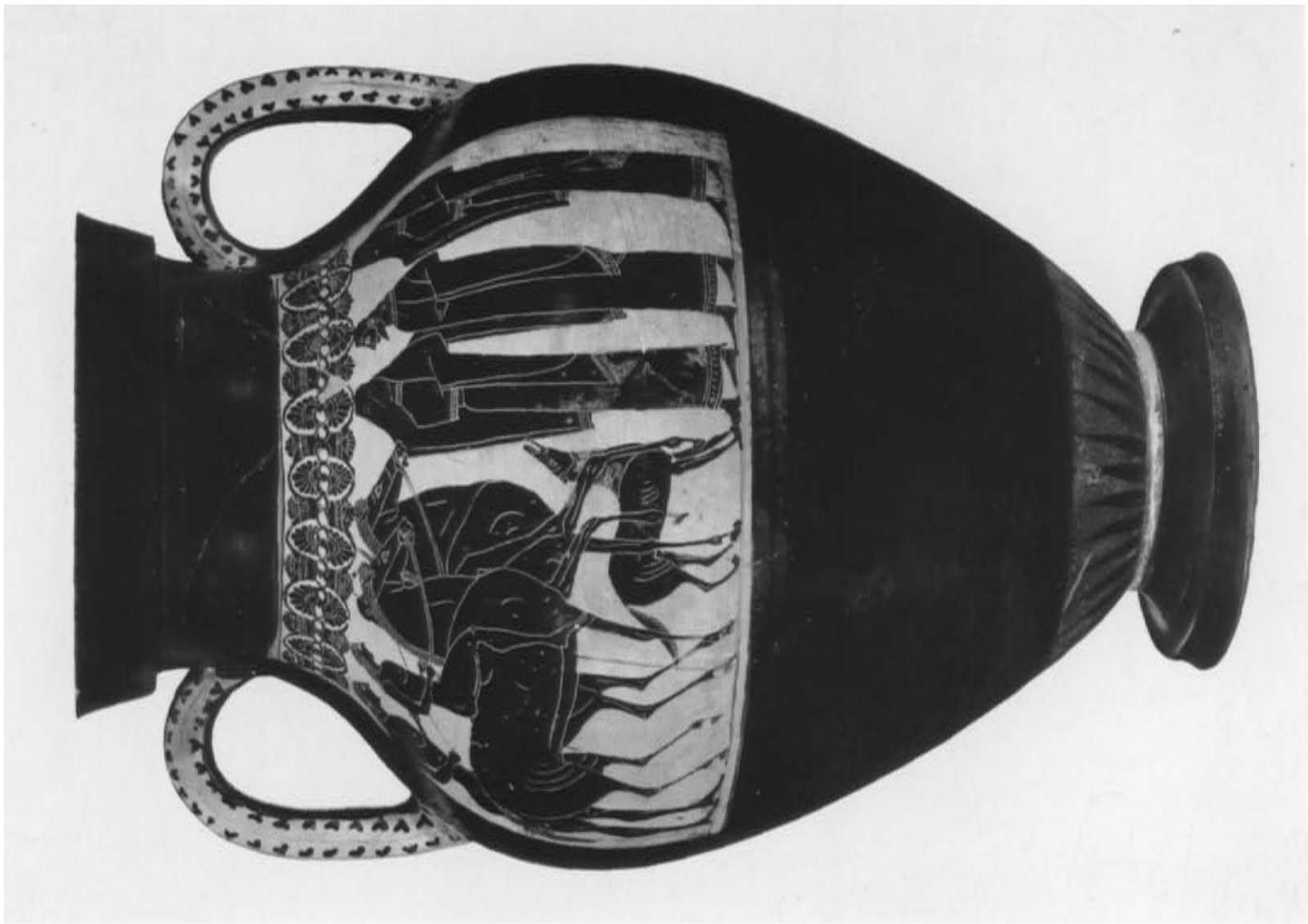
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4	86.AE.66		139	86.AE.115
5	86.AE.64		143	86.AE.83
6	86.AE.63		144	86.AE.79
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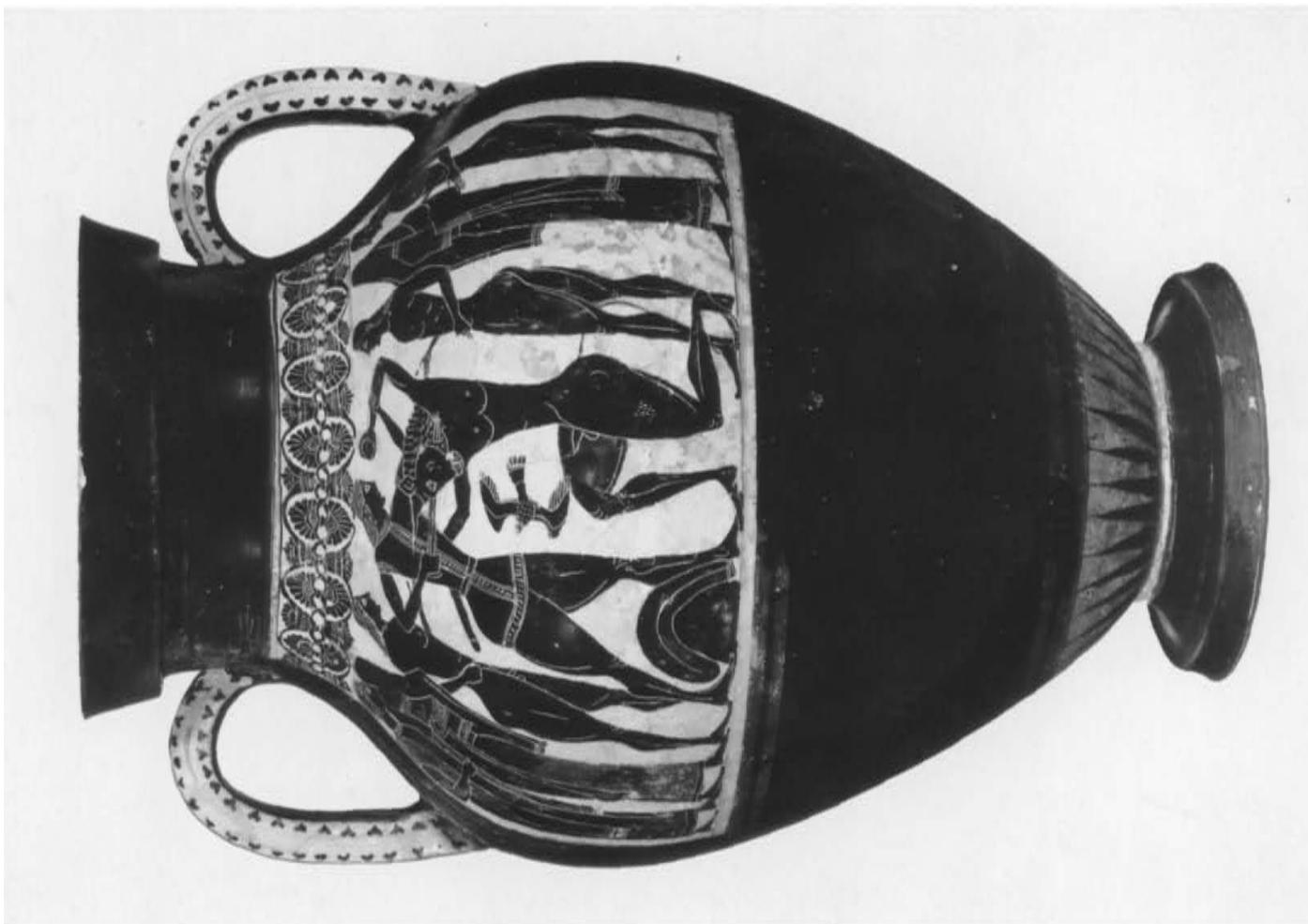
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Würzburg 323, same hand as	59; 60, 1

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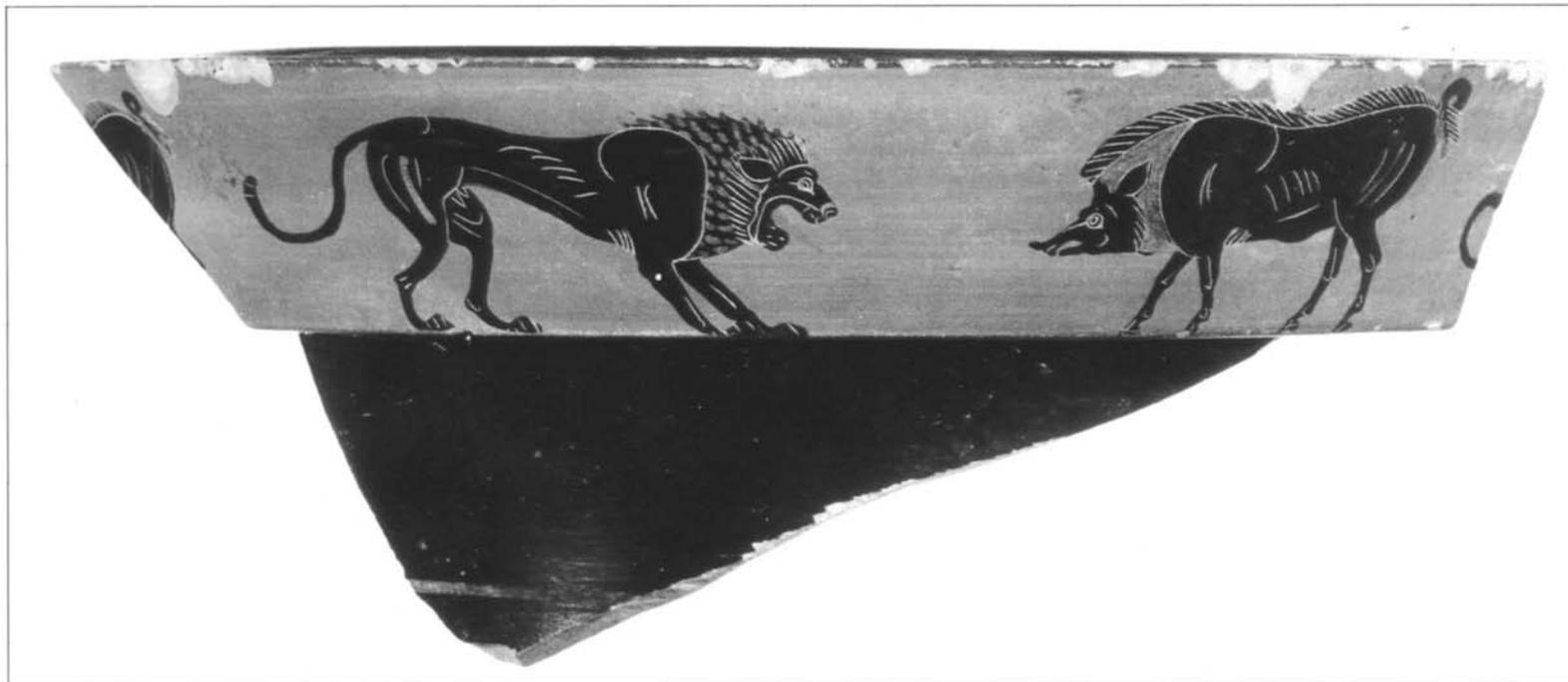


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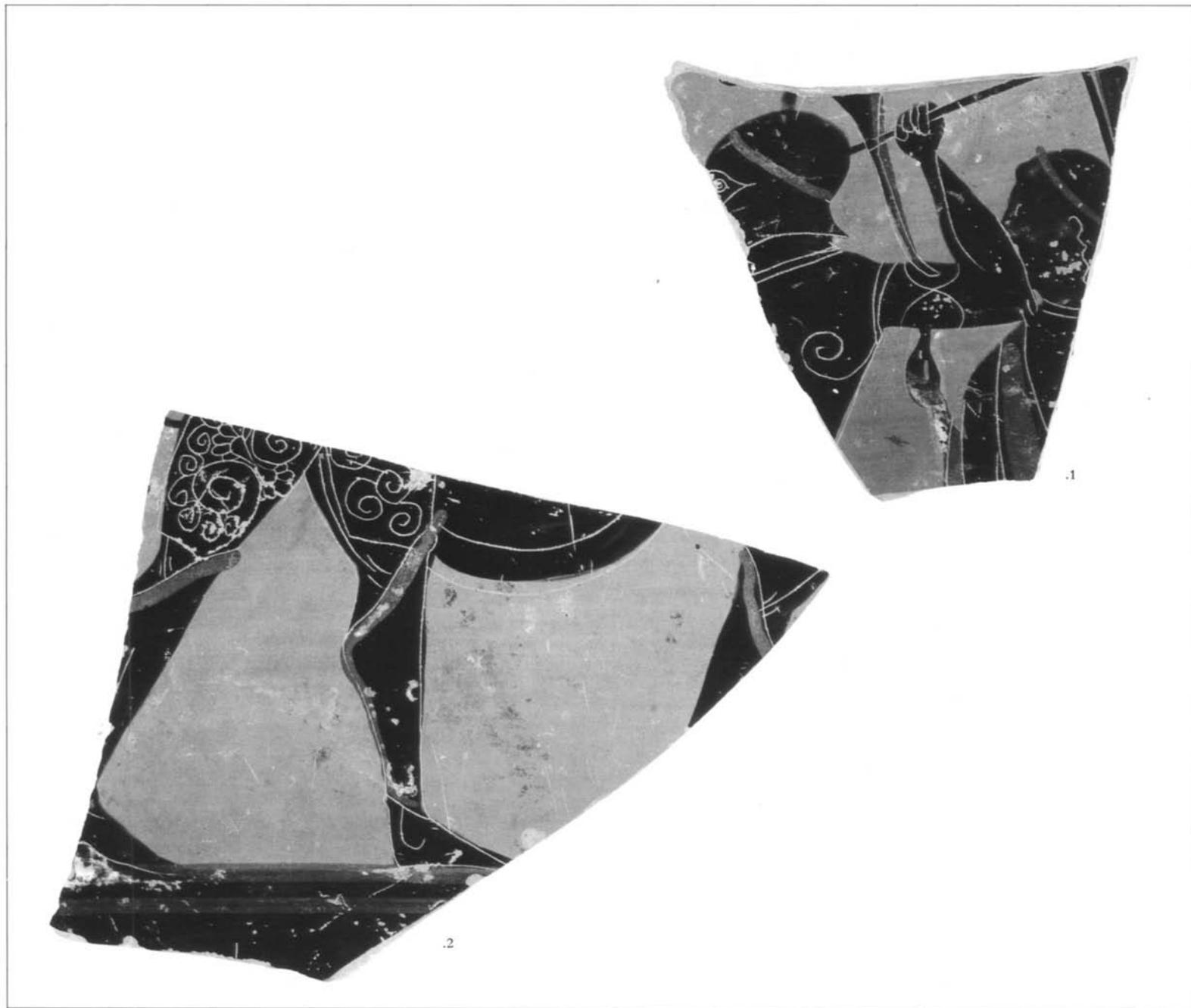


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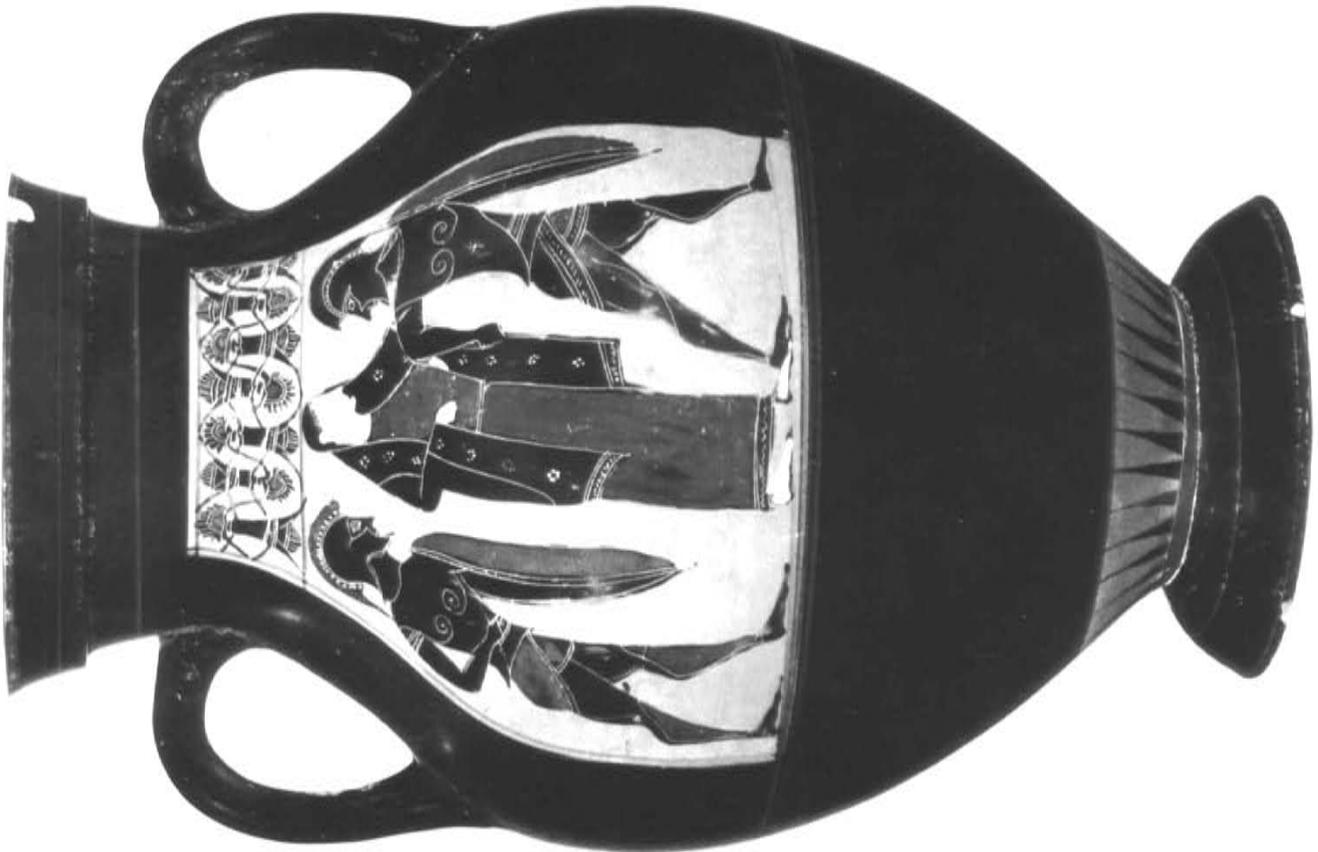
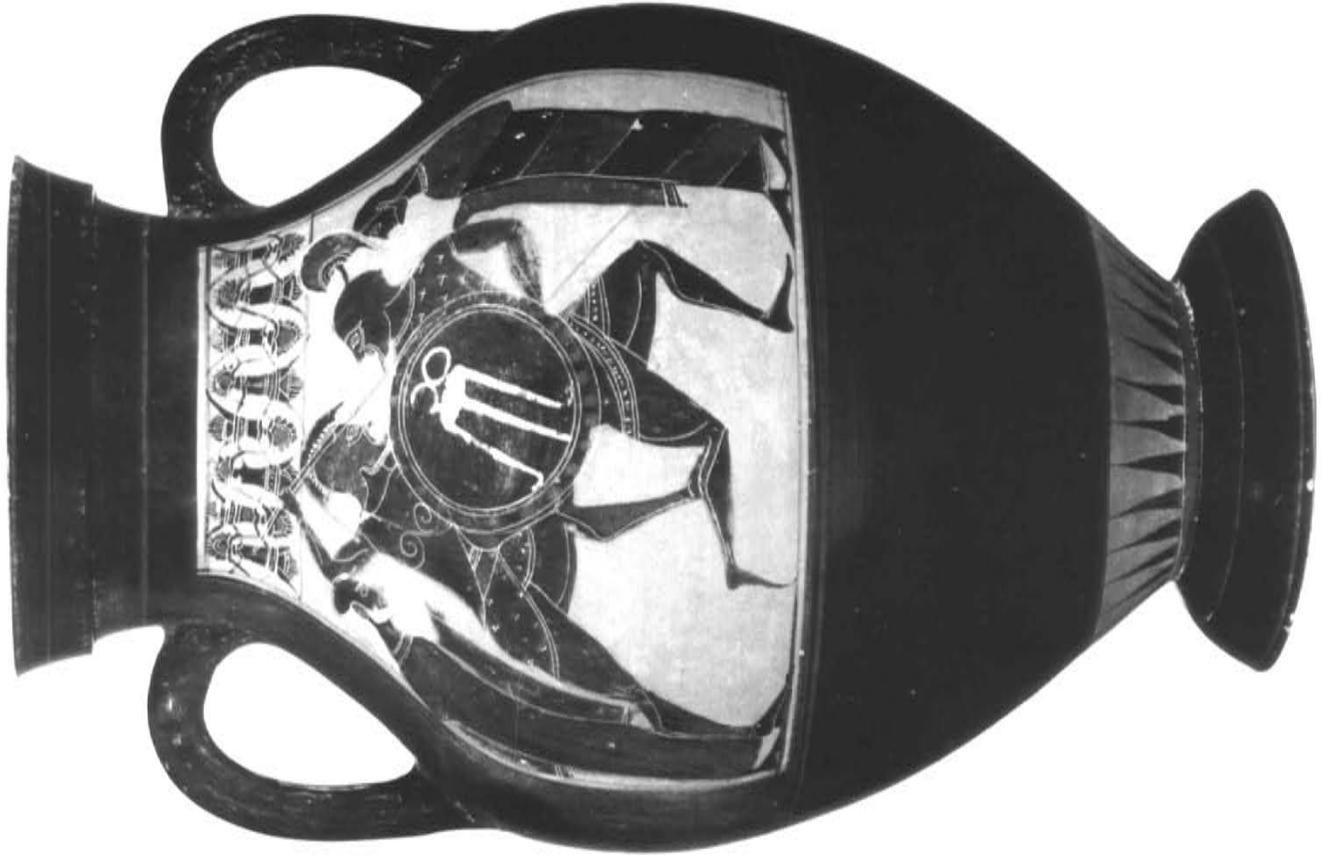
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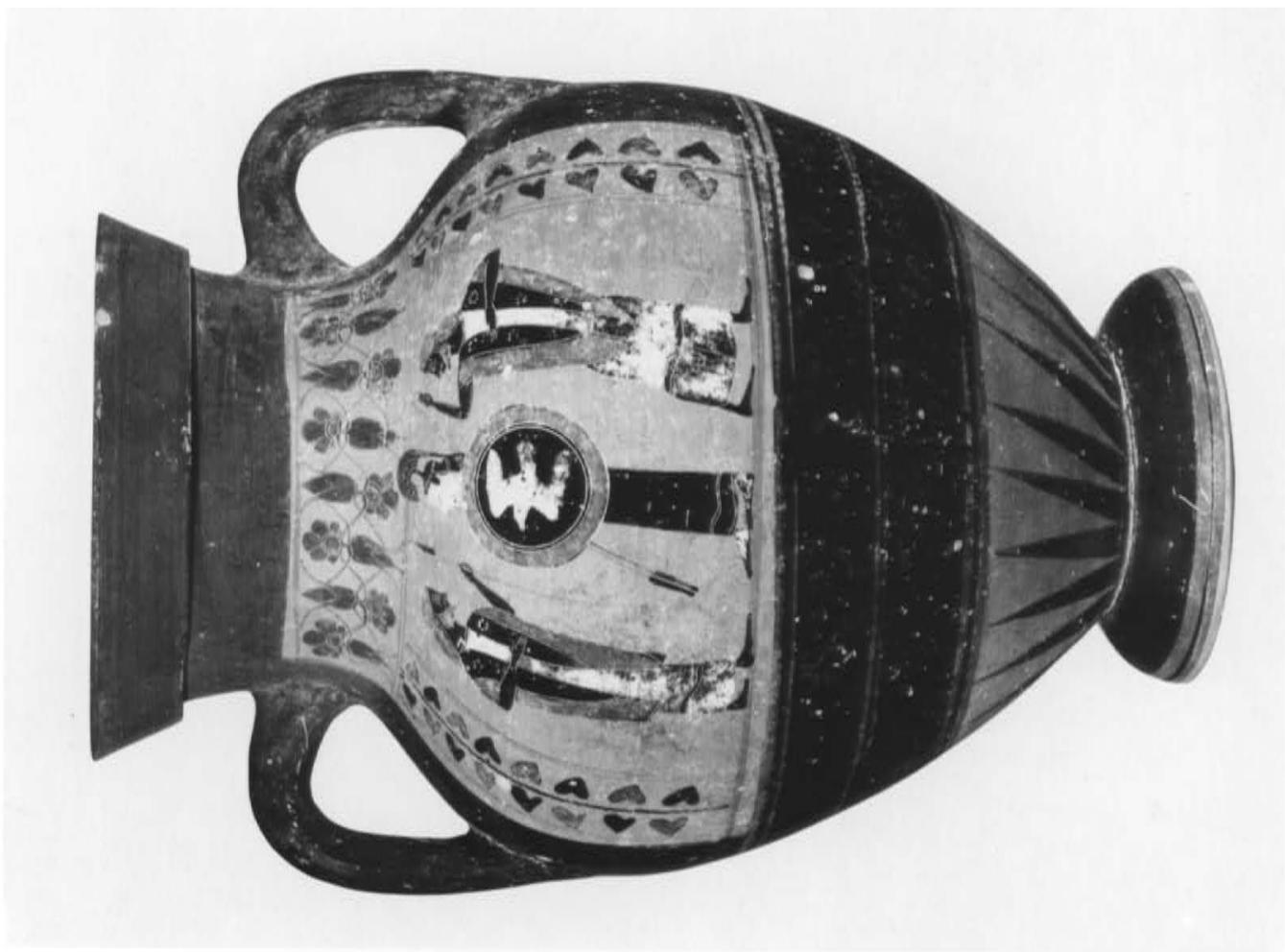
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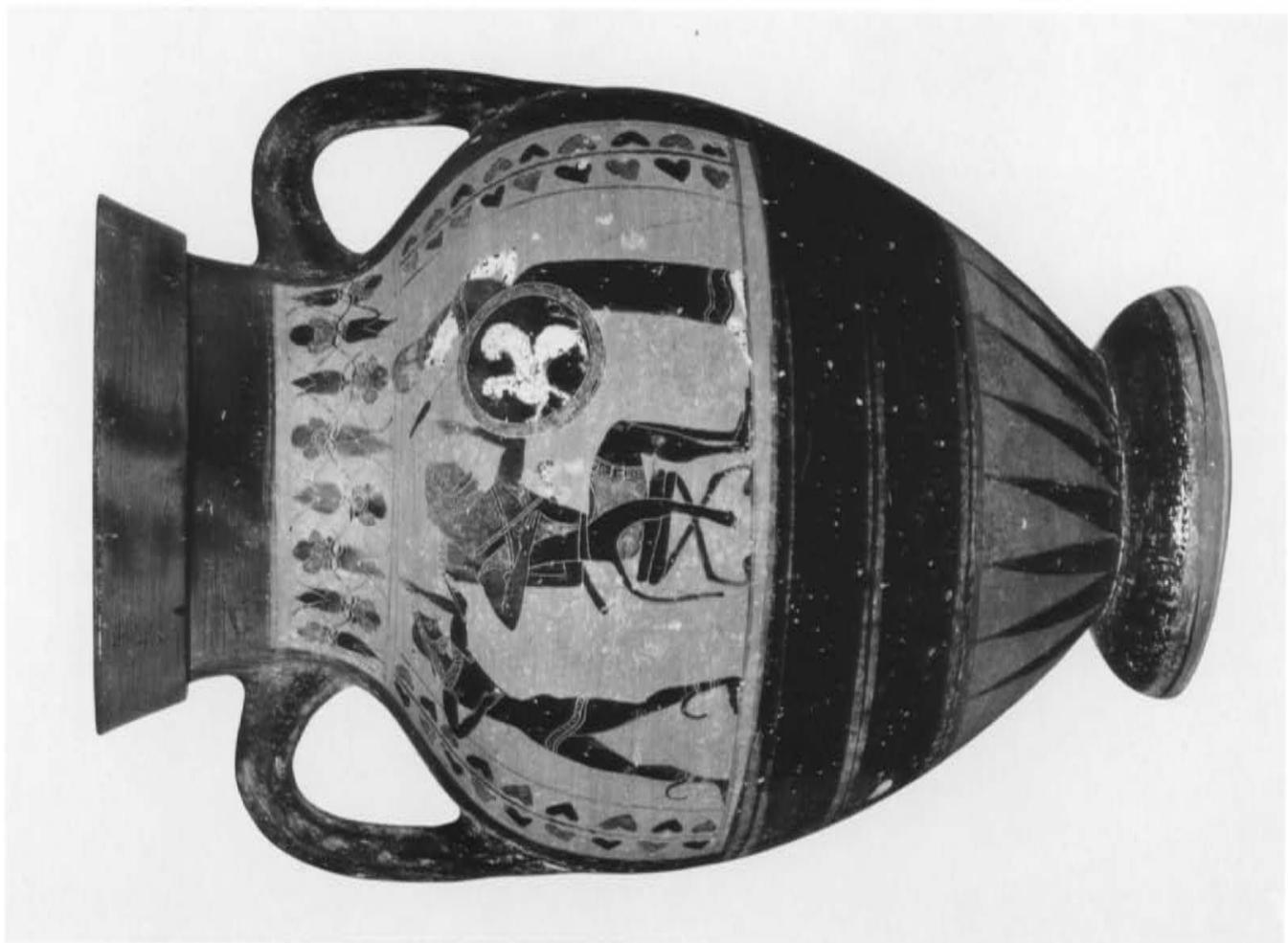


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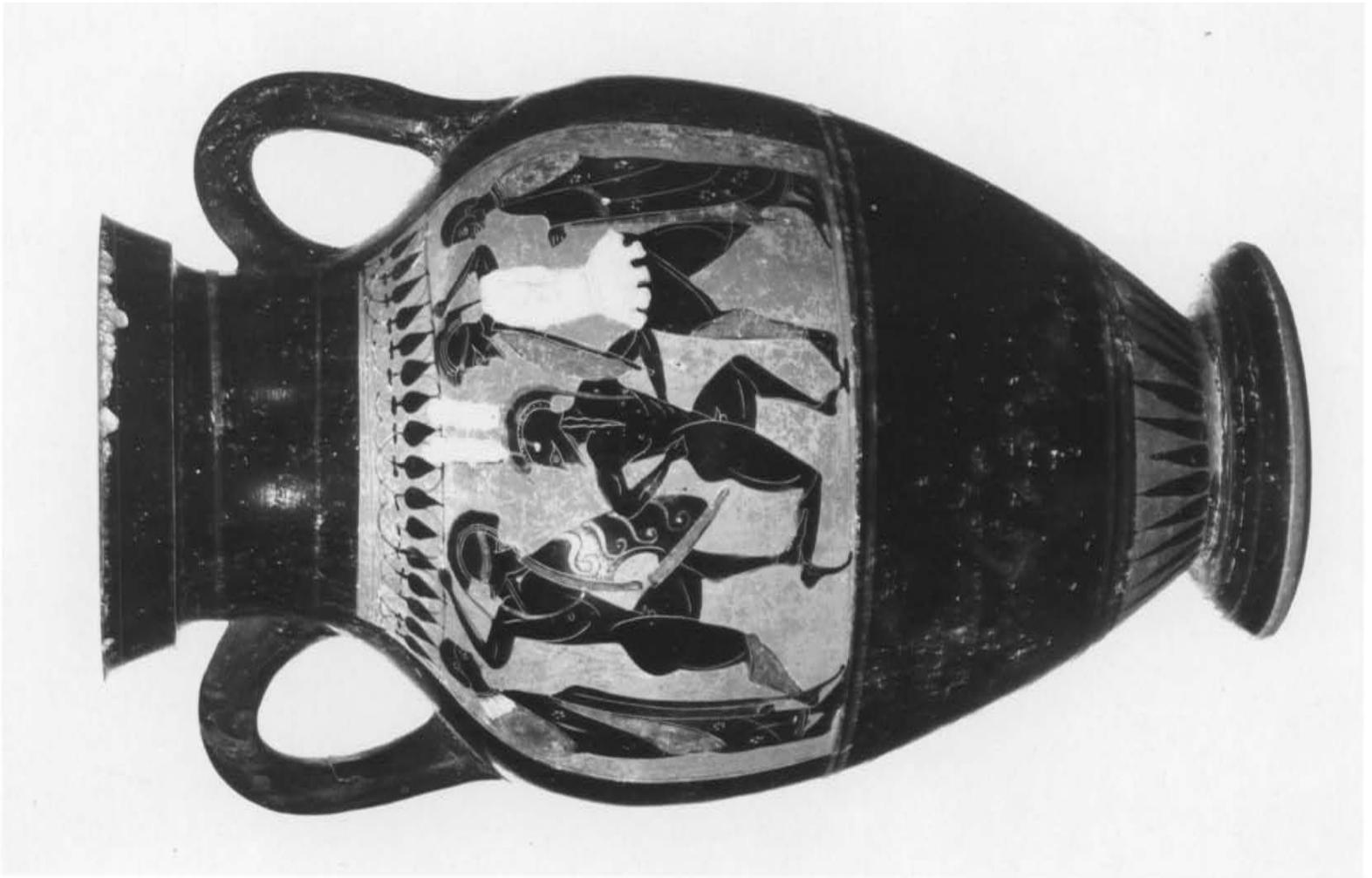


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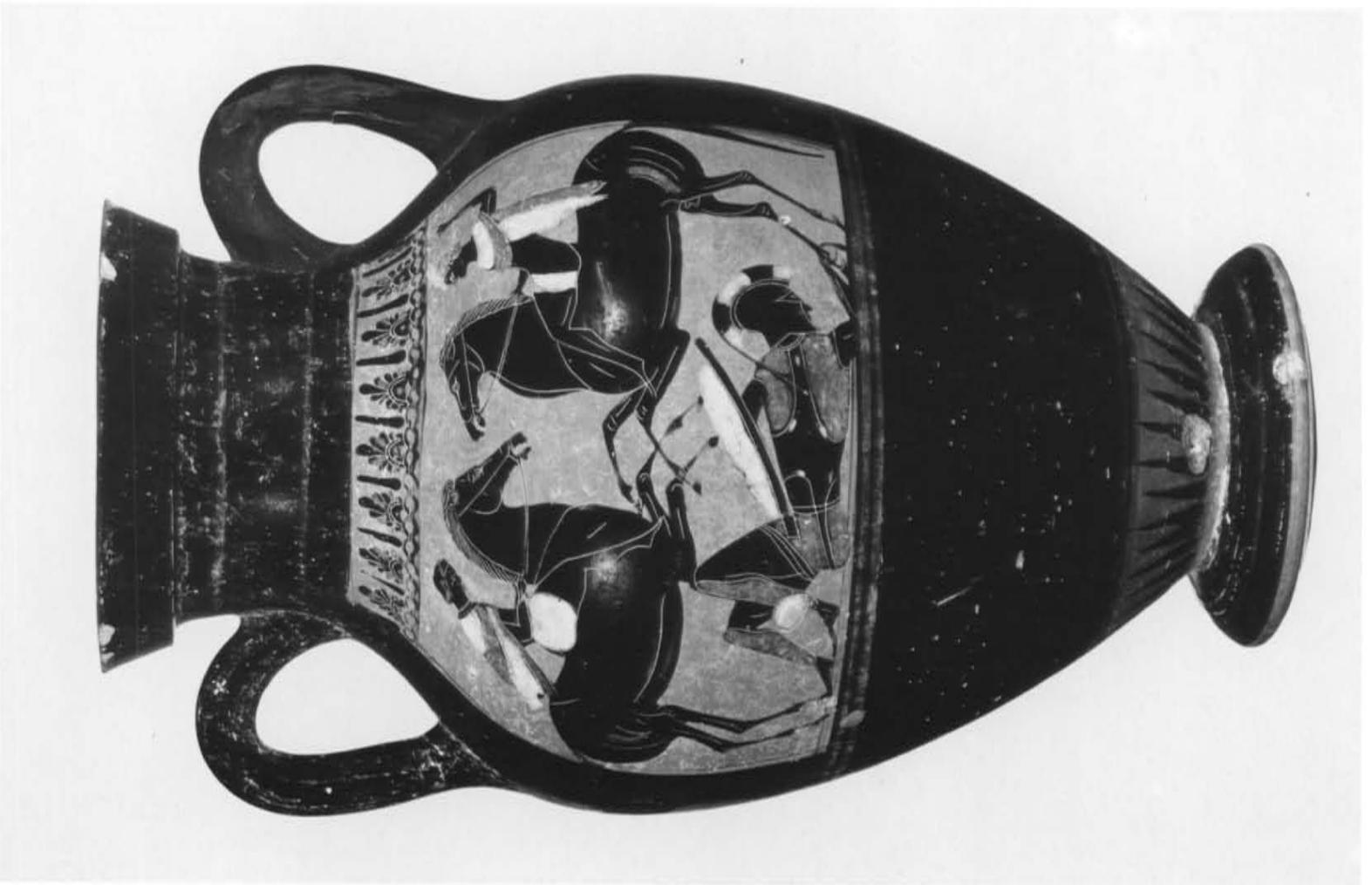
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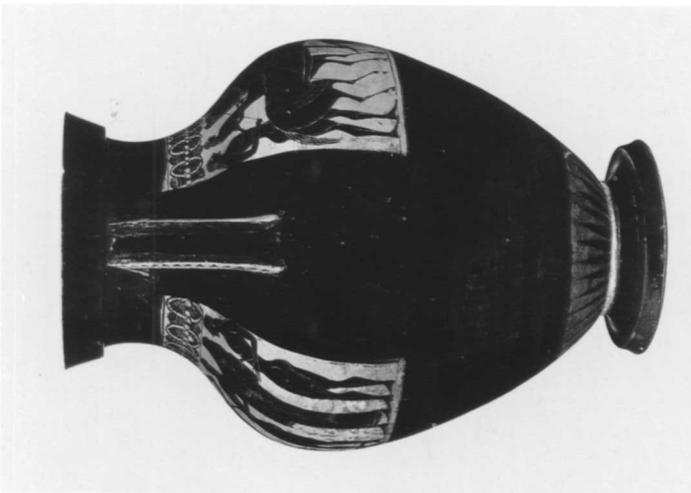


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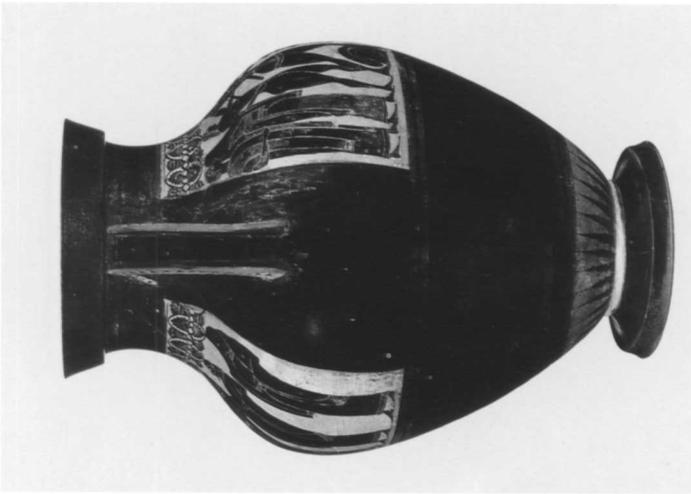


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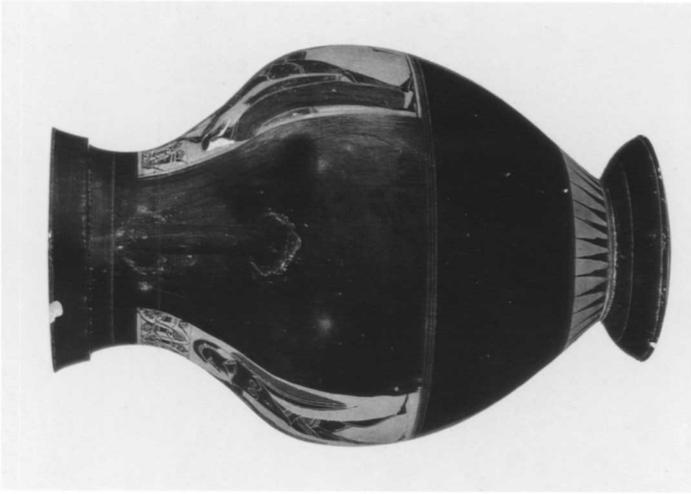


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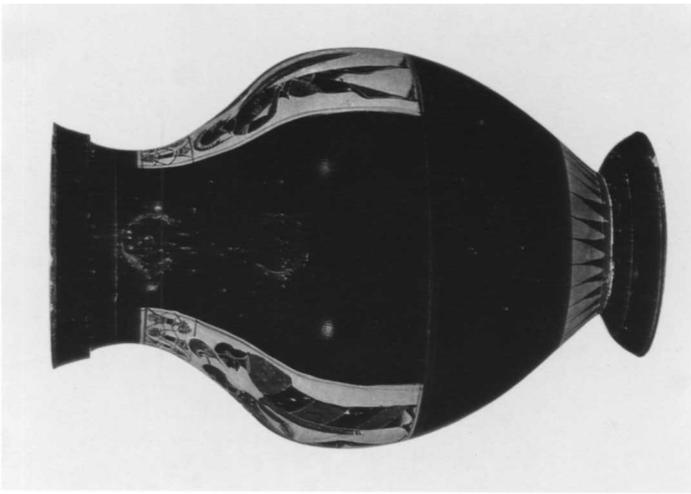


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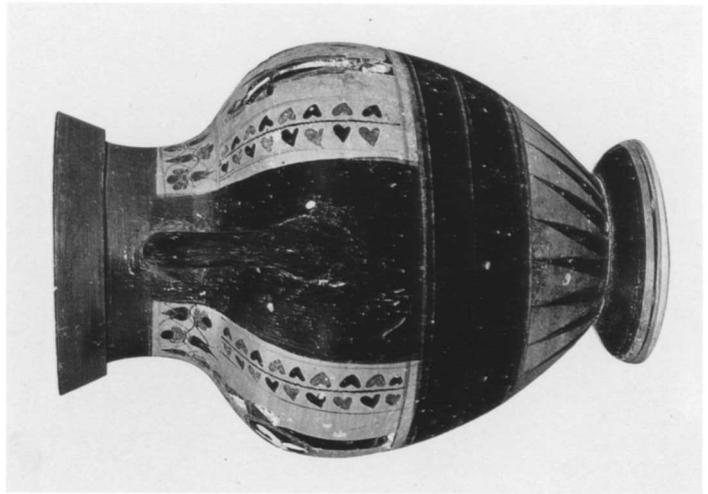


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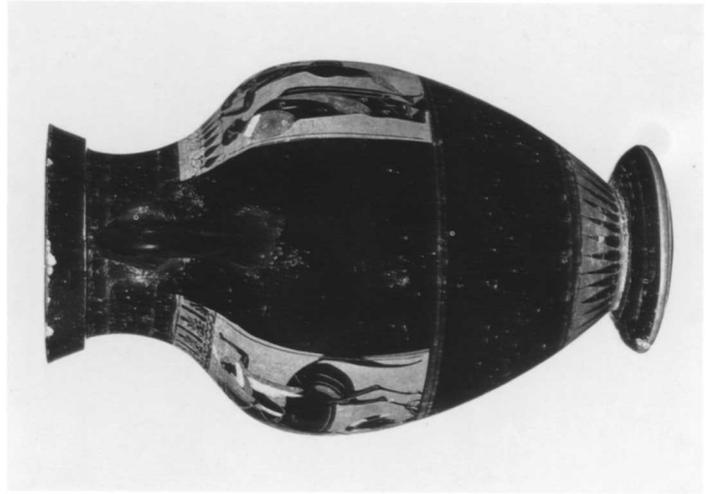


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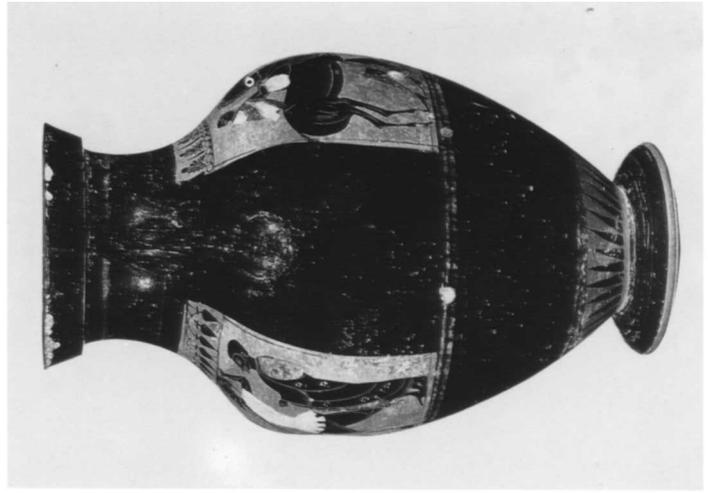


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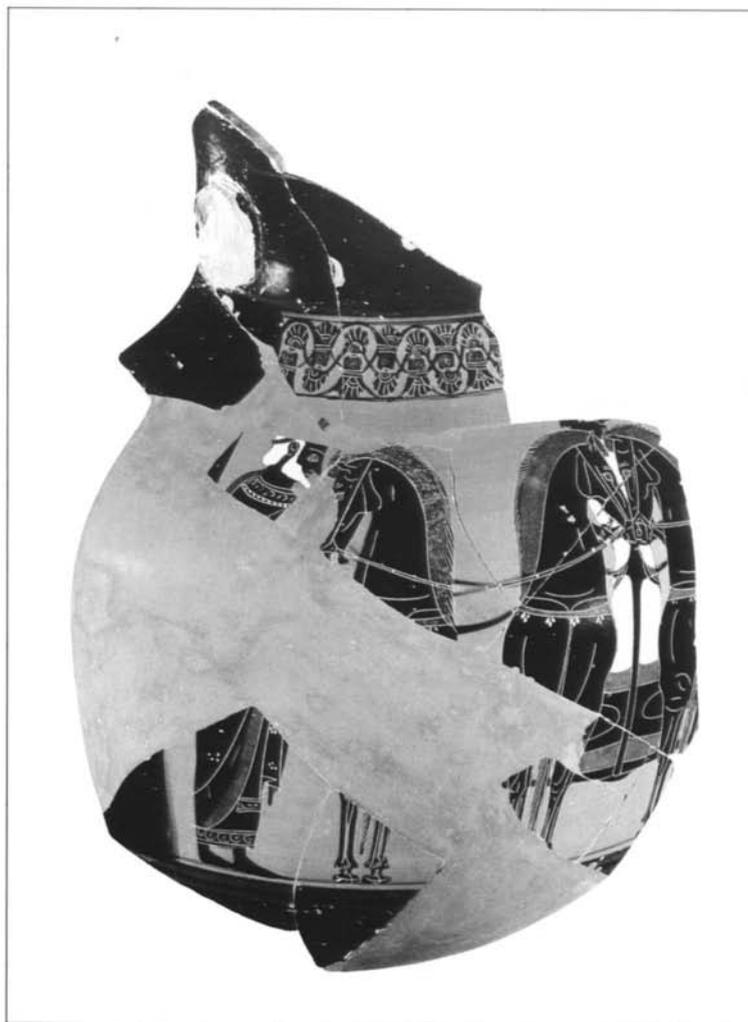
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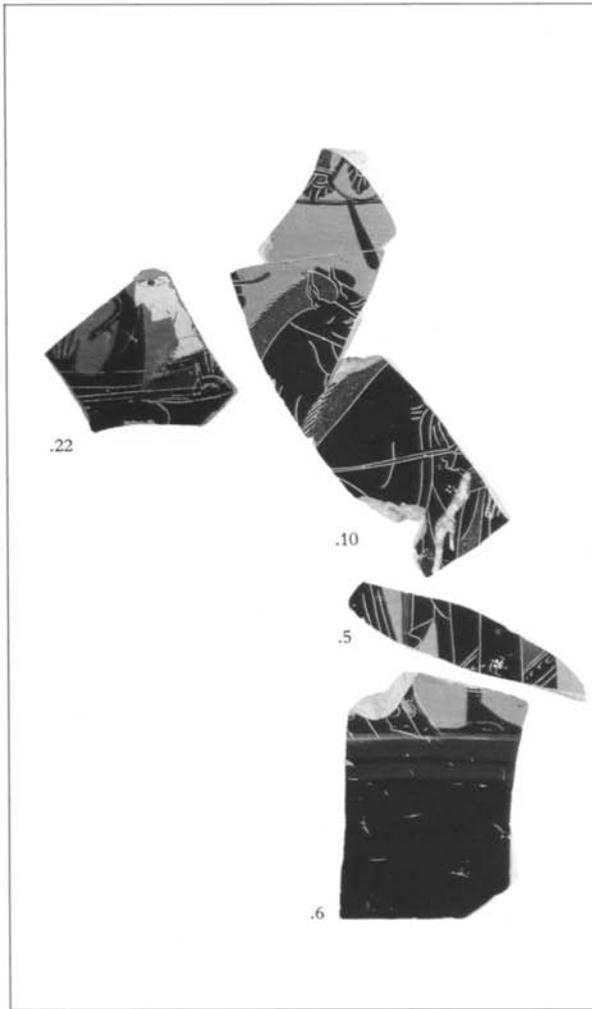
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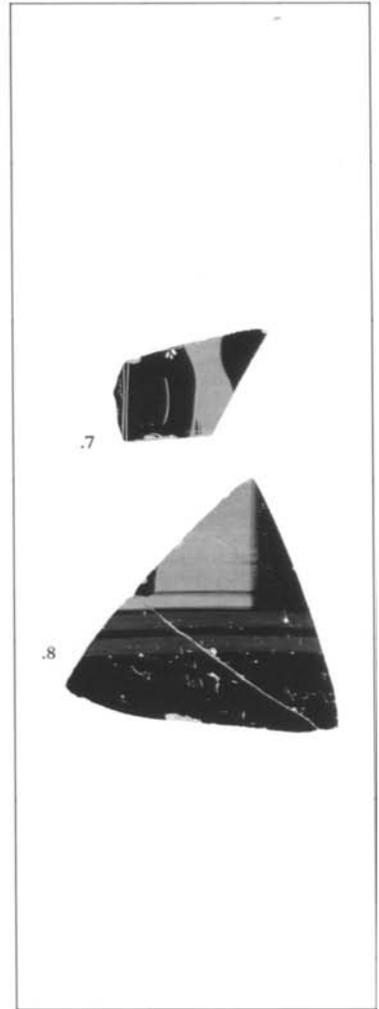
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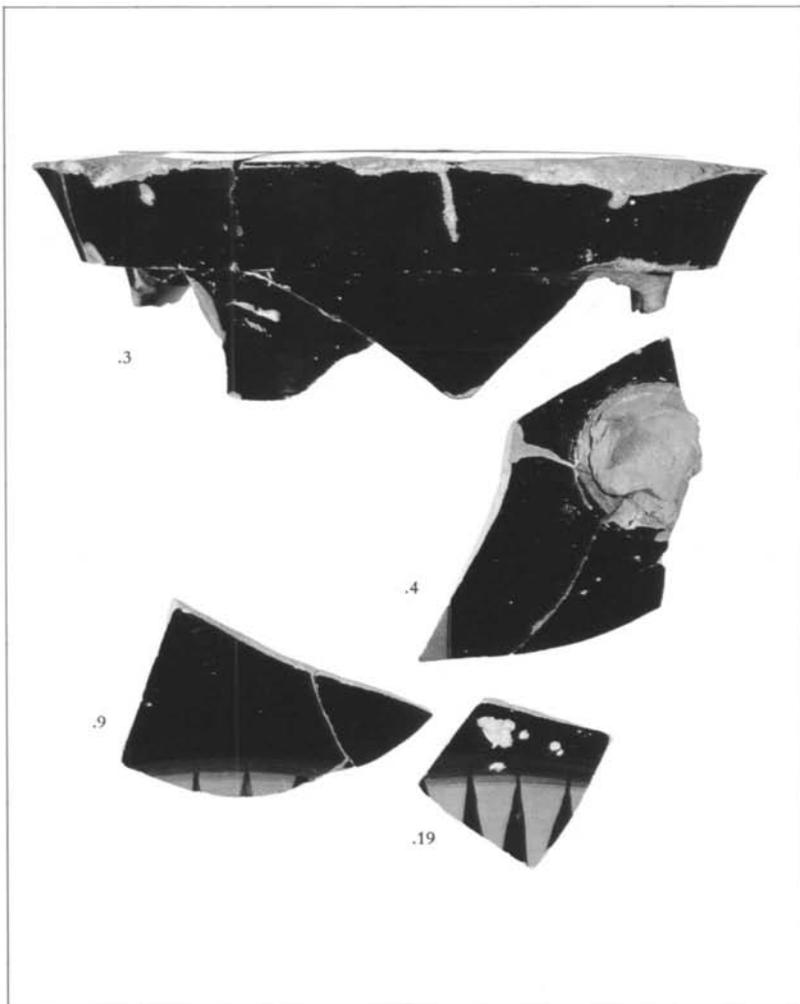
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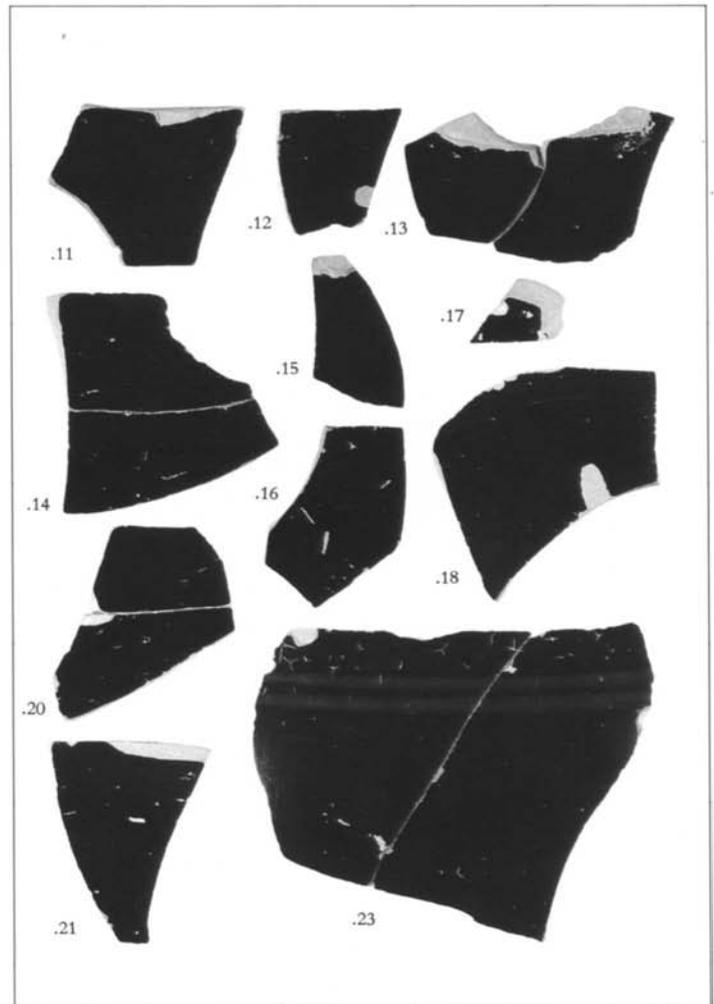
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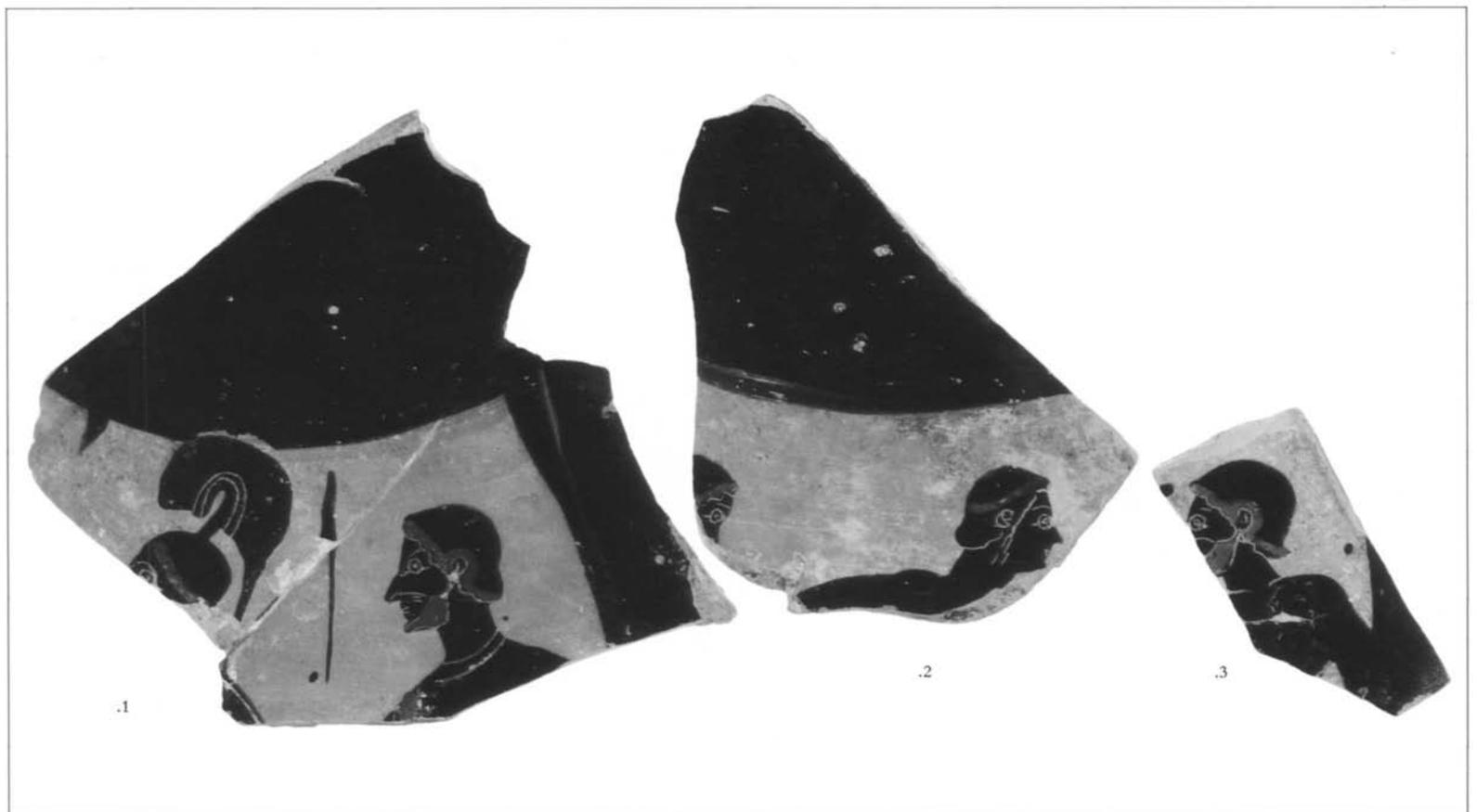


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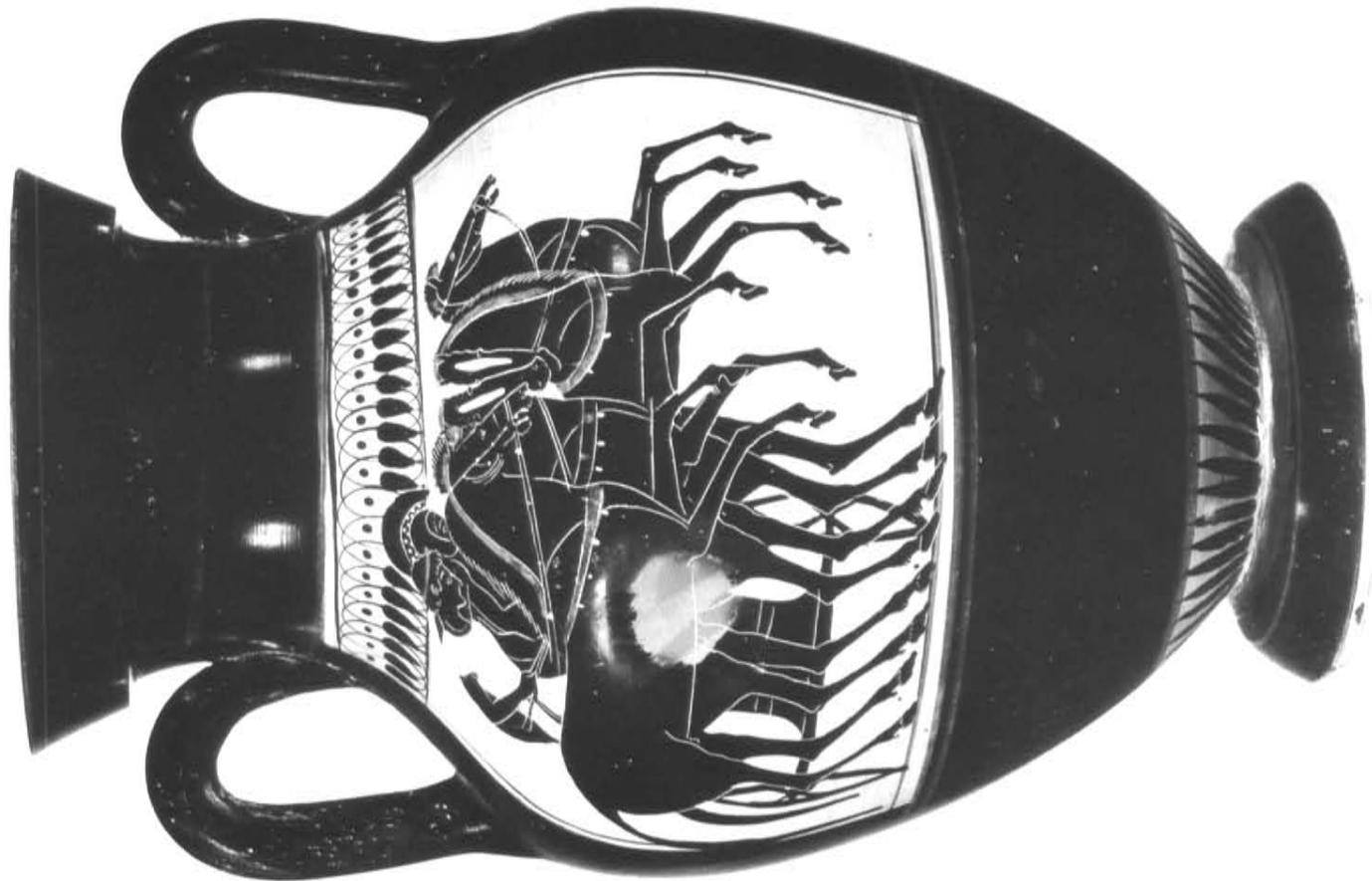
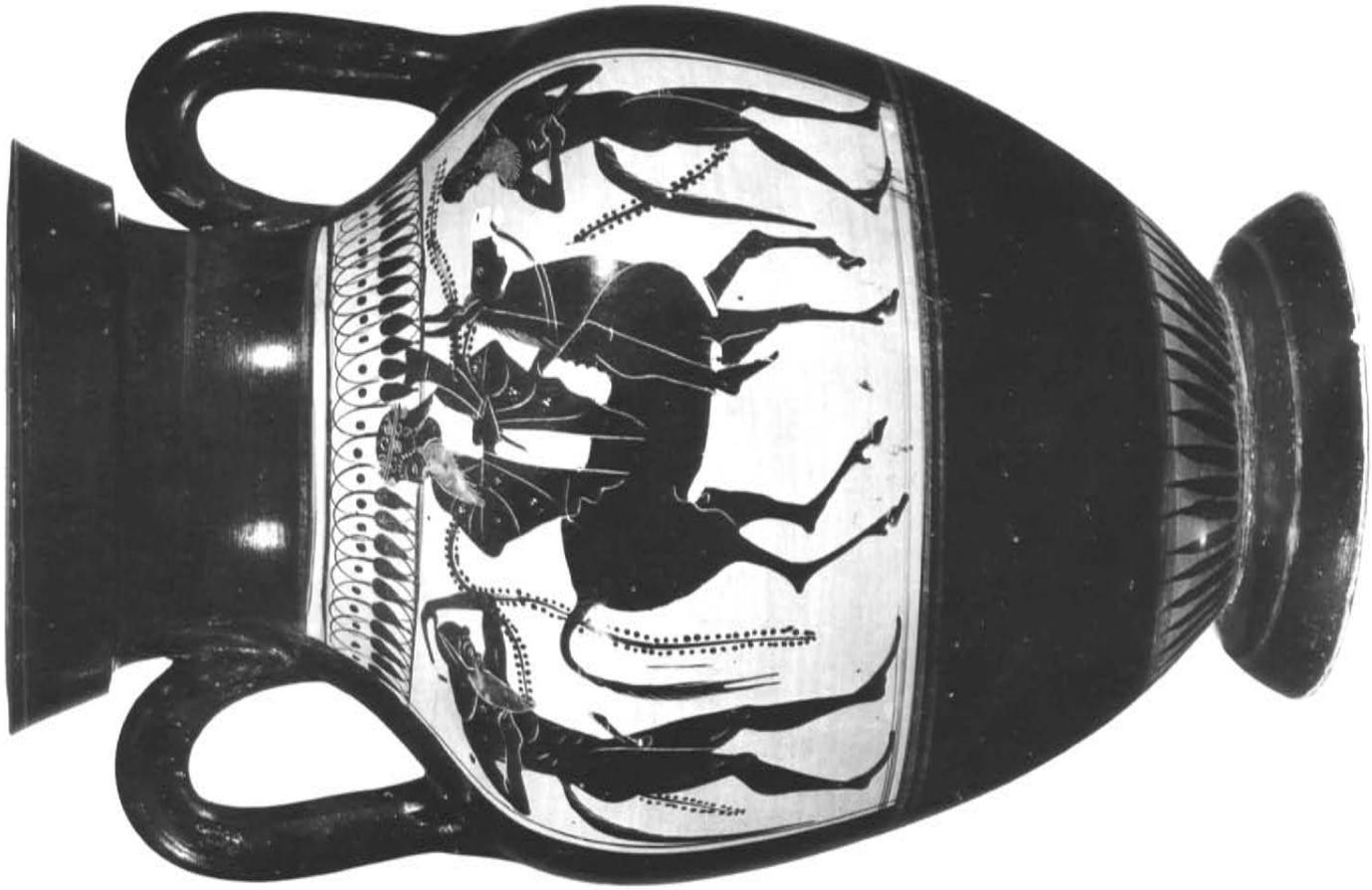
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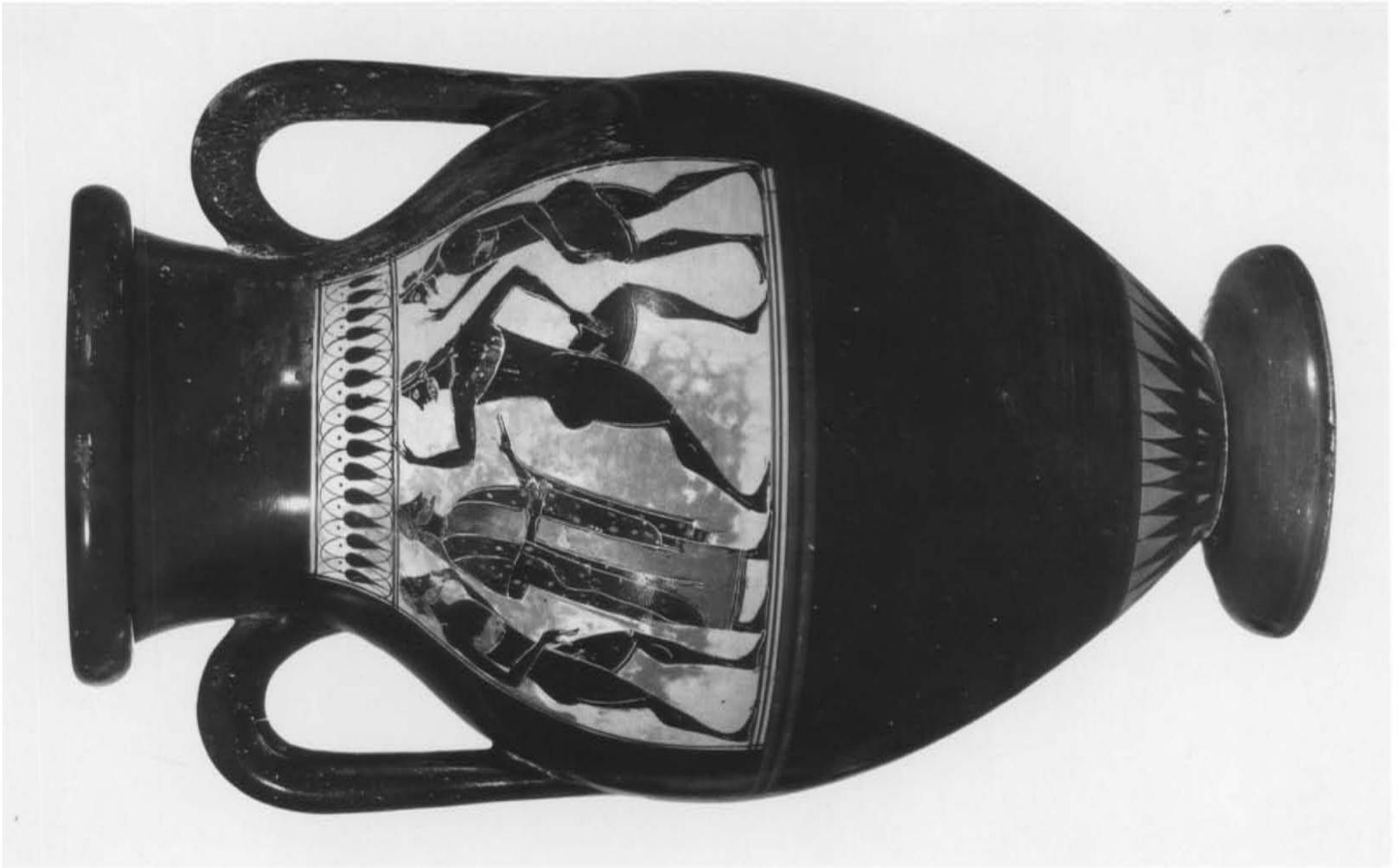
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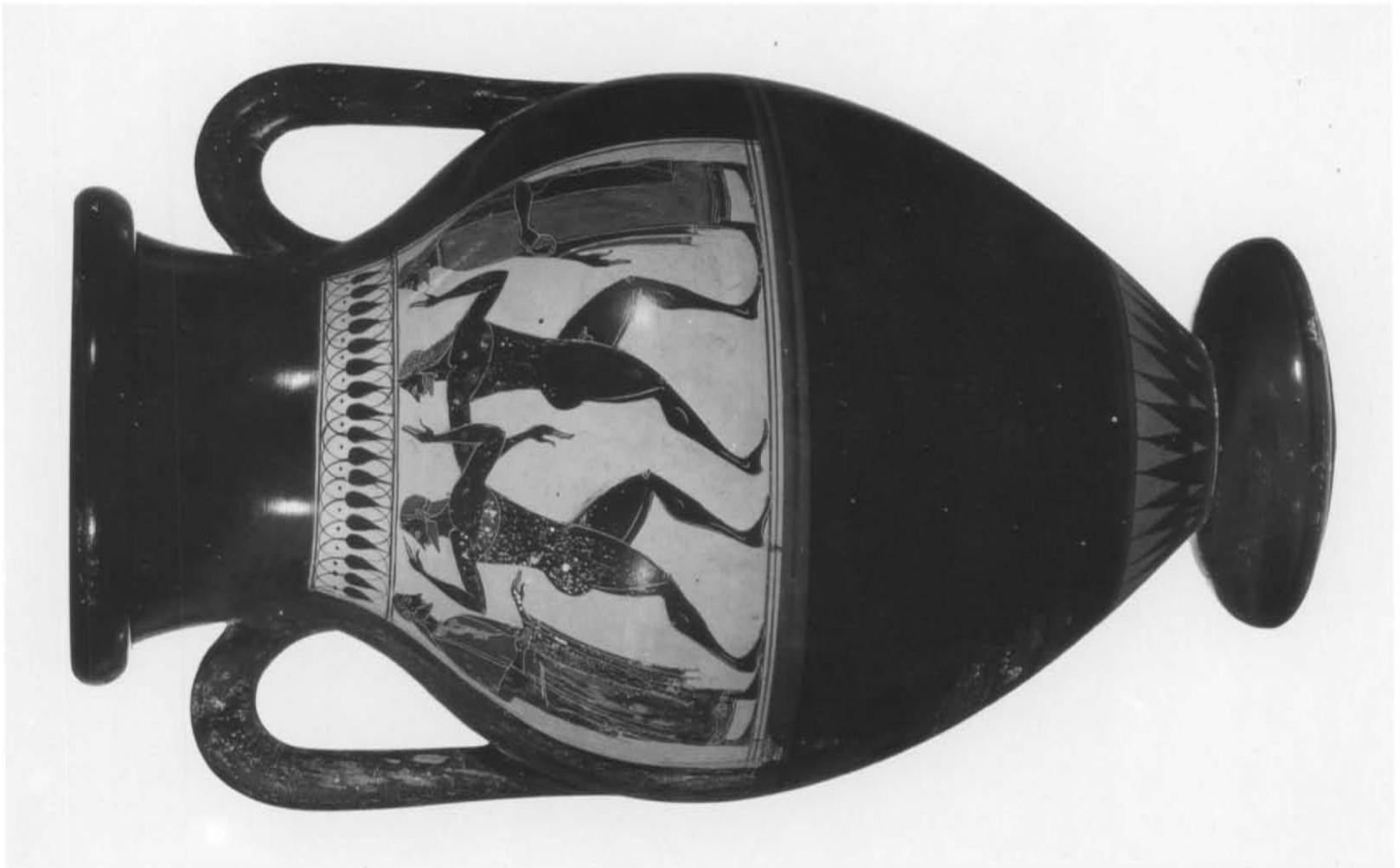
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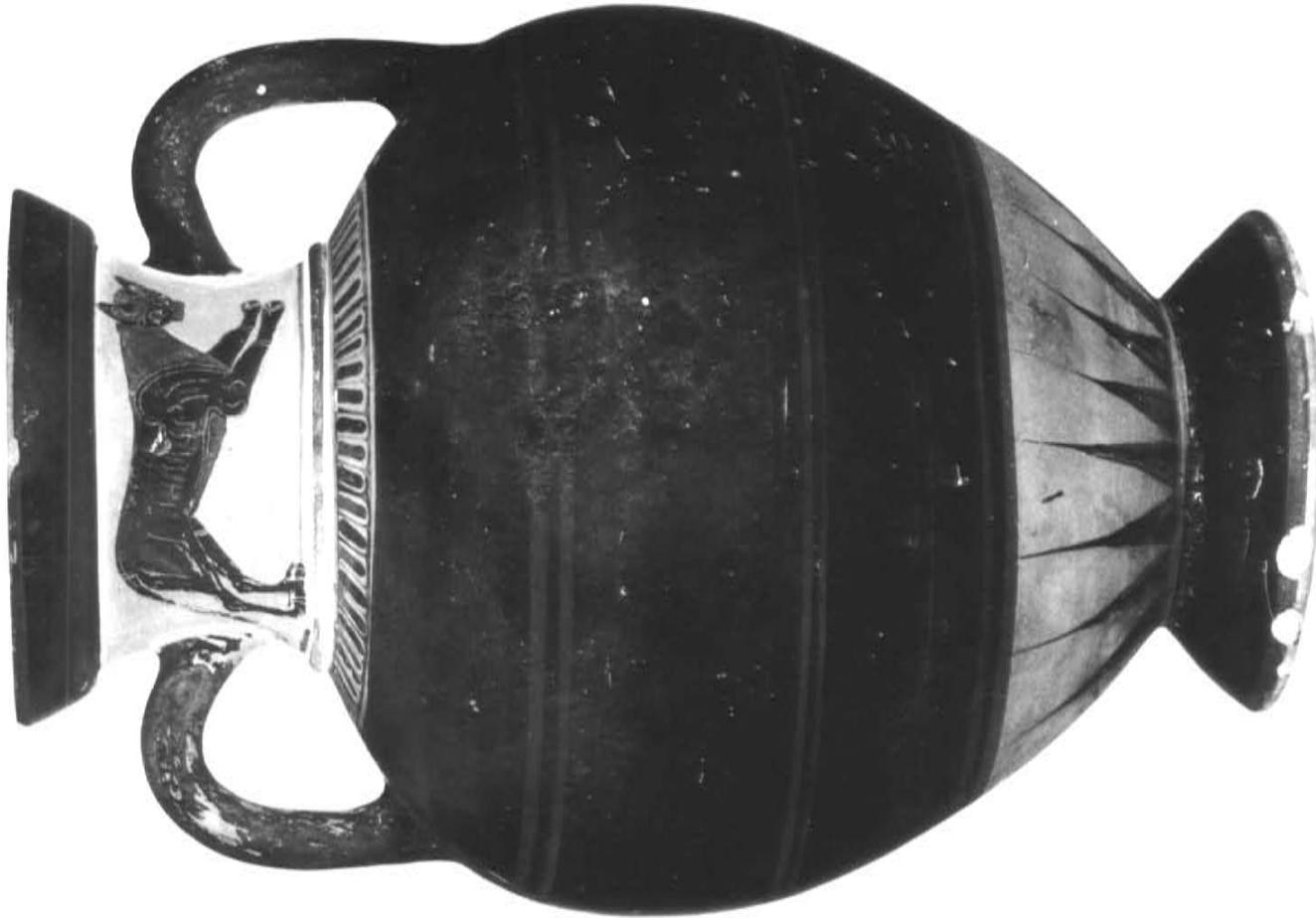
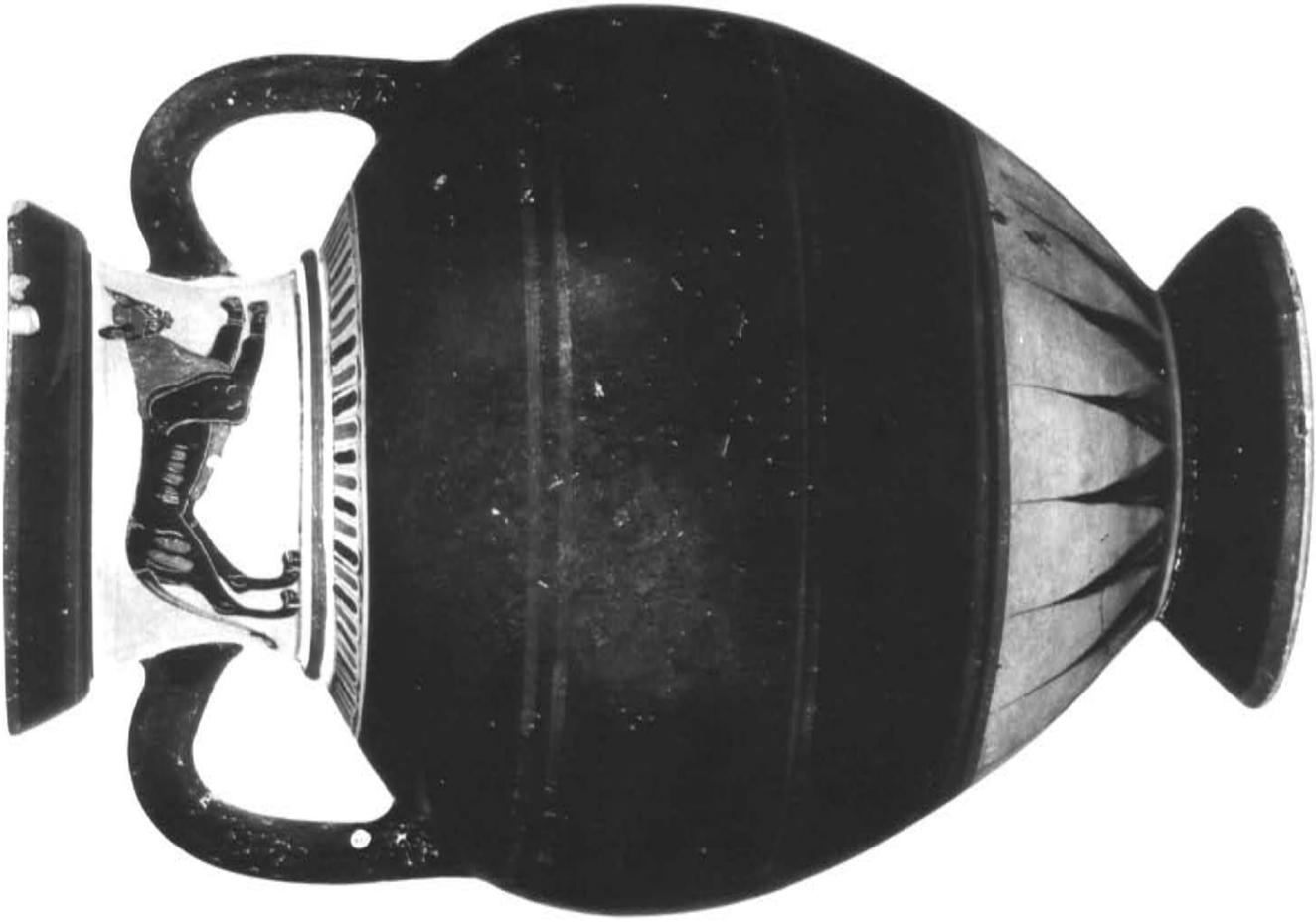
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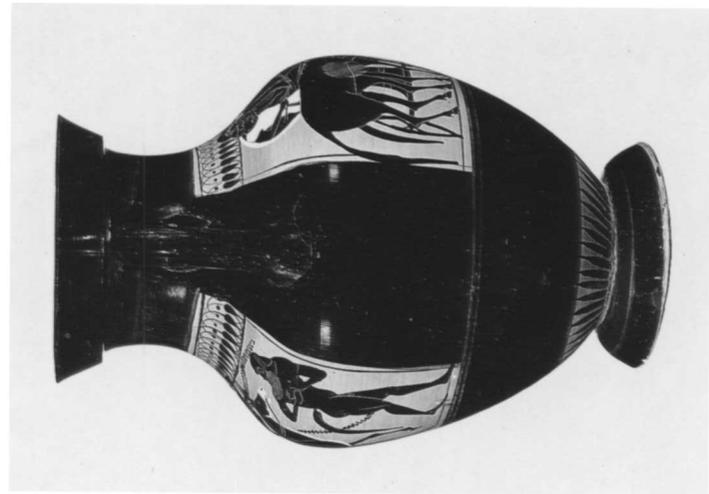
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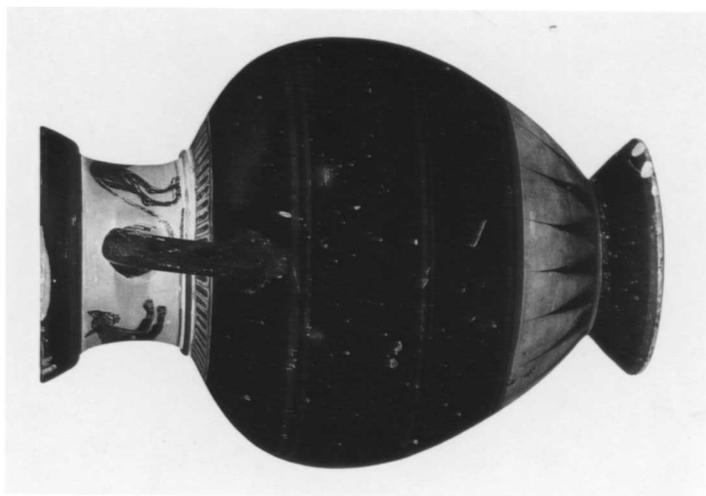
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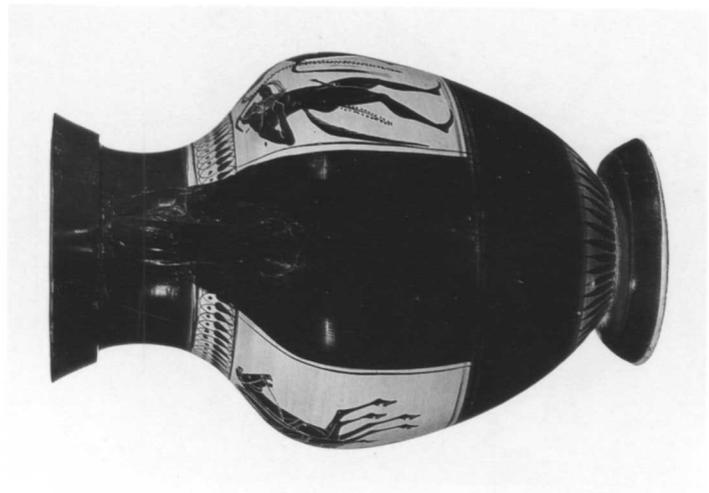
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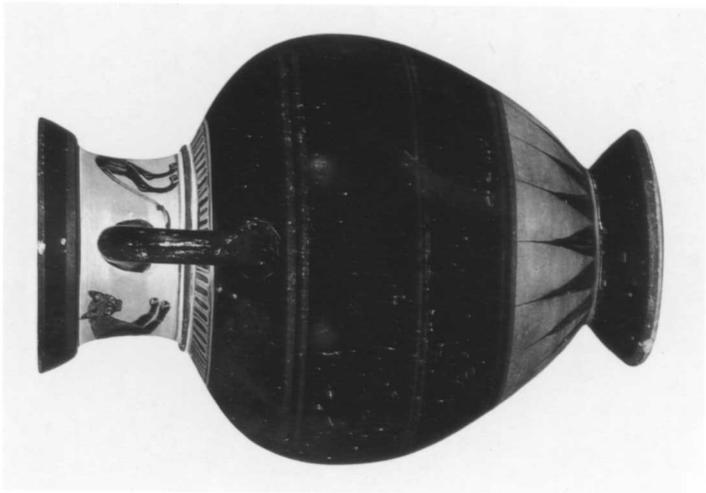
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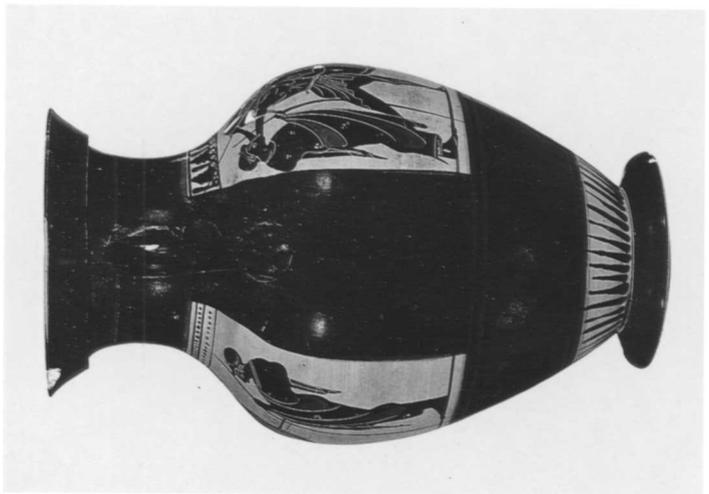
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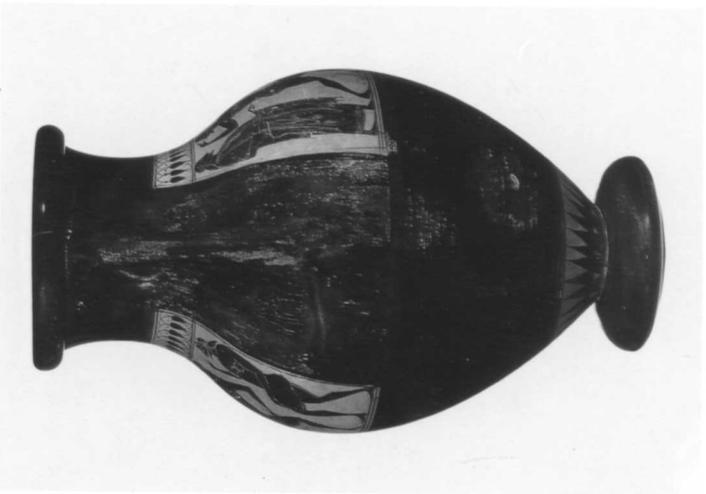
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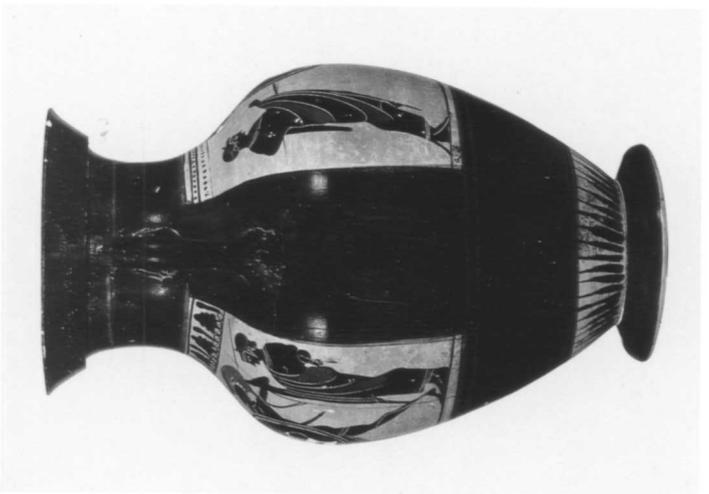
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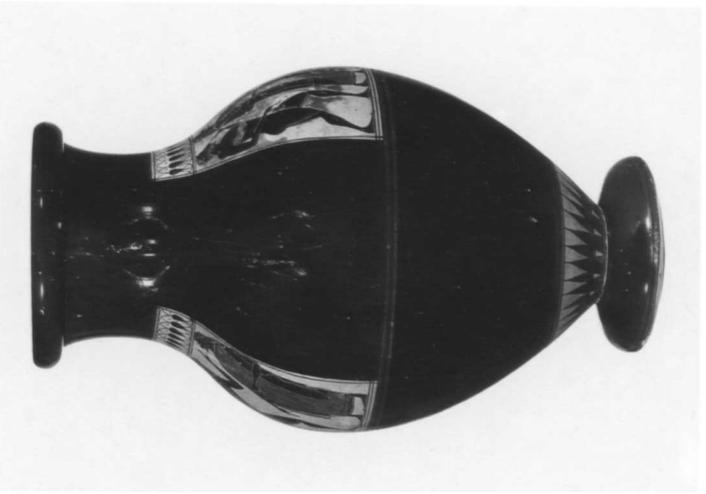
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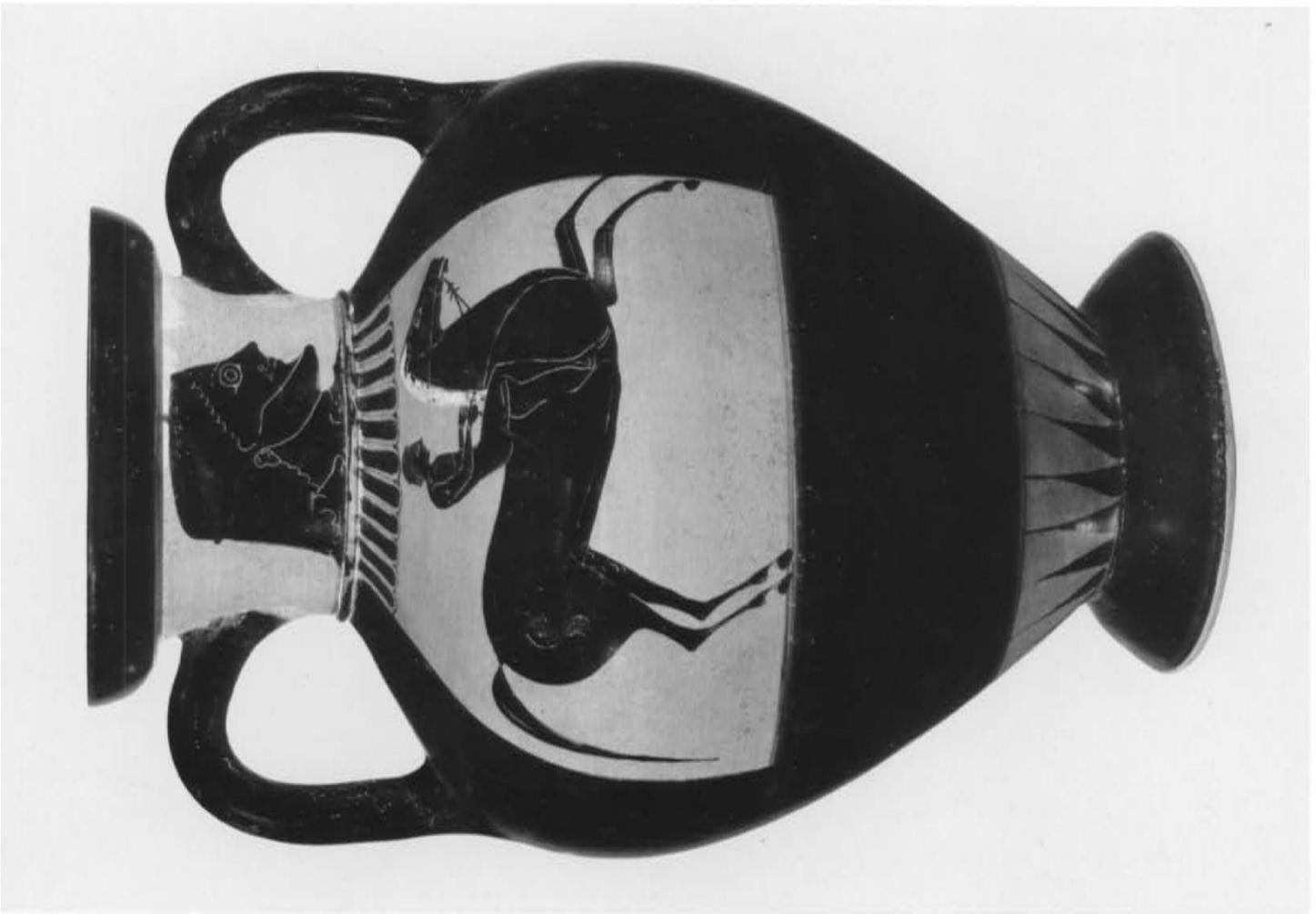
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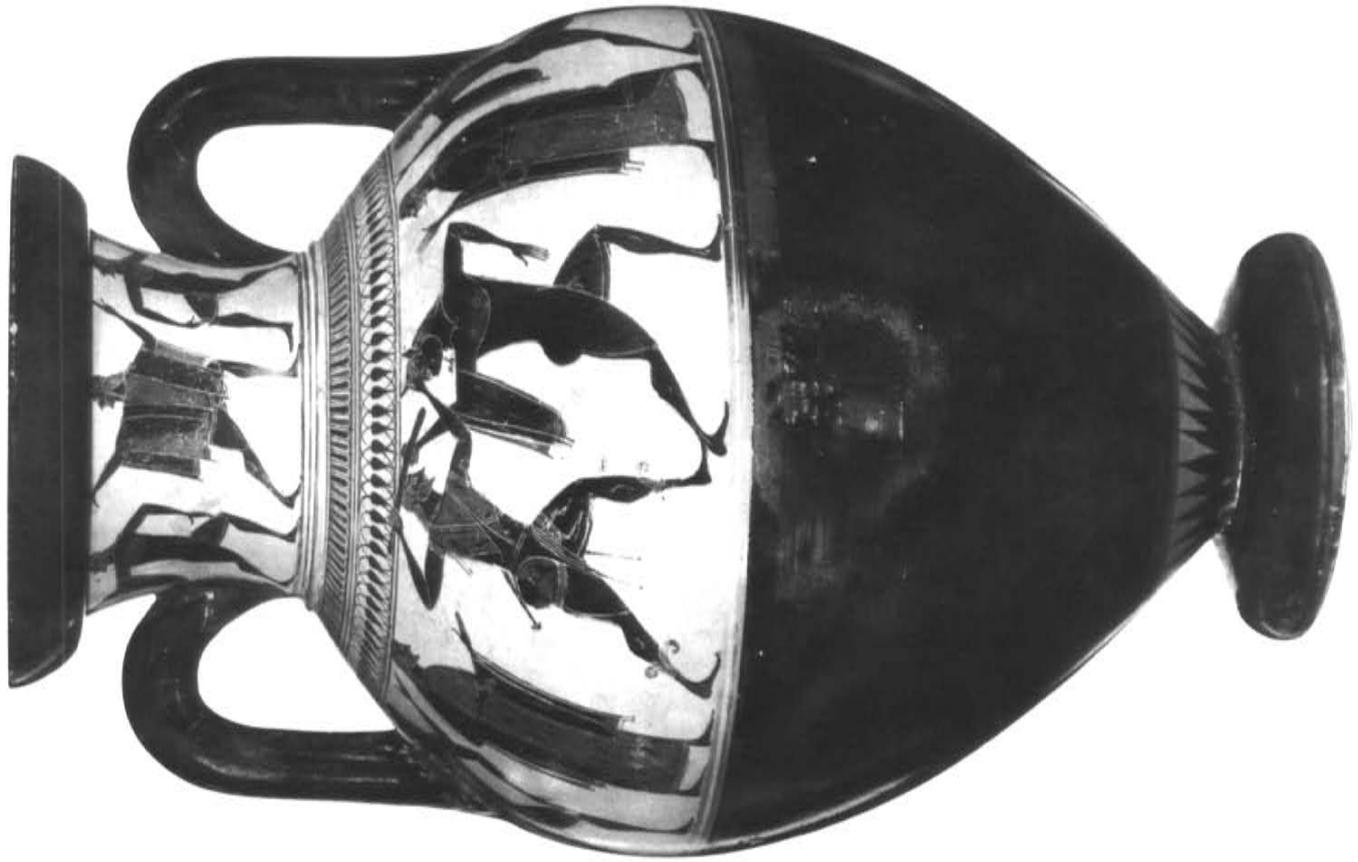


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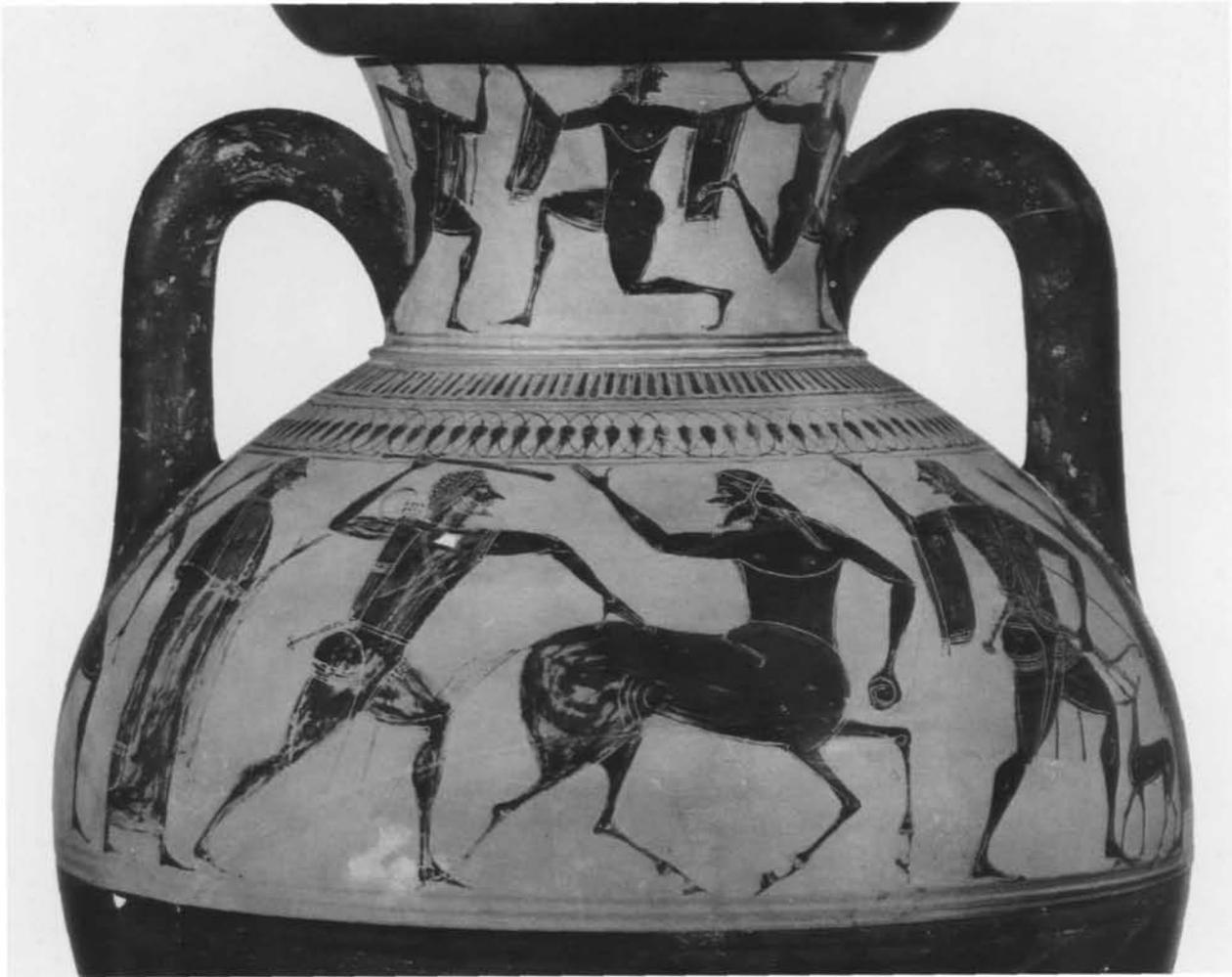
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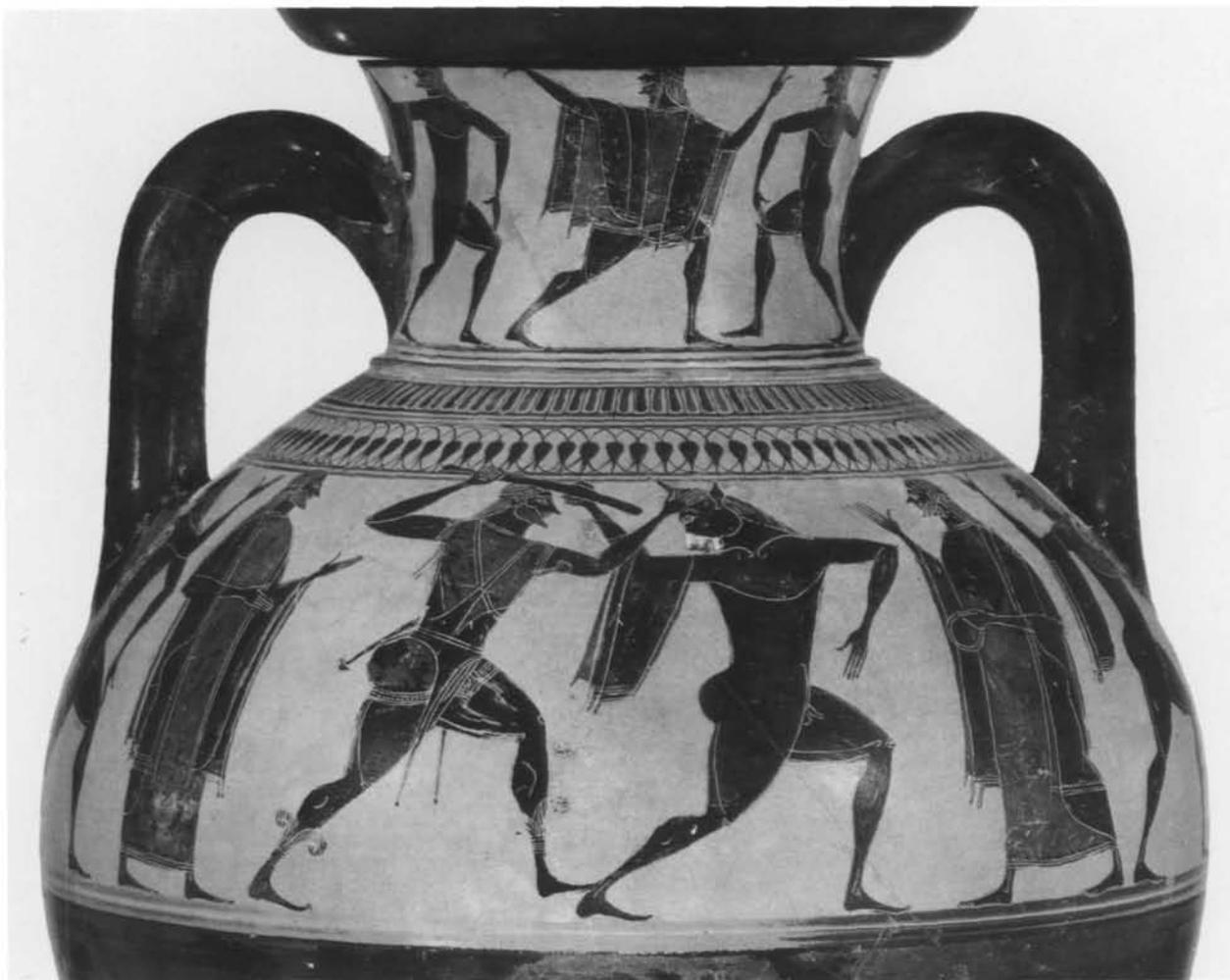
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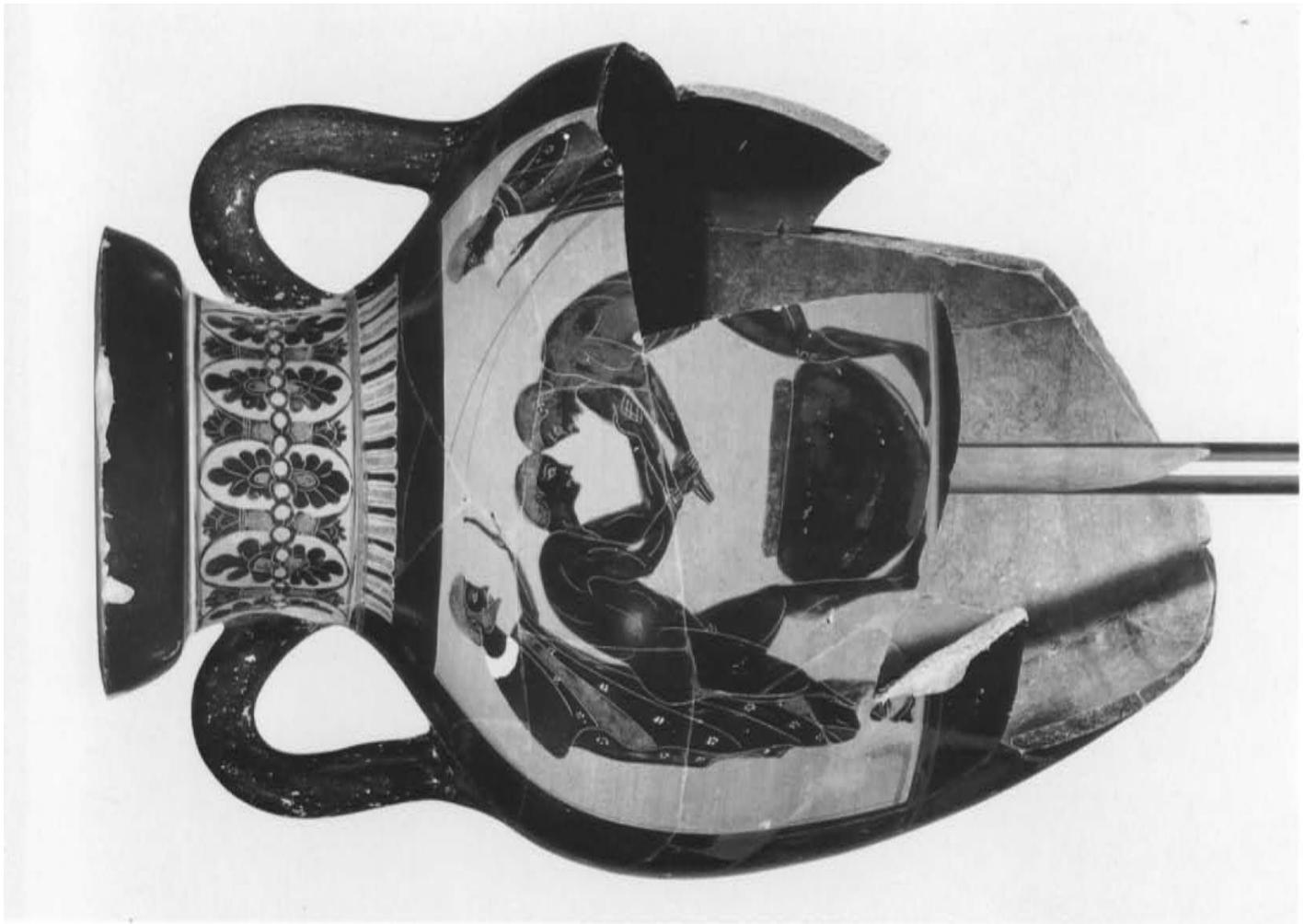


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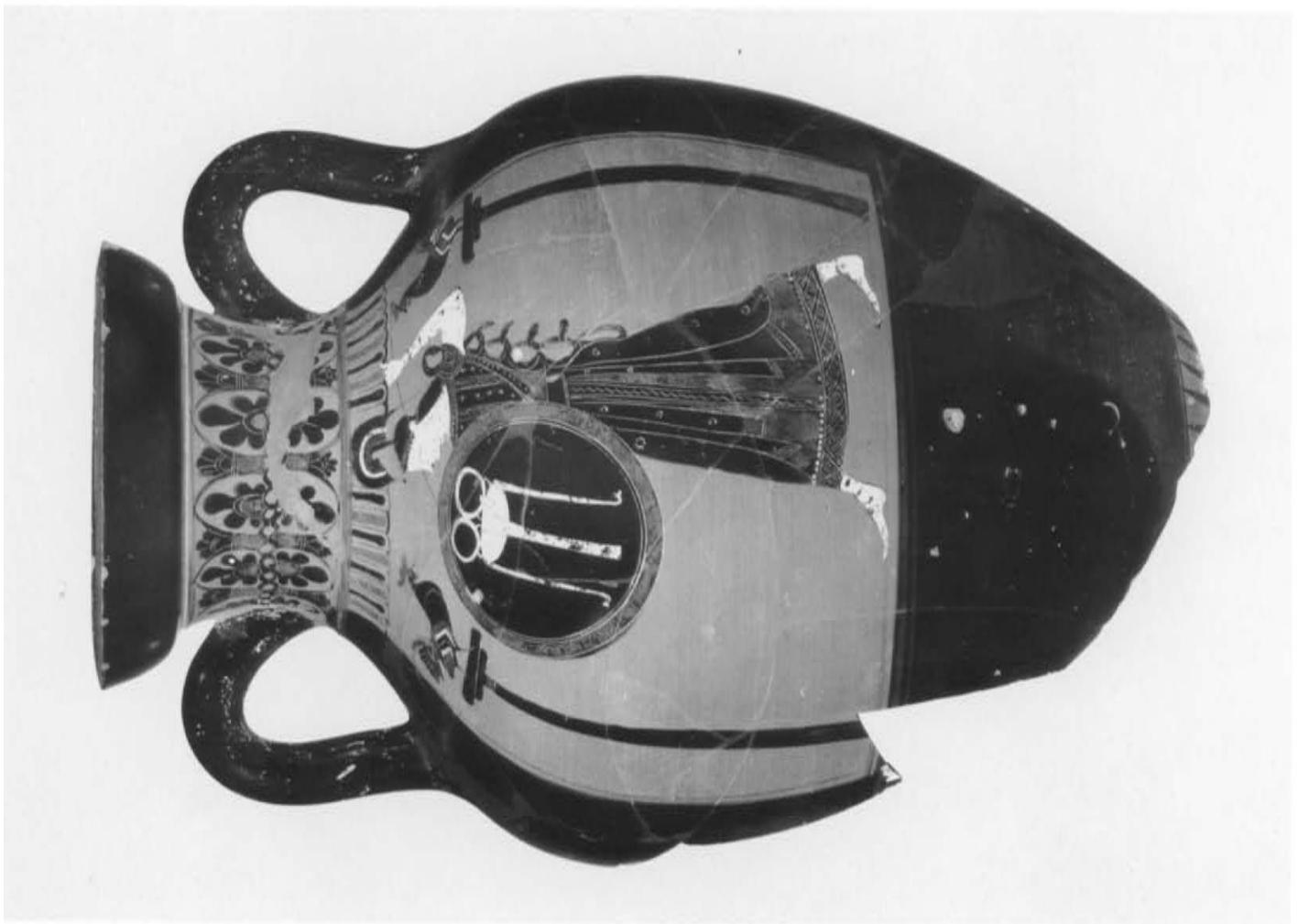
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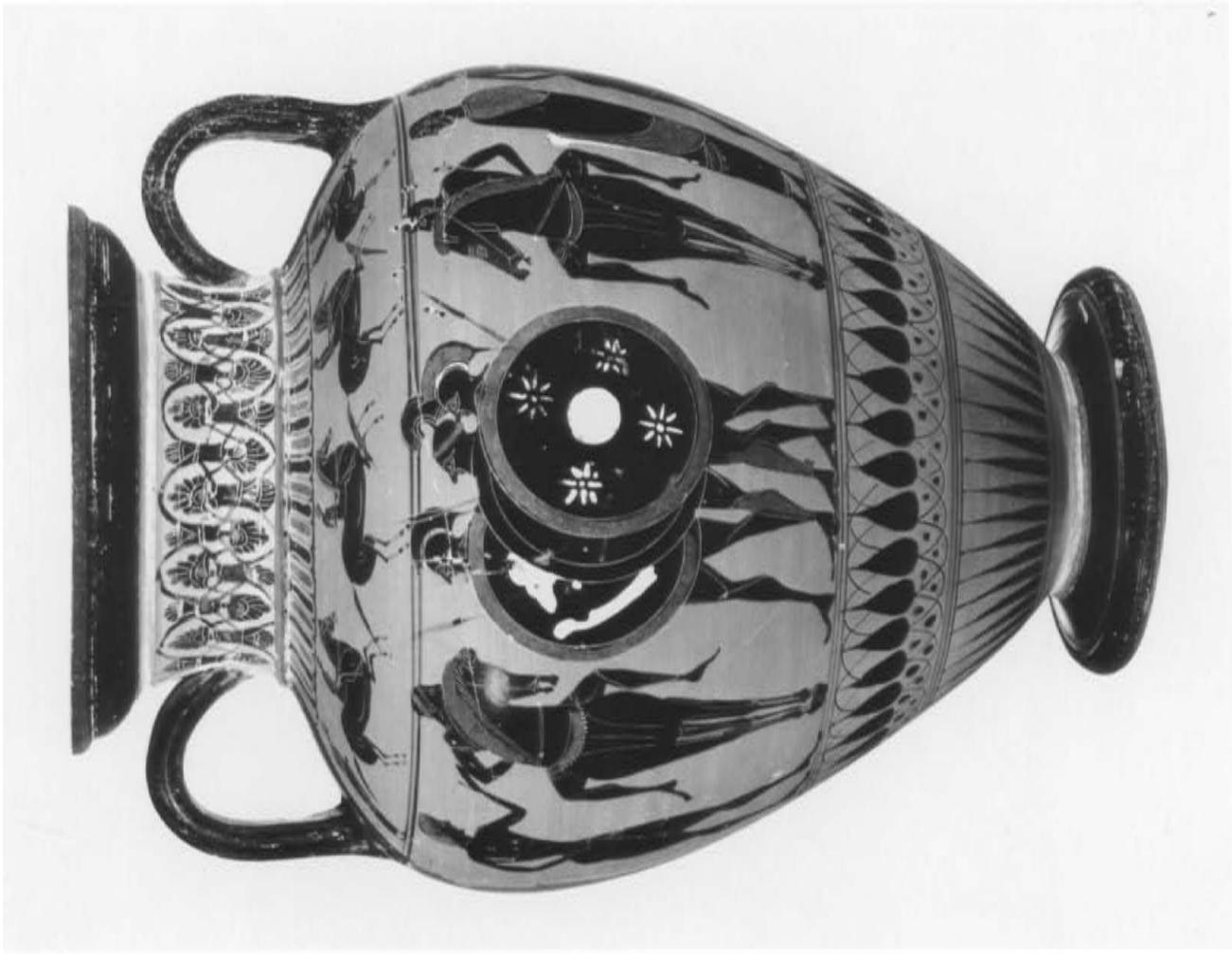


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86.AE.73



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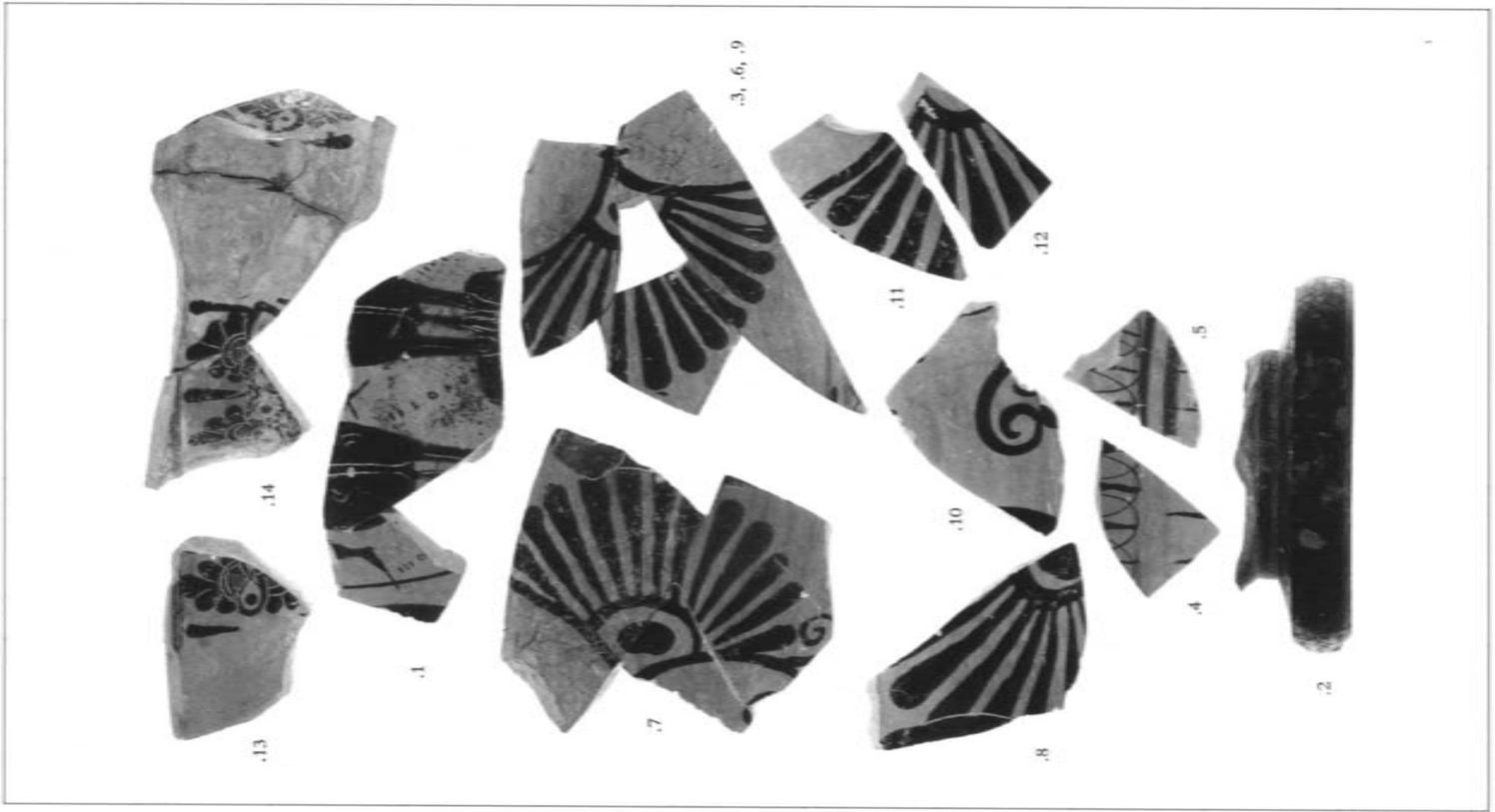


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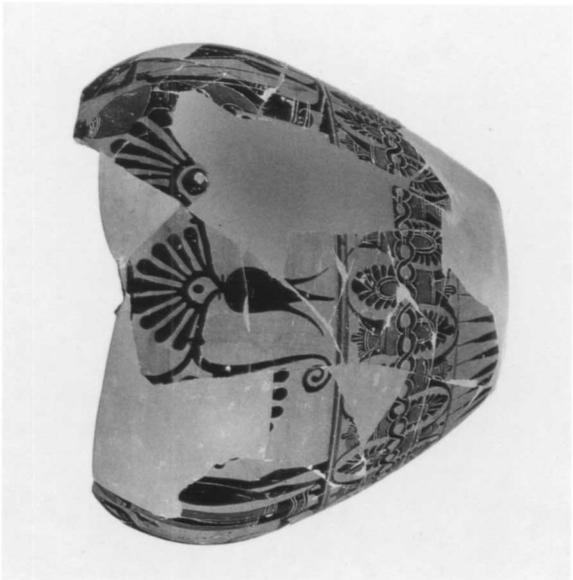
86.AE.74.1 and .3



86.AE.100.1-14



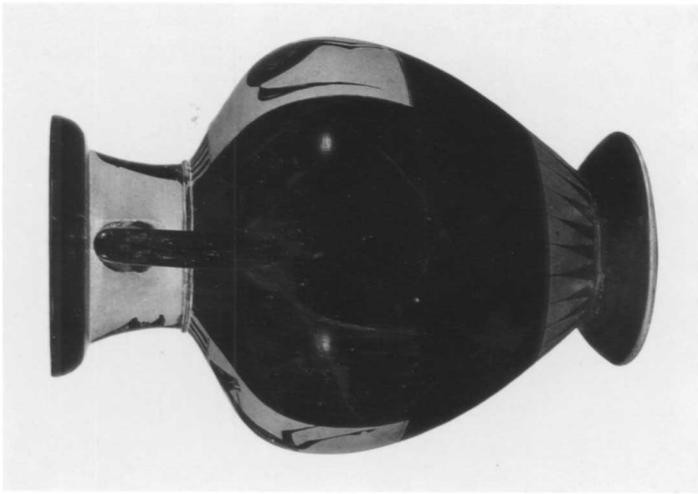
86.AE.74.1 and .3



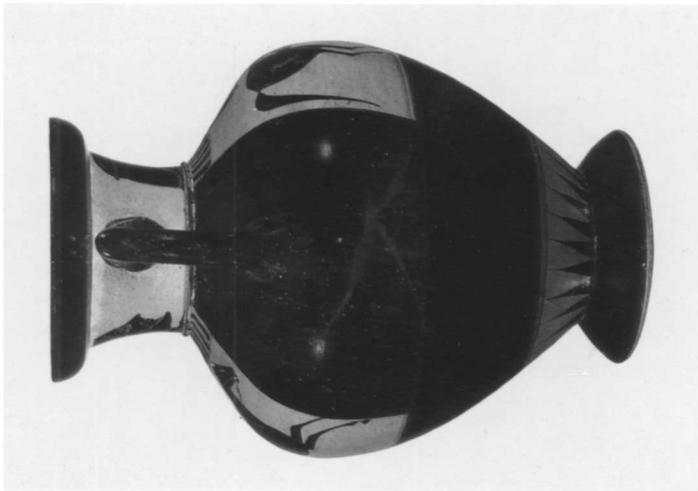
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86.AE.74.2, .4-7

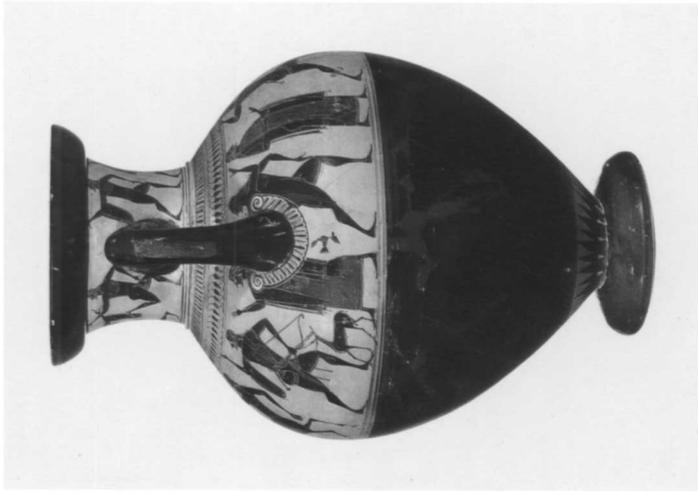


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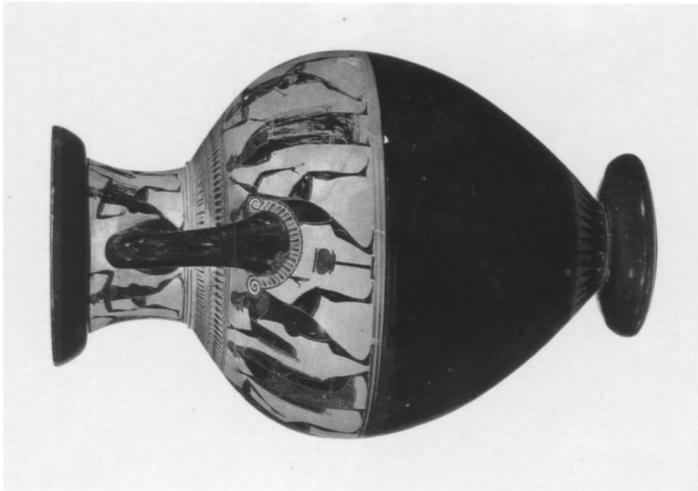


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86.AE.72

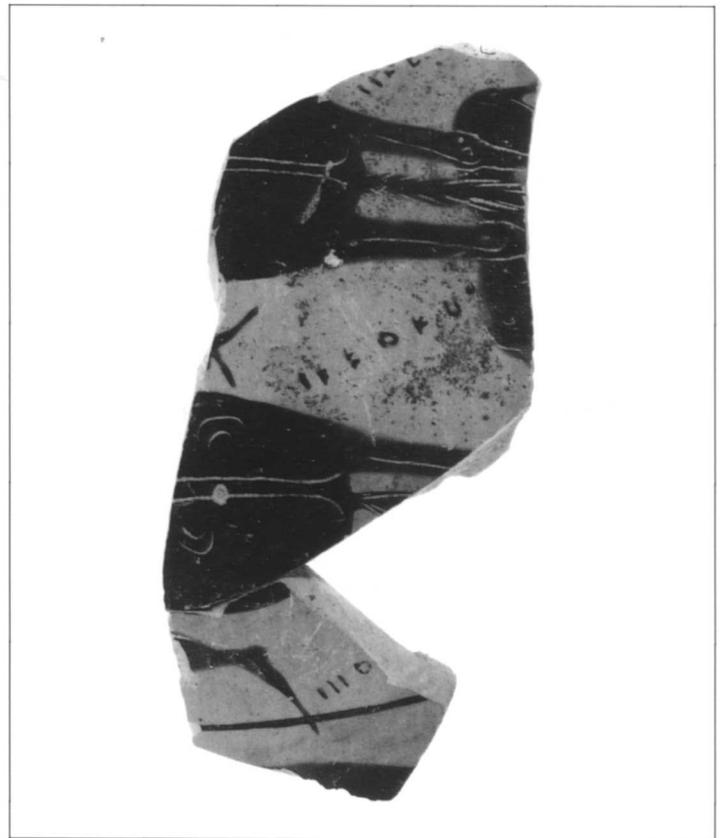


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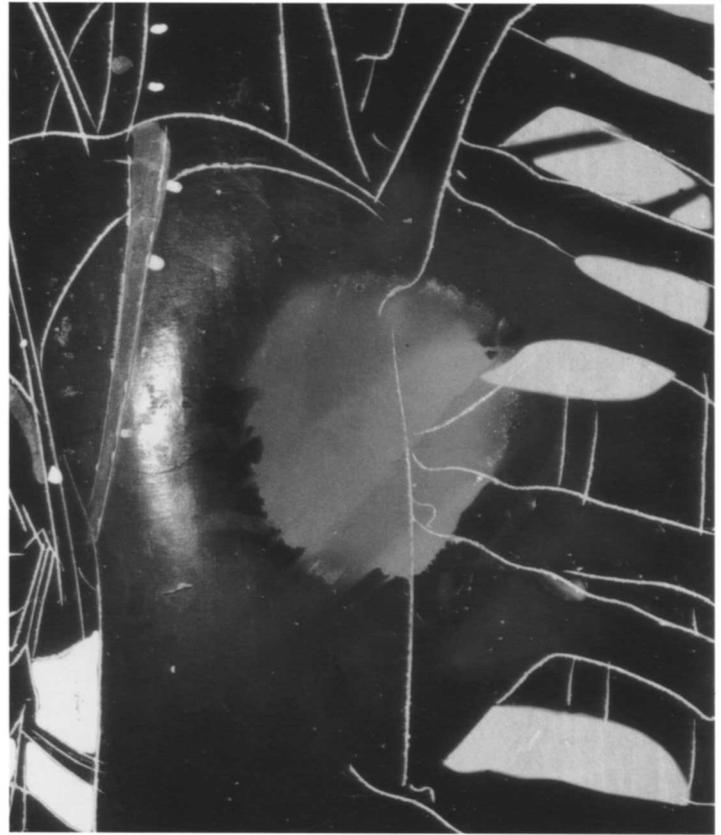
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86.AE.75



5

86.AE.100.1 1:1



6

86.AE.65



2

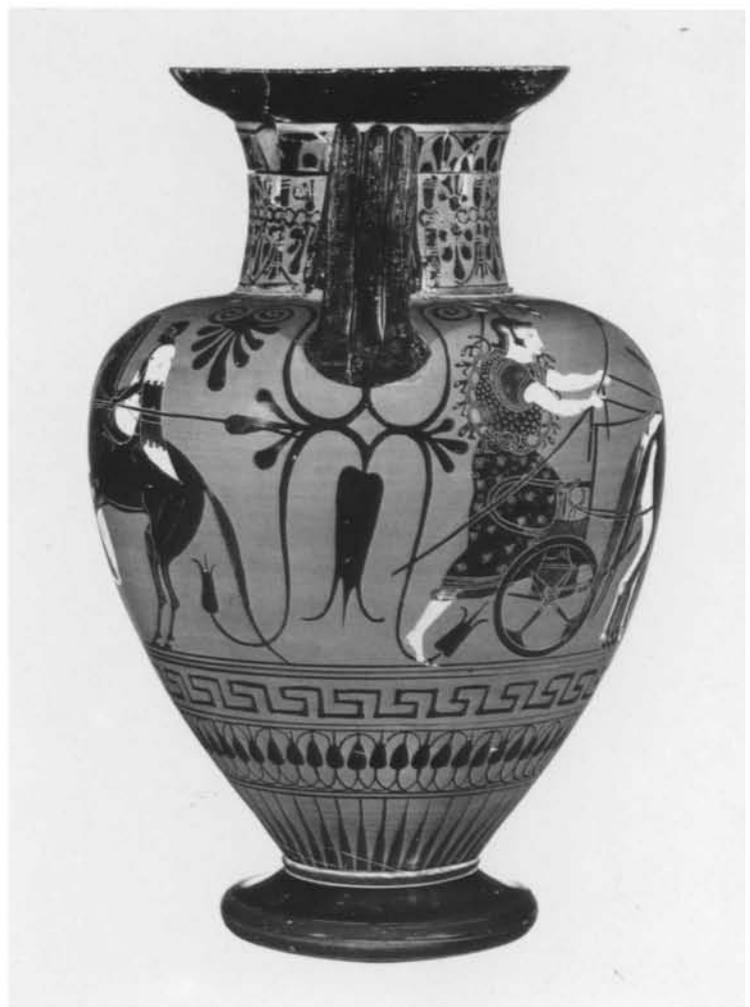


1

86.AE.85



1



2



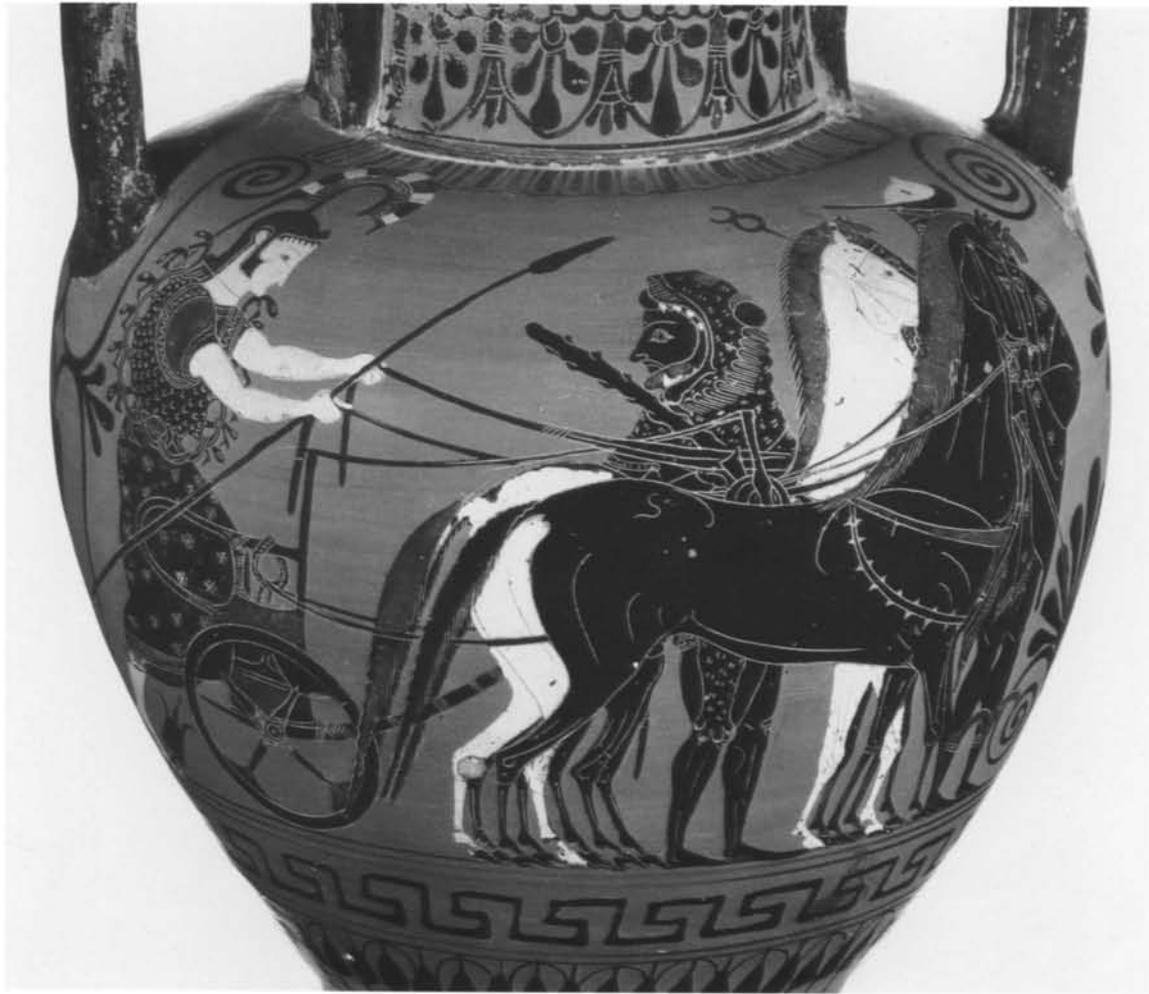
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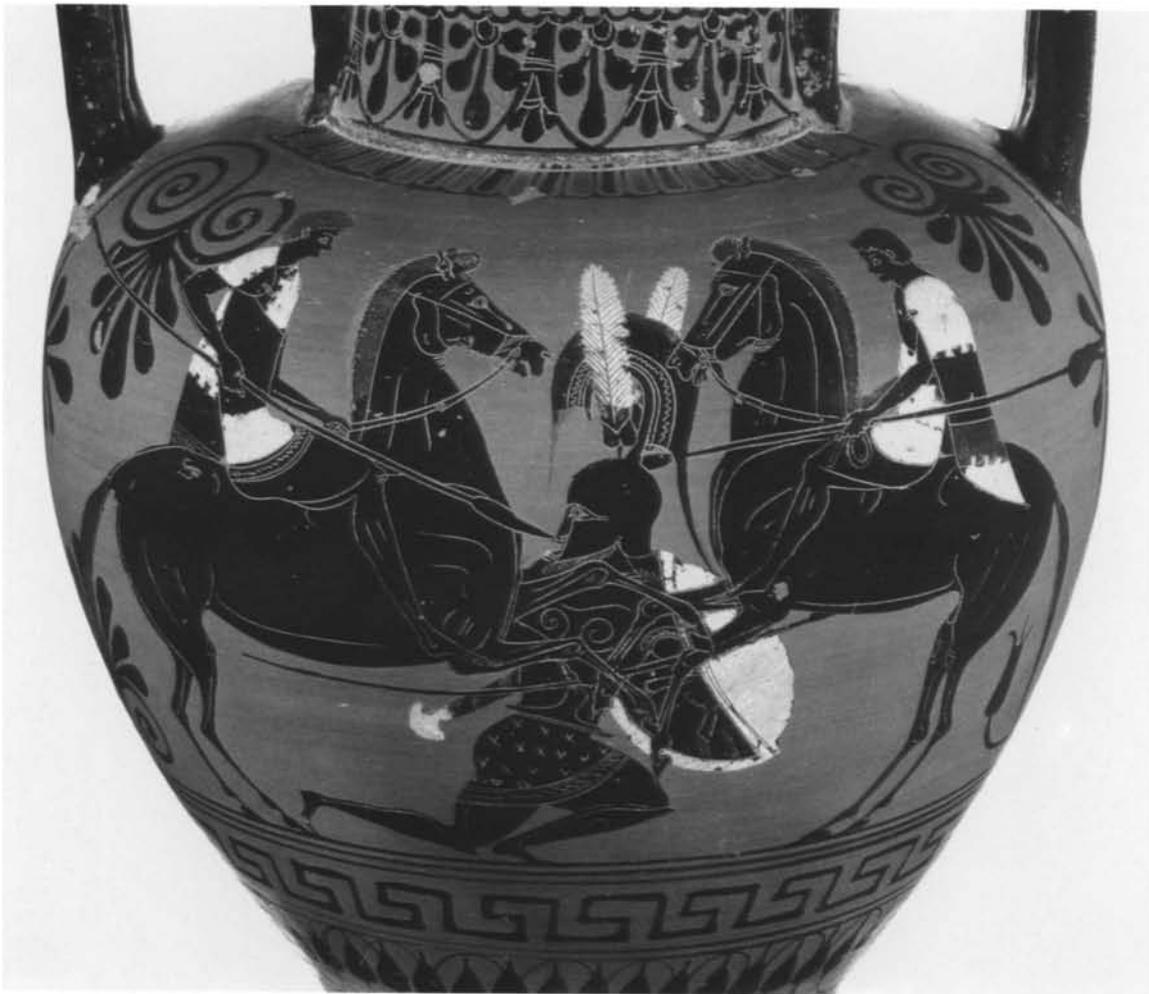
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5



1

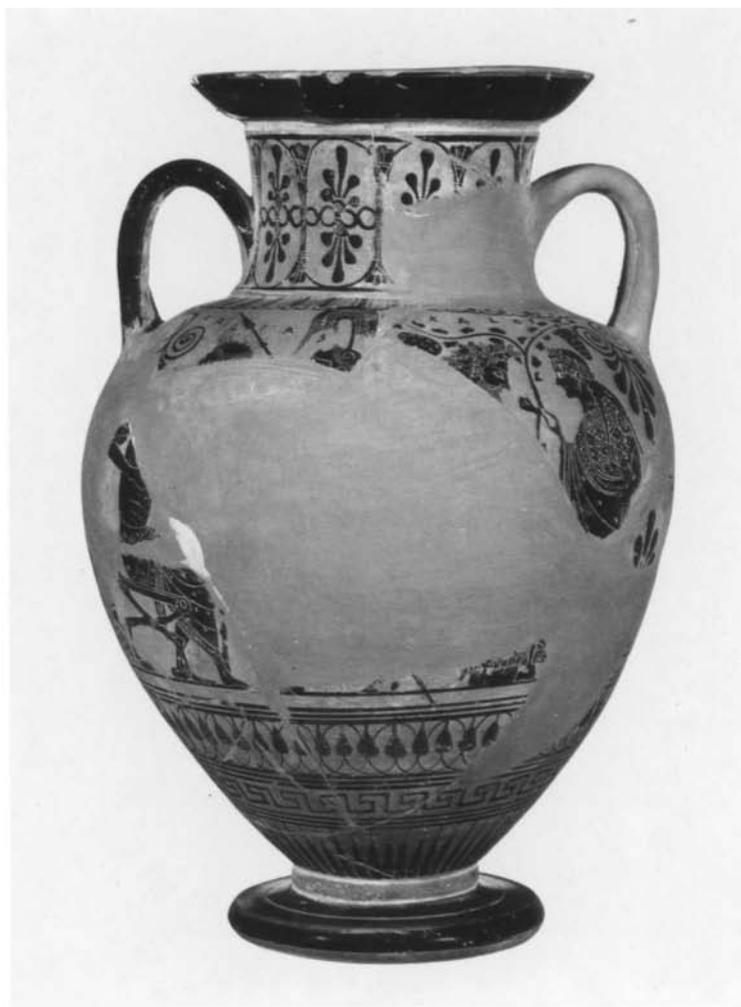


2

86.AE.85



1



2

86.AE.76



3

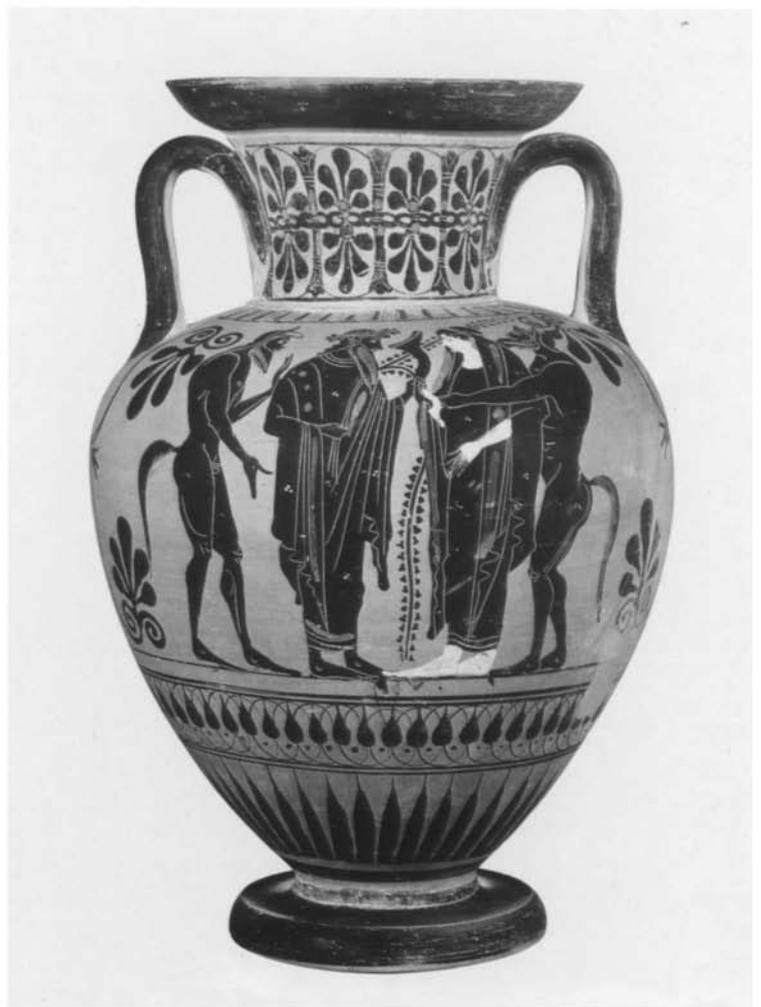


4

86.AE.81



1

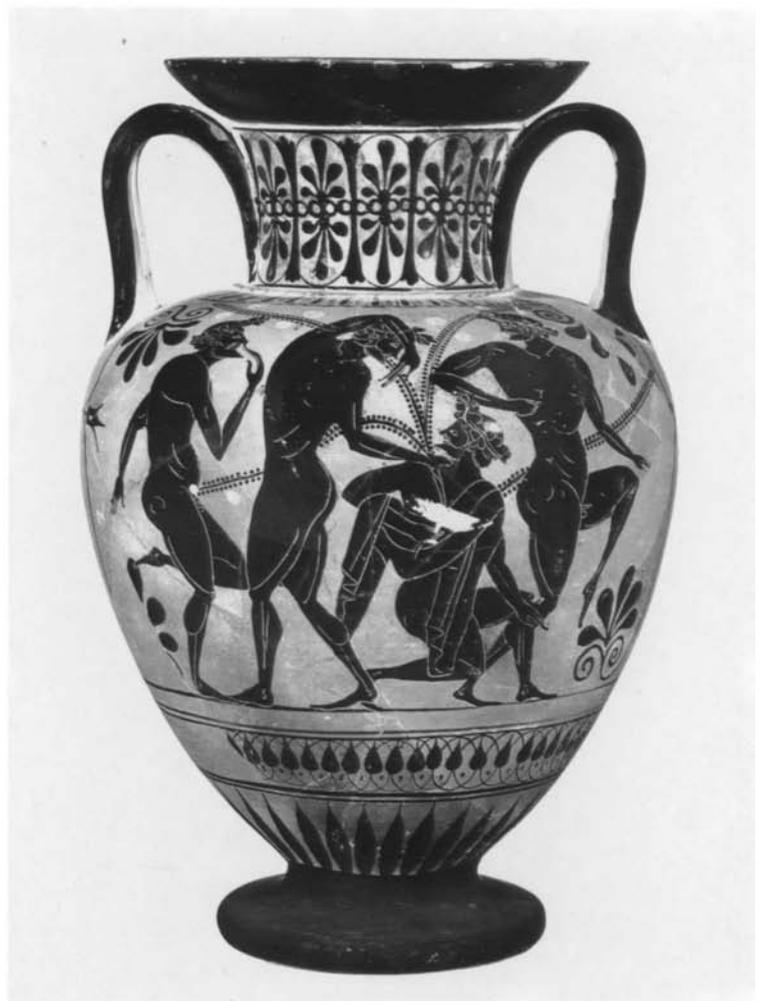


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86.AE.80



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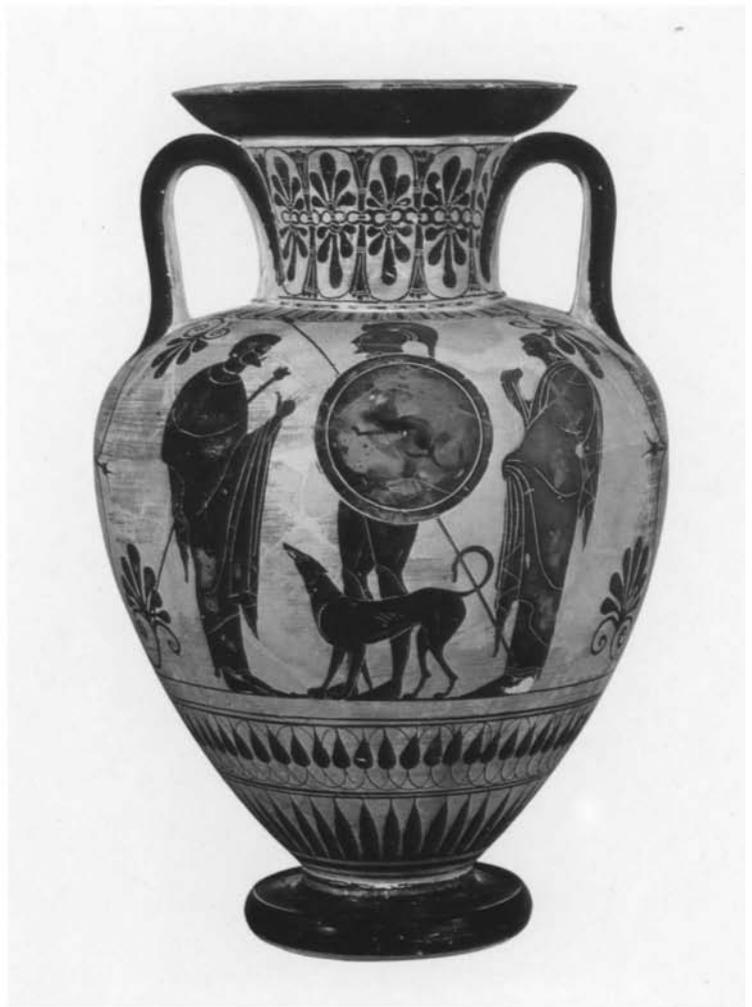


4

86.AE.84



1

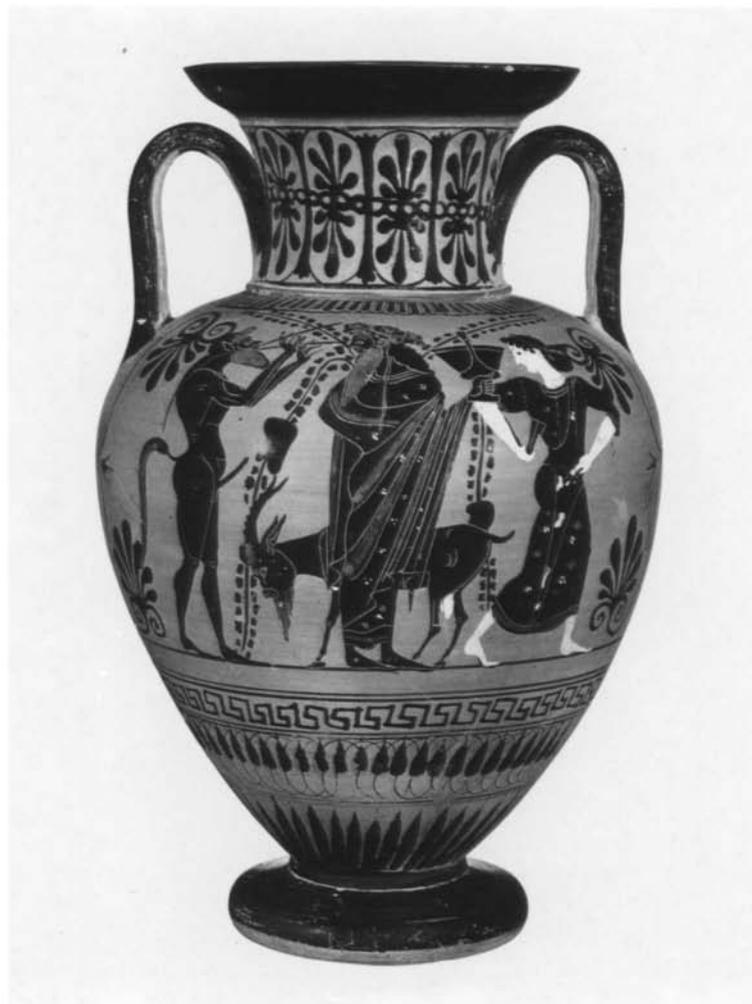


2

86.AE.83



3



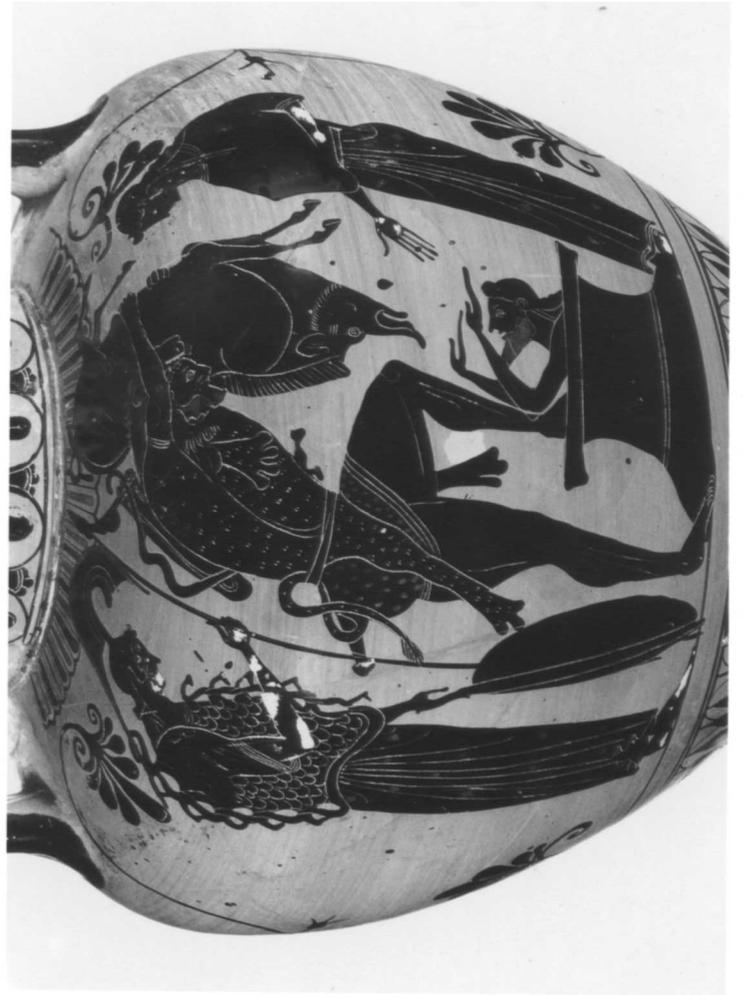
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86.AE.79



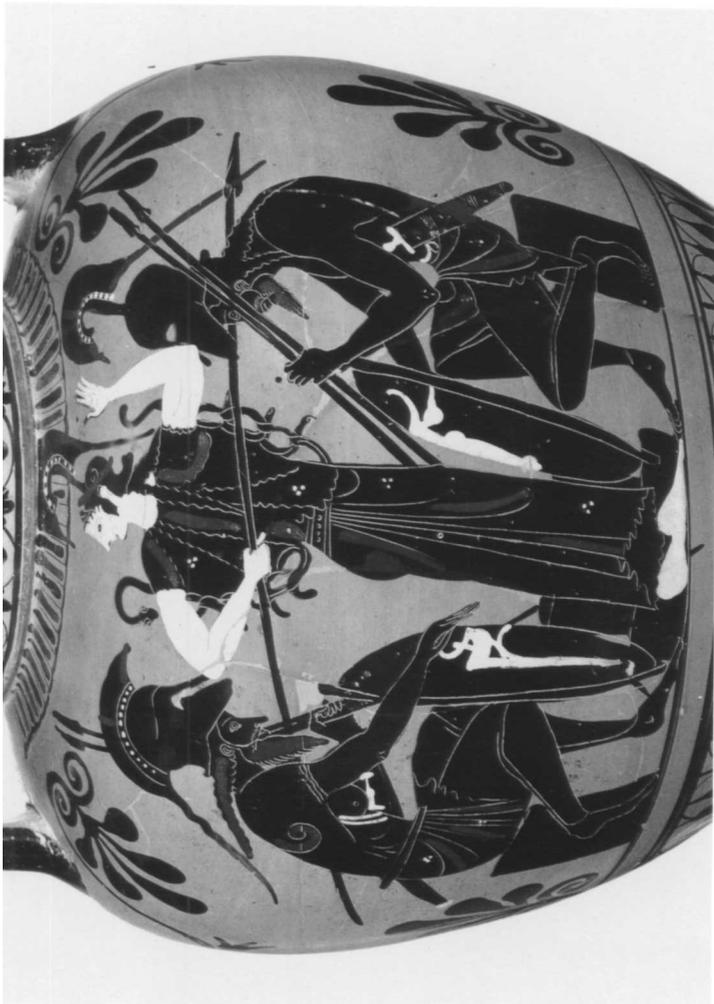
86.AE.80

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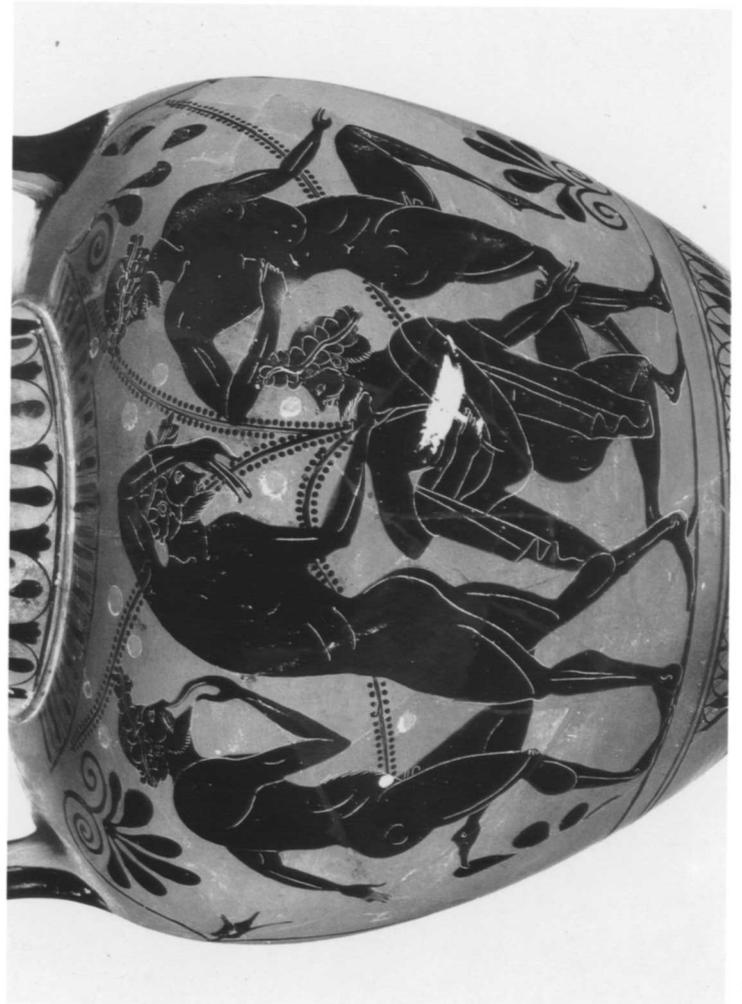
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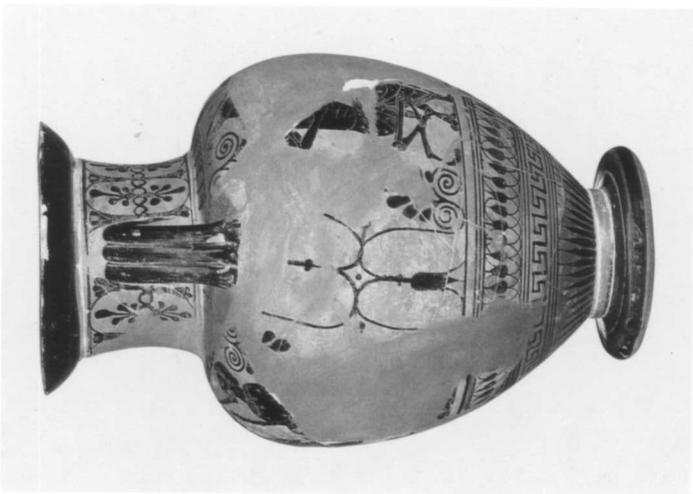
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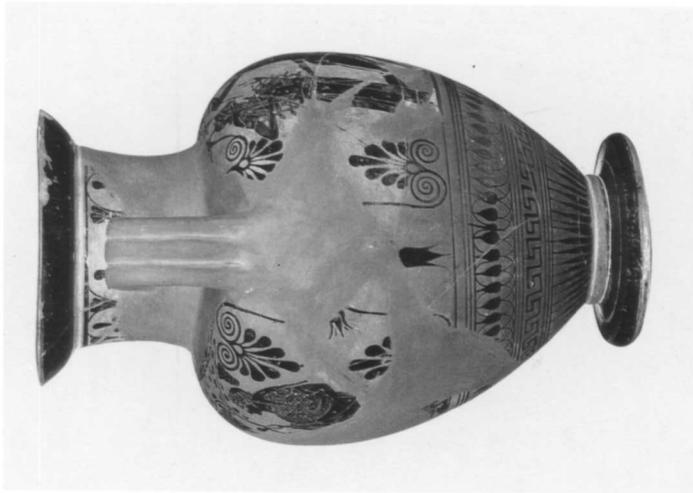
86.AE.84

3



1

86.A.E.76



2

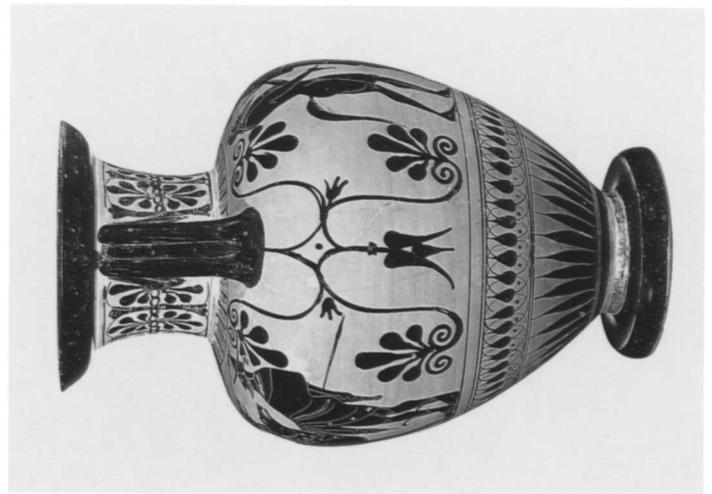


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86.A.E.81

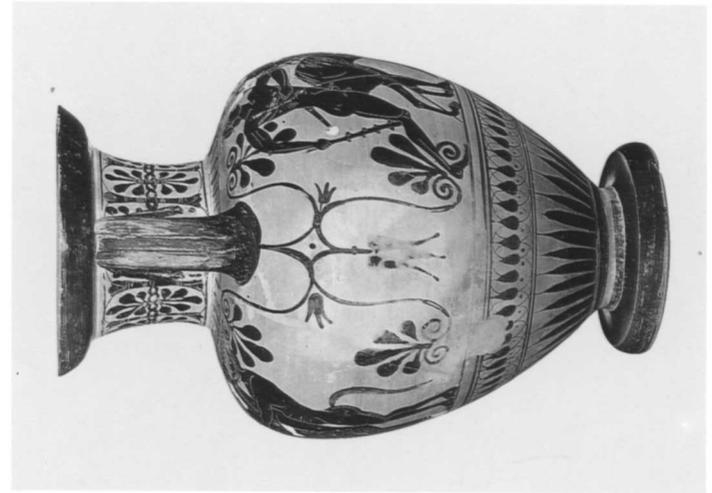


4



5

86.A.E.80



6

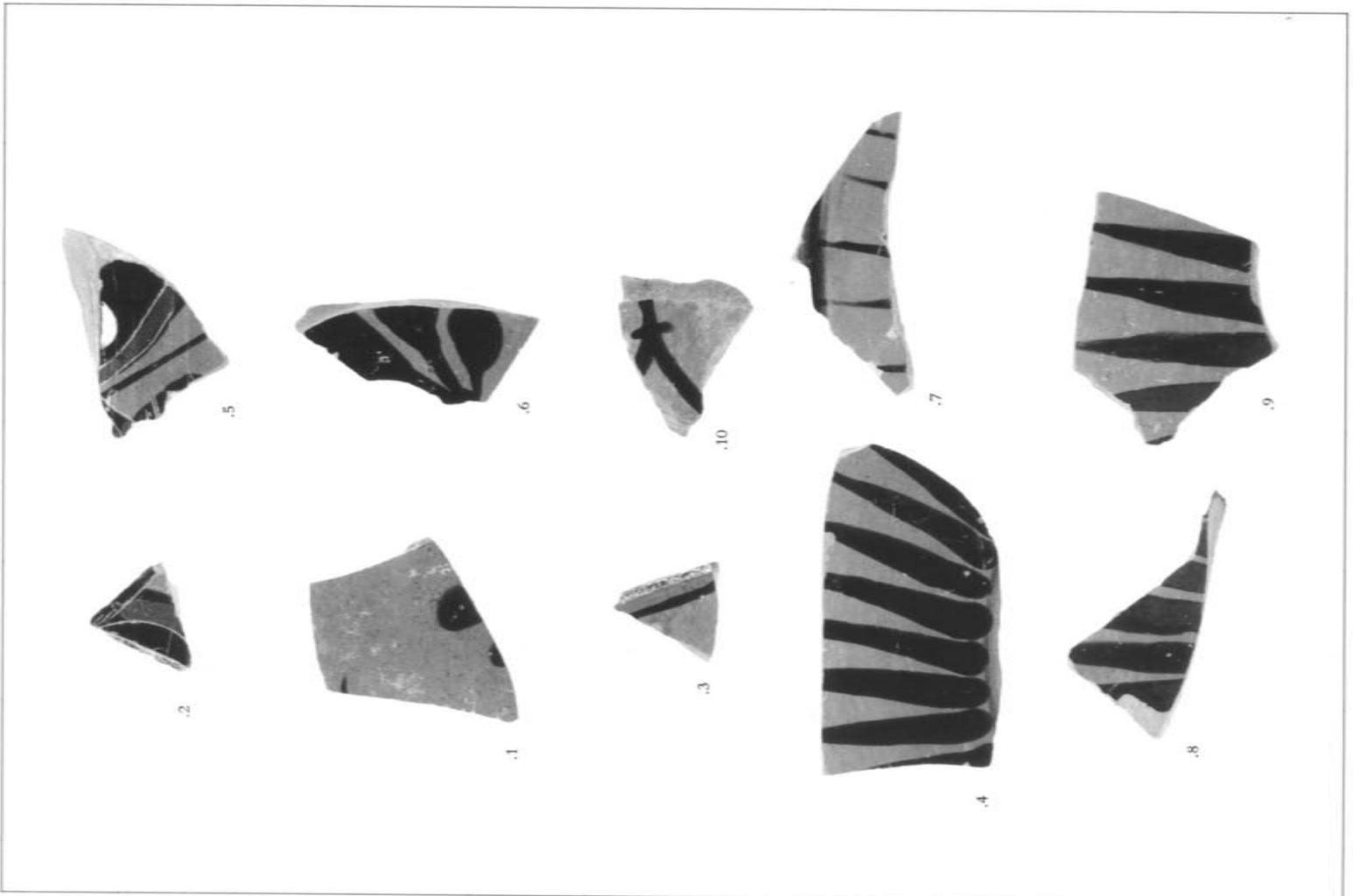


7

86.A.E.84



8



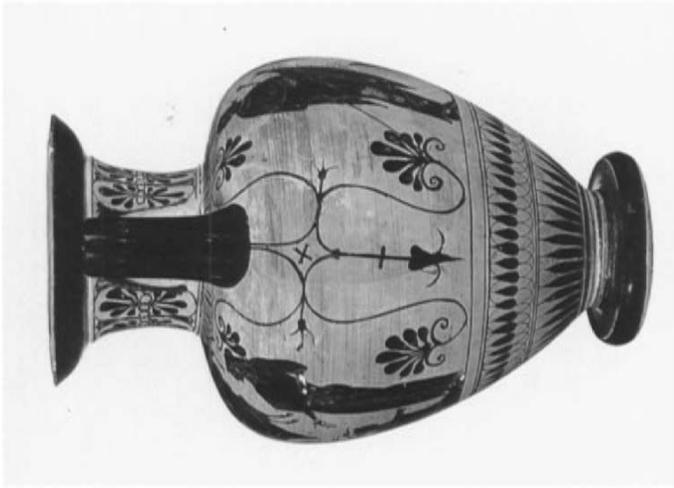
86.AE.90.1-10 1:1



2  
86.AE.83



4  
86.AE.79



1



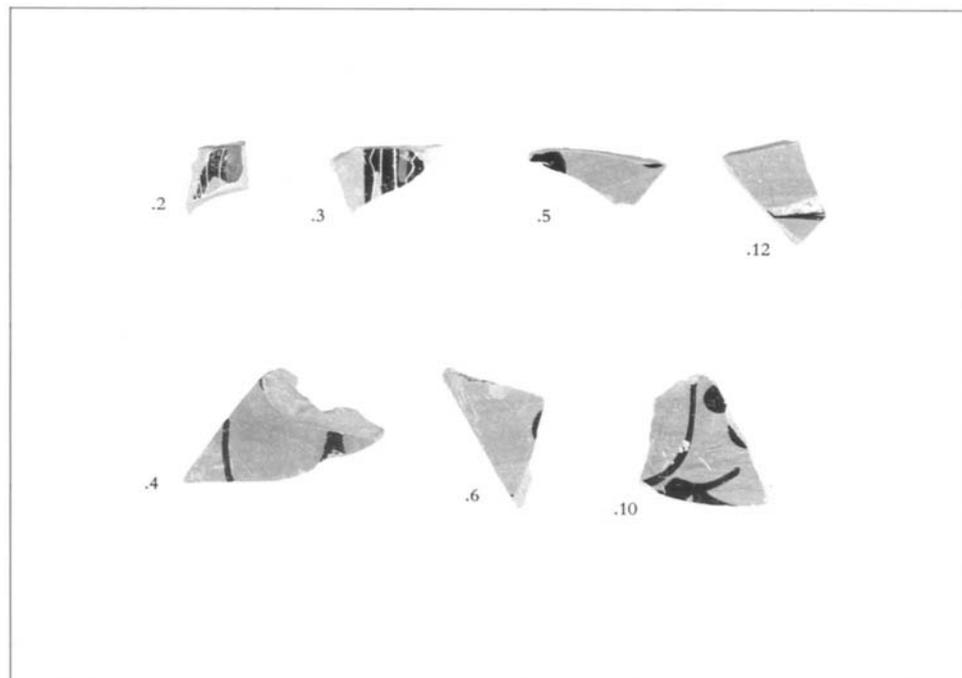
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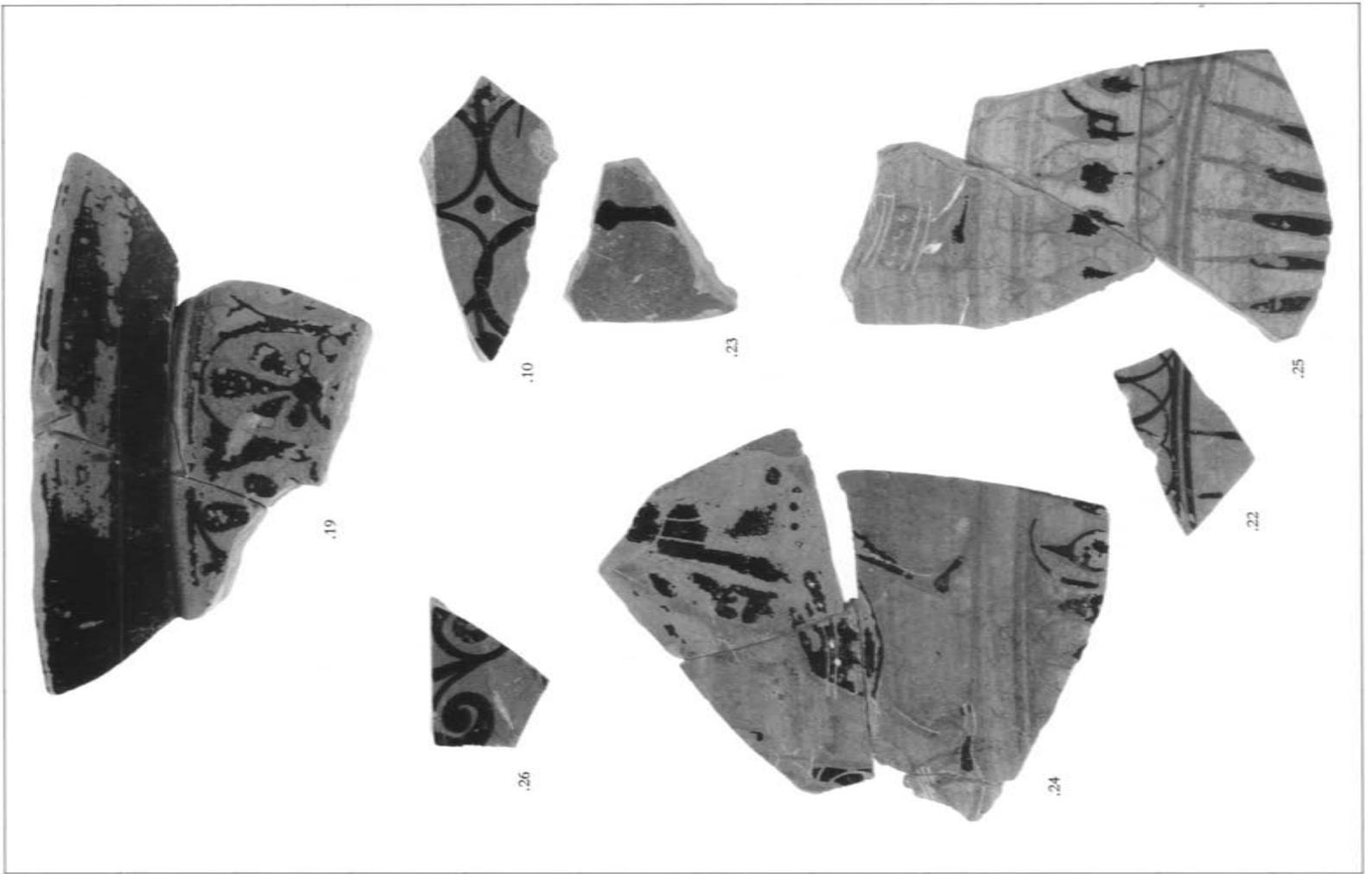


2



3

86.AE.91.1-14 (.15 not illustrated)



85.AE.492.10, .19, .22-.26 1:1

3



1



2

85.AE.492.20



1



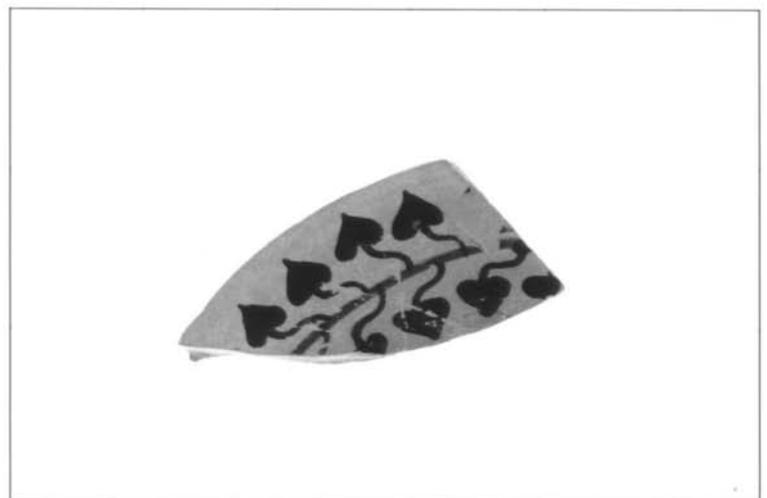
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85.AE.497.1



3

86.AE.89 1:1



4

86.AE.186 1:1

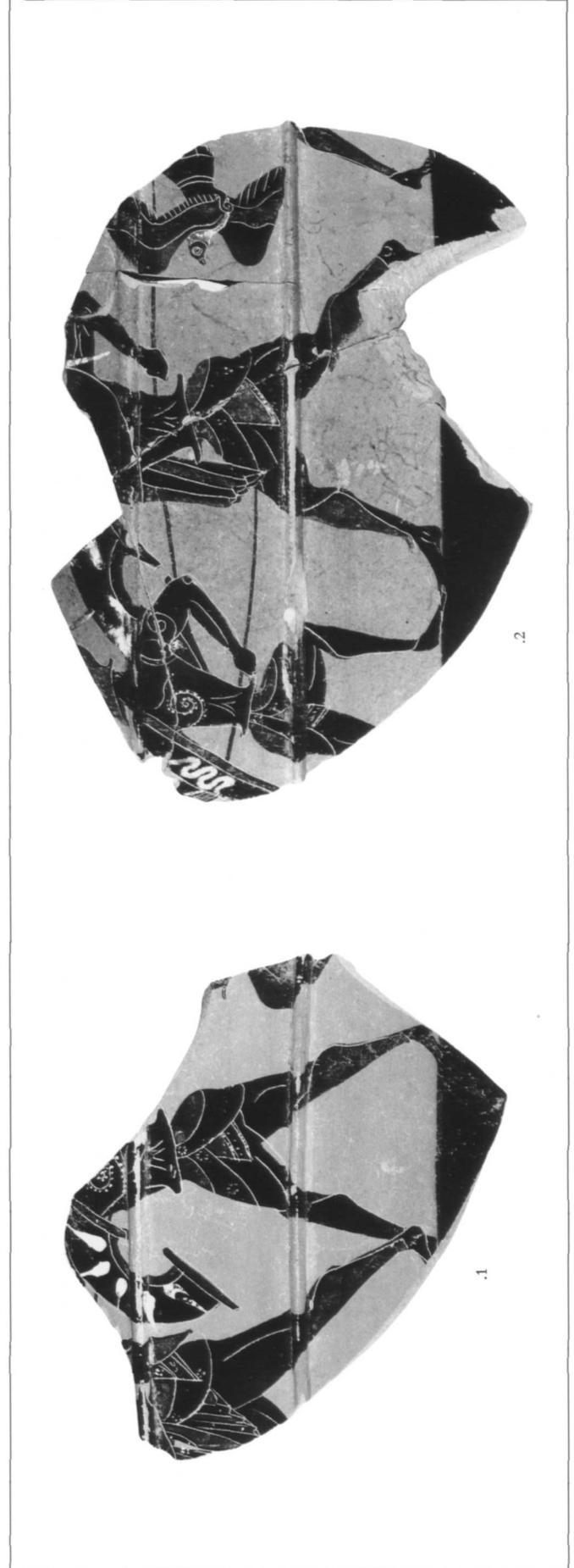


5

86.AE.88 1:1



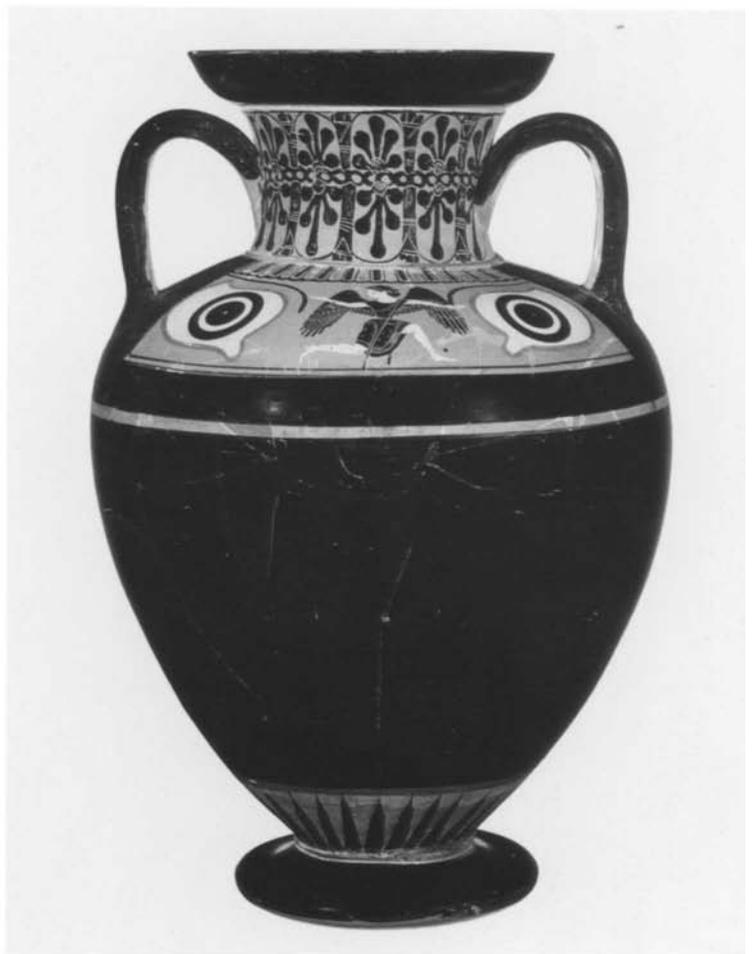
86.AE.87.1-3 1:1



86.AE.97.1-2 1:1



1



2



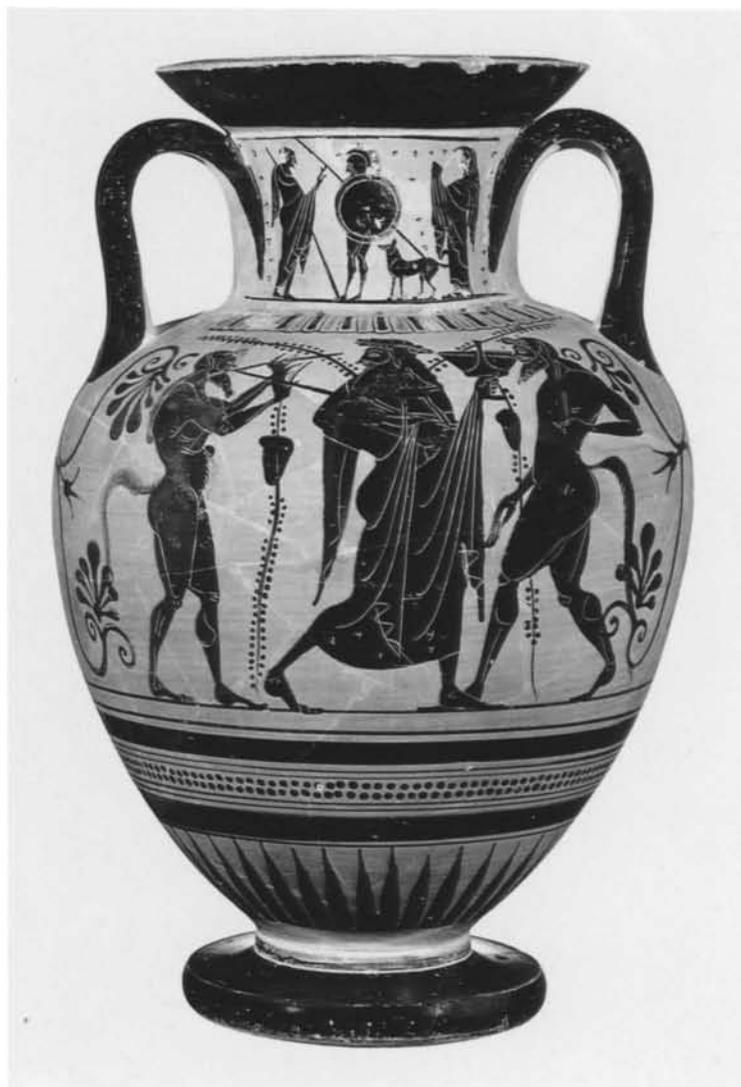
3



4



1



2



3



4

86.AE.82



1



2

86.AE.78



3



4

86.AE.86

III H (3-4), III J (1-2)



1

86.AE.110 1:1

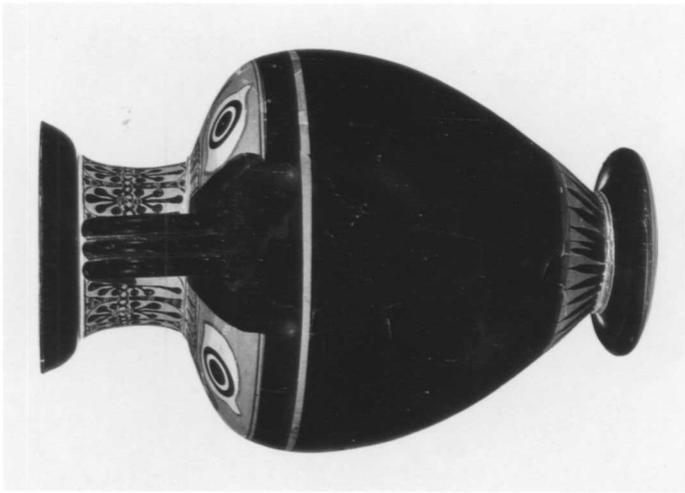


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86.AE.86

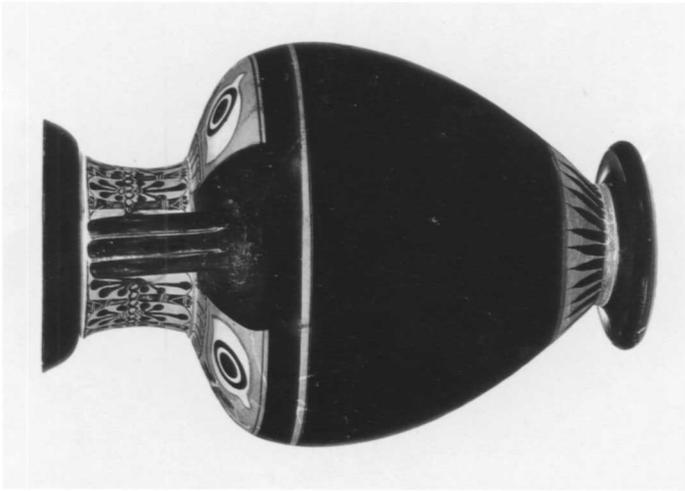


2



1

86.AE.77



2



3

86.AE.82

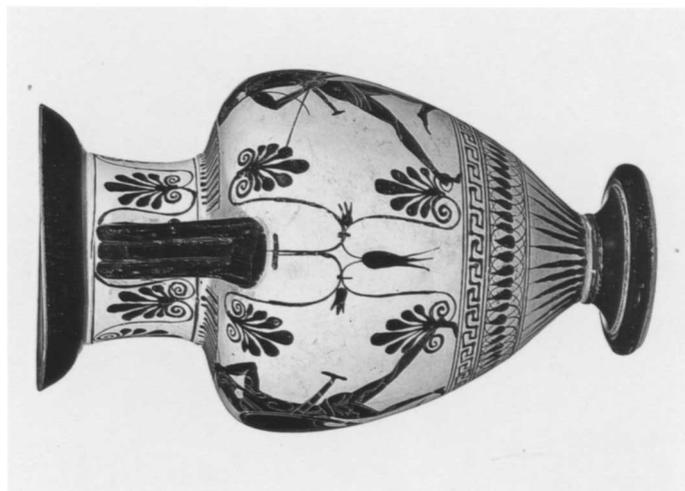


4



5

86.AE.78



6



7

86.AE.86



8



1 Side A



2 Shoulder A



3 Shoulder B



4 Side B



5 Handle A/B



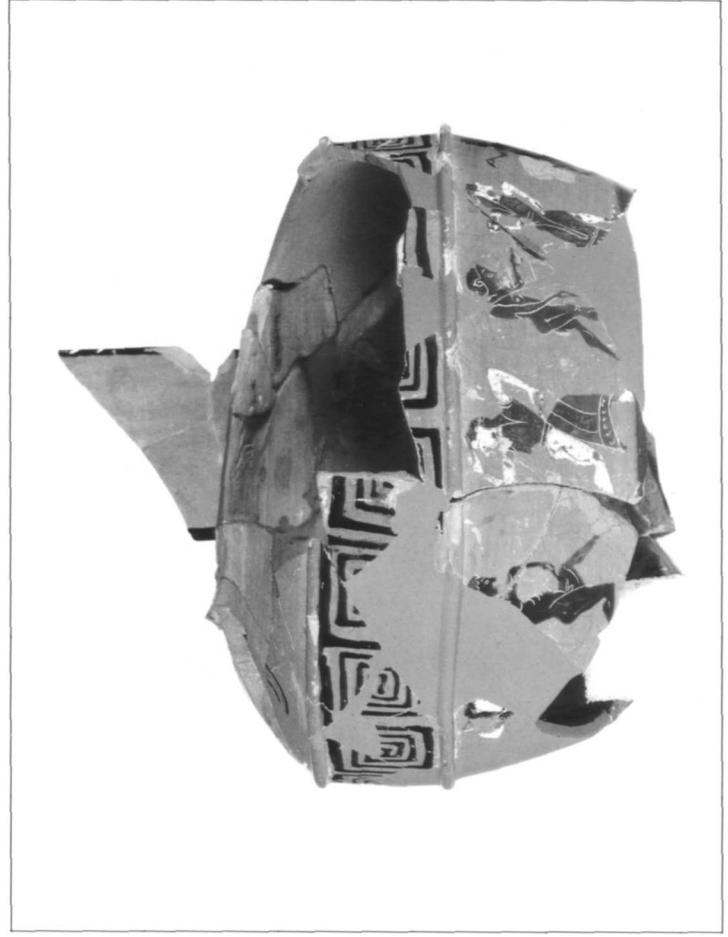
6 Handle B/A

86.AE.96.1-4



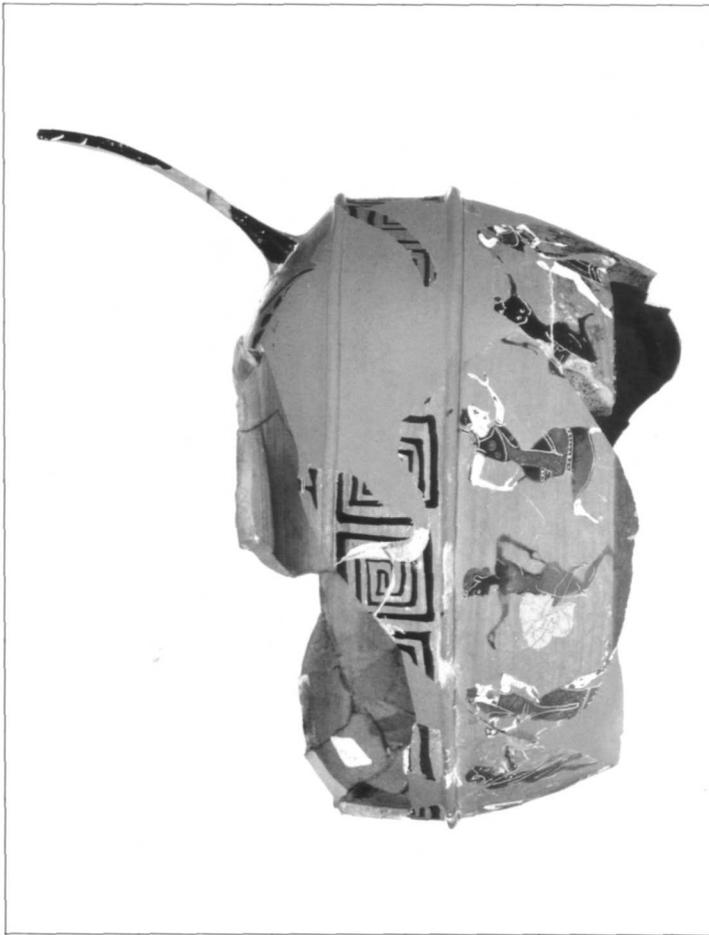
Side A/B

2



Side B/A

4



Side A

1



Side B

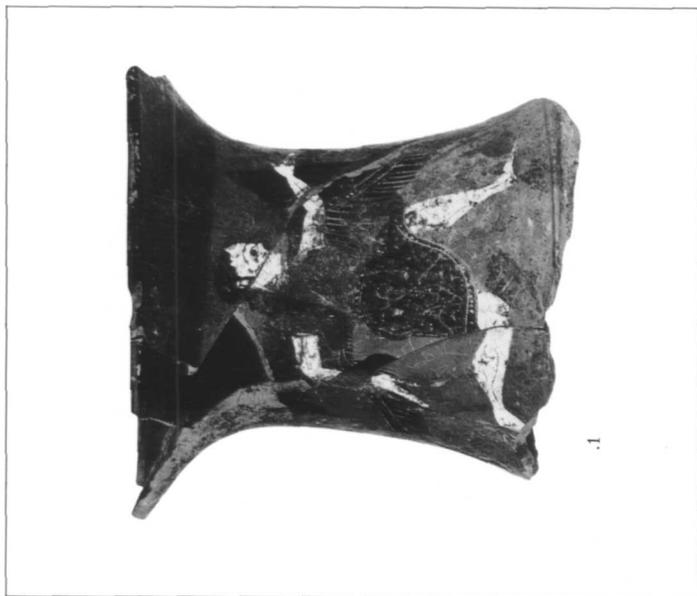
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86.AE.98.1-8, .10, .13-15, .17-18



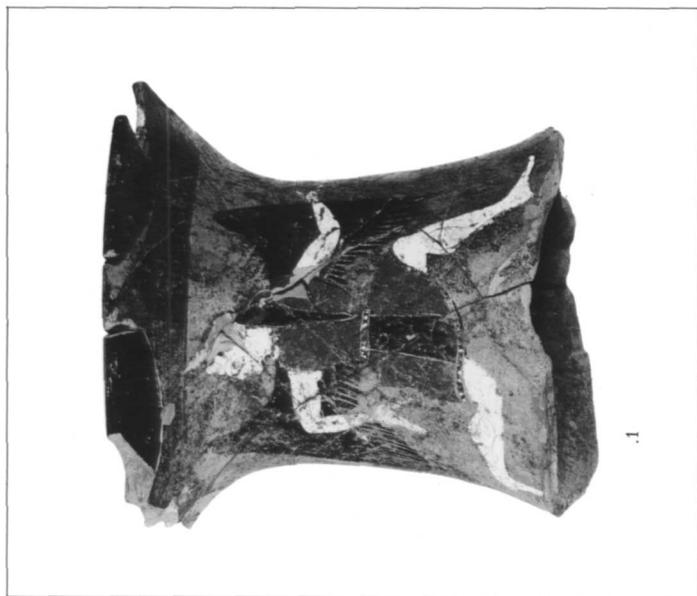
1

Topside of mouth



2

Neck A



3

Neck B



4

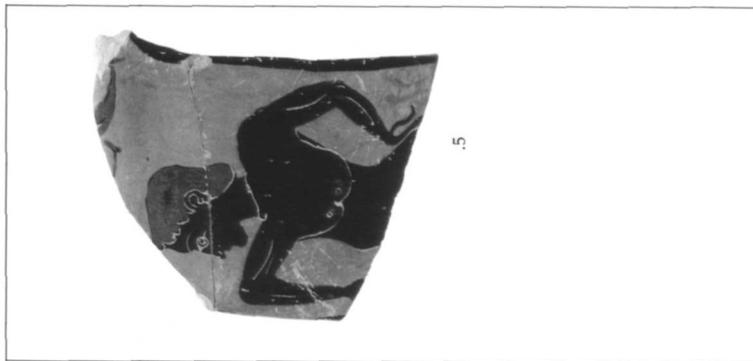
Shoulder B



5

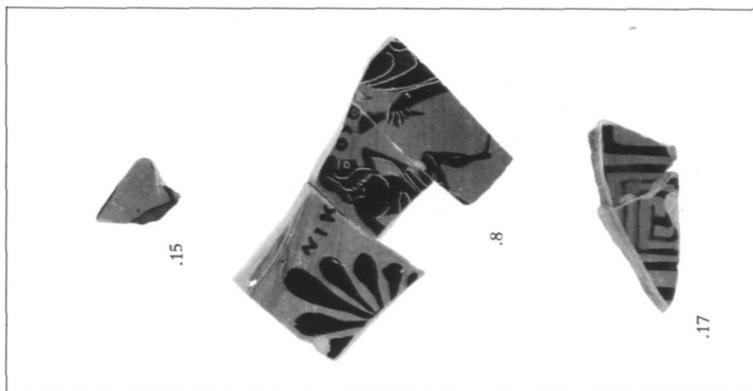
Handle B/A

86.AE.98.1-8, .10, .13-15, .17-18



6

Handle A/B



7

.8: Shoulder A (part)



2



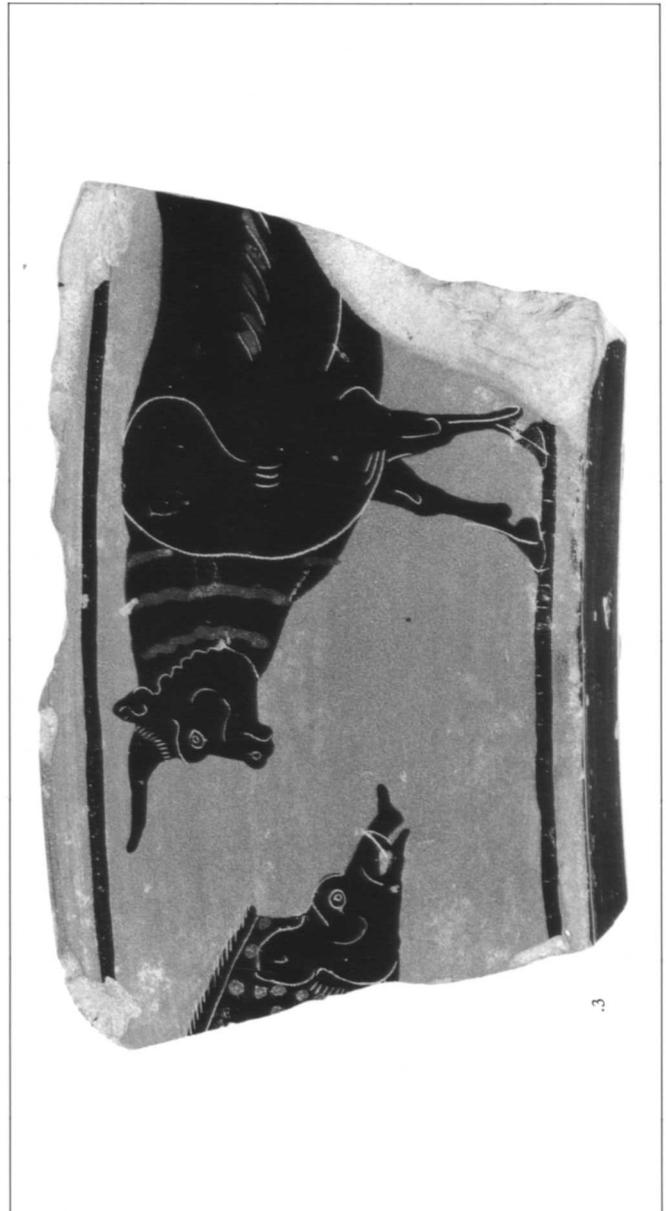
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86.AE.108 1:1



1

86.AE.111.1-2 1:1

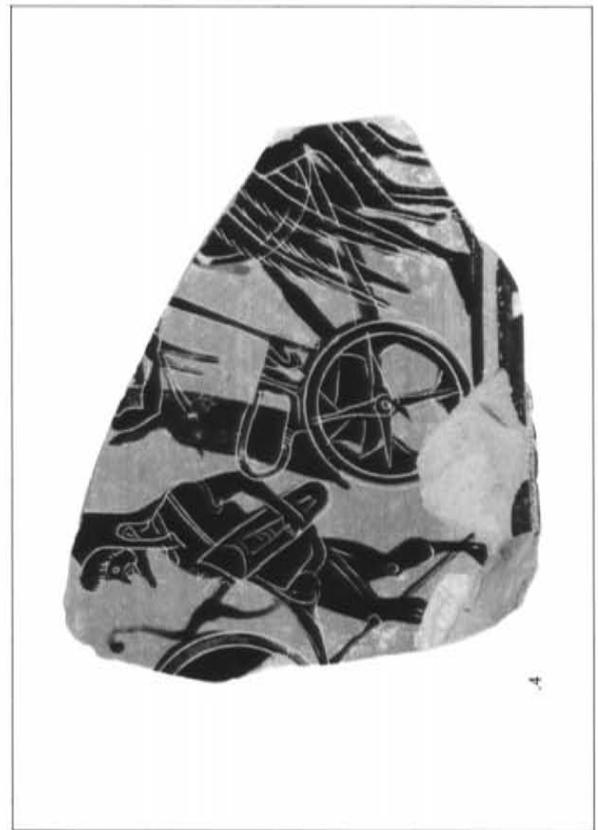


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86.AE.107 1:1



2



4

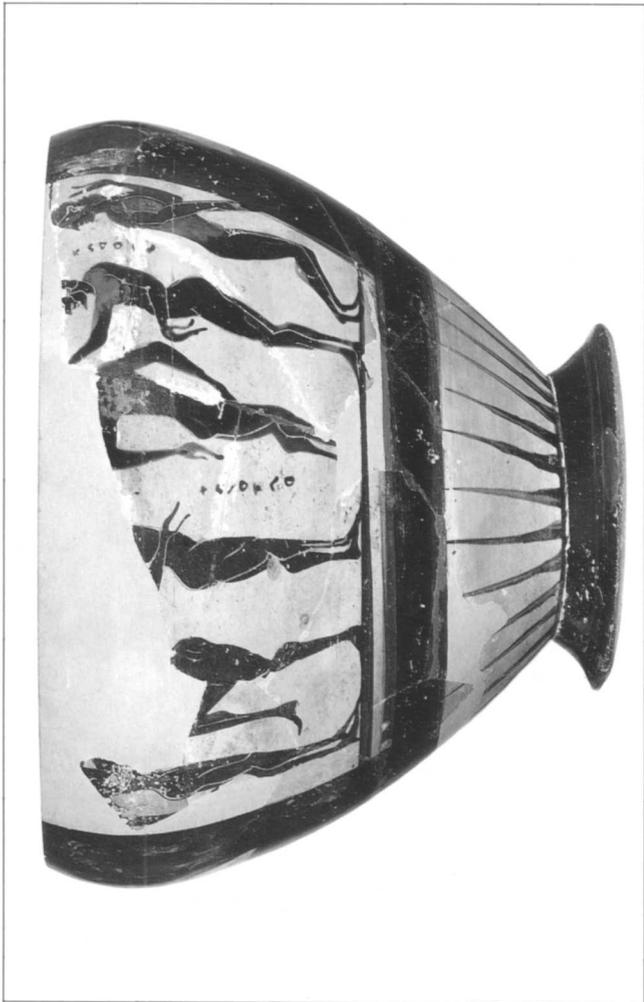


1



3

86.AE.109.1-4 1:1



2

86.AE.112



4

86.AE.106



1



3

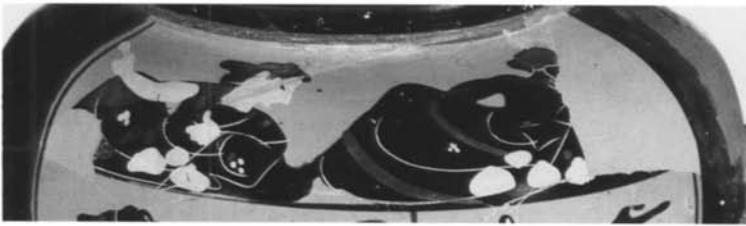


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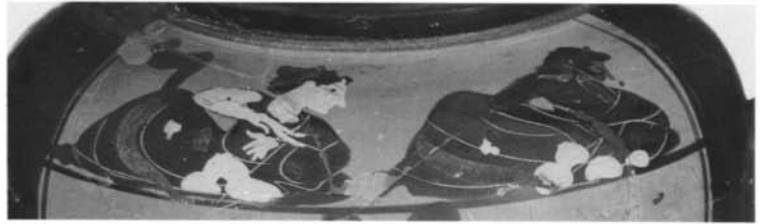


2

86.AE.112



3



4



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6

86.AE.106



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86.AE.113



2

86.AE.117.1-7



3

86.AE.114



4

86.AE.115



1



2

86.AE.113

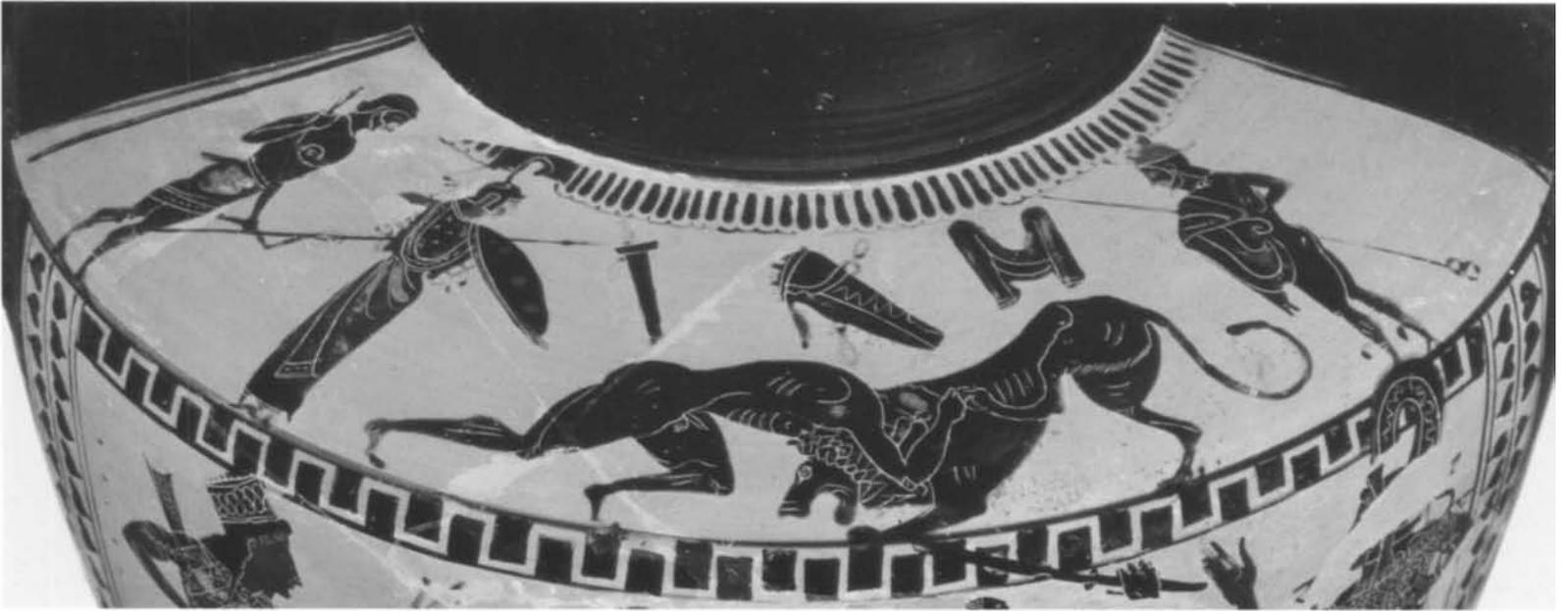


1



2

86.AE.117.1-7



1

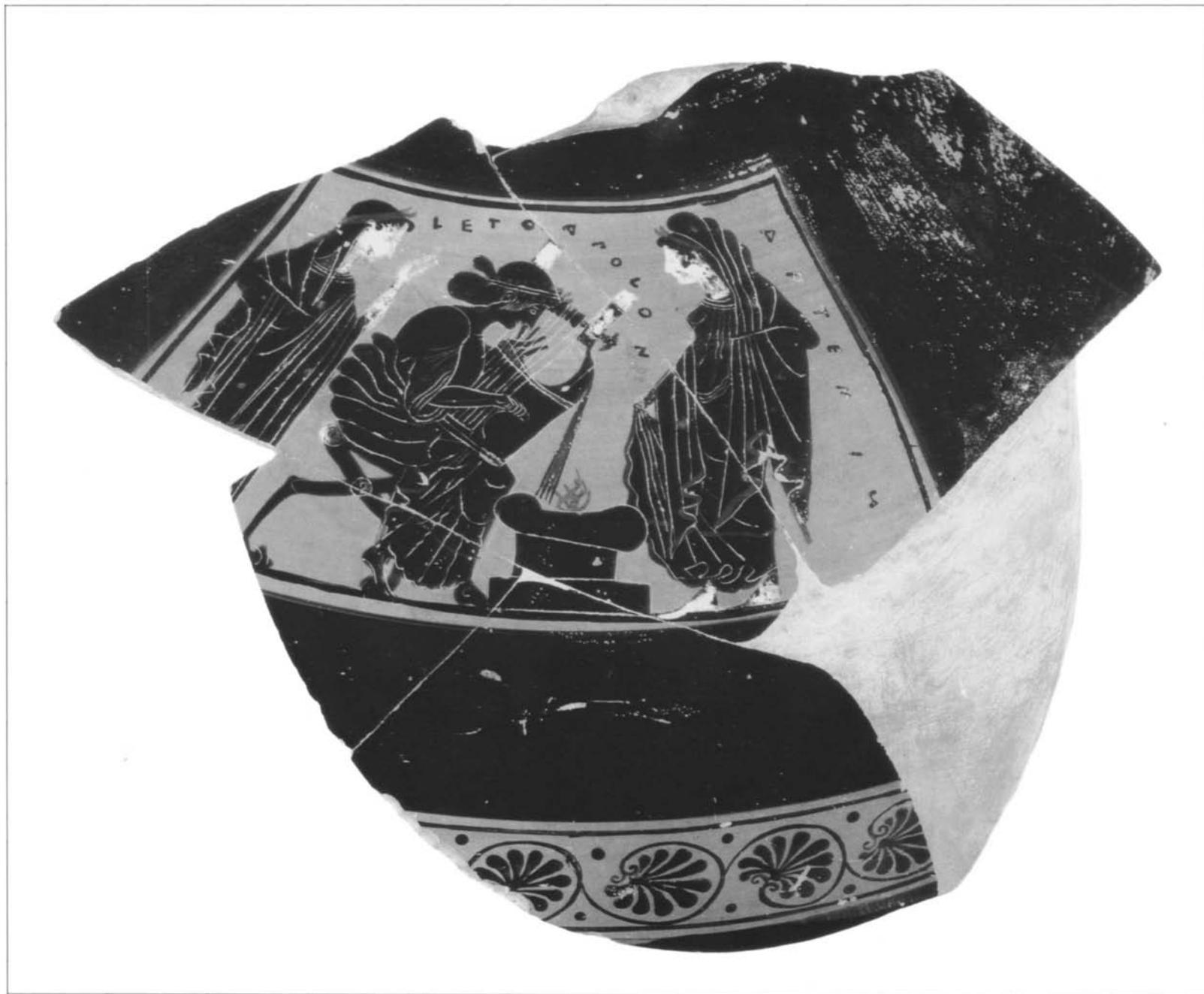


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86.AE.114

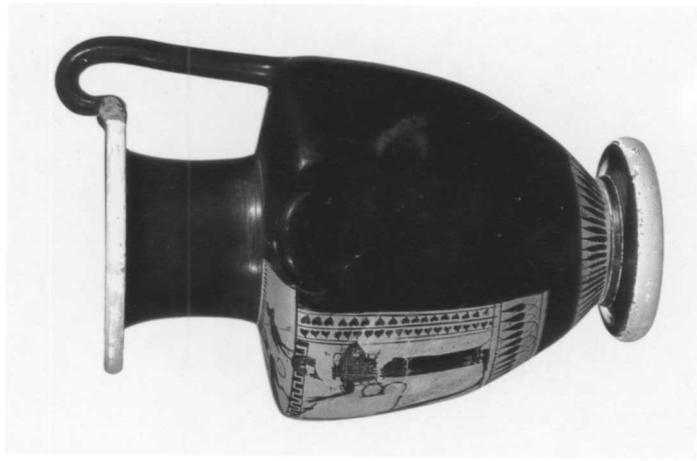


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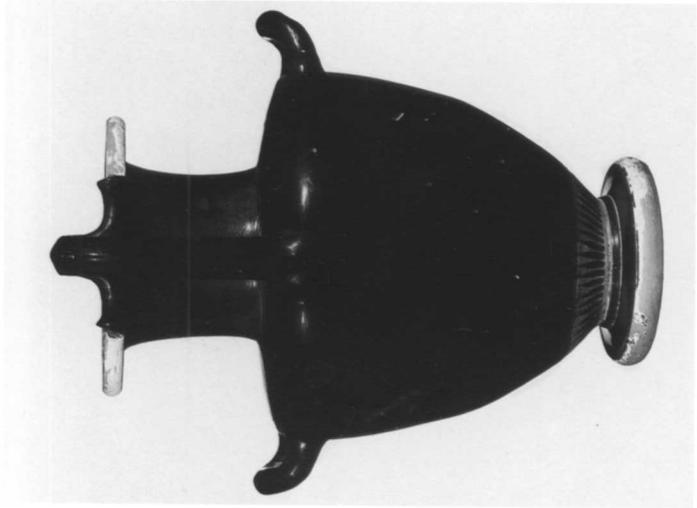


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86.AE.120



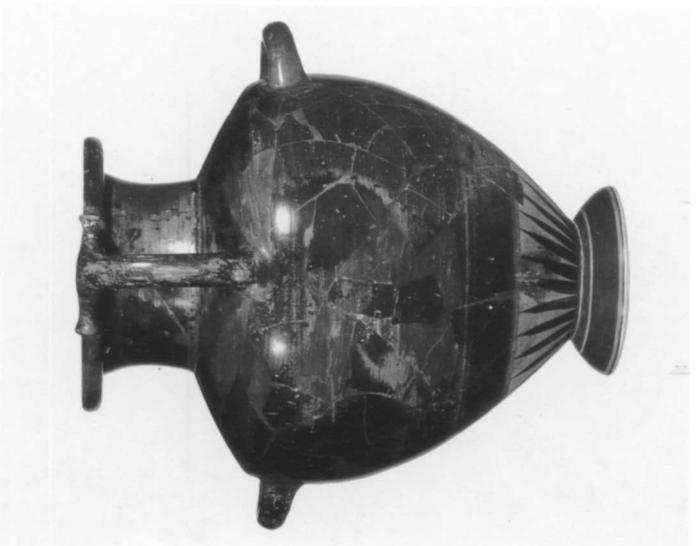
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86.AE.114



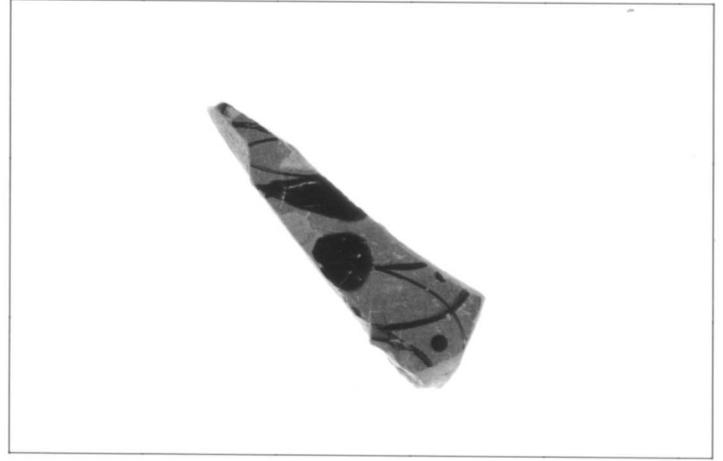
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2  
86.AE.113

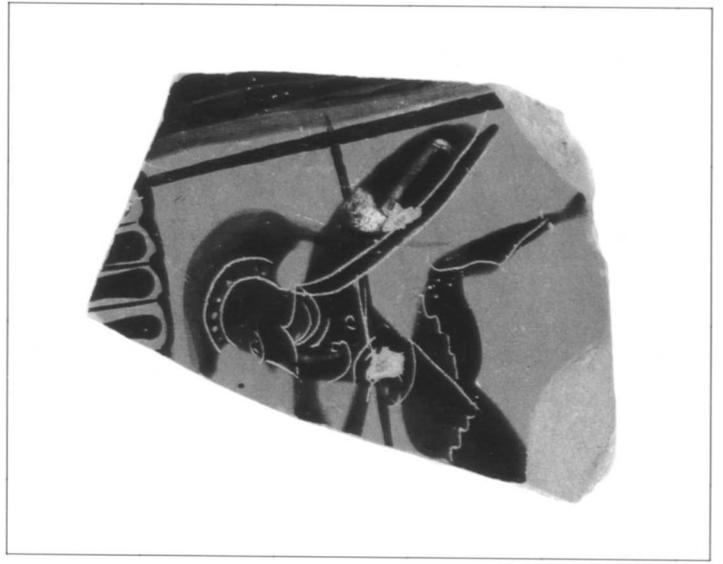


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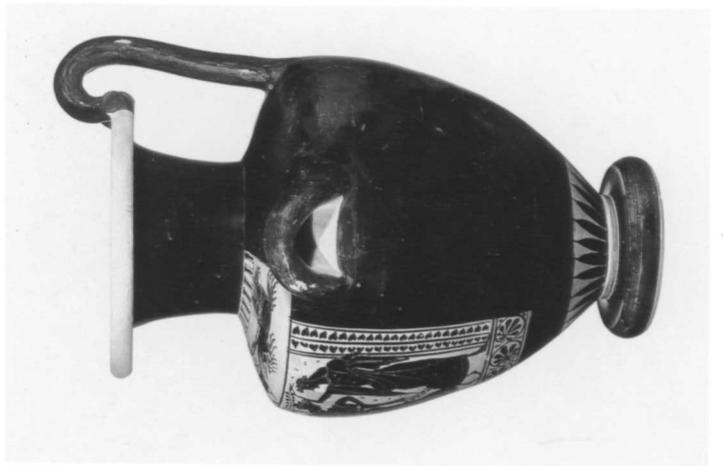
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85.AE.496.6 1:1



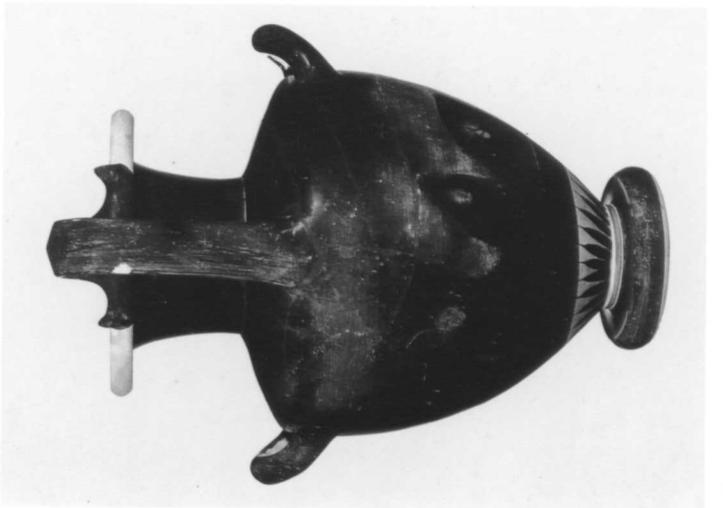
7

86.AE.116 1:1



6

86.AE.115



5



1  
86.AE.118.2 (part)



2  
86.AE.118.4

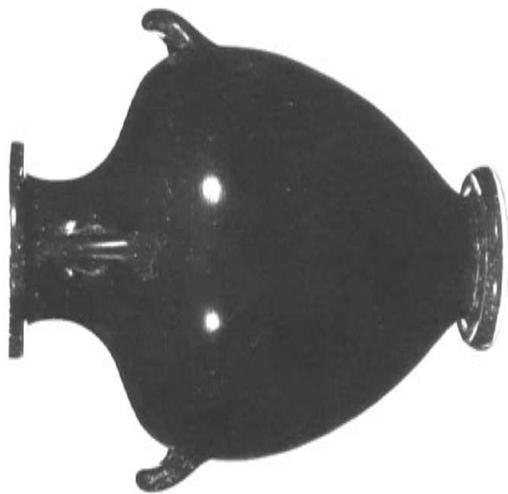
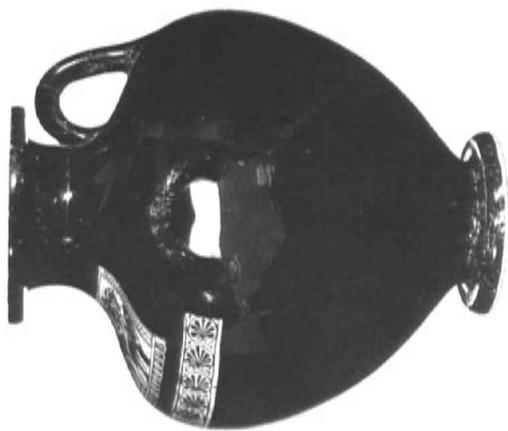


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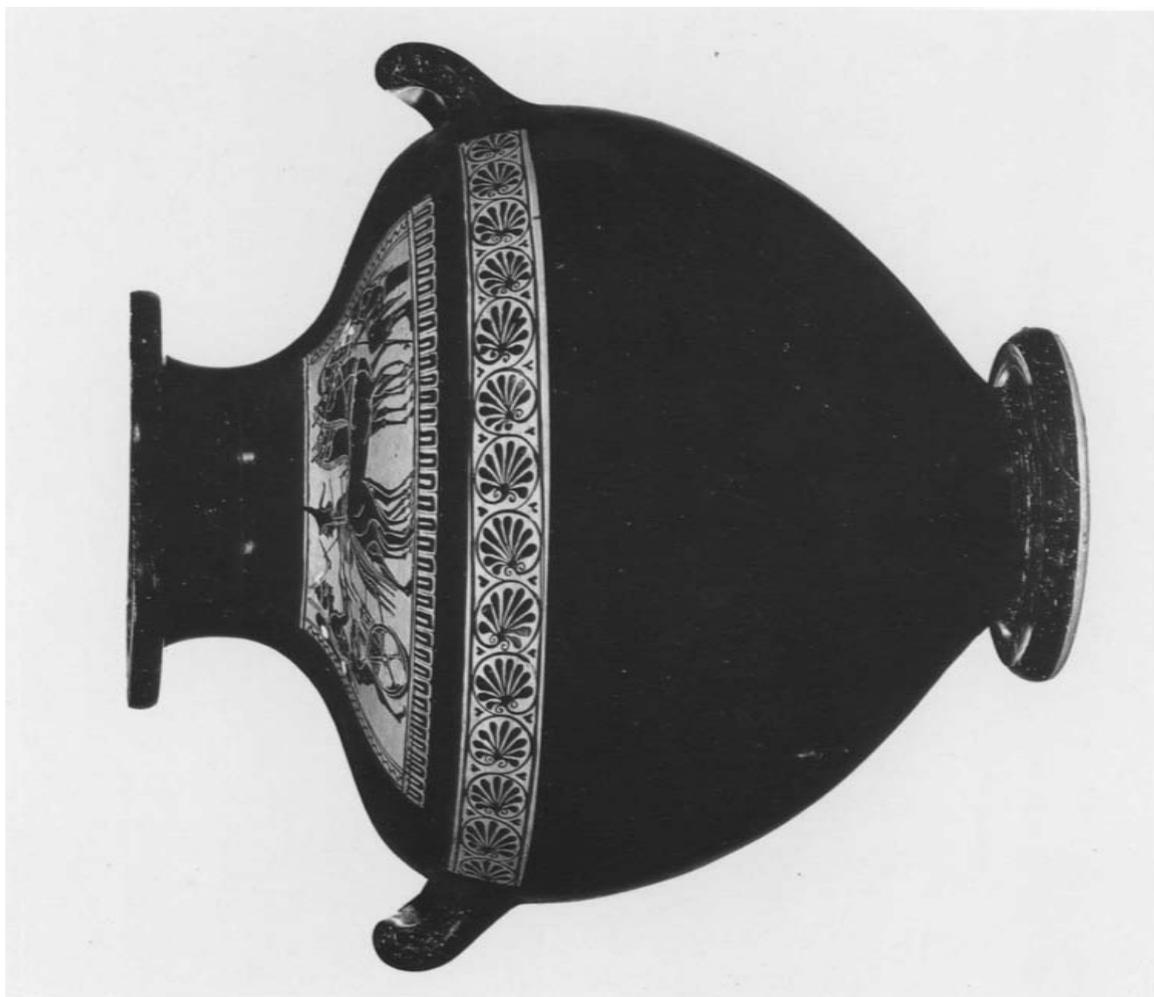


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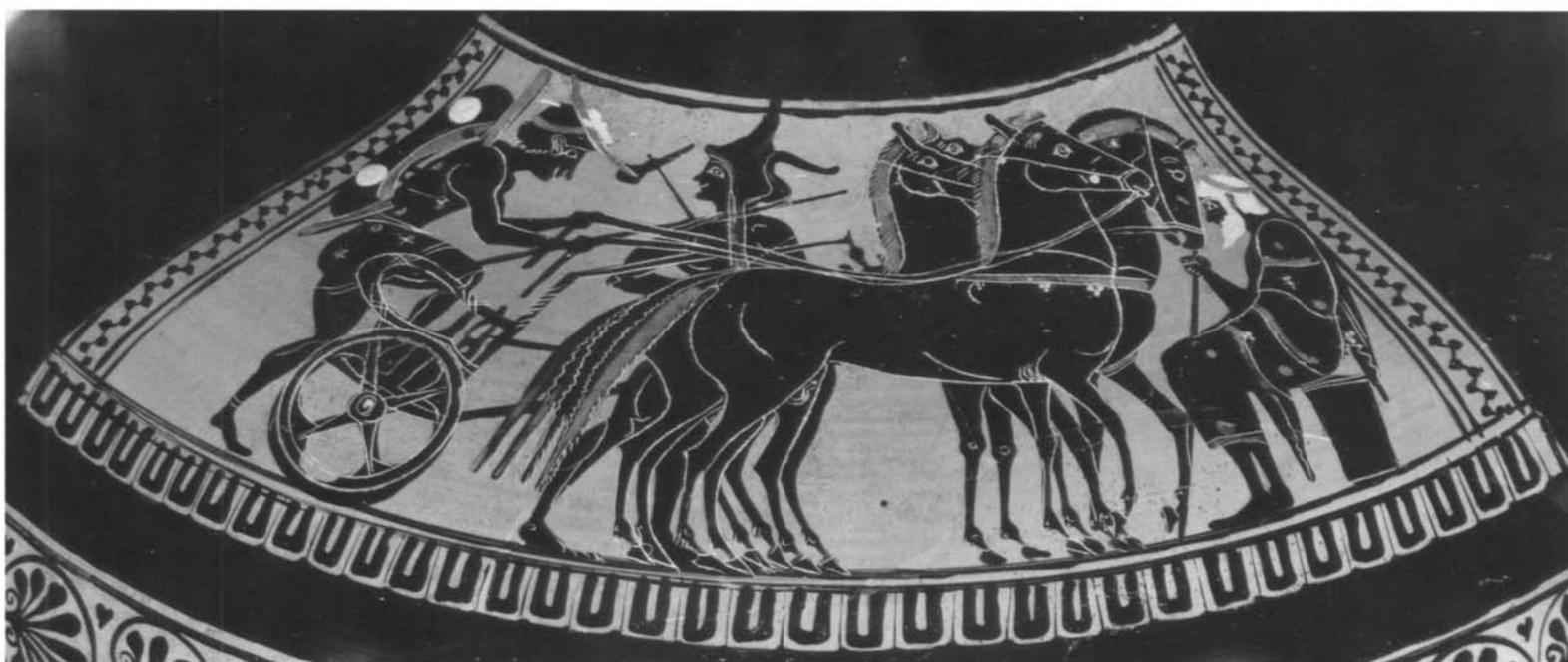
86.AE.118.1



86.AE.119



1



1

86.AE.119



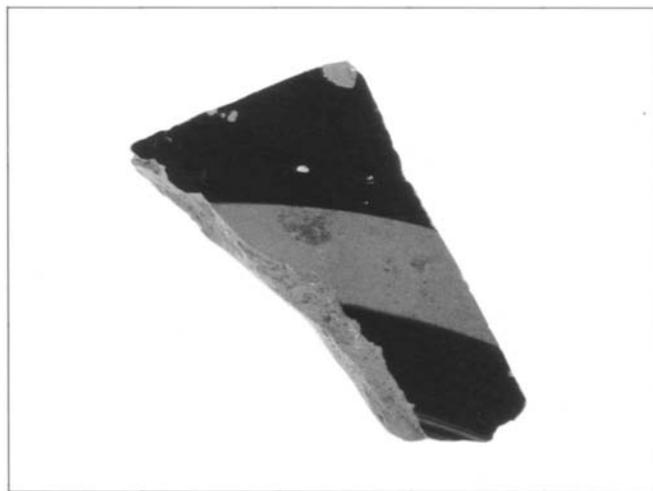
2

86.AE.118.3



4

86.AE.98.9 1:1



5

85.AE.494.2 1:1



3

86.AE.118.2 (part)



6

86.AE.102 1:1

