

A New Hydria by the Antimenes Painter

MARY B. MOORE

Professor of Art History, Hunter College of the City University of New York

FOR SEVERAL CENTURIES, the Greeks produced finely decorated pottery of many different shapes and sizes. Of particular interest are the splendid vases potted and painted by Athenian artists during the sixth and fifth centuries B.C., the centuries that witnessed the growth and development of Athenian taste and culture. Greek vases of the archaic and classical periods have long been admired for their sheer beauty, for their perfect coordination of shape and decoration. Of no less interest, however, are the subjects that decorate them, for these provide us with a wealth of visual evidence of the life and culture of this impressive and vigorous civilization. Scenes depicting gods and heroes of the Greeks, representations of their religious and cult practices, or illustrations of their daily life help us to gain insight into the life and thought of these resourceful people. Although first consideration is usually given to vases that are complete or nearly so, fragments are also important because, once interpreted, they often yield new and valuable information about a subject as well as about the artist who painted it. A good case in point is the fragmentary hydria that is the subject of this article.

On loan to the Metropolitan Museum from a New York private collection are thirty-five fragments, now joined into nine, of an Attic black-figured hydria attributed to the Antimenes Painter by Dietrich von Bothmer and published here for the first time (Figures 1, 2).¹ Fragments *a* and *b* preserve part of the shoulder and panel; fragments *c-i* come from the panel. The scene on the shoulder represents the departure of a warrior with a chariot. The panel depicts the return of a hunter. The predella showed a frieze of animals; one of them, a lion, is preserved in the lower left of fragment *c*.² What remains of the scenes on the shoulder and in the panel is described below, followed by a discussion of the reconstruction

of both scenes (Figure 3), which tries to fill in the gaps. The procedure for making the drawing was to trace each of the fragments (their contours are indicated by dotted lines in the final result), then to fill in the missing parts by comparing the preserved figures with others drawn by the Antimenes Painter or, in a few instances, by other painters. In every case, the borrowing is acknowledged.

THE FRAGMENTS

Shoulder: Departure of a warrior with a chariot (Figures 1, 3)

Fragment *a*, from the left half of the frieze, shows a youth sitting to right (his buttocks and the seat are missing), dressed in a cloak and holding a staff in his left hand. In front of him, a nude youth mounts a chariot, also to right, holding the reins and the goad. The bodies and parts of the necks, tails, and hind legs of the team remain. Above is a tongue pattern. Red is applied to the stripes on the seated youth's cloak, the forelocks of both youths, the manes, and the tail of the right-hand trace horse, as well as to alternate tongues. White pendants are suspended from the breast band of the right-hand trace horse. Fragment *b* comes from the right end of the frieze and preserves a warrior to right, looking round. He wears a corselet over a short chiton, greaves, and a low-crested Corinthian helmet. He holds his spear in his right

A list of abbreviations is given at the end of this article.

1. I am grateful to the owner of the fragments for inviting me to publish them.

2. The sequence of animals was probably a lion confronting a boar, twice, as on one of the painter's hydriai in London (B 340: *ABV*, p. 267, 9).



1, 2. The Antimenes Painter,
Hydria, ca. 520 B.C. Shoulder:
departure of a warrior.
Panel: return of a hunter.
New York, private collection,
on loan to The Metropolitan
Museum of Art,
L.1982.128

1. Shoulder. Max. dim.: *a*, 16.4 cm.; *b*, 11.3 cm.



2. Body (with shoulder above). Max. dim.: *c*, 12.7 cm.; *d*, 8.5 cm.; *e*, 3.5 cm.;
f, 3.2 cm.; *g*, 12.5 cm.; *h*, 4.3 cm.; *i*, 8.5 cm.

hand (the right arm is missing), and on his left arm he carries a cloak and a round shield (device: an ivy wreath) seen almost in profile. More of the tongue pattern appears above. The warrior's chiton is red, as are the rim of his shield and alternate tongues in the tongue pattern. The transverse lines on the warrior's helmet crest and his shield device are white.

The height of the figure scene on the shoulder, including the tongue pattern, is 6.5 centimeters. The estimate for the developed length of the ground line is 30 centimeters. This would allow sufficient space in the panel below for the returning hunter and the man who greets him. The rest of the seated youth on the far left and the missing parts of the horses were re-

constructed from the shoulder of the namepiece (Figure 4).³ The team being harnessed on the Madrid dinos was also helpful in determining the position of our team (Figure 5).⁴

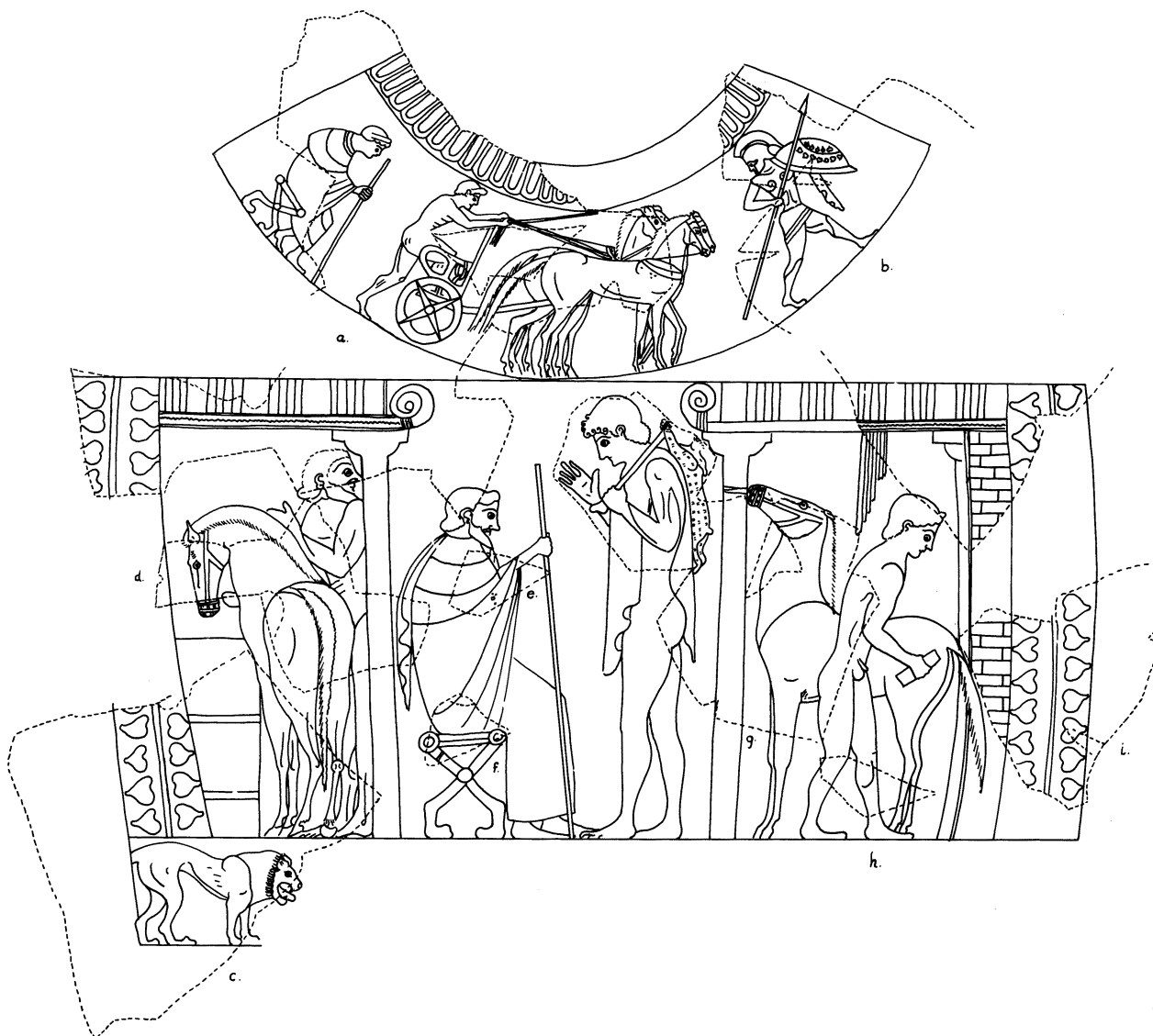
Panel: Return of a hunter (Figures 2, 3)

Fragment *a* preserves the upper left corner of the panel with framing ivy. In the panel itself is part of a building: a Doric capital and the top of a column shaft

3. Leiden PC 63 (*ABV*, p. 266, 1; *Para.*, p. 117, 1; *CVA*, pls. 13-15).

4. Madrid 10902 (*ABV*, p. 275, 133).

3. Reconstruction of the scenes on the fragmentary hydria shown in Figures 1 and 2 (drawing: Moore)



painted white; the entablature composed of a metope-triglyph frieze and a narrow architrave decorated with a wavy line and terminating in an upturned volute. The vertical line of glaze between the volute and triglyph seems to be part of the entablature, for there is no continuation of the line below the echinus. To the left of the column is the head of a man looking to right (his chin is missing), and in the lower right is the back of the head of another man, also to right. The forelock of each man is red, and the start of the beard of the man on the right indicates that it too was red. Fragments *c*–*f* preserve more of these two figures as well as the leftmost section of the panel, which shows a horse. Fragments *c* and *d* preserve the right shoulder, part of the left arm and thigh, a little of the torso, and part of the calves and feet of the man to the left of the column, who is the horse's groom. He stands to left with his head turned back at an angle of 180 degrees, like Kastor on the Vatican amphora by Exekias.⁵ On the far right of fragment *d* is more of the shaft of the column and part of the drapery belonging to the man on the lower right of fragment *a*. Fragments *e* and *f* give a little more of this figure: *e* part of his cloak and right forearm, and a tiny bit of the staff he holds; *f* more of his cloak as well as part of the campstool on which he sits. Red stripes decorate his cloak.

Particularly innovative is the horse. Fragment *d* shows most of its head and neck in profile and its hindquarters and tail in back view. Fragment *c* preserves its legs, the right hind leg drawn completely from the back, and the end of its tail. The mane is red. The double lines for the horse's headstall suggest that it wears a muzzle like the horse on fragment *g* (see below). The bit of glaze between the horse's lower jaw and neck, just above the break, is the right hand of its groom. To the left of the horse, next to the framing ivy, is a solid object decorated with two pairs of horizontal lines. It might be a drinking trough, though it is difficult to see how the basin would fit into the composition,⁶ or it might be a thick post to which the horse is tethered.

Fragment *g* belongs to the middle and right half of the panel. On the left is a youthful hunter (his legs are missing) standing to left with a dead hare suspended from a pole over his shoulder. He raises his right hand in a gesture of greeting. The hunter is nude except for a cloak over his shoulder. In back of him are the foreparts of a horse (part of the head

and neck, the forelegs from the knees down, and all of the hindquarters are missing), which is muzzled and apparently tied to the shaft of a white column, presumably a Doric one like the columns on fragments *a* and *b*. A groom (his back, the upper part of his right arm, and his buttock are preserved) stands to right beside the horse, bending forward slightly. Fragment *h* preserves the calves of the groom and part of the hind legs of the horse. The small bit of glaze in the upper right corner of fragment *g* is the end of a drapery fold, a cloak hanging from the entablature on fragment *b* (see below). Red dots decorate the hunter's cloak; his forelock and the horse's mane are also red.

Fragment *b* gives the upper right corner of the panel with part of the framing ivy. In the panel is an entablature similar to that on fragment *a*, supported by a Doric column and part of the stable wall, which is made of courses of dressed blocks of stone. Below the left triglyph is the hanging cloak already mentioned, and near the bottom of the fragment is the forelock of the groom, painted red. A red dot decorates one fold of the cloak. Fragment *i*, with more of the column, stable wall, and ivy border, comes from the lower right side near the ground line of the panel.

THE RECONSTRUCTION

The following criteria enabled me to position the fragments as shown in the drawing (Figure 3), to calculate the length of the panel at the top, and to estimate its height. The positions of fragments *a* and *b* are assured, since they preserve, respectively, the left and right corners of the panel as well as part of the shoulder frieze. And the relation between fragments *b* and *g* may be ascertained by the hanging cloak and the figure of the groom. The high placement of fragment *g* is determined by its vertical curve at the top and, more important, by the horizontal potting lines on the inside that may be followed on the inside of fragment *a*. Scratches on the exterior of each fragment (just above the head of the man on the right of fragment *a* and across the hand of the hunter on

5. Vatican 344 (*ABV*, p. 145, 13; *Para.*, p. 60, 13).

6. See, for example, the scene with eight horses at a watering trough that appears on a hydria by the Karithaios Painter, Boston 01.8060 (*ABV*, p. 161,—; *CVA*, pl. 78, 2).



4. The Antimenes Painter, Hydria, detail of shoulder: harnessing a chariot team. Leiden, Rijksmuseum van Oudheiden, PC 63 (photo: Rijksmuseum)



5. The Antimenes Painter, Dinos, detail of rim: harnessing a chariot team. Madrid, Museo Arqueológico Nacional, 10902 (photo: Museo Arqueológico)

fragment *g*) add further confirmation. Similarly, the position of fragment *i* in relation to *g* is assured by the potting lines and by a deep scratch on the inside. The positioning of fragments *c-f* is based on potting lines as well as on what is preserved of the figures. As mentioned above, the ground line for the shoulder frieze is calculated as 30 centimeters in order to allow enough space between the hunter and the man on the right of fragment *a*. I estimate the height of the panel to be 14.5 centimeters, based on the reconstruction of the hunter and the figures to the left of the left-hand column. Because not enough of the vase is preserved to reconstruct the vertical curve of its wall, it is difficult to calculate the length of the ground line of the panel, which would have to be shorter by a few centimeters than the length of the panel at the top. Owing to the basic differences between the flat drawing and the curved surface of the pot, an attempt to shorten the ground line proportionately would have resulted in such distortion of the figures and the composition that, for the sake of appearance as well as clarity of illustration, I opted to straighten the panel and make it more rectangular in shape. Thus, while the preserved fragments are in the correct relative positions in my drawing, the shape of the panel is not quite accurate, and when the vase was whole, the lower parts of the figures that I have reconstructed would have been somewhat closer together.

I began the reconstruction of the panel composition with the figure of the hunter, as he is the best preserved. His proportions and restored parts are based on the figure of Iolaos (reversed) on the Norwich hydria,⁷ for in the photograph available to me the figure was the right size to allow me to make a tracing instead of a freehand drawing. Then came the entablature of the stable, presumably a pendant to the entablature on fragment *a*, which served as my model. The muzzled horse is based on the horses of the chariot team on Leiden PC 63 (Figure 4) and in the harnessing scene on Madrid 10902 (Figure 5),⁸ the same sources used to reconstruct the missing parts of the chariot team on the shoulder. The tail, to have sufficient room, must overlap the wall of the stable, just as, occasionally, tails overlap framing ivy on other hydriai, such as Omaha 1944.53 (Figure 6).⁹ The muzzle was completed from the one on London B 304,¹⁰ but for the ties to the column I had to rely on a source other than the Antimenes Painter, in this case the stable scene on one side of the Schimmel cup by the Amasis Painter.¹¹ Reconstruction of the right

7. *ABV*, p. 268, 23.

8. See notes 3 and 4 above.

9. Omaha 1944.53 (*Para.*, p. 119, 7 bis). Munich 1694 (*ABV*, p. 266, 5) is another example.

10. *ABV*, p. 266, 4; *Para.*, p. 117, 4.

11. Kings Point, Schimmel (*Para.*, p. 67).



6. The Antimenes Painter, Hydria, detail of panel: harnessing a chariot team. Omaha, University of Nebraska State Museum, 1944.53 (photo: Dietrich von Bothmer)

forearm and hand of the groom was difficult because there are relatively few representations of grooms who are not leading or holding horses. His hand may have been empty, or it may have held a brush. I opted for the latter alternative, based on the three grooms known to me who are hard at work: one on a small neck-amphora in the Noble collection attributed by Bothmer to the Michigan Painter; one in the tondo of the Onesimos cup in the Schimmel collection; and one on the Berlin column-krater in the manner of Myson.¹² These grooms, however, are not actually brushing their horses, but are blowing the dust off the bristles of the brush. The groom's legs and proportions, as reconstructed, are derived from those of the man in the panel of the Leiden hydria (Figure 7).¹³

The hunter looks down at the seated man who is partly preserved on fragments *a*, *d*, *e*, and *f*, described above.

More difficult to reconstruct, chiefly for lack of parallels, is the horse seen from the back on fragments *c* and *d*. Horses drawn frontally, particularly chariot teams, are quite common in Attic black-figure, but a horse drawn from the back was a very bold idea at this time in the development of Greek vase painting. The four other examples known to me are later than the one on our hydria and should date from a little after 500 B.C. Three are in black-figure, all on lekythoi: two of these are by the Marathon Painter;¹⁴

the third, in the Yale University Art Gallery, is by the Beldam Painter and shows a chariot team being unharnessed (Figure 8).¹⁵ The fourth example appears on a fragmentary red-figured cup in Boston by the Eleusis Painter.¹⁶ These later horses are not as compressed as ours, which would have been very difficult to reconstruct were it not for its rather good state of preservation. Whether the Antimenes Painter should be credited with the first successful attempt at such foreshortening cannot be known for certain. But since he often painted frontal chariot teams and was familiar with the convention,¹⁷ perhaps it is not too speculative to suggest that he was the first to try the composition the other way around. In any case, this imaginative idea brings to mind bold attempts at foreshortening by classical artists such as the Painter of the Berlin Hydria, whose calyx-krater in the Metropolitan Museum shows a mounted Amazon galloping headlong toward the viewer.¹⁸

THE ANTIMENES PAINTER

The Antimenes Painter, named from the *kalos* inscription on the Leiden hydria (Figures 4, 7), was a prolific artist whose known output now exceeds more than 150 vases.¹⁹ He preferred to decorate pots, particularly the shouldered-hydria and the neck-amphora, but he also left us several one-piece amphorae and put his brush to Panathenaic amphorae, psykters, a dinos, a calyx-krater, and a lekane. His working period seems to have begun about 530 B.C. and to have lasted for nearly two decades.

The new hydria belongs among the better and more ambitious vases decorated by the Antimenes Painter. The scene of the departing warrior on the shoulder

12. Maplewood, Noble (*Para.*, p. 159, 9 quater); Kings Point, Schimmel (*ARV*², p. 329, 125 bis; *Para.*, p. 359, 125 bis); Berlin inv. 31409 (*ARV*², p. 243, 4).

13. Leiden PC 63 (see note 3 above).

14. Syracuse 14569 (*ABL*, p. 222, 22) and Rhodes 5108 (*ABL*, p. 222, 30).

15. Yale 1955.4.103 (*ABL*, p. 266, 10; *Para.*, p. 292, 10).

16. Boston 10.196 (*ARV*², p. 315, 6; *Para.*, p. 358, 6).

17. See, for example: New York 56.171.19 (*ABV*, p. 269, 43; *CVA*, pl. 24, 2); London B 247 (*ABV*, p. 271, 81); Frankfurt VF β 326 (*ABV*, p. 271, 82); and Boston 22.404 (*ABV*, p. 272, 103; *CVA*, pl. 43, 1).

18. New York 07.286.66 (*ARV*², p. 617, 3; *Para.*, p. 397, 3).

19. *ABV*, pp. 266–275, 691; *Para.*, pp. 117–121.



7. The Antimenes Painter, Hydria: panel, man and youths washing at a fountain. Leiden, Rijksmuseum van Oudheiden, PC 63 (photo: Rijksmuseum)

is a simplified version of the ones on the namepiece (Figure 4) and on four other of his hydriai, Omaha 1944.53, Victoria and Albert Museum 4795.1901, Würzburg 320, and London B 316,²⁰ which differ chiefly in that they each have one or two more figures than the representation on our hydria. The team and driver on the Omaha hydria and on London B 316 are particularly good stylistic comparisons for our team. On the Omaha vase, the youth walking to right and looking round is a counterpart of our departing warrior, except that he lacks armor. In the panel as reconstructed, the somewhat top-heavy proportions

of the hunter and the groom are derived from some of the figures in the palaestra scene on the namepiece (Figure 7). The hunter's forelocks, spiral curls instead of the short lines usually preferred by the Antimenes Painter, occur also on the right groom in the panel of the Munich hydria, on Apollo on the neck-amphora in Basel (where they are longer than they are on our hydria), and on Iolaos on the Oxford

20. Omaha 1944.53 (see note 9 above); London, Victoria and Albert Museum 4795.1901 (*ABV*, p. 267, 17); Würzburg 320 (*ABV*, p. 267, 18); London B 316 (*ABV*, p. 268, 24).



8. The Beldam Painter, *Lekythos*, detail: unharnessing a chariot. New Haven, Yale University Art Gallery, 1955.4.103 (photo: Moore)

neck-amphora.²¹ In addition to the horses used for the reconstruction, a muzzled horse being led up by its groom on a hydria in London needs to be mentioned,²² for this horse's head is also raised slightly, a rare occurrence in the work of the Antimenes Painter.

The only architectural parallels seem to be the palaestra on the Leiden hydria (Figure 7) and the fountain houses on two other hydriai, Vatican 426 and London B 336.²³ Though viewed from the side, the Vatican fountain house has a pediment, and in both fountain houses the metope-triglyph frieze appears next to the capital of the column instead of above it. Both the palaestra and the Vatican fountain house help to explain the peculiar use of the volute terminating the architrave on our hydria, for it should represent the end of the raking cornice and on an actual building would appear above, not below, the metope-triglyph frieze. On our hydria there simply was not enough space for the sloping roof. There does not seem to be a good comparison for the wall of our stable either in the work of the Antimenes Painter or

among other representations of stables known to me.²⁴ The most detailed stable is the one on the cup by the Amasis Painter in the Schimmel collection, where five Doric columns support a metope-triglyph frieze and in each alternate metope there is an animal or a bird. A single Doric column indicates the stable on the neck-amphora by the Michigan Painter in the Noble collection and on the Schwerin cup by Onesimos. There are no architectural elements in the other stable scenes, those on the cup tondo in the Schimmel collection by Onesimos and the column-krater in Berlin attributed to the manner of Myson.

There is much variety in the subjects depicted by the Antimenes Painter, and, to be sure, many of them are well-known themes represented in the standard manner. A few examples may suffice. Among the mythological illustrations that come to mind are Herakles hurling the boar headfirst at King Eurystheus, which appears on Oxford 1965.115 and on Naples Stg. 186;²⁵ Herakles wrestling the lion in the standing position, on London B 232;²⁶ two centaurs pounding Kaineus into the ground, on New York 69.233.1;²⁷ and the Birth of Athena, with the goddess springing from the head of her father in the presence of the Eileithyia and Hephaistos, on London B 244.²⁸ Among the scenes that cannot be identified for certain as mythological are warriors putting on greaves (e.g., Toledo 55.225 and a neck-amphora in a Swiss private collection),²⁹ departures with chariots (e.g., Vatican G 44 and Würzburg 306),³⁰ and nu-

21. Munich 1694 (see note 9 above); Basel B.S. 409, ex Schweizer (*ABV*, p. 269, 41; *Para.*, p. 118, 41); Oxford 1965.115 (*ABV*, p. 269, 49; *Para.*, p. 118, 49).

22. London B 304 (*ABV*, p. 266, 4; *Para.*, p. 117, 4).

23. Vatican 426 (*ABV*, p. 266, 2; *Para.*, p. 117, 2); London B 336 (*ABV*, p. 266, 3). One may also add a fragment of a hydria in Florence (94754) attributed by Bocci to the Antimenes Painter (*CVA*, pl. 20, 3), where part of an entablature remains that looks much like the one on the namepiece (Figure 7).

24. See note 12 above. Add: the one on a cup in Schwerin by Onesimos (*ARV*², p. 325, 73; *Para.*, p. 359, 73).

25. Oxford 1965.115 (*ABV*, p. 269, 49; *Para.*, p. 118, 49); Naples Stg. 186 (*ABV*, p. 270, 51).

26. London B 232 (*ABV*, p. 270, 57).

27. New York 69.233.1 (*ABV*, p. 271, 75; *CVA*, pl. 25, 1).

28. London B 244 (*ABV*, p. 271, 74).

29. Toledo 55.255 (*Para.*, p. 120, 38 bis; *CVA*, pl. 7, 1); Switzerland, private collection (*Para.*, p. 120, 66 bis).

30. Vatican G 44 (*ABV*, p. 267, 12); Würzburg 306 (*ABV*, p. 267, 14).

merous frontal chariots.³¹ Horses appear often in the work of the Antimenes Painter, who, along with the painter Psiax, gives the scene of a chariot team being harnessed its final form; in this the two pole horses are already yoked and, depending upon the available space, one or two trace horses are led by grooms.³²

Of considerably more interest are the Antimenes Painter's depictions representing popular myths in new and innovative compositions or subjects that are rare or unusual in Attic black-figure. On two neck-amphorae showing Herakles and the Lion (at Capesthorpe Hall and at Grasmere),³³ the beast rears up on its hind legs and roars at the hero; on another (Würzburg 306),³⁴ Herakles has hurled the lion to the ground and is about to club it to death. In the Birth of Athena scene on Würzburg 309,³⁵ the full-size goddess stands before her father, her helmet held out in a gesture of salutation, which is a departure from the usual manner of representing this subject in the archaic period. On a neck-amphora once in the Bloch collection,³⁶ Herakles has grasped the Erymanthean boar by its right hind leg and is just about to shoulder it, while Athena and Hermes look on. The opposite side of the vase shows Kaineus between two centaurs; here, however, he is depicted full size rather than—as on the New York neck-amphora³⁷—partly pounded into the ground. The neck-amphora in Basel has a particularly vigorous illustration of Herakles struggling with Apollo for possession of the Delphic Tripod,³⁸ a subject that was very popular in black-figure from about 530 B.C.;³⁹ here, the flaring locks of the mane of the lion skin add effectively to the tension of the fight, while Athena and Artemis, instead of looking on quietly, rush in to help. Occasionally a touch of realism appears, as in the harnessing scene on the Omaha hydria, where a restive horse has just stepped on the foot of its groom (Figure 6).⁴⁰

Other subjects painted by the Antimenes Painter are very unusual, not only in his work, but in all black-figure. A good example is the palaestra scene on the namepiece (Figure 7), where small figures in a large panel give the effect of spaciousness.⁴¹ Another is a scene of youths and men picking olives, a subject painted twice, on Berlin 1855 and on London B 226.⁴² On the London vase, in particular, the painter achieved the effect of an open, cultivated landscape.

The scene in the panel on our hydria, the return of a successful hunter, is among the uncommon subjects in black-figure, and an additional rare feature is

the depiction of the stable. The few examples of stables known to me are discussed above, and of these our stable and the one on the Amasis Painter's cup in the Schimmel collection are the most detailed. One must keep in mind, however, that remains of an actual Greek stable have yet to be found, and thus it would be hazardous to suppose that these rather detailed representations are more than mere reflections of what stables really looked like.⁴³

Not many scenes of hunters returning with their quarry are known, and it might be worthwhile to review them, especially since, for the most part, there does not seem to be an established iconography. The earliest example is the one by Lydos painted on a very fine fragmentary lekythos found in the Athenian Agora.⁴⁴ In this representation, a hunter with a deer and a hare, accompanied by his hounds, stands before a man and a woman (his parents?), who greet him; two of the fragments preserve part of the hunter's chariot team, and on the left-hand side of the team is another woman. The Amasis Painter has left us two

31. See note 17 above.

32. Here are some examples. The Antimenes Painter: London B 304 (*ABV*, p. 266, 4; *Para.*, p. 117, 4); Munich 1694 (see note 9 above); Louvre F 285 (*ABV*, p. 267, 7); Omaha 1944.53 (see note 9 above); Minneapolis 61.59 (*Para.*, p. 119, 8 ter). Psiax: Berlin 1897 (*ABV*, p. 293, 8; *Para.*, p. 127, 8); Hartford, Wadsworth Atheneum 1961.8 (*ABV*, p. 293, 9; *Para.*, 127, 9).

33. Capesthorpe Hall (*Para.*, p. 120, 92 bis); Grasmere, Danson (*Para.*, p. 120, 93 ter).

34. Würzburg 306 (see note 30 above).

35. Würzburg 309 (*ABV*, p. 268, 28; *Para.*, p. 118, 28).

36. Now Fribourg market (*Kunst der Antike* 4 [1982] no. 193), ex London market (sale, Sotheby's, July 13, 1981, no. 241), ex Basel, Bloch collection (*Para.*, p. 120, 54 bis). I wish to thank Dietrich von Bothmer for the first two references.

37. See note 27 above.

38. Basel B.S. 409 (see note 21 above).

39. See D. von Bothmer, *Festschrift für Frank Brommer* (Mainz, 1977) pp. 52–63.

40. Omaha 1944.53 (see note 9 above).

41. Leiden PC 63 (see note 3 above).

42. Berlin 1855 (*ABV*, p. 270, 50); London B 226 (*ABV*, p. 273, 116).

43. Cf. Xenophon, *On Horsemanship*, 4.1–3, where the characteristics of a stable are briefly discussed; but these remarks are not specific enough to allow a detailed analysis or a hypothetical reconstruction. For Roman stables, see P. Vigneron, *Le Cheval dans l'antiquité gréco-romaine* (Nancy, 1968) pl. 6.

44. Agora P 13127 (*ABV*, p. 111, 42; M. B. Moore and M. Z. Phillipides, *The Athenian Agora: XXIII. Attic Black-figured Pottery* [Princeton, N.J., forthcoming] pl. 74, no. 78g).

scenes. One, on an olpe in London,⁴⁵ shows a hunter with a fox and a hare, his dog beside him, standing between two men. In the other, which appears on a chous in Bristol,⁴⁶ the hunter, greeted by a youth and two men, wears Oriental dress and has caught a hare. A hunter with his hound leashed, a fox and a hare suspended from a pole over his left shoulder, decorates the tondo of a cup in London signed by Tleson.⁴⁷ A lekythos from Vari by the Edinburgh Painter shows a successful hunter between two companions, all three walking to right.⁴⁸ On another lekythos by the same artist, the returning hunter with his quarry (a fox) and his hound appears before a banqueter.⁴⁹ Three other vases have similar compositions: an unattributed hydria in the Villa Giulia, M. 442,⁵⁰ where the subject appears on the shoulder; a fragmentary cup in the Astarita collection attributed to the Leafless Group;⁵¹ and, in red-figure, the namepiece of the Painter of Munich 2303,⁵² an early fifth-century artist who belongs to the Syleus sequence, a group of painters stylistically related to one another.

Hare hunting was a pastime of heroes as well as mortals, and hare hunting is mentioned in the literature as early as Homer,⁵³ but so far none of the representations of a hunter's return with his quarry has been associated with a specific mythological theme. It is perfectly possible that the painters had in mind a particular myth, but, without an attribute or an in-

scription, identification is risky, and to see in our youthful hunter a representation of the young Achilles (or any one of a number of heroes) would be too speculative. The scene on our hydria is the most ambitious of the group, for not only has the Antimenes Painter depicted a convincing setting, which enlivens the pictorial quality of the representation, but he has also paid careful attention to small details, which embellish the scene and give it character. This hydria, even in its fragmentary state, and the other vases by the Antimenes Painter that are closest to it in style form the nucleus of his best work and indicate clearly why he was one of the leading painters of his generation.

ABBREVIATIONS

- ABL*—C. H. E. Haspels, *Attic Black-figured Lekythoi* (Paris, 1936)
ABV—J. D. Beazley, *Attic Black-figure Vase-painters* (Oxford, 1956)
*ARV*²—J. D. Beazley, *Attic Red-figure Vase-painters*, 2nd. ed. (Oxford, 1963)
CVA—*Corpus Vasorum Antiquorum*
Para.—J. D. Beazley, *Paralipomena: Additions to Attic Black-figure Vase-painters and to Attic Red-figure Vase-painters* (Oxford, 1971)

45. London B 52 (*ABV*, p. 153, 31; *Para.*, p. 64, 31).

46. Bristol H 803 (*ABV*, p. 153, 44).

47. London B 421 (*ABV*, p. 181, 1; *Para.*, 71, 1).

48. Athens 19167 (*ABV*, 476, 1; *Para.*, p. 217, 1).

49. Laon 37892 (*ABV*, p. 700, 8 ter; *CVA*, pl. 12, 3-4).

50. *ABV*, p. 700, 8 ter (under Laon 37802).

51. *ABV*, p. 712, 78 bis.

52. *ARV*², p. 245, 1; *Para.*, p. 350, 1.

53. *Iliad*, 10. 360-361.