

UNION ACADÉMIQUE INTERNATIONALE

# CORPVS VASORVM ANTIQVORVM

THE METROPOLITAN MUSEUM OF ART · NEW YORK

Attic Black-figured Neck-amphorae

MARY B. MOORE

and

DIETRICH VON BOTHMER

The Metropolitan Museum of Art

FASCICULE 4 · [U.S.A. FASCICULE 16]

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The Metropolitan Museum of Art, New York, Fascicule 4



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# Preface

THIS FASCICULE concludes the publication of the Museum's Attic black-figured amphorae by presenting all of its neck-amphorae.

As in the previous fascicule (MMA 3, U.S.A. Fascicule 12), the vases have been cleaned, and many have been newly restored. The photography is the work of William Pons and his staff, who, with consummate skill and untiring patience, accomplished an arduous task.

The sequence follows the principles established in MMA fasc. 3 of segregating the vases according to shapes and their subdivisions. Though vases by the same painter are thus often separated, the overriding considerations of shape and scheme of decoration permit an objective arrangement, the significance of which can readily be grasped. Within each subdivision the order is chronological.

Mary B. Moore prepared the majority of the entries, but, since the two authors collaborated closely, the individual contributions are not identified in the text save for the more personal aspects such as attributions.

The entire cost of the publication was borne by The Metropolitan Museum of Art.

MARY B. MOORE  
DIETRICH VON BOTHMER



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# Abbreviations

<i>AA</i>	<i>Archäologischer Anzeiger</i>
<i>ABS</i>	J. D. Beazley <i>Attic Black-figure: a Sketch</i> (1929)
<i>ABV</i>	J. D. Beazley <i>Attic Black-figure Vase-painters</i> (1956)
<i>AJA</i>	<i>American Journal of Archaeology</i>
<i>AK</i>	<i>Antike Kunst</i>
<i>AM</i>	<i>Mitteilungen des Deutschen Archäologischen Instituts: Athenische Abteilung</i>
<i>ARV</i> <sup>2</sup>	J. D. Beazley <i>Attic Red-figure Vase-painters</i> (2d ed. 1963)
<i>B MMA</i>	<i>Bulletin of The Metropolitan Museum of Art</i>
Bothmer <i>Amazons</i>	D. von Bothmer <i>Amazons in Greek Art</i> (1957)
<i>BSA</i>	<i>Annual of the British School at Athens</i>
<i>BSR</i>	<i>Papers of the British School at Rome</i>
Caskey-Beazley	L. D. Caskey and J. D. Beazley <i>Attic Vase Paintings in the Museum of Fine Arts, Boston</i> (1931–1963)
<i>Cat. Vente Durand</i>	J. de Witte <i>Description des antiquités et objets d'art qui composent le cabinet de feu M. le Chevalier E. Durand</i> (1836)
<i>CVA</i>	<i>Corpus Vasorum Antiquorum</i>
<i>Daily Life</i>	H. McClees <i>The Daily Life of the Greeks and Romans</i> (1924); with additions by C. Alexander (1933)
fr.	fragment
<i>Guide</i> (1934)	<i>MMA: A Guide to the Collections, part 1: Ancient and Oriental Art</i> (1934)
<i>Guide</i> (1939)	<i>MMA: A Guide to the Collections, part 1: Ancient and Oriental Art</i> (1939)
Haspels <i>ABL</i>	C. H. Emilie Haspels <i>Attic Black-figured Lekythoi</i> (1936)
Jacobsthal <i>O</i>	P. Jacobsthal <i>Ornamente griechischer Vasen</i> (1927)
Jahn	O. Jahn <i>Beschreibung der Vasensammlung König Ludwigs in der Pinakothek zu München</i> (1854)
<i>JdI</i>	<i>Jahrbuch des Deutschen Archäologischen Instituts</i>
<i>JHS</i>	<i>Journal of Hellenic Studies</i>
<i>MMA</i>	Metropolitan Museum of Art
Noble <i>Techniques</i>	J. V. Noble <i>Techniques of Painted Attic Pottery</i> (1965)

<i>Paralipomena</i>	J. D. Beazley <i>Paralipomena: Additions to Attic Black-figure Vase-painters and to Attic Red-figure Vase-painters</i> (1971)
ph.	photograph
RA	<i>Revue archéologique</i>
RE	Pauly-Wissowa <i>Real-encyclopädie der classischen Altertums-wissenschaft</i>
Richter <i>Craft</i>	G. M. A. Richter <i>The Craft of Athenian Pottery</i> (1923)
<i>Handbook</i>	G. M. A. Richter <i>Handbook of the Classical Collection</i> (1917, 1927, 1930)
<i>Handbook GC</i>	G. M. A. Richter <i>Handbook of the Greek Collection</i> (1953)
Roscher <i>Lexikon</i>	W. Roscher <i>Lexikon der griechischen und römischen Mythologie</i> (1884–1937)
Sambon <i>Collection Canessa</i>	A. Sambon <i>Vases antiques de terre cuite. Collection Canessa</i> (1904)
<i>Shapes</i>	<i>The Metropolitan Museum of Art Shapes of Greek Vases</i> (1922)
<i>Shapes and Names</i>	G. M. A. Richter and M. J. Milne <i>Shapes and Names of Athenian Vases</i> (1935)
Vos <i>Scythian Archers</i>	M. F. Vos <i>Scythian Archers in Attic Vase Painting</i> (1963)

# NECK-AMPHORAE

## Ovoid neck-amphorae

### Plates 1 and 2

Accession number 59.64  
Gift of Eugene Holman, 1959

**SHAPE AND ORNAMENT** Echinus mouth, flat and unglazed on top. Mouth and neck glazed inside to a depth of 7.5 cm. Ring at junction of neck and shoulders. Round handles, reserved on underside. Echinus foot; sixteen rays above. On each side of the neck, palmette-lotus festoon composed of four elements. Tongue pattern on the shoulders at the neck, framed on the sides by double glaze lines. Between the shoulder panels, under each handle, St. Andrew's cross in glaze. The ground line is red.

**SUBJECT** A, a man and a woman recline on a couch, in front of which is a table with food and a bowl and a lower structure resembling a footstool or bema. A four-handled lekane hangs above the banqueters. To the left of the couch, at the feet of the couple, stands a youth; to the right, behind the reclining man, stand two men. Each of the three standing figures wears a short mantle. Those of the youth and the first man have diagonal folds with wavy white bands between the incisions. The mantle of the second man has a wavy incised pattern at the top and bottom. The two banqueters wear himatia that leave the right breast bare. The upper border of the woman's mantle has a zigzag pattern; that of the man, a wave pattern. The reclining couple are probably Dionysos and Ariadne, and the two men and the youth may be performers: compare the figures on the neck-amphora

from Phaleron, Athens 559 (*ABV* p. 85, middle, no. 1). B, Herakles and Acheloös. On the left, Athena, wearing a peplos, a fillet, a necklace, and a bracelet, stands behind Herakles. Herakles, dressed in a short chiton with crinkly folds, wrestles with the river god. In his right hand he holds the two horns; his left has seized the left foreleg of Acheloös. Behind Acheloös, a man and a woman—probably Oineus and Deianeira. The border on Oineus's mantle is decorated with a crisscross pattern and that on Deianeira's with a zigzag pattern. Deianeira also wears a fillet and a necklace. Below the shoulder pictures, an animal frieze with panther and goat, three times.

About 570 B.C.

**DIMENSIONS AND CONDITION** Height 37.4 cm; width 26.3 cm; diameter of mouth 15.0 cm; width of lip 2.0 cm; diameter of foot 14.2 cm; width of resting surface 1.9 cm. Unbroken. Chipped, pitted, scratched, and flaked. The glaze has fired unevenly and is very light in places.

**ACCESSORY COLORS** *Red*: line on inner and outer edges of mouth and a third on the lip; ring between neck and shoulders; ground line of shoulder friezes; ground line of animal frieze; line above rays; line above edge of foot; cores of palmettes and lotuses; cuffs of lotuses; alternate lotus petals



and palmette fronds; alternate tongues. A, hair of youth; foot of lekane; himation of Ariadne; hair, beard, himation of Dionysos; two objects on either side of bowl on table; top of bema or footstool; hair, beards of two men; mantle of second man. B, fillet, peplos of Athena; hair, beard of Herakles; hair, beard, belly stripe, sheath of Acheloös; hair, lower part of garment of Oineus; fillet, dress of Deianeira. Below, necks, belly stripes, stripes on legs and flanks of animals. *White*: A, wavy lines in mantles of youth and first man; flesh of Ariadne, dots in border of her mantle; cushion of Dionysos; the three hemispherical objects at either end of the table, the bowl. B, flesh of Athena, dots on her belt; chiton of Herakles; flesh of Deianeira, dots in border of her mantle.

Found in Sicily in 1954.

**BIBLIOGRAPHY** Bothmer in *BMAA* n.s. 18 (1959/60) p. 37. Wrongly attributed to the Camtar Painter in *AJA* 61 (1957) p. 105; attribution withdrawn in *AK* 2 (1959) p. 8, note 17. Beazley *Paralipomena* p. 31. H. P. Isler *Acheloos* (1970) pl. 3.

For the St. Andrew's crosses under the handles, compare the amphora in the Louvre E 816 (*CV*A III H d pl. 1, 3 and 9). For the composition of A, compare the neck-amphora by Lydos in Florence 70995 (*ABV* p. 110, no. 32). In style, the amphora is closest to the works by the Ptoön Painter (*ABV* pp. 83–84; *Paralipomena* p. 31: "bears some resemblance to the workshop of the Ptoön Painter"). New York 56.171.28 (*ABV* p. 84, no. 4; *Paralipomena* p. 31, no. 4) has been republished in *Art News* 56 (1957) p. 45. There is another vase in New York that is close to the Ptoön Painter, the Siana cup 12.234.2 (*CV*A Metropolitan Museum 2 pls. 4; 36,4). With this cup, in turn, goes a fragment in Thasos published by L. B. Ghali-Kahil (*La Céramique grecque: Fouilles 1911–1956* p. 75, no. 13; pl. 31, no. 13).

## Plate 3

Accession number 59.11.25  
Christos G. Bastis Gift, 1959

**SHAPE AND ORNAMENT** Echinus mouth, flat and glazed on top. Mouth and neck glazed inside to a

depth of 3.0 cm. Grooved ring at junction of neck and shoulders. Round handles, not glazed on the underside. Echinus foot. On the neck, palmette-lotus festoon (5 elements on A; 6 on B). The pictures are in three zones: on the shoulder (separated by the handles), around the middle of the vase, and below. Between the last picture zone and the foot, twenty-five rays. Tongue pattern on the shoulders at the neck. The narrative frieze is on the shoulders.

**SUBJECT** A, combat between Memnon and Achilles in the presence of Eos and Thetis, flanked by two cocks and two panthers (of which only the foreparts are shown). Behind each panther, a rosette; behind each cock, a tendril terminating in a bud. The two mothers wear peploi; Eos's has sleeves; Thetis's has a short shawl-like cape over the shoulders. Memnon is down on his right knee. He wears greaves, a short pleated chiton, a metal cuirass, and a Corinthian helmet with a high crest. He has a sheathed sword suspended from a baldric over his right shoulder and a round shield on his left arm. His raised right hand holds a short spear. His long hair is rolled up in the back and tucked under the helmet. Achilles faces him on the right. His name is inscribed: A+ILEO\$, retrograde. He wears greaves, a short chiton, a cuirass, and a Corinthian helmet with a low crest. A sheathed sword is suspended from a baldric over his right shoulder. On his left arm he has a Boeotian shield, decorated with dots along the rim and emblazoned in the center with a star. Achilles attacks with a spear. B, heraldic grouping of sphinxes, cocks, and panthers (of which only the foreparts show). Behind each panther, a rosette; behind the right cock, a tendril terminating in a bud. Between the two sphinxes, a rosette. Below the shoulder, separated from the zone above by a single ground line, the first frieze of animals and monsters. On A, heraldic sphinxes flanked by panthers, above which are rosettes; on B, two water birds flanked by lions and rams. Below, again separated by a single ground line, the second frieze of animals and monsters. Here the more important group, heraldic sirens between panthers, is placed on B, while the less important group, ram to left between panthers, is on A.

Attributed by Bothmer to the Prometheus Painter. About 570–560 B.C. See also Plates 4 and 5.

**DIMENSIONS AND CONDITION** Height 31.3 cm; width, with handles, 20.45 cm; width, without handles, 19.75 cm; diameter of mouth 13.7 cm; diameter of foot 10.4 cm; width of lip 1.4 cm; width of resting surface 1.0 cm. Capacity 4.04 liters (filled to the glaze line on neck). Unbroken. Mouth and foot chipped and nicked. Flakes missing on the obverse of the second animal frieze. The glaze has peeled, notably on the handle B/A, on the obverse of the mouth, and on the ram under the handle A/B. The glaze has misfired in many large areas.

**ACCESSORY COLORS** *Red*: line on inside of neck at lower termination of glaze; line below inner edge of mouth; lines on inner and outer edges of mouth; line on lip below edge; ring between neck and shoulders; two lines above edge of foot; cores of palmettes; cuffs of lotuses; alternate tongues. On the shoulder, A, necks of panthers; comb, wattle, chest, stripe in tail feathers of each cock; fillet in hair of Eos, lower part of her peplos except for central decorated stripe; cuirass of Memnon; cuirass, greaves of Achilles, alternate dots on rim of his shield, central dot in device; fillet in hair of Thetis. B, on cocks and panthers as on A; also fillets in hair of sphinxes, their wing bows; stripe on hindquarters of right-hand sphinx. On the first animal frieze, A, neck, markings on flank of left panther; neck, markings on flank and hindquarters of right panther. B, neck of left ram (the glaze on the body has peeled); neck, back of head of each lion; marking on wing bows of water birds. On the second animal frieze, rams and panthers as above. B, wing bow and marking in tail feathers of both sirens. *White*: on the shoulder friezes, A, wing bars, dots in tail feathers of cocks; flesh of Eos and Thetis; chiton of Memnon, three markings in his crest, hilt of his sword; crest of Achilles's helmet, alternate dots on his shield rim and parts of device. B, face, neck, breast, wing bar of each sphinx. On the first animal frieze: A, face, neck, chest of each sphinx. On the second animal frieze, B, face, neck, chest of each siren.

Acquired by the vendor in Paris.

**BIBLIOGRAPHY** Bothmer in *BMM* A n.s. 19 (1960/61) pp. 44; 152–153, fig. 2. Beazley *Paralipomena* p. 40.

For comparison, see Liverpool 56.19.19 (*ABV* p. 103, no. 118; *Paralipomena* p. 39, no. 118) and other

works by the Prometheus Painter (first put together in *AJA* 48 [1944] p. 168, D; add: Oxford G 137.53 (*ABV* p. 96, no. 11); Berlin 1712 (*ABV* p. 96, no. 13); Berlin 1705 (*ABV* p. 96, no. 16); Conservatori 85 (*ABV* p. 96, no. 17; *Paralipomena* p. 36, no. 17); Louvre C 10698 (*ABV* p. 96, no. 20; *Paralipomena* p. 37, no. 20); Louvre E 851 (*ABV* p. 97, no. 24); Louvre E 864 (*ABV* p. 97, no. 33; *Paralipomena* p. 37, no. 33, incorrectly given to the Castellani Painter); Vatican 308 (*ABV* p. 98, no. 39; *Paralipomena* p. 37, no. 39); Geneva MF 156 (*ABV* p. 99, no. 49); Louvre E 866 (*ABV* p. 100, no. 68 and *Paralipomena* p. 38, no. 68); Louvre E 854 (*ABV* p. 101, no. 89); Acr. 696 (*ABV* p. 104, no. 125); Leyden xiv (*ABV* p. 104, no. 126); Leningrad (*ABV* p. 105, no. 3); New York 56.11.4 (pl. 4); New York 07.156.7 (pl. 5); Berlin inv. 3113a (phs. Marburg LA 1085, 31–32); Florence, frf.; Louvre C 10505; Louvre C 10510; Louvre C 10517; Louvre C 10518; and Louvre C 11305.

For a discussion of the subject see Beazley in Caskey-Beazley ii pp. 14 ff. To his list of *inscribed* representations of Achilles and Memnon, add a Corinthian hydria in Baltimore, Walters Art Gallery, 48.2230, that gives the names of Achilles, Memnon, Automedon, and Talon (a horse), and a fragmentary name; and a “Tyrrhenian” neck-amphora from Cerveteri (phs. GF 5257–9) that gives Kaikos, Eos, Memnon, Achilles, and Diomedes. The Cerveteri neck-amphora is by the Timiades Painter, who is very close to, if not the same as, the Prometheus Painter.

Other “Tyrrhenian” neck-amphorae probably show the same subject, although the names are not inscribed. In the following list only those vases where two women, probably the mothers, watch a duel, are included: Vatican G 13 (*ABV* p. 99, no. 56; *Paralipomena* p. 38, no. 56); Once Bremen, Magnussen (*ABV* p. 101, no. 81; *Paralipomena* p. 38, no. 81); Louvre E 835 (*ABV* p. 101, no. 82, by the Guglielmi Painter); Chiusi 1804 (*ABV* p. 101, no. 83, by the Guglielmi Painter); Louvre C 10503 (*ABV* p. 101, no. 84; *Paralipomena* p. 38, no. 84); Once London Market (*ABV* p. 101, no. 85, by the Guglielmi Painter); Leyden PC 53 (*ABV* p. 101, no. 87, by the Pointed Nose Painter); Louvre E 831 (*ABV* p. 103, no. 108; *Paralipomena* p. 39, no. 108); Louvre C 10504 (*Paralipomena* p. 41).

In all of these the watching women are flanked by

riders: to be considered whether the fight on the neck of Florence 3773 (*ABV* p. 95, no. 8), which is over the body of a fallen warrior and is flanked by riders, should not also be taken as the fight of Achilles and Memnon.

## Plate 4

Accession number 56.11.4  
Rogers Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth, flat and glazed on top. Mouth and neck glazed inside to a depth of 3.8 cm. Heavy ring at junction of neck and shoulders. Round handles, not glazed on the underside. Ground line of dilute glaze. Echinus foot. On each side of the neck, palmette-lotus cross. Tongue pattern on shoulders at neck. The pictures are in a zone extending below the greatest diameter of the vase.

**SUBJECT** A, a warrior runs to right, looking round. He wears a Corinthian low-crested helmet and is armed with a round shield (device: plastic snake), a sword in a scabbard suspended by a baldric from his right shoulder, and a spear. He is placed between two cocks. Above each cock, a filling rosette. B, two butting rams, three filling rosettes.

Attributed by Bothmer to the Prometheus Painter. About 570–560 B.C. See also Plates 3 and 5.

**DIMENSIONS AND CONDITION** Height 30.9 cm; width, with handles, 21.9 cm; width, without handles, 21.0 cm; diameter of mouth 13.7 cm; width of lip 1.5 cm; diameter of foot 10.6–10.9 cm; width of resting surface 1.0 cm. Unbroken, except for a hole in the base. Chipped and nicked, especially on the handle A/B and the inside of the neck. The inside has flaked. There are some spalls. The glaze has fired very unevenly, with large areas greenish yellowish or light brown.

**ACCESSORY COLORS** *Red*: line on inner and outer edge of mouth and a third on the lip; ring; two lines below frieze; one line above edge of foot; cores of palmettes; cuffs of lotuses; alternate tongues. A,

comb, wattle, breast, stripe in tail feathers of each cock; also two dots on head of right cock; tip of spear, snake, shield (except for rim), hilt of sword, most of upper body of warrior (including the genital). B, neck, stripes on body of each ram; tail of left ram. *White*: A, ear of left cock, its wing bar, dots on tail feathers; crest of warrior's helmet; head, neck, wing bar of right cock.

**BIBLIOGRAPHY** *Cat. Auction Sale XVI, 30 June 1956* (Monnaies et Médailles S. A. Basle) pp. 23–24, no. 83; pl. 18.

For comparison, see Liverpool 56.19.19 (*ABV* p. 103, no. 118; *Paralipomena* p. 39, no. 118) which is by the same potter and the same painter.

## Plate 5

Accession numbers 07.156.7 and 56.128  
Gift of Matilda W. Bruce, 1907, and Gift of Mario Astarita, 1956

**SHAPE** Nine fragments, made into five, of a "Tyrrhenian" neck-amphora.

**SUBJECT** Parts of three friezes are preserved. On the shoulder, A, Herakles and companions in an Amazonomachy; B, procession of men and women (?). Below, separated from the shoulder friezes by a glaze line, palmette-lotus festoon; below the festoon, separated by a broad glaze line, horsemen riding to left. On the obverse, the largest fragment gives, on the left, a collapsing Greek (1), armed with greaves and a spear, who is attacked by an Amazon (2) wearing greaves and a short chiton; behind her, Herakles (3), dressed in a short chiton and the lion skin, attacks Andromache (4). The large fragment gives her name (inscribed, retrograde, *ANΔPOMAXE*) and her right foot. The second largest gives part of her body, her shield, and her spear. She wears a short chiton decorated with incised stars; behind her Telamon (5) attacks a third Amazon (6) whose name ends in *IE*. Telamon wears greaves and a metal cuirass and is armed with a Boeotian shield; his name is inscribed *TELAM[ON]*. His opponent has fallen on one knee. She wears greaves, a short chiton, and an animal skin and is armed with a sheathed sword and a round shield

with a central boss. The subject on the reverse is not clear: the preserved fragments show a black left foot that may be the left foot of the last Amazon (1), the feet of a woman (2) and the heel of another woman (3), all facing right. The peplos of one woman (2) has a central vertical stripe that is decorated with a siren to right (above) and a sphinx to left (below). Of the frieze with the rider, parts of three horses galloping to left are preserved. The first, on the largest fragment, is white except for the mane; the second is black; and the third, ridden by a youth who looks round, is white.

Attributed by Bothmer to the Prometheus Painter. About 570–560 B.C.

**DIMENSIONS** 07.156.7: height, as preserved, 8.7 cm; greatest dimension 11.8 cm. 56.128 A: height, as preserved, 6.7 cm; greatest dimension 9.2 cm. 56.128 B: height, as preserved, 8.1 cm; greatest dimension 8.2 cm. 56.128 C: height, as preserved, 3.8 cm; greatest dimension 5.0 cm. 56.128 D: height, as preserved, 6.3 cm; greatest dimension 7.7 cm.

**ACCESSORY COLORS** *Red*: A, shield of Andromache; inside of Telamon's shield, his greaves. B, peplos of 2. Cores of palmettes; cuffs of lotuses. *White*: on the upper frieze: flesh of Amazons and women. A, dots on rims of shields; studs on greaves and cuirass and shield staple of Telamon; boss on shield of his opponent, hilt of her sword, spots on her animal skin. B, animals in central vertical panels in peplos of 2; dots on lower edge of peplos of 3. On the lower frieze, A, ear of leftmost horse. B, body of third horse.

**BIBLIOGRAPHY** Bothmer in *AJA* 48 (1944) p. 163, note 23. Richter *Handbook GC* p. 40; p. 296, note 80. Beazley *ABV* p. 99, no. 51. Bothmer *Amazons* p. 7, no. 18; p. 18, pl. 7. Beazley *Paralipomena* p. 37, no. 51.

The largest fragment came to the Museum in 1907 as the gift of Matilda W. Bruce, whose collection was formed in 1878 in Italy. The other fragments were first seen in 1953 in the collection of Mario Astarita in Capri. The Astarita fragments were acquired by the former owner with other fragments that can be traced back to Basseggio, and the provenance of this vase is therefore perhaps Vulci.

For the shape and decoration, compare Louvre E 852 (*ABV* p. 96, no. 13).

## Plates 6 and 7

Accession number 56.171.15  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth, flat and glazed on top. Mouth and neck glazed inside to a depth of 5.4 cm. Ring at junction of neck and shoulders. Round handles, reserved on underside. The ground line is a broad line of glaze. Echinus foot. On each side of the neck, palmette-lotus cross. Tongue pattern on shoulders at neck.

**SUBJECT** A, a fight of two bearded warriors, between two cocks. The left-hand warrior wears greaves, a short tunic, a metal cuirass with two incised volute configurations divided by a double line (incised), and a Corinthian helmet. On his left arm he carries a round shield; he attacks with a spear which passes *behind* his head. His opponent wears greaves, a short tunic, a cuirass (mostly hidden by the shield), and a Corinthian helmet. On his left arm he carries a Boeotian shield (device: thunderbolt). The spear in his right hand crosses in *front* of his opponent's. B, a water bird (duck or swan) between two panthers. Filling rosette between the left panther and the bird.

Attributed by Bothmer to the Golytyr Painter. About 570–560 B.C.

**DIMENSIONS AND CONDITION** Height 29.2–29.6 cm; width, with handles, 21.0 cm; width, without handles, 19.7 cm; diameter of mouth 14.1–14.5 cm; width of lip 1.1 cm; diameter of foot 9.1 cm; width of resting surface 0.5–1.0 cm. Broken and repaired, with small missing pieces restored in plaster. The glaze is very metallic in appearance and has flaked in places. Chipped, nicked, and scratched.

**ACCESSORY COLORS** *Red*: two lines on inside of mouth; one line on outer edge of mouth; broad line on ring between neck and shoulder; two lines on black below figures; line on edge of foot; cores of palmettes; cuffs of lotuses; center of the configura-

tion on B; alternate tongues. A, comb, wattle, breast, stripe on tail of each cock; helmet, shield, greaves of left warrior; crest, cuirass, part of the thunderbolt on shield of right warrior. B, neck, breast, stripes on body of each panther; wing bow, part of tail of swan. *White*: A, neck of each cock, saddle feather of left cock; wing bar, part of tail of right cock; crest of left warrior, marking on his cuirass, dots on rim of shield; helmet of right warrior, central spikes of thunderbolt, dots on rim of shield, tunic. B, wing bar of swan.

Ex colls. Lord St. Audries; Lord Revelstoke; William Randolph Hearst.

**BIBLIOGRAPHY** *Cat. Sotheby*, 6–7 December 1920 no. 304. *Cat. Puttick and Simpson*, 5 April 1935 no. 86, pl. 2. Bothmer in *AJA* 48 (1944) p. 165, note 33. Beazley *ABV* p. 105, no. 1. Bothmer in *BMAA* n.s. 15 (1956/57) p. 168, below. Beazley *Paralipomena* p. 41.

A companion piece by the same potter and painter is Laon 37.1014 (*Paralipomena* p. 41), with identical measurements (same height, same diameters of mouth and foot).

## Plate 8

Accession numbers **66.80** and **L. 1971.104**

Gift of Leo Mildenberg, 1966 and long-term loan of Louvre C 12078

**SHAPE AND ORNAMENT** Echinus mouth, flat and glazed on top. Mouth and neck glazed inside to depth of 3.0 cm. Ring at junction of neck and shoulders. Round handles, reserved inside. Echinus foot. Palmette-lotus cross on neck; tongue pattern below.

**SUBJECT** A, two long-necked waterbirds (swans?) between two panthers; two rosettes in field. B, two confronted sirens.

Attributed by Bothmer to the Timiades Painter. About 560–550 B.C.

**DIMENSIONS AND CONDITION** Height 29.22–28.9 cm; diameter of mouth 13.5 cm; diameter of foot 9.85 cm; width of resting surface 1.1 cm; width of

lip 1.2 cm. Broken and repaired with seven larger pieces missing and restored. Four joining fragments giving the left ear of the left panther, heads, necks, and bodies of the water bird, most of the face of the right panther, part of his right front leg and most of his left front leg were recognized among the Campana fragments of the Louvre and have been lent and incorporated.

**ACCESSORY COLORS** *Red*: edges of lip; band on inside of neck near top; two bands below the picture zone and two more on top of foot, one near edge; cores of palmettes and cuffs of lotuses; ring; alternate tongues. A, neck of right panther and stripes on the body of each panther; wing coverts of birds; circle around center of left rosette. B, wing coverts of sirens and part of their tails; *White*: A, dots above eyes of birds and wing bar; B, faces and necks of sirens, breast of one and wing bars of both.

From Cerveteri, judging by the Campana fragments that join. Ex colls. Marchese Chigi; Conde de Lagunillas.

**BIBLIOGRAPHY** G. Pellegrini *Studi e materiali* 1 (1899–1901) col. 311, no. 214. A. Rumpf *Chalkidische Vasen* (1927) p. 170. *Cat. Ars Antiqua Auktion IV*, 7 Dezember 1962 p. 30, no. 127, pl. 42.

## Plate 9, 1

Accession number **06.1021.87**

Rogers Fund, 1906

**SHAPE AND ORNAMENT** Eight fragments, joined, from the shoulder of an ovoid neck-amphora, of the same class as 56.171.17 (Plates 9, 2–4; and 10) and 07.286.75 (Plate 11). Double line for ground line. Above, hanging lotus without dots, glaze line. One volute of the tongue pattern under the handle is preserved.

**SUBJECT** Of the pictures on the shoulder, the right-hand portion of one scene is preserved: back of head and one arm of a male figure, presumably moving to left; man in chiton and himation facing left; leg of male figure under one handle moving to right.

Attributed by Beazley to the Affecter. About 550 B.C.

**DIMENSIONS AND CONDITION** Preserved height 13.95 cm; height of figures 10.8 cm; greatest dimension 15.0 cm.

**ACCESSORY COLORS** *Red*: broad stripe below main picture. Chiton of man, edge and one fold of himation, dots. *White*: rows of dots on incised outlines of fillet; edges of chiton and himation; dot rosettes.

**BIBLIOGRAPHY** Sambon *Collection Canessa* p. 78, no. 300. Beazley *ABV* p. 245, no. 56.

Mrs. H. Mommsen has seen that this fragment joins Arezzo (*ABV* p. 244, no. 49).

## Plates 9, 2-4; and 10

Accession number 56.171.17  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth, flat and glazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Round handles. Echinus foot. Double lines as ground lines for pictures on neck and shoulder. Below the junction of neck and shoulders, black line, tongue pattern, another line, hanging lotuses with dots, two lines. Below each handle, semicircular band of tongues terminating in volutes. Twenty full-length and twenty half-length rays in two tiers above the foot.

**SUBJECT** On the neck, A, a man (1) in chiton and himation, with a stick in his right hand, left hand raised; man wearing a mantle (2) pursuing a youth (3), who looks round. The youth wears a mantle, a fillet in his hair, a necklace, and a wreath across his chest and holds a stick in his left hand. To right of him, facing to right (and perhaps connected with the other side), a man (4) seated on a stool, wearing a chiton and a mantle, with an incised fillet and a wreath with painted dots in his hair. In his right hand he holds a staff or sceptre. B, the next figure (5) is a standing youth wearing chiton, himation, sandals, an incised fillet in his hair and holding one arm up and one down. He is preceded by a man, walking to right (6), who is dressed like him, though without fillet and sandals, and who holds a wreath

and a spear. To right of him a youth (7), dressed like 3, takes off to right looking round, preceded by a naked man (8), who dances and looks round. The latter wears a fillet in his hair and a wreath across his chest, like 3. The scenes on the shoulder begin on A under the left handle with a galloping bridled Pegasus, followed by a man (1) in chiton, himation, and sandals, with a wreath in his hair and a stick in his left hand. To right of him a similarly clad youth (2) advances to right, preceded by a man on horseback (3). Between the two an eagle flies to left. The rider (3) is bearded and holds both reins and a spear in his hands on the right side of the horse's neck. He wears a short chiton and a wreath. He faces a man (4) in chiton, himation, and sandals, who proffers an aryballos, followed by a woman (5) dressed in peplos, himation, and sandals. Both have incised fillets in their hair. Next, under the other handle, are an eagle flying to left and a bridled Pegasus walking to right, and, on B, two youths (6 and 7), each dressed in chiton, himation, and sandals and equipped with fillet and staff. In the center, an eagle to left and a young rider (8). In front of him a youth (9), dressed like 6, walks to right and looks round. Behind him, facing left, stands a man dressed like 1, but holding a wreath in his left hand. The proffered aryballos in the scene on the obverse suggests a homecoming rather than a departure. On B, the subject is less clear.

Attributed by Beazley to the Affecter. About 550-540 B.C.

**DIMENSIONS AND CONDITION** Height 38.6 cm; width 26.8 cm; diameter of mouth 16.7 cm; width of lip 1.9 cm; diameter of foot 12.8 cm; width of resting surface 0.6 cm. Broken and repaired, with small missing pieces restored in plaster. Glaze uniformly thick and lustrous.

**ACCESSORY COLORS** *Red*: line on inner and outer edge of top of mouth; ring; two lines below main pictures; two lines above rays; two lines on edge of foot; alternate tongues. On the neck, A, hair, beard, chiton of 1, dots on his mantle; hair, beard of 2, dots and one fold of his mantle; hair, hair around nipples of 3, dots and some folds of his mantle; hair, beard of 4, his chiton, dots and one fold of his mantle. B, hair, chiton, dots and one fold of himation of 5; 6, the like; 7, like 3; 8, hair, hair

around nipples, wreath across chest. On the shoulder, A, wing bar, arcs on hindquarters of Pegasus; chiton, dots and fold of himation of 1; dots on chiton and himation, edges of himation of 2; parts of eagle; chiton of 3; shoulder and tongue of horse; hair of 4, lower part of his chiton, dots on its upper part, dots on himation and edge; locks on forehead of 5, her iris, two folds of her himation and part of left arm, dots on rest of her himation and on her peplos. B, wing, arcs on hindquarters of Pegasus; hair and dots on dress of 6 as on 2; hair of 7, his himation as on 5; eagle as on A; hair of 6, upper part of his chiton, dots on lower part; shoulder of horse; hair of 7, folds of his himation, dots on chiton and himation; dress of 8 as on 7. *White*: on the neck, dot rosettes on mantles of 1–7. A, wreath on chest of 3; wreath of 4, dots on hem. B, dots on wreath of 8. On the shoulder: dots on bridles and wings of Pegasoi; dot rosettes on garments of 1, 2, 4, 5, 6, 7, 9, 10; stripes flanking red on eagles. A, flesh of 5. B, dots on neckline and edge of sleeve of 8; teeth of horse.

Ex colls. Cecil Torr; William Randolph Hearst.

BIBLIOGRAPHY Beazley *ABS* p. 37. *Cat. Sotheby*, 2 July 1929 (Cecil Torr collection) p. 7, no. 26; pl. 2. Beazley *ABV* p. 239, no. 8. Bothmer in *BMLA* n.s. 15 (1956/57) p. 171, below. Beazley *Paralipomena* p. 110, no. 8.

## Plate 11

Accession number 07.286.75  
Rogers Fund, 1907

SHAPE AND ORNAMENT Fragments, restored as an ovoid neck-amphora. The neck is glazed on the inside. Ring at junction of neck and shoulders. The handles were round (as proved by the preserved roots). Two lines in dilute glaze below the figures on the neck. Below the ring at the junction of neck and shoulders, a line in dilute glaze, then a tongue pattern, another line of dilute glaze, a zone of hanging lotuses with dots, and another line of dilute glaze. Below each handle, semicircular band of tongues, terminating in volutes. Below the main frieze, two lines in dilute glaze for ground lines.

SUBJECT The pictures are fragmentary. On the neck, A, feet of a male in a long chiton, nude legs of a running male. B, at the right end, nude left foot of a (running?) male. On the shoulder under the handle B/A are an eagle, which flies to left, and a small horseman (1) dressed in a short chiton, with a spear in his left hand (but on the wrong side of the horse). In front of him, walking to right, is a man (2) dressed in a mantle and holding a spear in his right hand; in his hair is an incised fillet. He is preceded by a man moving to right (3); the latter is dressed in a chiton and himation and wears an incised fillet in his hair. Ahead of this man is a woman (4) wearing a peplos, a mantle pulled up over her head, sandals, a wreath in her hair (painted dots), and a necklace and bracelets (all incised). In her left hand she holds a wreath and the edge of her mantle. This group (2–4) is led by Hermes (5), who looks round. He wears a hat, a chiton, a nebris, a mantle, and winged boots. He holds a kerykeion in his right hand and extends his left arm to the next figure (6), a man who stands facing left. 6 is dressed in a chiton and a himation and holds a wreath in his left and a spear in his right hand. In his hair he wears a fillet or wreath. Behind him a nude man (7) moves to right, looking round. One arm is up; the other down; a fillet in his hair is incised. The scene on B begins under the handle with a small Bellerophon on Pegasus (8), the rider all but hidden by the wings of the horse; then, on B, comes a man (9) walking to right, dressed in a chlamys and wearing an incised fillet in his hair and a necklace. His left arm is raised; his right is lowered. To right of him is a man standing to right (10), dressed in chiton and himation and holding a spear; in his hair there is a wreath. In the center, a warrior (11) moves to right, armed with a Corinthian helmet, a round shield (device: half of a frontal bull's head, clapped on the wrong part of shield), a spear, a sword in a scabbard suspended from a baldric, a corselet, and greaves. He wears a short chiton and a nebris, but his genitals are uncovered. To the right of him Hermes (12) advances to right, looking round. He wears a hat, a chiton, a nebris, a chlamys, and winged boots. In his left hand he carries a kerykeion; the right hand is raised in a gesture of greeting. Behind Hermes, and evidently not connected with the scene, is a man (13) facing a nude youth (14). The man wears a chiton and himation and holds a staff or spear; his left hand

is raised. The youth stands facing left, with one arm raised and the other lowered.

Attributed by Beazley to the Affecter. About 550–540 B.C.

**DIMENSIONS AND CONDITION** Height, as restored, 43.1 cm; height, as preserved, 27.2 cm; width 28.1 cm; diameter of neck, as preserved, 11.0 cm. Restored from fragments, with mouth, much of neck, both handles, base, and foot missing and restored in plaster. Large gaps in the pictures on the shoulders, notably, on A, the chest and much of the right arm of 2 and a triangular gap running roughly from the left hand of 3 to his right knee, into the woman (4), and up again, skirting her elbow into the area between 3 and 4. Another triangular gap takes in the lower edge of the woman's mantle and part of her legs. A fourth gap occurs in the middle of Hermes (5). On the reverse there is a large gap from the fingertips of the lowered right hand of 9 almost to the right heel of Hermes (12) and as far up as the waist of 10; another major gap extends from the middle of Hermes (12), across his buttock and right leg below the knee and takes in most of the back of 13, his head, and the upper part of the head of 14. The figures in these missing parts have been partly restored, but the modern portions differ in color and in the absence of incisions. In places the glaze, which has a greenish tinge, has flaked, and there is an iron rust stain on A behind the woman (4).

**ACCESSORY COLORS** *Red*: ring at junction of neck and shoulder; two lines below main pictures; alternate tongues. On the neck, A, chiton of first man. On the shoulder, A, tunic of rider (1); shoulder of horse, markings on hindquarters; part of plumage of eagle; beard of 2, dots on mantle and one fold, hair on chest; hair of 3, dots on chiton and himation and one fold; peplos of 4, edge of mantle and dots; hat of Hermes (5), chiton, folds and dots of chlamys, boots; hair of 6, dense dots on chiton, edge and dots of himation; hair on chest of 7. B, wing bow, markings on hindquarters of Pegasus (8); beard, hair on chest of 9, dots and edge of chlamys; hair, beard of 10, his chiton, dots on himation; helmet, shield,

cuirass, greaves of 11, spots on short chiton and his nebris; hat, hair, chiton, boots of Hermes (12), dots on his nebris and chlamys, edges and one fold of latter; dots on chiton and himation of 13, edge of his himation; hair around nipple of 14. *White*: A, rows of dots on tunic of rider (1) and along incised plumage divisions of eagle; dot rosettes on himation of 3; flesh of woman (4) dot rosettes on her mantle, rows of dots along edges of peplos and on wreath or fillet in her hair; dot rosettes on mantle of Hermes (5), rows of dots along edges of his chiton; wreath in hair of 6, dot rosettes on his himation. B, edge of wing bow of Pegasus (8), row of dots along base of feather divisions; dots on fillet of 9, dot rosettes on his chlamys; dots on fillet of 10, edges of his chiton, dot rosettes on peplos; dots on crest support of 11, studs on helmet, edge of chiton; edge of chiton of Hermes (12), dot rosettes on his chlamys; dots on edge of chiton of 13, dot rosettes on his himation.

Said to be from Orvieto.

**BIBLIOGRAPHY** Beazley *ABV* p. 244, no. 51. Beazley *Paralipomena* p. 110, no. 51.

Lent to the Minneapolis Institute of Arts, October 1950–October 1953.

For the half-hidden Bellerophon under one handle, compare an ovoid neck-amphora by the Affecter in the Bareiss collection with the same scheme of decoration (Beazley *Paralipomena* p. 111, no. 14 *bis*).

The pattern work, the round handles, and the proportion of the preserved parts put this fragmentary neck-amphora among the Affecter's *standard* neck-amphorae (Beazley's class I), together with Louvre F 21 (*ABV* p. 244, no. 48 [now cleaned]) and among his early products of this class. For the subjects, Beazley compares the contaminated Judgment of Paris on the Hearst neck-amphora (*ABV* p. 242, no. 33; *Paralipomena* p. 110, no. 33) and the group of a warrior and Hermes on a Heidelberg fragment 213 (*ABV* p. 243, no. 42; *CV4* pl. 32, no. 10).



# Early panel neck-amphorae

## Plate 12, 1–2

Accession number 56.171.16  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth, flat and glazed on top. Mouth and neck glazed inside to depth of 4.0 cm. Ring at junction of neck and shoulders. Round handles, glazed on the underside. Echinus foot with edge reserved; thirteen rays above. The chief pictures are set in panels on a ground line of dilute glaze.

**SUBJECT** On the neck, A, head of man to left wearing a fillet in his hair; B, the like, but without fillet. On the body, A, duel of two warriors. Between them, on the ground, an inverted palmette. The warrior on the left wears a Corinthian helmet, a short tunic, a linen corselet, and greaves. He carries a Boeotian shield (seen from the inside) and attacks with a spear. A baldric, drawn in dilute glaze, crosses his right shoulder, but nothing is suspended from it. His opponent, on the right, wears a Corinthian helmet, a very short chiton decorated with a rosette, a metal cuirass, and greaves. He carries a round shield emblazoned with an eagle and attacks with a spear held in his right hand. On B, two cocks face one another in front of a floral ornament composed of three buds.

Attributed by H. R. W. Smith and Bothmer to the same hand as a hydria formerly in the Robinson collection (now Fogg 60.318 [*ABV* p. 86, no. 4; *Paralipomena* p. 32, no. 4]) and a dinos in Boston 34.212 (*ABV* p. 87, no. 18), which are given by Beazley to the Painter of London B 76. About 570–560 B.C.

**DIMENSIONS AND CONDITION** Height 34.5 cm; width 22.2 cm; diameter of mouth 14.5 cm; diameter of foot 11.4–11.7 cm; width of resting surface 1.3 cm. Broken and repaired, with small missing pieces restored in plaster. The glaze is somewhat thin and greenish, and it has peeled or rubbed off in places, notably in the rays and on the foot.

**ACCESSORY COLORS** *Red*: line on inner and outer edges of top of mouth; two lines on outside of lip; ring at junction of neck and mouth; two lines below chief pictures; two more lines; another pair of lines on foot above reserved edge. On the neck, A, fillet in hair of man. On the main picture, A, greaves of right warrior, center rosette on his chiton, rim of his shield, inside of Boeotian shield; core of palmette. B, hackle, wattle of each cock; wing bow of left cock; wing bar of right cock. *White*: A, dots on crest-support of left warrior, his linen corselet, dots on rim of his shield; helmet of right warrior, eagle on his shield, dots of rosette on his chiton; dots in palmette. B, ears of both cocks, dots on fantails; wing bar of left cock; wing bow of right cock; central petals of buds.

Ex colls. Lord St. Audries; H. Kevorkian; William Randolph Hearst.

**BIBLIOGRAPHY** *Cat. Sotheby*, 23 February 1920 no. 225. *Cat. Anderson Galleries*, 19–21 November 1925 no. 358 (ill.). Bothmer in *AJA* 48 (1944) p. 165, note 36. H. R. W. Smith in *AJA* 49 (1945) p. 468, fig. 3, 3 a–c; p. 470. Bothmer in *Bulletin of the Museum of Fine Arts, Boston* 46 (1948) p. 42, note 4. Beazley *ABV* p. 87, no. 14. Beazley *Paralipomena* p. 32, no. 14.

## Plate 12, 3-4

Accession number 06.1021.29  
Rogers Fund, 1906

**SHAPE AND ORNAMENT** Echinus mouth, flat and glazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Round handles, not completely glazed on underside. Echinus foot with edge reserved; seventeen rays above. The pictures are set in panels framed above by tongues.

**SUBJECT** A and B, each, a young rider moving to right. Behind him, above the croup of the horse, is a lotus bud on a stem which springs from the tongues above. The rider wears a chitoniskos with short sleeves and holds a spear in his left hand. On the obverse, the spear is not continued below the horse. In his hair he has an incised fillet. On the obverse, an incised lock falls on his shoulders in front of his ear.

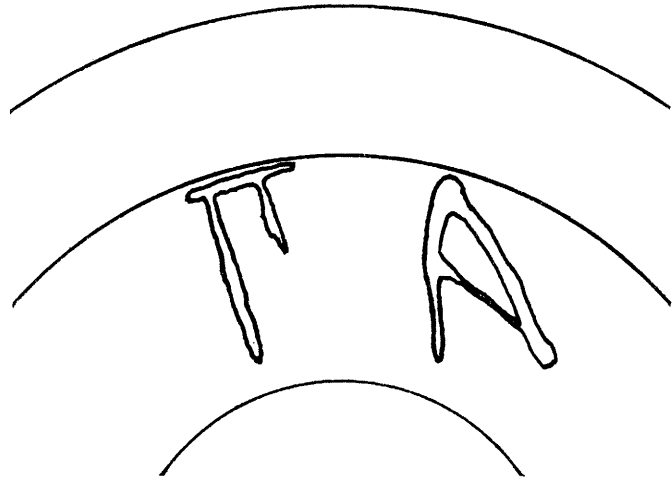
The vase belongs to a small class of neck-amphorae of which there are uncatalogued fragments in the Louvre, most of them with sphinxes and cocks. About 560-550 B.C.

**DIMENSIONS AND CONDITION** Height 36.5-37.0 cm. (the mouth is warped); width 24.8 cm; diameter of mouth 16.0-16.4 cm; width of lip 1.5 cm; diameter of foot 13.3 cm; width of resting surface 2.0 cm. The mouth was broken and repaired in antiquity over the handle B/A; there are nine rivet holes. There are two more breaks on the mouth, which are evidently subsequent to the ancient breaks. Minor chips on lip and foot; scratches; two spalls on the obverse. Bent on the obverse between

the tail of the horse and the lotus, with the ghost of two vertical red bands. The glaze has fired unevenly and is greenish.

**ACCESSORY COLORS** *Red*: smear on top of mouth; line halfway down on inside of neck; lines on inner and outer edges of top of mouth; line on outside of neck above the handles (with a smear on top of handle B/A); line on ring; two lines below panels; one above rays; another on outside of foot, halfway down; alternate tongues. Spots on chitoniskoi; horses' manes, marks on hindquarters. *White*: on shoulders of horses. A, eye and part of tail. B, possibly, without underpaint, on end of tongues of pattern (now blank).

On the sloping surface of the underside of the foot, dipinto in thin glaze:



**BIBLIOGRAPHY** Sambon *Collection Canessa* p. 9, no. 23, pl. 2. *Shapes and Names* fig. 12.

# Neck-amphora of Panathenaic shape

## Plate 13

Accession number 53.11.1  
Rogers Fund, 1953

**SHAPE AND ORNAMENT** Panathenaic shape. Echinus mouth, flat and unglazed on top. Mouth and neck glazed inside to depth of 5.7 cm. Ring at junction of neck and shoulders. Round handles. Echinus foot; about thirty-two rays above. On the neck, palmette-lotus chain (on each side: 3 palmettes; 4 lotuses). Tongue pattern on the shoulders below the ring. The pictures are in panels, with ground lines in dilute glaze.

**SUBJECT** A, a bearded aulos player, wearing a long chiton with a knee-length festive garment over it and a fillet in his hair, stands to right behind a flaming altar constructed of five courses with a wind-break on the right. He faces a large striding image of Athena (Athena Polias), who is represented in the same pose as on standard Panathenaic amphorae. Athena wears a high-crested Attic helmet decorated with a fillet, a peplos with an ependytes over it, and the aegis. She is armed with a large round shield (device: a tripod) and a spear. Below the shield appears the triangular tip of a piece of drapery. Behind Athena a girl advances to left. She is dressed in a peplos with an ependytes over it and wears a fillet in her hair. On her head she carries the peplos, neatly folded over a board, and in her right hand she holds a fillet. B, in the center a bearded man (or god) wrapped in a himation sits on a folding stool facing right. He has a fillet in his hair and holds a short sceptre terminating in a swan's head in his left hand. He is greeted by a man dressed in a short chiton with a shawl over his left shoulder who wears a fillet in his hair and carries a spear in his

right hand. These two are flanked by women clad in peploi with ependytai over them and wearing fillets: the one on the left has both hands raised (clenched fists); the one on the right has both hands open, one raised and the other lowered. A naked man, a shawl draped loosely around his middle and over his left arm, completes the scene on the left. He, too, wears a fillet in his hair. Both of his fists are clenched. The scene may be interpreted as the birth of Athena.

Attributed by Beazley to the Princeton Painter. About 550–540 B.C.

**DIMENSIONS AND CONDITION** Height 44.0–44.2 cm; width 30.1–30.5 cm; diameter of mouth 17.1 cm; diameter of foot 14.5–14.9 cm; width of resting surface 1.5 cm; width of lip 2.0 cm. Broken and repaired, with several small parts missing and restored in plaster. The glaze has misfired green, brown, and red, and has peeled in places. Dent on B below feet of seated figure, with traces of ghost. Inside of neck much chipped.

**ACCESSORY COLORS** *Red*: edges of lip; cores of palmettes and lotuses; alternate fronds of palmettes and central sepals of lotuses; ring; alternate tongues; lateral frames of panels; two bands below panels; band above rays; three bands on top of foot. *A*, fillet, beard, mantle of aulos player; Athena's fillet, shield rim, top of peplos, central stripe of ependytes, cores of rosettes on peplos; girl's fillet, parts of her peplos and ependytes, including cores of rosettes. *B*, beards; fillets; shawl of left man; alternate bands and dots on black bands on himation of seated man; tunic of third man, dots on his

shawl; details of peploi and ependytai. *White*: A, chiton of aulos player; tripod on shield of Athena, her flesh; dots surrounding cores of rosettes on ependytai; flesh of girl carrying peplos. B, female flesh. *Dilute glaze*: A, flames on altar; spear of Athena. B, spear of third man. Traces of dipinto on underside of foot.

BIBLIOGRAPHY *Cat. Vente publique XI, 23-24 janvier 1953* (Monnaies et Médailles S.A. Bâle) p. 33, no. 320; pls. 12, 16, 17. Bothmer in *BMMÄ* n.s. 12 (1953/54) pp. 53 ff. Beazley *ABV* p. 298, no. 5. Brommer in *Jahrbuch des Römisch-Germanischen Zentralmuseums Mainz* 8 (1961) p. 70, VI, no. 12. T. Webster *Potter and Patron in Ancient Athens* (1972) pl. 13.

# Neck-amphorae with figures on shoulder and body

## Plates 14 and 15

Accession number 56.171.18  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth in two degrees, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Quadruple handles, glazed on underside. Foot in two degrees. Palmette-lotus festoon on neck (on A: 12½ elements; on B, 12¼). Tongue pattern on the shoulders below the ring. The pictures on the shoulders are set in panels. Below each handle, configuration of four palmettes and one bud, with a cross in the center under the handle A/B. Below the main picture zone, row of upright buds between two lines, and fifty rays.

**SUBJECT** On the shoulder, A, a youth with a chlamys over his left arm runs left to meet a similar youth who runs right, looking round at three youths on horseback followed by two running youths. The riders wear short chitons. Suspended in the field are two cloaks. On the body, A, the recovery of Helen (?). On the left, a woman in a peplos and mantle faces a bearded warrior, who wears a low-crested Corinthian helmet with a fillet, a short chiton decorated with scales, a cuirass, and greaves.

He is armed with a round shield and a scabbard suspended from a baldric over his right shoulder. He walks on tiptoe. In his right hand he presumably held a sword, which is not shown. Behind him, a woman (Helen?), dressed like the first, faces a second warrior (Menelaos?) who moves to right and looks round. In dress and armor he resembles the first warrior, but he does not carry a shield and his sword is shown. On the extreme right a youth, clad in a himation, looks on. On the shoulder, B, a youth (partly missing) runs to right and looks round at three youths on horseback. The first rider is naked; the second and third wear short chitons. The horsemen are followed by a running youth, who wears a short chiton and has a chlamys over his left arm. Behind him, onlookers, two youths in mantles. In the field, as on A, two cloaks. On the body of B, a bearded aulos player plays for five dancers, three men and two youths. All six are naked; the aulos player and the first dancer have fillets in their hair; the first and second men and the second youth have wreaths on their arms; all the dancers except the first man have wreaths on their shoulders.

Attributed by Beazley to Group E. About 540 B.C.

**DIMENSIONS AND CONDITION** Height 37.1–37.3 cm; width 28.6–28.9 cm; diameter of mouth 19.1 cm; width of lip 1.5 cm; diameter of foot 15.5 cm; width of resting surface 1.8 cm. Broken and repaired, with missing portions restored in plaster and repainted (principal among them, half of handle A/B; on A, middle of onlooker; on B, half of youth on shoulder and parts of ornament below). There is a circular depression around the heads of Helen and Menelaos, caused by contact with the foot of another vase, and a pronounced dent between the first and second dancers on B.

**ACCESSORY COLORS** *Red*: side of upper degree of mouth; lines on inside edge of mouth and inside at junction of mouth and neck; two lines on sloping surface of foot; line above edge of foot; cores of palmettes and lotuses on neck; half circles in palmettes under handles; alternate tongues. On the shoulder, A, hair of three running youths and of last horseman; chlamydes of first and last running youths; half of the suspended cloaks; mane of last horse. B, hair, mantle of second onlooker; hair, chlamys of running youth; hair of last rider; manes of all horses; foremost suspended cloak. On the body, A, peplos, pupil of first woman; crest, fillet, shield of first warrior; lower half of peplos of second woman, centers of rosettes on her mantle; helmet, chiton of second warrior; stripe in mantle of onlooker. B, fillets of aulos player and first man; beards of first and second men; wreath of first youth; hair of both youths and of second and third men. *White*: on the shoulder, A, dot pattern on chlamys of second running youth; studs on reins of first and third horses; chiton of second rider; mane of first horse. B, stripe on himation of second onlooker; studs on reins and bridles of all horses; chiton of second rider. On the body, A, flesh of woman; dot circles on mantle of first woman; dots on edge of chiton of first warrior, parts of his scabbard; dots of dot rosettes on mantle of second woman (Helen); dots on edges of cuirass and chiton of second warrior (Menelaos). B, aulos; dot wreaths of first man and second youth; dots on wreath of first youth; both wreaths of second man; wreath on right arm of second youth. The red dipinto under the foot is illegible.

Ex colls. Capt. Butler; Lord Revelstoke; William Randolph Hearst.

**BIBLIOGRAPHY** *The Antiquarian Quarterly* 1 (1925/26) p. 16, fig. 84. *Cat. Puttick and Simpson*, 5 April 1935 no. 68, pl. 1. L. B. Ghali-Kahil *Les Enlèvements et le retour d'Hélène* (1955) p. 102, no. 96. Beazley *ABV* p. 137, no. 61. Bothmer in *BMAA* n.s. 15 (1956/57) p. 169, above, right. Lullies in *AK* 7 (1964) p. 85, note 34, pls. 28, 5; 29, 3–4. Beazley *Paralipomena* p. 55, no. 61.

## Plates 16, 17, 18, and 19

Accession number 17.230.14 a-b

Rogers Fund, 1917 27.16;  
(the knob of the lid, presented by Sir John Beazley, is incorporated).

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Quadruple handles. Torus foot. Pomegranate knob on lid; ridge at junction of knob and dome. Thirty-two rays around center of lid, double ivy wreath along rim. On the neck, palmette-lotus chain (on A, 10 elements:  $\frac{1}{2}$  palmette, 4 palmettes,  $\frac{1}{2}$  palmette, and 5 lotuses; on B, 10 elements:  $\frac{1}{2}$  lotus, 4 lotuses,  $\frac{1}{2}$  lotus, and 5 palmettes). Tongue pattern on the shoulders below the ring. Below the handles, spirals and palmettes. Below the pictures, two lines and leftward meander, two more lines, then a frieze of upright lotus buds with dots in the interstices, two lines, a leftward meander, two more lines, and fifty rays. The patterns end below handle B/A. The pictures on the shoulders are set in panels.

**SUBJECT** On the shoulder, A, fights. At left, fight of three warriors (1, 2, 3). All wear low-crested Corinthian helmets, metal cuirasses, short chitons, and greaves; 2 also has a chlamys. They are armed with spears and round shields (devices: ball [1]; tripod [2]; eight-pointed star [3]). 1 and 3 also have scabbards and baldrics (1 has two baldrics). In the center, fight of three warriors (5, 6, 7). All three wear low-crested Corinthian helmets, metal cuirasses, short chitons, and greaves and are armed with spears and shields (two round [5 and 7] and one Boeotian [6]). The outside warriors (5 and 7) also have scabbards and baldrics and the one on the left (5) wears a chlamys around his shoulders. The devices are two balls (6) and an eight-pointed star (7). The fight is flanked by youths on horseback with

javelins (4 and 8); both wear mantles. On the right, another trio (9, 10, 11), but here with greater variation in dress and armor. The crest of 9's Corinthian helmet is high, that of 10 is divided, and that of 11 is low. All three wear metal cuirasses, short chitons, and greaves. The weapons are spears. The shield of 9 is Boeotian; those of 10 and 11 are round and bear as devices a ball (10) and a cross (11). 9 has a baldric but no scabbard; he and 11 have two vertical stripes of glaze between their legs, like the legs of a nebris. On the body of A, wedding procession (?). A woman (1) and a man (2) (or two deities) are in a chariot. The woman (1) holds the reins, the man (2) holds on to the rail with his left hand. They are faced by another woman (3) with clenched fists. Both women wear necklaces and peploi with short sleeves; the women and the man have wreaths. Back to back with the second woman (3) stands a youth (4) or god (Apollo?) who plays the kithara. He wears a chiton, a himation, and, on his head, a myrtle wreath. The right-hand trace horse has a brand in the shape of a kerykeion. In front of the horses stands a small youth (5) dressed in chiton and himation; both of his hands are under the mantle. On the shoulder, B, fight with onlookers. At left a winged youth (1) flying to left, looking round. He has two pairs of wings and wears boots which might be winged. He wears a short chiton and a fillet. Two vertical stripes between his legs resemble the stripes between the legs of both 9 and 11 on the shoulder of the obverse. Next comes a youth (2) to right in chiton and himation, with a spear or staff in his left hand; in front of him, another youth (3) in a short chiton leads a horse with a dot-circle brand. He holds a long spear or staff. Ahead of him stands another youth (4) in a himation, with a fillet in his hair, holding a staff. In the center, the fight between two warriors (5 and 6). Both wear high-crested Corinthian helmets, metal cuirasses, short chitons, and greaves, and fight with spears. In addition, they have scabbards and baldrics. 5 has a fillet on his helmet and carries a Boeotian shield; 6 has a round shield with five balls as a device. To right of them stands another youth (7), the pendant to 4, followed by a youth (8) leading a horse, like his counterpart (3), and another youth (9), again as on the other side, but wearing a fillet. The scene is concluded by a winged youth (10) who runs right. He differs from the winged youth on the left in that he has only one

pair of wings and wears neither boots nor chiton. On the body, procession in a chariot. The first three figures (1, 2, 3) resemble their counterparts on the obverse except for details, such as fillets instead of wreaths. The fourth figure is an old man who faces the pair in the chariot. He is dressed in a chiton and a himation and wears an incised fillet on his head. The right-hand trace horse has an incised fishhook as a brand.

Connected by Tillyard with Exekias and attributed to him by Beazley. About 540–530 B.C.

**DIMENSIONS AND CONDITION** Height, without lid, 46.5 cm; height, with lid, 55.4 cm; width 37.8 cm; diameter of mouth 24.0 cm; width of lip 2.1 cm; diameter of foot 20.5 cm; width of resting surface 0.5 cm; width of handles 5.2 cm. Broken and repaired, with small missing bits restored in plaster. Glaze fired green on most of B.

**ACCESSORY COLORS** *Red*: line on knob; line above junction of knob and lid; two lines around tips of rays; two lines around inside of ivy wreath; vertical surface of lid; lines on inner and outer edge of top of mouth; line on outer surface of lip; ring at junction; ring above foot; three lines on foot; centers of palmette cores; central petals, cores of lotuses; alternate tongues. On the shoulder, A, helmets of 1, 2, 5, 10; one greave each of all hoplites: tunics of 1, 3, 5, 7, 9, 10 (5 and 10, stripes only); stripes of mantles of 2, 4, 5, 9; shield rims of 3, 6, 7, 11; hair of 4; horses' tails, manes. B, wreaths of 1, 5, 8, 9; details of wings of 1 and 10; tunics of 1, 5, 6; stripes on mantles of 2, 4, 7, 9; hair of 3, 4, 10; shield rims of 5 and 6; helmet of 6; horses' tails, manes. On the body, A, wreaths of 1, 2, 3; pupils of 1, 3, and right-hand pole horse; beard of 2; part of chariot box; stripes on mantle of 2 and on chiton of 4; band on kithara; breast bands of trace horses; mane of left-hand trace horse; stripes on mantle of 5; dots on peplos of 3. B, fillets of 1 and 3; stripes on peploi of 1 and 3; pupils of 1 and 3; dots on peplos of 3 and on himation of 4; part of chariot box; tail, breast band of right-hand trace horse; manes of right-hand pole horse and left-hand trace horse. *White*: on the shoulder, A, baldrics of 1, 5, 9; crest supports of 1, 2, 3, 5, 6, 7; shield devices of 1, 2, 3, 6, 7, 10, 11; stripes on mantles of 4 and 8; dot rosette on tunic of

2; dots along edge of tunic of 6; shield staple of 9. B, dots on wing of 1; dot rosettes on mantles of 2, 4, 7, 9; hems of 2, 4, 5, 6; crest support of 5; shield device, baldric of 6. On the body, A, female flesh; dots on hems of 1, 2, 3, 4; dot rosettes on garments of 2 and 5; upper part of kithara; right-hand pole horse; pendants on breast band, teeth of right-hand trace horse; studs on headstalls of trace horses. B, female flesh; hair, beard, eyebrow of 4; hems, dot rosettes on garments of 1, 2, 3, 4; studs on headstall of right-hand pole horse; pendants on breast band, teeth of right-hand trace horse. Accidental blobs of glaze: A, shoulder at left; body, arm of 1; nine blobs near right handle on neck, shoulder, and body. B, nine smaller blobs on shoulder.

BIBLIOGRAPHY *Cat. Christie 23–24 July 1917* p. 9, no. 33. J. Hambidge *Dynamic Symmetry* (1920) p. 98, fig. 16. *Shapes* p. 5. Richter in *AJA* 26 (1922) p. 61, fig. 1. E. M. W. Tillyard *The Hope Vases* (1923) pp. 30 ff., pl. 3, no. 15. Richter *Hand-*

*book* (1927) p. 87, fig. 54. Jacobsthal O pl. 38, 2b. Beazley *ABS* p. 30, no. 18. G. M. A. Richter *Sculpture and Sculptors of the Greeks* (1929) p. 73, note 2; fig. 277. G. M. A. Richter *Sculpture and Sculptors of the Greeks* (1930) p. 95, note 33; p. 430, fig. 277. Beazley in *BSA* 32 (1931/32) p. 1. *Shapes and Names* fig. 15. W. Technau *Exekias* (1936) p. 22, no. 17; pl. 4. Haspels *ABL* p. 62, note 2. H. Bloesch *Formen attischer Schalen* (1940) p. viii. S. Markman *The Horse in Greek Art* (1943) p. 49, note 6; p. 113. G. M. A. Richter *Sculpture and Sculptors of the Greeks* (1950) p. 95, note 33; p. 438, fig. 277. Richter *Handbook GC* p. 58; p. 198, fig. 38 b; p. 298, note 33. Beazley *ABV* p. 144, no. 3; p. 686. D. M. Robinson in *AJA* 60 (1956) p. 15, note 89. D. von Bothmer *MMA Guide to the Collections: Greek and Roman Art* (1964) fig. 18. Noble *Techniques* fig. 93. *AJA* 72 (1968) pl. 121, 9. Beazley *Paralipomena* p. 59, no. 3.

For brands on painted horses, see *AJA* 76 (1972) p. 1, note 3 and p. 3, note 11; for brands found in the Kerameikos that refer to the value of horses, see K. Braun in *AM* 85 (1970) p. 198 ff.

# Standard neck-amphorae

## Plate 20

Accession number **98.8.14** (G.R. 533)  
Gift of F. W. Rhineland, 1898

SHAPE AND ORNAMENT Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside except at neck; center rib reserved on outside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot. Palmette-lotus chain with twisted links on the neck (on A, 11¼ elements: 6 lotuses and 5¼ palmettes; on B, 11½ elements: 6 lotuses and 5½ palmettes). Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 4 palmettes and 3 buds; in the centers, a cross and 4 dots under handle A/B and a cross under handle B/A. Below the figures, two lines then a leftward meander, two more lines,

a frieze of upright lotus buds with dots in two rows in the interstices and two lines, a rightward meander, two more lines, and thirty-four rays.

SUBJECT A, departure scene. On the left, a boy wearing a himation faces right. In front of him stands a youth in a himation and sandals; round his head is a wreath; a scabbard hangs from a baldric suspended from his right shoulder. In his left hand he carries two spears pointed downward; in his right he holds a cup with offset lip which the woman facing him fills from an oinochoe held in her right hand. She wears a belted peplos and cloak, a bracelet on each wrist, a necklace, earrings, and a fancy headdress. Behind her stands a youth to right wearing a long chiton and a himation. In his left hand he holds two spears pointed downward; his right is wrapped in

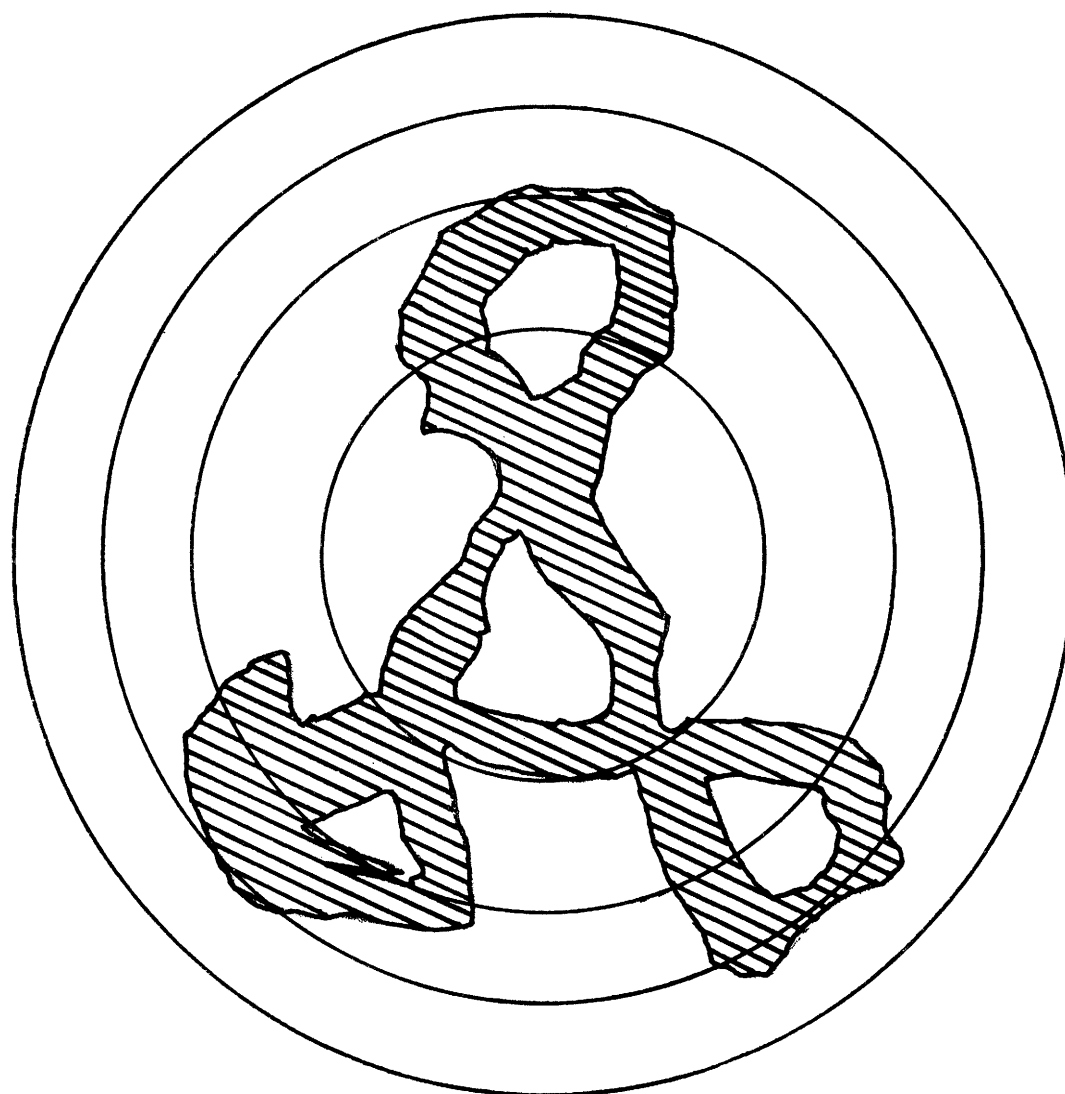
the folds of his himation. B, youths between warriors. On the left, a warrior wearing a low-crested Corinthian helmet and greaves faces left. He is armed with a spear and a round shield emblazoned with four red and five white balls. Behind him stands a youth to right, clad in a himation, and facing the latter, a boy, also wearing a himation. The boy's hair is bound with a fillet. Behind him is a warrior, armed with a low-crested Corinthian helmet, greaves, a spear, and a shield (device: chariot box).

Attributed by Beazley to the Painter of Munich 1410.  
About 520 B.C.

**DIMENSIONS AND CONDITION** Height 37.1 cm; width 26.3 cm; diameter of mouth 17.5 cm; width of lip 1.5 cm; diameter of foot 13.8 cm; width of resting surface 1.0 cm. Unbroken. A few spalls, chip on lip on B, minor nicks and scratches. The glaze has a greenish cast. On A, the tip of the nose of the left youth is missing.

**ACCESSORY COLORS** *Red*: lines on inner and outer edges of mouth; ring; fillet; cuffs of lotuses; cores and alternate fronds of palmettes; alternate tongues. A, stripes of himatia, sleeve of peplos; woman's bracelets and earring, bands of her headdress, her forelocks and pupil; forelocks and nape hair of boy; hair of youths. B, helmet and greaves of left warrior; rims of shields, four balls of one device, chariot box of other; stripes of himatia; fillet; left greave of right warrior, middle of his helmet crest. *White*: A, dot rosettes on himatia of boy and of right youth; cores of some ornaments incised on himatia of woman and youth facing her; dots on his baldric, tip of his scabbard; the woman's flesh. B, edge of helmet crest of left warrior, five balls of shield device; dot clusters on himatia; front and back of helmet crest of right warrior; rail, breastwork, and floor of chariot on his shield.

Dipinto (red) on underside and part of resting surface of foot:





From Castel Campanile.

BIBLIOGRAPHY *Cat. Vente Palais Theodoli, Rome, 14-22 avril 1898* (Stroganoff and Duc de Camastra collections) lot 190. F. P. Johnson in *AJA* 47 (1943) p. 388. Beazley in *JHS* 70 (1950) p. 88. Richter *Handbook GC* p. 59, note 42; pl. 40 c. Beazley *ABV* p. 311, no. 6. Bothmer in *BMA* (Fall 1972) p. 5.

On the underside of the foot was found a paper labelled "Castel Campanile, 1837." To date, eighteen vases are known to have come from this site, probably from the same necropolis. Fifteen of them are in the Walters Art Gallery, Baltimore, and are discussed by D. K. Hill in *Journal of the Walters Art Gallery* 3 (1940) pp. 111 ff. Add to this list three more Attic black-figure vases, two neck-amphorae, New York 98.8.14 (Plate 20) and New York 98.8.11 (Plate 22) and a kyathos, New York 98.8.6, attributed by Beazley to the Group of Vatican G 57 (*ABV* p. 612, no. 36).

For the unusually decorative headdress of the woman, cf. the red-figure chalice fragment, Athens, Acr. 726 b (E. Langlotz *Die antiken Vasen von der Akropolis zu Athen* [1933] pl. 56), said to recall the Andokides Painter (*ARV<sup>2</sup>* p. 5, no. 5).

The oinochoe held by the woman is a rare one, identified by its beaked mouth as Shape X, and the representation on the present neck-amphora may precede the extant examples. Only seven oinochoai of this shape, and perhaps an eighth—a fragment in Boston, 41.58—appear in *ABV* (pp. 440-441); to these may be added a newcomer, Küsnacht (Hirschmann). Of these nine, two are by the Painter of Louvre F 118 (Louvre F 118 and Munich 1828); the others are by various artists. The Naples oinochoe is near Painter N (*ABV* p. 440, II, no. 1), and Jacobsthal connected the floral ornament on Louvre F 118 and Munich 1828 with the Nicosthenic workshop (Jacobsthal *O* pp. 53, 160, 167, 173; pl. 30 a). So far, however, no oinochoai of Shape X by Nikosthenes are known, but two of Shape I with trefoil mouths bear his signature: Louvre F 117 (with alien foot) and Louvre F 116 (*ABV* p. 230, nos. 1, 2). The bodies of these two oinochoai are similar in shape to the preserved examples of Shape X; the main difference between the two types is the shape of the mouth. Vases of various shapes are signed by Nikosthenes, and many exhibit special non-standard features that reveal his experi-

menting nature. The links established between oinochoai of Shape X and the Nicosthenic workshop suggest that this shape of oinochoe originated in this workshop and may even have been produced by Nikosthenes himself.

## Plate 21

Accession number 98.8.13 (G.R. 547)  
Gift of F. W. Rhinclander, 1898

SHAPE AND ORNAMENT Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside except for a band of glaze at neck. Ground line of glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 9½ elements: 5 lotuses and 4½ palmettes; on B, 9 elements: 5 lotuses and 4 palmettes). Tongue pattern on the shoulders below the ring interrupted on B by the helmet crest. Below each handle, a configuration of 4 palmettes and 3 buds, with a circle of glaze in the center; its core is reserved. Below the figures, two lines, then a frieze of upright lotus buds, below that, two lines, leftward meander, two more lines, and forty-one rays.

SUBJECT A, Apollo between Hermes and a goddess. On the left is Hermes, kerykeion in right hand; his left is raised with thumb and two fingers pointed outward. He wears a short chiton, a mantle, boots, and a petasos. In front of him stands Apollo to right, wearing a long chiton, a mantle, and a fillet. In his left hand he holds a kithara, in his right, the plektron, which is attached to the sound box by a long cord incised on the clay ground. Part of the sash hangs down the side of the instrument and next to the fold of the player's mantle is the cloth used to cover the kithara when it is not in use. Facing Apollo stands a goddess (Artemis or Leto?) wearing a peplos under a cloak. Round her head is a fillet. B, Memnon with his Ethiopian squires. Memnon stands to left wearing greaves and a high-crested Corinthian helmet with a fillet painted on its crown. He holds a spear and carries a round shield emblazoned with three balls. Facing Memnon stands one of his Ethiopian squires, clad in a short tunic ornamented with a dot rosette and a

corselet with an incised volute. In his left hand he holds a bow, in his right a club. His quiver is suspended at the shoulder from two baldrics, one over each shoulder. Four arrows project from the quiver; the flap hangs down. In back of Memnon stands another squire, bearded, dressed like his counterpart on the left, and armed with a club. He carries no bow, but wears a quiver suspended at waist level, also from two baldrics. The ends of five arrows project from it; the flap hangs down.

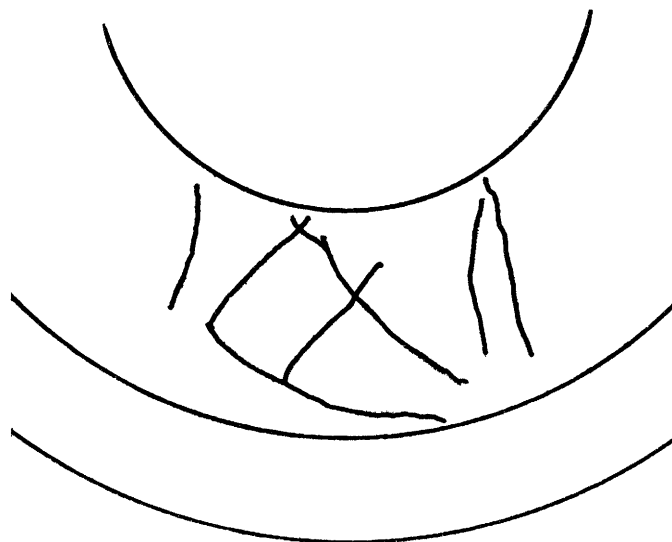
Attributed by Beazley to Near Exekias. About 530 B.C.

**DIMENSIONS AND CONDITION** Height 40.5–40.9 cm; diameter 28.3 cm; diameter of mouth 20.0–21.1 cm; width of lip 1.6 cm; diameter of foot 15.3 cm; width of resting surface 1.4 cm. Unbroken except for mouth and top of neck at handle B/A; handle B/A has been reattached. The added white on the strengthening piece of the arm of the kithara has flaked, revealing the dilute glaze outline and the preliminary sketch lines. The white of the shield was painted directly on the clay ground, and has flaked, exposing the compass-drawn circles of the shield and the glaze sketch lines of Memnon's trunk. Some of the glaze has flaked on Hermes's neck and on two stripes of Apollo's chlamys; it has abraded on the vertical surface of the foot on A and on the rays above. Chips: in front of Hermes's face, on Apollo's chiton, in front of the left squire's knee.

**ACCESSORY COLORS** *Red*: cuffs, central sepals of lotuses; cores of palmettes; alternate tongues; fillet. A, stripes on outer garments; Hermes's beard, his boots; fillets; bridge of kithara. B, belts, cores of rosettes; neckline of left Ethiopian, beard of the second; Memnon's greaves, fillet. *White*: A, upper parts of arms and strengthening pieces of the kithara; goddess's flesh, the dot-circles on her himation and on Hermes's chlamys. B, baldrics, dots of rosettes; Memnon's shield.

Graffito on underside of foot near handle B/A:  
(next column)

**BIBLIOGRAPHY** Furtwängler in *Sitzungsberichte der Münchener Akad.* (1905) pp. 274–275. Buschor in *Münchener Jahrbuch der Bildenden Kunst* 11 (1919) p. 37. G. Beardsley *The Negro*



in *Greek and Roman Civilization* (1929) pp. 43–44, no. 65. McClees *Daily Life* (1933) p. 75. Fraser in *AJA* 39 (1935) p. 37, pl. 7. B. Amyx in *Univ. of California Publ. in Classical Archaeology* (1941) p. 181. Beazley *ABV* p. 149. Noble *Techniques* p. 51, fig. 194. F. Snowden, Jr. *Blacks in Antiquity* (1970) p. 26; p. 48, fig. 18. Beazley *Paralipomena* p. 62.

For a discussion of preliminary sketch lines, see Corbett in *JHS* 85 (1965) pp. 16 ff.

The parts of a kithara have been discussed by Beazley (*JHS* 42 [1922] pp. 73 ff. and Caskey-Beazley i p. 20) who thought that the object hanging down the side of the instrument might be extra strings, but he was by no means certain of his interpretation. An alternative explanation is presented by the satyr playing the kithara on the reverse of the cup in Tarquinia, RC 6848, by Oltos (*ARV<sup>2</sup>* p. 60, no. 66; *Paralipomena* p. 327, no. 66). In this scene it is clear that what may be interpreted elsewhere as spare strings is actually part of the sash attached to the sound box that acts as a retaining band for the left arm of the player and enables him to support the instrument. For the kithara, see also, M. Wegner *Das Musikleben der Griechen* (1949) pp. 32 ff.

The arrangement of Hermes's fingers is an unusual one, unknown to us elsewhere in black-figure, but it may be seen on three vases by the Andokides Painter: Berlin 2159 (*ARV<sup>2</sup>* p. 3, no. 1; *Paralipomena* p. 320, no. 1); Louvre G 1 (*ARV<sup>2</sup>* p. 3, no. 2; *Paralipomena* p. 320, no. 2); and Boston 01.8037 (*ARV<sup>2</sup>* p. 4, no. 7; *Paralipomena* p. 320, no. 7).

An Ethiopian with a beard is unusual. For a parallel, see a neck-amphora by the Swing Painter,

Brussels A 130 (*ABV* p. 308, no. 82). For Memnon and his Ethiopian squires, see Caskey-Beazley ii p. 18–19.

## Plate 22

Accession number 98.8.11  
Gift of F. W. Rhineland, 1898

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot, with the resting surface reduced to a mere edge. Palmette-lotus chain on the neck (on A,  $7\frac{1}{2}$  elements: 4 lotuses and  $3\frac{1}{2}$  palmettes; on B, the same). Tongue pattern on the shoulders below the ring. Below each handle, configuration of 4 palmettes and 3 buds, with a circle of glaze in the center; its core is reserved. Below the figures, two lines, then a row of upright lotus buds, two lines, rightward meander, two more lines, and thirty-six rays.

**SUBJECT** A, Poseidon and Giant. Poseidon attacks from left, wearing a corselet with an incised volute over a short pleated chiton. A scabbard hangs from a baldric suspended from his right shoulder; the sword is not shown. On his left shoulder he carries a large stone, a fragment of Kos; in his right hand he carries a trident or a spear (no termination is shown) that he aims at Polybotes. Between the rim of the shield and Poseidon's waist the shaft of the weapon is incised on clay ground without glaze filling. Polybotes flees to right, looking back at the god. He wears a short belted chiton, a high-crested Corinthian helmet, and greaves. He tries to protect himself with a spear and a Boeotian shield (device: two semicircles, one with a ball). B, Judgment of Paris. The three goddesses have no attributes. The one on the right wears a mantle over a peplos and may therefore be Aphrodite; the other two wear peploi only. Each goddess wears a fillet and an incised necklace. Paris, wearing a long chiton and short cloak, strides to right with head turned round. His left arm is raised in alarm; in his right hand he carries a lyre.

Attributed by Beazley to the Swing Painter. About 540–530 B.C.

**DIMENSIONS AND CONDITION** Height 37.5 cm; width 26.5 cm; diameter of mouth 17.1 cm; width of lip 1.3 cm; diameter of foot 13.3 cm. Unbroken. A few chips and nicks, mainly in the ornament below the figures. The surface of the vase is dented in the area of the buttock and thigh of Polybotes. Stain around ornament at handle B/A.

**ACCESSORY COLORS** *Red*: lines on inner and outer edges of mouth, at junction of mouth and neck (inside) and 2.5 cm below; ring; fillet; cores of palmettes; cuffs of lotuses; alternate tongues. A, hair and beard of Poseidon; stripes of chitons; top of helmet crest; rim of shield; greaves. B, parts of peploi, mantle, and cloak; hair and beard of Paris; fillets. *White*: A, lower rim of cuirass, baldric, stone; dot rosettes, shield device. B, flesh of goddesses, dot rosettes; band on neckline and just above border of Paris's chiton; the tips of arms, ends of crosspiece of the lyre, plektron and attachment cord.

From Castel Campanile.

**BIBLIOGRAPHY** *Cat. Vente Palais Theodoli, Rome, 14–22 avril 1898* (Stroganoff and Duc de Camastra collections) lot 191. *Shapes* p. 5. McClees *Daily Life* (1924) p. 49. Beazley in *BSA* 32 (1931/32) p. 14, no. 42. *Philadelphia Museum Journal* 23, 1 (1932) p. 65. McClees *Daily Life* (1933) pp. 53 ff., fig. 67. *Shapes and Names* fig. 13. M. Bieber in *AJA* 46 (1942) p. 153. C. Clairmont *Das Parisurteil in der antiken Kunst* (1951) p. 31. Richter *Handbook GC* p. 59, note 40; pl. 40 a. Beazley *ABV* p. 308, no. 65; p. 693.

On the underside of the foot was found a paper marked "Castel Campanile, 1837" For this provenance, see 98.8.14 (Plate 20).

## Plate 23

Accession number 56.171.20  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck

and shoulders. Triple handles, reserved on underside. Ground line of black glaze for figures. Fillet between foot and body. Torus foot. Palmette-lotus chain on neck (on A, 11½ elements: 6 lotuses and 5½ palmettes; on B, 12¼ elements: 6½ lotuses and 5¾ palmettes). Tongue pattern on shoulders below the ring, interrupted on A by Athena's helmet and overlapped by the hindquarters of the boar. At each handle, configuration of 4 palmettes and 3 buds, with a circle of glaze in the center. On each side the palmettes and tendrils are partially obscured by the figures. Below the figures, two lines, leftward maeander, two more lines, then upright lotus buds, two lines, and forty-one rays. The maeander pattern and the rays begin under handle B/A.

**SUBJECT** A, Herakles and Eurystheus. In the middle is Herakles wearing a short belted chiton. He is armed with a composite bow attached to a quiver hung on his left shoulder and a sheathed sword suspended at his left side. Both quiver and sheath appear to be fastened to the baldric suspended from his right shoulder. The hero rests his left foot on the rim of the pithos; his right heel is raised slightly. He has lifted the Erymanthian boar onto his left shoulder to hurl it headfirst at Eurystheus who seeks refuge in the pithos. Behind Herakles stands Iolaos, clad in a short chiton and a corselet with an incised spiral. He is armed like Herakles except that he has no quiver. To his left stands a woman in a long belted chiton. Her arms are raised slightly and her right hand is clenched as she watches the drama intently. Perhaps she is Nikippe, the mother of Eurystheus. On the right of the central figures stand Athena to right, looking back at Herakles, and Hermes to left. The goddess wears a long chiton, the aegis, and a high-crested Attic helmet decorated with a painted fillet and an incised volute. In her left hand she carries a long spear. Hermes wears a chlamys, boots, and a petasos with its brim turned up in the back. In his left hand he carries a kerykeion. B, Ajax carrying the body of Achilles, woman running, and two men. Ajax carries the limp body of Achilles over his back and left shoulder, straining under its weight. The two heroes are dressed alike: short chiton, corselet, greaves, and a high-crested Corinthian helmet. Ajax carries two spears and a Boeotian shield (device: incised rosette between two painted eagles). At his waist is a scabbard sus-

pended from a baldric. A sheath also hangs at Achilles's side, but no baldric is shown. On his back is a Boeotian shield seen in profile (device: tripod). His face is hidden by Ajax's shield. In front of Ajax and Achilles, a woman (Thetis?) runs to left, looking round at the two heroes. She wears a peplos, a belted chiton, and a cloak draped over both shoulders. Her arms are raised in mourning. In back of Ajax and Achilles are two men. One is a Greek warrior armed with a low-crested Corinthian helmet, greaves, and a round shield (device: tripod); he holds a long spear (its point is not shown). The other figure is an archer, probably Teucer in this scene, although his snub nose identifies him as a Scythian. He wears a short belted chiton and a cap with a long tapering point. A quiver hangs at his waist.

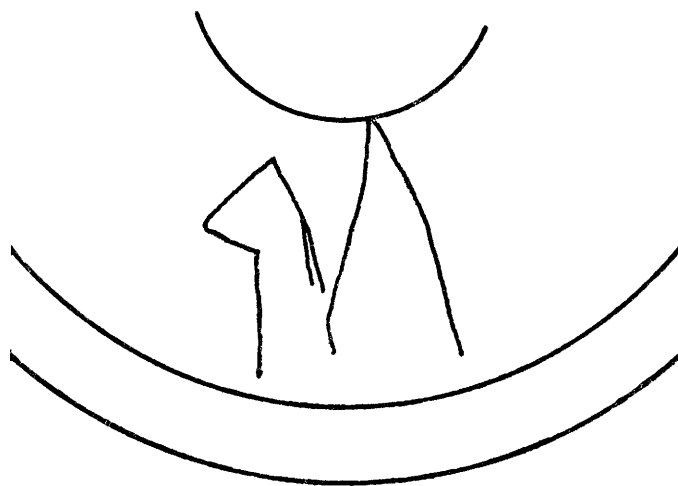
Attributed by Beazley to the Antimenes Painter.  
About 530–520 B.C.

**DIMENSIONS AND CONDITION** Height at handle B/A 36.0 cm; height at handle A/B 36.4 cm; diameter 25.3 cm; diameter of mouth 16.7 cm; width of lip 1.3 cm; diameter of foot 13.3–13.5 cm. Unbroken. During the drying stage, the body sagged at handle A/B. The neck is taller at handle A/B (7.4 cm.) than at handle B/A (6.5 cm). Handle B/A leans toward side B. On B, a small piece of clay adheres to rim of warrior's shield from contact with another vase during drying (see Noble *Techniques* p. 82). Tool marks on surface below Ajax and Achilles; spall in field beneath shield of Ajax; two spalls on chiton of woman on A; a few minor nicks and scratches. Glaze has peeled and abraded in places, especially on Thetis's (?) skirt, Ajax's greaves, and tendril of right lower palmette on B, on ornament below figures and on foot on A. Splash of glaze in field on B near warrior's spear. The surface has abraded under handle A/B.

**ACCESSORY COLORS** *Red*: ring; fillet; cores of palmettes; cuffs and central sepals of lotuses; alternate tongues. A, stripes on garments; Iolaos's beard; rim of Herakles's quiver; boar's neck; beard and forelock of Eurystheus; fillet on Athena's helmet, edge of its crest; Hermes's beard. B, stripes on Thetis's (?) garments, lower edge of her skirt; edges of helmet crests; Achilles's chiton; rim of

Ajax's shield, spiral on his corselet; rims of greaves of Achilles and of warrior; rim of warrior's shield; archer's beard; edge of his quiver. *White*: A, female flesh; dot rosettes on garments; dots on neckline and sleeve of Iolaos's chiton; baldrics; dots on lower border of Herakles's chiton; boar's tusk; row of dots at junction of neck and shoulder of pithos. B, female flesh; dot rosettes on garments; dots on Ajax's corselet, eagles and core of rosette of his shield device; devices of other shields; dots on crest support of warrior's helmet; dots on seam and neckline of archer's chiton, his belt.

Graffito on bottom of foot on B:



From Vulci (ex Candelori). Ex coll. William Randolph Hearst.

**BIBLIOGRAPHY** E. Gerhard *Auserlesene Vasenbilder* II (1843) pp. 46–47, pl. 97, 1–2. W. Klein *Euphronios* p. 90 v. Luce in *AJA* 28 (1924) p. 323, no. 85. Beazley *ABV* p. 270, no. 53. Vos *Scythian Archers* p. 121, no. 366. Beazley *Paralipomena* p. 118, no. 53.

The identity of the woman on A as the mother of Eurystheus is based on analogy with a scene painted on a cup by Oltos, Louvre G 17, which has the participants' names inscribed (*ARV*<sup>2</sup> p. 62, no. 83; *Paralipomena* p. 327, no. 83). Here, however, the woman's name is not Nikippe, but Kalliphobe, although she is paired with Sthenelos. For variants of the name of the mother of Eurystheus, see Stoll in Roscher *Lexikon* I col. 1431 and Luce in *AJA* 28 (1924) p. 317. See also 41.162.190 (Plate 27). For identification and costume of Scythian archers, see Vos *Scythian Archers* pp. 40 ff.

## Plate 24

Accession number 56.171.19  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulder. Triple handles, reserved on underside. Ground line of glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 9 elements: 5 lotuses and 4 palmettes; on B, 11 elements: 6 lotuses and 5 palmettes). Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 4 palmettes and 3 buds with a cross in the center. Below the figures, two lines, a leftward maeander and two more lines, then a frieze of upright buds, two lines, and thirty-four rays. The rays and buds begin at handle B/A.

**SUBJECT** A, Herakles, Athena, and Hermes. The hero, wearing a short chiton and belted lion skin, stands to right looking downward, his left hand raised. In his right hand he holds a club. His quiver, with hanging flap, is suspended from a baldric. Facing him is Athena wearing a peplos, with mantle, the aegis, and a high-crested Attic helmet with a spiral incised on the crown. She carries a spear and a round shield (device: a female leg). Most of the aegis is covered by the shield with only a few of the snakes visible. Behind Athena, Hermes stands to right looking back at the goddess and hero. He wears a short chiton, a chlamys, boots, and a petasos with the brim turned up slightly in the back. In his left hand he holds his kerykeion. B, frontal chariot. The four horses face the viewer. The heads of the pole horses are turned toward one another, those of the trace horses face outward. Between the pole horses, the front of the chariot box and the open breastwork above it are visible. The wheels are drawn frontally, but appear to be shown in cross-section with the lashing round the axle indicated. The right linchpin is included. The charioteer, a youth wearing a long chiton, has mounted the chariot and gathered the reins. In one hand he also holds a goad. To his side and partly behind him stands a warrior wearing a low-crested Corinthian helmet and carrying two spears. On the right of the team is an archer clad in a short chiton and an oriental cap.

His quiver with hanging flap is suspended from a baldric over his left shoulder and steadied by his left hand.

Attributed by Beazley to the Antimenes Painter.  
About 520 B.C.

**DIMENSIONS AND CONDITION** Height 40.5–41.0 cm; diameter 26.5 cm; diameter of mouth 18.1 cm; width of lip 1.5 cm; diameter of foot 14.8 cm; width of resting surface of foot 0.4 cm. Unbroken. Chip on B at root of handle A/B, restored in plaster and repainted. Chip under handle B/A, and on neck on B. Stain of dilute glaze in field on B. Glaze has abraded on part of horses, chariot box, and foot on B. A few dots of glaze in field on A, and a smudge of glaze under Hermes's right foot. Some of the accessory white has flaked. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; ring; fillet; cores of palmettes; parts of cuffs and central sepals of lotuses; alternate tongues. *A*, Herakles's chiton, mane of the lion skin; Athena's mantle, edge of her helmet crest, rim of her shield and pupil of her eye; Hermes's beard and stripes on his chlamys. *B*, manes and breast bands; part of chariot box; archer's beard, part of his cap and rim of his quiver. *White*: *A*, dots on Herakles's chiton, his baldric, teeth of lion skin; Athena's flesh and shield device; dots on Hermes's garments. *B*, charioteer's chiton; helmet crest; baldric; small pendants on breast bands.

Ex coll. William Randolph Hearst.

**BIBLIOGRAPHY** Beazley *ABV* p. 269, no. 43. Beazley *Paralipomena* p. 118, no. 43.

For frontal chariots, see most recently *AJA* 76 (1972) p. 4, note 20. On the subject of *A*, Athena and Herakles, see Beazley in *AK* 4 (1961) pp. 55 ff.

## Plate 25

Accession number 69.233.1  
Gift of Christos G. Bastis, 1969

**SHAPE AND ORNAMENT** Ground line of glaze, partly dilute, for figures. Fillet between foot and body. Torus foot. Tongue pattern on the shoulders

below the ring. Below each handle, configuration of 4 palmettes and 3 lotuses, with a circle of glaze in the center (at handle B/A the upper-right palmette is missing). Below the figures, two lines, leftward maeander, two more lines, then a frieze of upright lotus buds, two lines, and forty-one rays. On each side, the figures overlap the handle ornament slightly. The maeander pattern begins under the left palmette at handle A/B.

**SUBJECT** *A*, centauromachy (Kaineus). Two centaurs are ramming Kaineus into the ground, one with a boulder, the other with a tree. Kaineus has speared the right centaur and tries to protect himself with his shield which is seen in three-quarter view from the inside (device: bull's head between two balls). He wears a short pleated chiton and a corselet. A sheathed sword suspended from a baldric over his left shoulder hangs down in front. *A* low-crested Corinthian helmet and greaves complete his armor. *B*, the recovery of Helen. Helen stands to right wearing a peplos and a mantle pulled up over the back of her head. Facing her is a warrior, probably Menelaos, wearing a short chiton, a low-crested Corinthian helmet, and greaves. On his left arm he carries a Boeotian shield emblazoned with an incised rosette between two painted serpents and in his right hand two spears. A scabbard suspended from a baldric over his right shoulder hangs at his side. In back of Helen, a warrior, with drawn sword in right hand, walks to right looking over his shoulder at the pair. The sword would normally identify him as Menelaos, but here he is not shown in the prominent position. He wears a short chiton, a corselet, a high-crested Corinthian helmet, and greaves. In his left hand he holds a scabbard with the baldric hanging.

Attributed by Bothmer to the Antimenes Painter.  
About 520 B.C.

**DIMENSIONS AND CONDITION** Maximum preserved height, 30.8 cm; diameter 26.8 cm; diameter of foot 14.0 cm; width of resting surface 1.0 cm. Mouth, neck, and handles missing. Broken and repaired with many small pieces restored in plaster, notable among them: on *A*, part of rib cage of left centaur; on *B*, maeander pattern below Helen; part of inverted bud under handle A/B. The glaze has

abraded on the lotus buds under Kaineus. Drops of glaze in field above hocks of left centaur, in front of Helen's face, and below Menelaos's shield. The white has flaked on belly and legs of left centaur, on lower ball of Kaineus's shield device, on Helen's feet. Repainted: parts of serpents and of torus.

ACCESSORY COLORS *Red*: fillet; alternate tongues.

A, tails and beards of centaurs, stripe on hindquarters of right centaur; stripes of Kaineus's chiton, rim of his shield and of his helmet crest. B, left warrior's chiton and baldric; edge of Helen's mantle, her waistband; rim of right warrior's shield, core of the rosette, dots on his chiton. *White*: A, boulder; belly stripes of centaurs, the "stockings" on right foreleg and right hindleg of left centaur; shield device, baldric, tip of scabbard, hilt and crossguard of sword. B, neckline of left warrior's chiton, top edge of his scabbard and attachment rings for baldric; Helen's flesh, dot clusters on her garments; serpents on shield, baldric, and alternate segments of helmet crest.

From Vulci. Ex coll. E. Durand.

BIBLIOGRAPHY *Cat. Vente Durand* p. 126, no. 361. Beazley *ABV* p. 271, no. 75. L. B. Ghali-Kahil *Les Enlèvements et le retour d'Hélène* (1955) p. 104, no. 103.

For Kaineus on Greek vases, see Schauenburg in *AA* (1962) pp. 745 ff., with bibliography. Add also a brief study by Beazley of Kaineus depicted with two swords (*Bulletin van de Vereeniging tot Bevordering der Kennis van de antieke Beschaving* 14 [1939] pp. 4 ff.).

## Plate 26

Accession number **06.1021.88**  
Rogers Fund, 1906

SHAPE AND ORNAMENT Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures. Torus foot. Palmette-lotus chain on the neck (on A, 10½ elements: 6 lotuses and 4½ palmettes; on B, 11 elements: 6 lotuses and 5 palmettes). On each side, the lower half of the sixth lotus is painted on the inside

of the handle where it joins the neck. Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 4 palmettes and 3 buds, with a circle of glaze in the center. Below the figures, two lines, leftward maeander, two more lines, then a frieze of upright lotus buds, two lines, and thirty-seven rays.

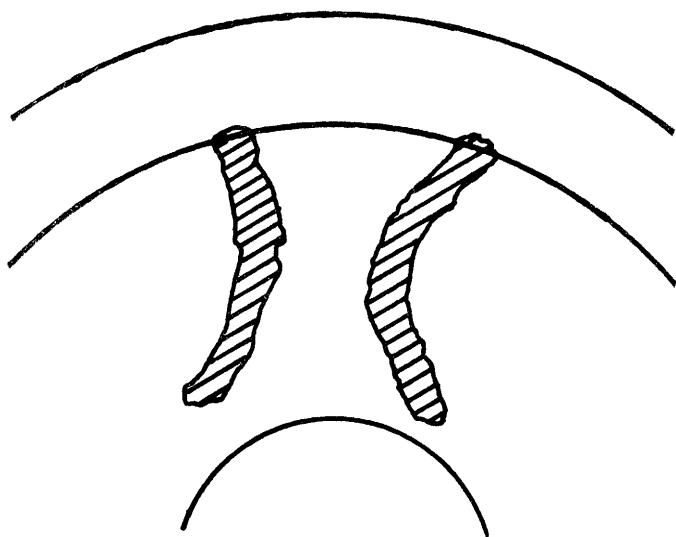
SUBJECT A, Herakles and Eurystheus. Herakles wears a short belted chiton, but no lion skin; a sheathed sword hangs from a baldric suspended from his right shoulder; his left foot rests on the rim of the pithos; his right heel is raised. He threatens to hurl the boar headfirst at Eurystheus, who hides in the vessel. Only the head and arms of the terrified king are visible. Iolaos stands in back of Herakles holding the hero's club and bow. He is bearded and wears a short chiton; a scabbard hangs from a baldric over his right shoulder. The hilt of the sword is not shown. Opposite Herakles is Athena, who watches the action clad in a peplos, the aegis, and a high-crested Attic helmet with a fillet painted on it. She is armed with a spear and a round shield emblazoned with a serpent. The boar's left hind leg and tail are overlapped by the red of the tongue pattern on the shoulder, which was added after the figures were painted. On B, three horsemen. Three nude youths, each armed with a spear, ride to the left at a lively walk. The second youth (2) turns round to his companion. 1 holds his spear in his right hand and reins in his horse with his left; 2 and 3 each hold a spear in the left hand and the reins loosely in the right.

Attributed by Beazley to the Group of Toronto 305.  
About 520 B.C.

DIMENSIONS AND CONDITION Height 40.7–40.8 cm; diameter 27.2 cm; diameter of mouth 19.3 cm; width of lip 1.3 cm; diameter of foot 14.7 cm. Broken and repaired with small missing pieces restored in plaster and repainted. On B, the hoof and fetlock of the right foreleg of the first horse are missing. A stain of dilute glaze near the palmettes on A at handle B/A and on A at handle A/B; two small drops of glaze in the field on B. A few nicks and scratches. The surface of the foot and the fillet above it have flaked in many places.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; ring; fillet; cores of palmettes; dots on cuffs of lotuses; alternate tongues. A, Iolaos's beard and forelocks, lower part of his chiton; Herakles's beard, stripes on his chiton; beard and forelocks of Eurystheus; boar's neck; fillet on Athena's helmet, dots on her peplos, rim of her shield, pupil of her eye. B, manes; forelocks of each rider. *White*: tip of Iolaos's scabbard, dots on border of his chiton; baldrics; hilt of Herakles's sword and tip of his scabbard; belly stripe and tusks of boar; Athena's flesh and shield device. B, markings on lower legs and on croup of second horse.

Dipinto (red) on underside of foot at handle A/B:



**BIBLIOGRAPHY** Sambon *Collection Canessa* p. 14, no. 41; pls. I, II. Luce in *AJA* 28 (1924) pp. 314–315, fig. 3. Beazley *ABV* p. 282, no. 1. Robinson in *AJA* 60 (1956) p. 12, note 77.

Lent to International Business Machines (New York City) April 1946; Denver Art Museum, January 1947–April 1948; Munson-Williams-Proctor Institute, Utica, New York, January 1950–March 1950.

Similar markings appear on one horse on the neck-amphora in Sydney also attributed by Beazley to the Group of Toronto 305 (*ABV* p. 283, no. 8 *bis* and p. 391, no. 2), and probably painted by the same artist as the New York vase; also by the same hand is an unpublished neck-amphora, Dublin 1108.80; A, two mounted hunters; B, frontal chariot.

For other examples of white body markings on

horses, a detail that appears infrequently, see the following examples: *Attic*: London B 380 (*ABV* p. 55, no. 91; *AK Beiheft* 4 [*Gestalt und Geschichte. Festschrift Karl Schefold*] pl. 5, 1); London B 379 (*ABV* p. 60, no. 20; *Paralipomena* p. 26, no. 20); Louvre E 837 (*ABV* p. 103, no. 110; *Paralipomena* p. 39, no. 110); Tarquinia RC 1043 (*ABV* p. 97, no. 32; *Paralipomena* p. 37, no. 32); Munich 1428 (*ABV* p. 98, no. 40; *Paralipomena* p. 37, no. 40; *CVA* pl. 323); Louvre E 846 (*ABV* p. 100, no. 77; *Paralipomena* p. 38, no. 77); London B 304 (*ABV* p. 266, no. 4; *Paralipomena* p. 117, no. 4); London B 310 (*ABV* p. 361, no. 12); Cab. Méd. 257 (*ABV* p. 363, no. 47); London B 196 (*ABV* p. 366, no. 84); London Market (*Paralipomena* p. 167, no. 255 *bis*); Louvre CA 4716 (RA [1972] pp. 127 ff., figs. 1 ff.); Hamburg 1927.143 (89) (Haspels *ABL* p. 239, no. 142; Bothmer *Amazons* p. 106, no. 182; *Paralipomena* p. 248, no. 142); Vannes 2156 (*CVA* pl. 1, 2); London Market (*Cat. Sotheby*, 29 January 1968 no. 145 [ill.]); Naples Stg. 168 (*ABV* p. 618, no. 20); Villa Giulia (ex Castellani 595) (Mingazzini pl. 93, 4); *Corinthian*: Vatican, ex Naples, Astarita (Beazley in *Proceedings of the British Academy* 48 [1959] pp. 233 ff.; Arena in *Atti della Accademia Nazionale dei Lincei* [1967] no. 75, pl. 24); London B 38 (H. Payne *Necrocorinthia* p. 326, no. 1407).

## Plate 27

Accession number 41.162.190  
Rogers Fund, 1941

**SHAPE AND ORNAMENT** Echinus mouth, reserved on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of glaze for figures. Fillet between foot and body. Torus foot. Palmette-lotus chain on the neck (on A, 9½ elements: 5½ lotuses and 4½ palmettes; on B, 11¼ elements: 6 lotuses and 5½ palmettes). Tongue pattern on the shoulders below the ring, overlapped on A by the helmet crest. Below each handle, configuration of 4 palmettes and 3 buds with a circle of glaze in the center. Below the figures, two lines, leftward maeander, two lines, then upright lotus buds, two lines, and thirty-five rays.



**SUBJECT** A, Herakles and Eurystheus. Herakles is nude, armed only with a sheathed sword that hangs from a baldric over his right shoulder. His left foot rests on the edge of the pithos and his right heel is raised as he threatens Eurystheus, who hides in the vessel. In back of Herakles stands Athena to left, looking round. She wears a chiton, the aegis, a high-crested Attic helmet with a fillet painted on it, and an incised necklace. She carries a long spear and a round shield seen in profile (device: tripod). On the right of the composition, a woman, perhaps Nikippe (?), mother of Eurystheus, looks at the king with concern. She wears a chiton with a himation over it, an incised necklace, and a fillet. B, hoplite and archer, leaving home. The hoplite stands to left wearing a chlamys, greaves, and a low-crested Corinthian helmet. He holds two spears pointed downward and a round shield emblazoned with two dolphins. Accompanying him is an archer in trousers and oriental cap who holds a bow in his right hand. Below this the end of his quiver is shown suspended at waist level. Flanking the pair are two men, each holding a staff and clad in a himation. The right one also wears a chiton.

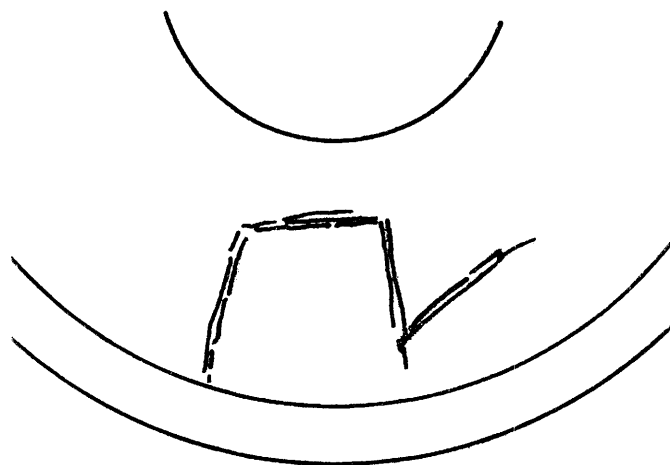
**DIMENSIONS AND CONDITION** Height 40.6 cm; diameter 26.7 cm; diameter of mouth 18.0 cm; width of lip 1.4 cm; diameter of foot 13.2 cm; width of resting surface 0.5 cm. Unbroken. Two chips on mouth, one on top near handle B/A, the other on side on A; chips at palmette and on tongue pattern and ring near handle A/B. Spalls: on A, above palmette at handle B/A and in back of woman; on B, at handle B/A and on shield device. Deep scratch on surface above Athena's shield; a few minor chips and scratches. Tooling marks on tongue pattern below ring on A. The glaze has cracked and flaked on parts of the mouth, handles, and foot and has misfired in places, especially on B.

Attributed by Beazley to the Group of Würzburg 199. About 520 B.C.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; ring; fillet; cores of palmettes; cuff and central sepal of each lotus; alternate tongues. *A*, stripes on garments; fillets; top of Athena's helmet crest, rim of her shield; beards; neck of boar; pupil

of woman's eye. *B*, beards of flanking men, stripes on garments, cores of rosettes on himatia; rim of shield. *White*: *A*, female flesh; shield device; hilt of sword, tip of scabbard; boar's tusk. *B*, dots on himatia; crest of hoplite's helmet, shield device; center stripe on archer's trousers, center strip of quiver.

Graffito on underside of foot on A:



Ex colls. Alexander A. Ionides; E. H. Cuthbertson; Albert Gallatin.

**BIBLIOGRAPHY** *Cat. Christie*, 13–14 March 1902 (Alexander A. Ionides collection) p. 27, no. 349. *Cat. Christie*, 10 December 1912 (E. H. Cuthbertson collection) no. 81. Luce in *AJA* 28 (1924) p. 316, fig. 4. *CVA* Gallatin collection pl. 14, 1–2. A. H. Mayor *The Classical Contribution to Western Civilization* (1948) p. 26 (ill.). Bothmer in *AJA* 58 (1954) p. 63. Beazley *ABV* p. 287, no. 1. Vos *Scythian Archers* p. 101, no. 109.

Lent to the Toronto Art Gallery, December 1948–March 1949.

For the interpretation of the woman on A as the mother of Eurystheus, see Luce in *AJA* 28 (1924) p. 317; on the name, see also 56.171.20 (Plate 23). The theme of Herakles and Eurystheus is a popular one in Attic black-figure from about 530 B.C. on. Usually the hero hurls the boar headfirst (as on 56.171.20 [Plate 23] and on 06.1021.88 [Plate 26]; see also Luce in *AJA* 28 [1924] p. 214) instead of tailfirst as here. For other examples of this rare variant, all contemporary, see: Berlin 1855, the Antimenēs Painter (*ABV* p. 270, no. 50); Madrid 10914, the Rycroft Painter (*ABV* p. 336, no. 18); Oxford,

Miss., ex Robinson collection, unattributed neck-amphora (*AJA* 60 [1956] pl. 8); USA, Collection of Mr. and Mrs. Kenneth Bergen (S. Reahard, *Ancient Art from Private Collections, Bulletin/Catalogue of the Indianapolis Museum of Art*, n.s. vol. 1 [1974] p. 232, no. 11).

## Plate 28

Accession number **41.162.171**  
Rogers Fund, 1941

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of glaze, partly dilute, for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 11 elements: 6 lotuses [the first and last are interrupted by the handles] and 5 palmettes; on B, 13 elements: 7 lotuses [the right one is interrupted by the handle] and 6 palmettes). Tongue pattern on the shoulders below the ring. At each handle, a configuration of 4 palmettes and 3 buds with a small cross in the center. Below the figures, two lines, a leftward meander, two more lines, then a frieze of upright lotus buds, two lines, and fifty-four rays.

**SUBJECT** A, Aeneas and Anchises. Aeneas, clad in a short chiton and a mantle, carries his father on his back, holding him firmly with his right arm. The Trojan hero is armed with a high-crested Corinthian helmet, greaves, and two spears held in his left hand. Anchises, holding a staff in his left hand and dressed only in a chlamys, grasps Aeneas around his left shoulder. On each side of the father and son is a woman to right in a peplos and cloak. The left one bids farewell, the other walks looking round. They are probably intended to be Aphrodite and Creusa, but which is which remains uncertain. B, departure of hoplite and archer. The hoplite stands to left looking back at a woman dressed in a peplos and a himation which is pulled up over the back of her head. The hoplite is armed with a low-crested Corinthian helmet, greaves, a round shield emblazoned with two dolphins, and a spear held horizontally. Beside him stands a Scythian archer in a pointed cap, holding a composite bow in his

right hand. His quiver with hanging flap and three projecting arrows is suspended at waist level. Facing the pair is an old man who wears a long chiton with a himation over it and holds a stick in his left hand.

About 520–510 B.C.

**DIMENSIONS AND CONDITION** Height 41.0–41.2 cm; diameter 26.5 cm; diameter of mouth 19.0 cm; width of lip 1.5 cm; diameter of foot 14.7–14.9 cm; width of resting surface 1.2 cm. Broken and repaired with many small pieces restored in plaster and repainted, notably part of skirt of right woman on A, of shield on B, and part of upper surface of foot on A. A few drops of glaze in field on B and under handle A/B. Small chips on mouth and a few minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line on outer edge of mouth; cores of palmettes; dots on cuffs and central sepals of lotuses; alternate tongues. A, stripes on garments; Aeneas's chiton and greaves. B, stripes on himatia; greaves, rim of shield. *White*: A, female flesh; Anchises's hair, beard, eyebrows, and moustache. B, old man's hair, beard, and moustache; woman's flesh; shield device.

Ex coll. Albert Gallatin.

**BIBLIOGRAPHY** *CVA* Gallatin collection pl. 5, 3–4. Schauenburg in *Gymnasium* 67 (1960) p. 179, no. 22. Vos *Scythian Archers* p. 105, no. 150.

Lent to R. H. Macy's (New York), 11–18 April 1946; Minneapolis Institute of Arts, October 1950–October 1953.

For the subject of A, see Schauenburg in *Gymnasium* 67 (1960) 176 and, for the difficulty of identifying the women, p. 183.

## Plate 29

Accession number **61.11.16**  
Gift of Christos G. Bastis, 1961

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot,

with the resting surface reduced to a mere edge. On the neck, palmette-lotus chain (on A, nine elements: 5 lotuses and 4 palmettes; on B, 9½ elements: 5 lotuses and 4½ palmettes). Tongue pattern on the shoulders below the ring. At each handle, a configuration of 4 palmettes and 3 buds with a dot in the center. On each side, the figures overlap the palmettes. Below the figures, two lines, a leftward maeander, two more lines, then a frieze of upright lotus buds, two lines, and thirty-two rays. The maeander begins under handle A/B.

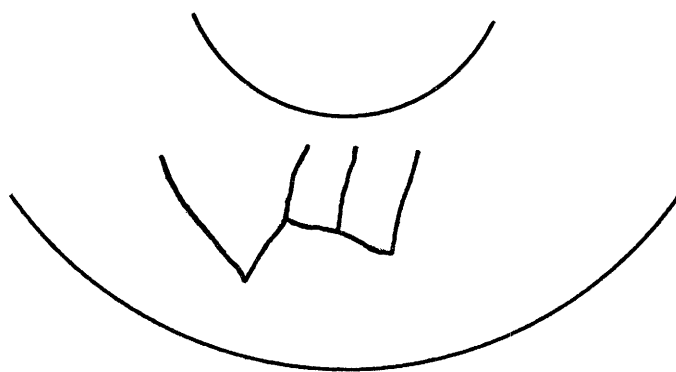
**SUBJECT** A, Herakles and Amazons. Herakles, clad in a short chiton and belted lion skin, grasps the right shoulder of Andromache who is down on one knee, her shield (device: bull's head) held in front of her, a spear in her right hand. In the hero's right hand is his sword, raised to strike. Over his right shoulder are two baldrics, one for his sword, the other for his quiver. Two arrows project from the latter, the flap hangs down. Andromache wears a short tunic, a corselet, a high-crested Attic helmet with an incised spiral and a painted fillet on its crown, and a sheathed sword suspended from two baldrics, one over each shoulder. On the right, an Amazon with a shield (device: two balls) and a spear poised comes to aid her companion. She is dressed as Andromache, except for her helmet crest (low, with two supports). On the left of the composition, a third Amazon holding two spears in her right hand runs away. She wears a short tunic, a nebris, and an oriental cap with a long stiff point. A quiver is suspended from a baldric over her left shoulder, but she had lost her bow. B, fight, with two women watching (Achilles and Memnon with Thetis and Eos?). A warrior strides to right armed with a round shield seen from the inside and a spear raised to strike the shield of his opponent who falls to one knee. The attacker wears a short pleated chiton, a corselet, greaves, a low-crested Corinthian helmet, and a scabbard suspended from two baldrics, one over each shoulder. His opponent is similarly clad and armed, except that his helmet has a high crest. In his right hand, drawn incorrectly as a left hand, he has a spear; he holds his shield in front of him (device: three balls). On either side of the duel stands a woman, each wearing a peplos, a himation, and a fillet. The one on the left encourages the fight, the other laments.

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

**DIMENSIONS AND CONDITION** Height 32.3–33.6 cm; diameter 26.2 cm; diameter of mouth 14.9 cm; width of lip 1.4–1.5 cm; diameter of foot 10.9 cm. Broken and repaired with many small pieces restored in plaster and repainted. The repainted parts: A, part of helmet crest of falling Amazon, tendril of lower palmette and part of vine at handle B/A; B, cheekpiece of attacker's helmet, his left shoulder, part of his spear and rim of his shield, part of his left thigh. Chip on lip at handle B/A.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; fillet, line on top of foot; cores of palmettes; cuffs of lotuses; central sepals of lotuses on A, but not on B; alternate tongues. A, sections of scabbards; rims of shields; parts of quivers; fillets on helmets; crown of cap; hem and dots on fleeing Amazon's tunic; Herakles's chiton and belt, tongue of lion skin; skirt and neckline of Andromache's tunic, part of her helmet crest; stripes on helping Amazon's tunic. B, stripes on garments; crest supports and shield rims; fillet; rims of falling warrior's greaves; dots on peplos of right woman. *White*: A, flesh of Amazons; baldrics; hilts and crossguards of swords; tips of scabbards; shield devices; markings on nebris; tip of Herakles's quiver; teeth of lion skin. B, female flesh; dot clusters on himatia and peploi; baldrics; tips of scabbards; arm support of attacker's shield; device on opponent's shield, hilt and crossguard of his sword.

Graffito on sloping underside of foot on A:



**BIBLIOGRAPHY** *Art Quarterly* 25,1 (1962) p. 69, no. 1; p. 71, no. 3. Bothmer in *BMMÄ* n.s. 21 (1962/63) p. 76 (ill.). Beazley *Paralipomena* p. 141, no. 6.

Lent to Fort Worth Art Center Museum, 3 March–12 April 1970.

The composition on A belongs to Bothmer's group showing Herakles and three or more Amazons in which the retreating Amazon looks round (see Bothmer *Amazons* pp. 56 ff.). For the low helmet crest with two supports, see Bothmer *Amazons* p. 60. For the representation of Achilles and Memnon on vases, see 59.11.25 (Plate 3).

## Plate 30

Accession number 56.171.21  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth, reserved on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of glaze, partly dilute, for figures. Fillet between foot and body. Torus foot with the resting surface reduced to a mere edge. On the neck, palmette-lotus chain (on A,  $7\frac{1}{2}$  elements: 4 lotuses and  $3\frac{1}{2}$  palmettes; on B, 9 elements: 5 lotuses and 4 palmettes). Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 4 palmettes and 3 buds, with a dot of glaze in the center under handle B/A. Below the figures, two lines, a leftward meander, two more lines, then a frieze of upright lotus buds, two lines, and thirty-three rays. The frieze of lotus buds begins under handle B/A.

**SUBJECT** A, Herakles and Triton, with Nereus seated. Herakles, dressed in a short chiton and the lion skin, straddles the fishtailed son of Poseidon and Amphitrite, clasping him tightly round his throat and chest. Triton, looking down to left, tries to break the stranglehold of his adversary with his left hand; his right hand is raised in alarm; his scaly body and tail twist and lash in fury. Round his head is a fillet. Nereus sits on a campstool watching the struggle. He wears a long chiton, a cloak, and a fillet in his hair; in his left hand he holds a staff. B,

man courting woman. The wooer, who is very tall, bends his knees and leans on a stick to look up at a woman dressed in a peplos and himation. He is bearded and wears a mantle. In back of him, an old man wearing a chiton and mantle looks on, stick in left hand. On the right of the composition a man and woman watch the couple. The man wears a short chiton under a mantle and carries a stick in his right hand; the woman wears a peplos and himation. The incision for the overfold of her peplos and for the folds of her companion's mantle were continued through what was later covered by the white for her hands. Round the head of every figure is a fillet.

**DIMENSIONS AND CONDITION** Height 31.2–31.9 cm; diameter 20.5 cm; diameter of mouth 14.2 cm; width of lip 1.2 cm; diameter of foot 11.1 cm. Unbroken except for handle A/B which has been reattached. Two chips on top of mouth. A few minor nicks. The mouth warped slightly during drying or firing. The glaze has flaked in a few small areas and has been repainted. The accessory white has flaked on the lion skin's mane.

Attributed by H. R. W. Smith to the Medea Group. About 520 B.C.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; fillet; cores of palmettes; cuffs and central sepals of lotuses; alternate tongues. A, fillets; stripes and dots on Nereus's cloak; the hair around Triton's nipples, his cuff; Herakles's chiton. B, stripes on mantles; dots on peploi; fillets; beards; forelock of wooer. *White*: A, Triton's midrib; teeth and claws of lion skin, dots on its mane; Nereus's hair, beard, and moustache, dots on his cloak, the fittings on his campstool. B, dot clusters on garments; hair, beard, and moustache of old man; female flesh.

Ex coll. William Randolph Hearst.

**BIBLIOGRAPHY** H. R. W. Smith in *AJA* 49 (1945) p. 471, fig. 4, no. 5 a–b; p. 472, fig. 5, no. 1 a–b; p. 473. Beazley *ABV* p. 321, no. 2. Bothmer in *AK* 3 (1960) p. 75, no. 45. Bothmer in *BMAA* n.s. 21 (1962) p. 4, fig. 3. Beazley *Paralipomena* p. 141, no. 2.

## Plate 31

Accession number **06.1021.85**  
Rogers Fund, 1906

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 7.1 cm. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain without incision (on A, 11 elements: 6 lotuses and 5 palmettes; on B, 10 elements: 5 lotuses and 5 palmettes). Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 4 palmettes and 3 buds, with a circle of glaze in the center. Below the figures, two lines, leftward meander, two more lines, then a frieze of upright lotus buds, two lines, and forty-six rays. On each side, the ornament is overlapped slightly by the figures.

**SUBJECT** A, two mounted hunters with spears. The left hunter dismounts; the right one reins in his horse. The two are dressed alike (short chiton, chlamys, and petasos with white crown). Below each hunter is a nonsense inscription: left ΔΛΣ. and two blobs, right ΛΣΚ|. B, Dionysos between a maenad and a satyr. Dionysos, to right, holds in his left hand a kantharos seen from the side and looks round at a maenad playing the krotala with her left hand. The maenad wears a chiton with a nebris over it, the god a long chiton and mantle. Round the head of each is an ivy wreath. On the right of Dionysos, a satyr approaches. In the field is a vine with grapes.

About 510 B.C.

**DIMENSIONS AND CONDITION** Height 39.0–39.4 cm; diameter 25.8 cm; diameter of mouth 18.0–18.1 cm; width of lip 1.3 cm; diameter of foot 13.4 cm; width of resting surface 0.08 cm. Broken and repaired with many small pieces restored in plaster. Depression on surface of A at left leg of the dismounting hunter, caused by contact with another vase. The glaze has cracked on the vines at handle B/A. A few nicks and scratches.

**ACCESSORY COLORS** *Red*: lines on inner and outer edge of mouth; line on inside of neck at junction of mouth; ring; line on top of foot 1.0 cm from edge; alternate tongues. A, beards and forelocks of hunters, dots on chlamydes; strip on each horse's mane near the crest, and on each tail. B, beards; alternate leaves of wreaths; dots on chitons; stripes and hem of Dionysos's chiton; satyr's forelock and tail. *White*: A, crowns of petasoi, dots and stripes on chlamydes. B, maenad's flesh, dot clusters on mantle.

**BIBLIOGRAPHY** Sambon *Collection Canessa* p. 14, no. 42, pls. 1–11. Richter *Handbook* (1917) p. 75, fig. 45. *Shapes and Names* fig. 14.

Lent to the Brooklyn Museum, 24 June–7 September 1937; the American Federation of Arts, June 1951–June 1953.

The representation of riders dismounting is rather rare. Here are the black-figured examples known to us: *Attic*: New York 25.78.4 (*ABV* p. 119, no. 9); London B 191 (*ABV* p. 152, no. 24; *Paralipomena* p. 63, no. 24); Palermo 1170 (*ABV* p. 378, no. 255; Bothmer *Amazons* p. 102, no. 139); Florence R 1929 (Bothmer *Amazons* p. 101, no. 126); Vatican 369 (C. Albizzati *Vasi antichi dipinti del Vaticano* [1925–1939] pp. 153–154, figs. 93, 94). *Corinthian*: Perachora 1590 (T. Dunbabin *Perachora: The Sanctuaries of Hera Akraia and Limenia II* [1962] pl. 61). See also Bothmer *Amazons* p. 104; for examples in other materials, see Haspels *ABL* p. 52, note 2. Dismounting is briefly discussed by J. Anderson *Ancient Greek Horsemanship* (1961) pp. 84 ff. and by J. Boardman *Archaic Greek Gems* (1968) p. 81 and p. 86, notes 8–9 with bibliography. From the figured evidence it appears that the Greeks dismounted from whichever side was more convenient. According to Xenophon (*On Horsemanship* VII, 1–4), the Greeks mounted on both sides of the horse, not only from the left as today.

## Plate 32, 1–4

Accession number **96.9.178** (G.R. 1082)  
Purchase, 1896

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck

and shoulders. Triple handles reserved on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot, glazed on underside. On the neck, palmette-lotus chain (on A, 11 elements: 5 palmettes and 6 lotuses; on B, 10 elements: 5 palmettes and 5 lotuses). Tongue pattern on the shoulders at the neck. Below each handle, a configuration of 4 palmettes and 3 buds, with 5 dots in the center. Below the figures, two lines, leftward meander and two lines, then a frieze of upright lotus buds, two lines, and forty-four rays. The rays begin under the left palmettes at handle A/B.

**SUBJECT** A, departure of warrior and archer accompanied by their dog. The warrior is armed with a low-crested Corinthian helmet, thigh guards, greaves, two spears, and a round shield (device: dog). Beside him stands a Scythian archer with a pointed cap. He holds a bow in his right hand; the quiver hangs at his side. On the left, a woman in peplos and mantle bids them farewell. Behind the departing pair stands a youth in a long chiton and chlamys, holding a staff. B, chariot wheeling round. The quadriga wheels to left guided by the charioteer who is armed with two spears and a Boeotian shield seen in profile. On his left is the warrior armed with a round shield (device: two balls), a high-crested Corinthian helmet, and two spears. The composition of the wheeling team is standard, except that the wheels are frontal instead of the customary rhomboid (see 23.160.60 [Plate 33]).

Attributed by Mary B. Moore to the Painter of Oxford 213. About 510 B.C.

**DIMENSIONS AND CONDITION** Height 42.0–42.7 cm; diameter 28.2 cm; diameter of mouth 20.0 cm; width of lip 1.6 cm; diameter of foot 15.5 cm; width of resting surface 1.0 cm. Broken and repaired with missing pieces on neck and foot restored in plaster. The vase sagged at handle A/B during drying or firing. Glaze has peeled in many places, especially under handle A/B, on the fillet and torus, and on the spears, staff, dog's tail, and hind legs and lower forelegs of the horses. The accessory colors have flaked. The glaze was applied too thinly in many places, especially on the shield on A. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line at inner edge of mouth, ring, fillet; alternate tongues. A, rim of shield. B, rim of warrior's shield. *White*: A, female flesh, shield device. B, shield device of warrior.

**BIBLIOGRAPHY** Not previously published.

Lent to the Norfolk Museum, October 1944–May 1947.

For the Painter of Oxford 213, see *ABV* p. 340, nos. 1–3, and for two additions, *Paralipomena* p. 152. The five known vases by this painter are neck-amphorae close in shape to this one. Among ornamental details, the leftward meander above a frieze of upright lotus buds without dots recurs on the neck-amphora in the London Market; handle palmettes separated from the tendrils by a narrow reserved space appear on nos. 1 and 2. Four of the five neck-amphorae show scenes of a chariot wheeling to left. Of the three published examples (nos. 1, 3, and 4), the composition of the horses and their anatomical details are the same as those on our vase. The chariot wheels are frontal, a feature of this painter only, though it occurs occasionally in Group E and in the Antimenean Group. Even though the charioteer is accompanied by a warrior, he carries two spears (as on nos. 1, 3, 4), another detail of this artist. The profile of the woman compares with the women on the vase in the London Market; the decoration on her peplos recurs on nos. 1 and 3.

A black-figured neck-amphora in Würzburg (Würzburg 201; E. Langlotz, *Griechische Vasen in Würzburg* pl. 56), hitherto unattributed, goes with the Metropolitan vase. Shape and ornament are close, though the buds have dots in the interstices (as on nos. 3 and 4). The subjects are the same as the present vase, save for the addition of a falling warrior (as on no. 1) and the substitution of a man and a woman for the youth in the departure scene. Details of drawing are those of the painter.

## Plate 32, 5–8

Accession number **41.162.212**  
Rogers Fund, 1941

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck

and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot with the resting surface reduced to a mere edge. On the neck, palmette-lotus chain without incision (on A, 9½ elements: 5 lotuses and 4½ palmettes; on B, 9 elements: 5 lotuses and 4 palmettes). Tongue pattern on the shoulders, below the ring. At each handle, a configuration of 4 palmettes and 3 buds with a small cross and four dots in the center. Below the figures, two lines, leftward meander and two more lines, then a frieze of upright lotus buds, two lines, and thirty-eight rays.

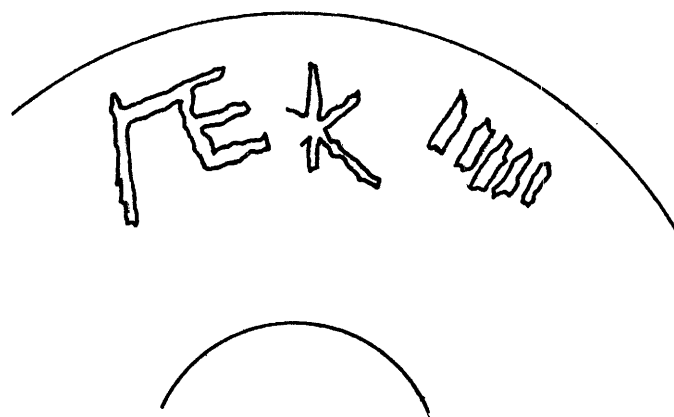
**SUBJECT** A, Herakles and the lion. The hero chokes the lion with his left arm while holding its left forepaw firmly with his right hand to prevent the beast from clawing him. Its jaws are open and it strikes the air angrily with its right hind leg. Herakles is bearded and wears a short belted chiton. Round his head is a fillet. His scabbard is suspended from a double baldric over his right shoulder. On the right Athena watches the struggle. She wears a long chiton, a cloak, and an Attic helmet. The aegis is draped over her left arm and she holds a spear in her right hand. The point is not shown. In the field is a vine. The painter did not reserve the triangle of background between the chests of Herakles and of the lion, but inadvertently filled it in. B, women at a fountain. The fountain is represented by a Doric column supporting an entablature divided by incision into four courses, each decorated with painted rectangles alternating black and white. A wavy incised line accents the shaft of the column. The fountain has two spouts: a lion's head on the right just below the capital; a panther's head on the left attached to the architrave. On this side, a woman dressed in a long chiton, himation, and fillet, has filled her hydria, for the stream of water continues below it. She steadies the vessel with her right hand and holds it by the vertical handle with her left. On the right, another woman, dressed like her companion except for a wreath instead of a fillet and a necklace, has set her water jar on a base and adjusts it slightly to catch the rush of water. In the field is a vine with fruit.

About 500 B.C.

**DIMENSIONS AND CONDITION** Height 32.9 cm; diameter 20.6 cm; diameter of mouth 15.7 cm; width of lip 1.5–1.7 cm; diameter of foot 11.9–12.0 cm. Unbroken. Chips in many places, notably on mouth at handle A/B, the front of Athena's helmet crest, parts of the women's clothing, rim of one hydria, part of the column shaft. Some repainting on handle A/B, on the himation of the left woman, the lower palmette to her left, and on the right hydria. Dents in the surface at left woman's shoulder caused by contact with another vase during drying and on the lion's cheek on A with a bit of clay from another vessel still adhering. The glaze has abraded on part of the ornament below the figures. In the field near Herakles's right leg is a splash of glaze partly scraped off by the painter. Smear of dilute glaze on B in the ornament below the figures. The accessory white has flaked in places, especially on the fruit. Originally the faces of Athena and the two women were slightly wider, for the accessory white extended into the field, but in firing it adhered only to the black glaze underneath.

**ACCESSORY COLORS** *Red*: line on top of mouth at outer edge and on inside at junction of neck, fillet. A, dots on chitons and mantles, Herakles's beard and fillet; dots on lion's mane; front of Athena's helmet. B, dots on mantles; fillet and leaves of wreath; alternate slabs of the base. *White*: A, Herakles's baldric, tip of scabbard; lion's teeth; Athena's flesh, dot clusters on her garments. B, female flesh; dot clusters on garments; alternate rectangles of architrave; fruit.

Graffito on underside of foot on A near handle A/B:



Ex coll. Albert Gallatin.

BIBLIOGRAPHY *Cat. Sotheby, 14 March 1929* p. 12, no. 77. *CV4 Gallatin collection* pl. 38,1 a-b. Dunkley in *BSA* 36 (1935/36) pp. 154, 202. E. Diehl *Die Hydria* (1964) p. 231, no. T 283.

Lent to the American Federation of Arts, June 1951–June 1953.

For fountain houses in Athens, compare Boardman in *RA* (1972) pp. 68 ff., and more generally, Dunkley in *BSA* 36 (1935/36) pp. 142 ff.

## Plate 33

Accession number 23.160.60  
Rogers Fund, 1923

SHAPE AND ORNAMENT Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside except for a band of glaze at neck. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A,  $9\frac{1}{4}$  elements: 5 lotuses and  $4\frac{1}{4}$  palmettes; on B,  $8\frac{1}{2}$  elements:  $4\frac{1}{2}$  palmettes and 4 lotuses). Tongue pattern on the shoulders, below the ring. Below each handle, a configuration of 4 palmettes and 3 buds, with a circle of glaze in the center. Below the figures, two lines, a rightward meander, two more lines, then a frieze of upright lotus buds, two lines, and thirty-nine rays. The pattern on the neck begins with palmettes instead of lotuses. On B, the tails of the horses go over the lower palmette below the handle.

SUBJECT A, Ariadne and Dionysos seated, between an old man and Hermes. Dionysos sits on a folding stool, wearing a chiton and cloak. Beside him is Ariadne, seated on a throne. The goddess wears a peplos, an ependytes, and a himation. An incised necklace is her only personal adornment. Round the head of each deity is a myrtle wreath. In her right hand, Ariadne holds out a high-crested Corinthian helmet decorated with a fillet and a spiral. Originally the helmet was an Attic one, as the preliminary sketch lines for the cheekpiece reveal, but after this helmet had been silhouetted in glaze, the artist scraped off the glaze intended for the cheek-

piece and glazed in the nasal and broad cheekpiece of the Corinthian helmet. Hermes, with right hand raised, walks to right, looking back at the seated pair. He wears a short chiton, a chlamys, a petasos with a pointed crown, and boots. His kerykeion is omitted. On the left of the composition, an old man (a god?), slightly stooped, and clad in a chiton and a cloak looks on. In the field behind and above the central deities: ΔΙΟΝΥΣΟΣ. B, chariot wheeling round over fallen warrior. The quadriga wheels to right guided by a bearded charioteer clad in a chiton, the reins held in his right hand. On his left is a warrior armed with a low-crested Corinthian helmet and a Boeotian shield. An enemy has fallen backward under the galloping horses and tries to protect himself with a Boeotian shield held in his left hand while he supports himself with his right arm. He wears a cuirass, a short chiton, a high-crested Corinthian helmet with a fillet painted on the crown, and greaves. An empty scabbard is suspended from two baldrics, one over each shoulder. The composition of the wheeling team is standard: the trace horses are drawn in full profile; the chests of the pole horses are also in profile, but their necks are turned toward the viewer and their heads are drawn frontally; the hind legs of the four horses are placed well under their bodies; their forelegs are raised; the chariot box is drawn frontally; the wheels are shown as rhomboid. Preliminary sketch lines reveal that the head of the right-hand trace horse was originally more tucked in. On the shoulder of the vase above the heads of the charioteer and warrior: ΝΑ.

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

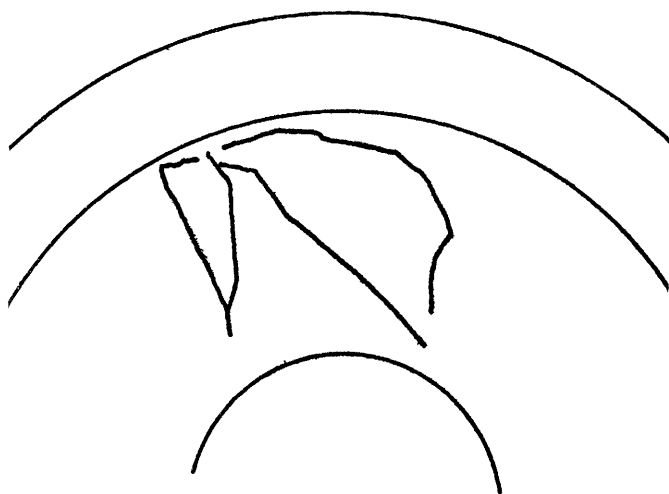
DIMENSIONS AND CONDITION Height 35.2 cm; diameter 24.3 cm; diameter of mouth 16.8–17.0 cm; width of lip 1.3–1.5 cm; diameter of foot 13.1 cm; width of resting surface 1.3 cm. The vase is in excellent condition with only a few minor chips and scratches. On B, chip on neck of the left-hand pole horse. The glaze has peeled in a few places on the sides of the handles. Small amount of repainting of Ariadne's flesh.

ACCESSORY COLORS *Red*: lines on top of mouth at each edge and on inside of mouth at junction of



neck; ring; fillet; cuffs of lotuses; cores of palmettes; alternate tongues. A, alternate stripes on himatia and chlamys; Hermes's beard, forelocks, and boots; skirt of Ariadne's chiton; edge of helmet crest and fillet; Dionysos's beard and forelocks, dots on his chiton and its hem. B, rims of shields; greaves; beard and forelocks of charioteer; part of chariot box, breast bands; tails and manes of three horses. *White*: A, beard and hair of old man; Ariadne's flesh. B, dots on charioteer's chiton; helmet crest of warrior next to him; edge of fallen warrior's helmet crest, part of his scabbard; baldrics; "blazes" on pole horses; pendants on breast bands.

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



Ex coll. Count G. Stroganoff.

BIBLIOGRAPHY L. Pollak and A. Muñoz *Pièces de choix de la collection du Comte Grégoire Stroganoff à Rome* (1912) p. 55, pl. 33. Richter in *BMA* 20 (1925) p. 300, figs. 6–7.

Lent to the Toronto Art Gallery, December 1948–March 1949.

The attribution to the Manner of the Lysippides Painter is based on the following comparisons: for the wheeling chariot, Munich 1391 (*ABV* p. 258, no. 7) and Würzburg 192 (*ABV* p. 259, no. 23). For the rightward maeander, not customarily used among Lysippidean Painters, see: London B 245 (*ABV* p. 258, no. 13), Würzburg 184 (*ABV* p. 258, no. 14; *Paralipomena* p. 114, no. 14), Munich SL 458 (*ABV* p. 259, no. 18; *Paralipomena* p. 114, no. 18;

*CVA* pl. 359), Los Angeles, Silver (*ABV* p. 259, no. 24; *Paralipomena* p. 114, no. 24). Parallels for unusual details: myrtle wreaths: Leningrad 1478 (*ABV* p. 258, no. 12), Munich SL 458 (*ABV* p. 259, no. 18; *Paralipomena* p. 114, no. 18; *CVA* pl. 359), Oxford 1965.119 (*ABV* p. 261, no. 35; *Paralipomena* p. 115, no. 35); Hermes without kerykeion: Munich SL 458 (*ABV* p. 259, no. 18; *Paralipomena* p. 114, no. 18; *CVA* pl. 359); ependytes with diagonal ornamentation: Philadelphia 4860 (*ABV* p. 259, no. 16), Frankfurt, Univ. inv. 144 (*Paralipomena* p. 116, no. 44 quater); two pairs of incised lines on helmet crests: Boston 89.256 (*Paralipomena* p. 115, no. 4 bis), New York 56.171.7 (*ABV* p. 258, no. 11; *Paralipomena* p. 114, no. 11), Leningrad 1478 (*ABV* p. 258, no. 12), Würzburg 184 (*ABV* p. 258, no. 14; *Paralipomena* p. 114, no. 14), Munich SL 458 (*ABV* p. 259, no. 18; *Paralipomena* p. 114, no. 18; *CVA* pl. 359).

The scene of a chariot wheeling round has been discussed briefly by Déonna in *Genava* 9 (1931) pp. 161 ff. The subject appears in ancient art from the archaic period down through Roman times. In archaic vase painting, however, it is known only on Attic vases from about 550 B.C. on. The earliest preserved examples occur in Group E, and the composition was probably invented by a painter of this group: see Toronto 300 (*ABV* p. 134, no. 11), Taranto (*ABV* p. 134, no. 12; *Paralipomena* p. 55, no. 12), Tarquinia RC 7170 (*ABV* p. 134, no. 24; *Paralipomena* p. 55, no. 24); Würzburg 244 (*ABV* p. 135, no. 36), Vatican G 35 (*ABV* p. 135, no. 37), Greenwich, Bareiss 320 (*Paralipomena* p. 56, no. 37 bis), La Rochelle, Imbeza Valley (Rhodesia), once Courtauld (*Paralipomena* p. 56, no. 38 bis; *Cat. Sotheby*, 9 December 1974 no. 227 [ill.]), Leningrad 1507 (*Paralipomena* p. 56, no. 38 ter), Rome, Guglielmi (*ABV* p. 135, no. 40), London B 194 (*ABV* p. 136, no. 56), Paris, de Larosière (*Paralipomena* p. 56, no. 56 bis), Louvre C 10659 (*ABV* p. 138, no. 69), and an amphora type B in the Milan art market in 1969 attributed by Bothmer. In these early examples, the heads of the pole horses are framed by the neck and the double manes. The resulting short, thick-set appearance is eliminated in the later examples of this scene by turning the heads of the pole horses toward one another slightly and by drawing the mane on one side of the neck only. All of the early examples show only the chariot wheel-

ing round guided by the charioteer; the inclusion of an opponent is an addition preferred by later painters to heighten the drama of the scene.

For preliminary sketch lines, see above, 98.1.13 (Plate 21).

## Plate 34

Accession number 67.44.1  
Gift of Christos G. Bastis, 1967

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 5.9 cm. Ring at junction of neck and shoulders. Triple handles, glazed on underside. Ground line of glaze for figures. Fillet between foot and body. Torus foot with horizontal groove. On the neck, palmette-lotus chain (on A, 9 elements: 5 lotuses and 4 palmettes; on B, the same, but without incision); on A, the sequence begins with 4 dots intended to be the ends of 4 fronds. Tongue pattern on the shoulders below the ring. At each handle, a configuration of 4 palmettes, 1 bud, and 5 small dots. Below the figures, three lines, then rightward meander and three lines; then a frieze of upright lotus buds, three lines, and thirty-two rays. The lotus bud frieze and the rays begin under handle A/B.

**SUBJECT** A, Apollo between Leto and Artemis. Apollo stands to right wearing a long chiton, a short cloak over his left shoulder, and a wreath. In his left hand he holds a kithara, in his right the plektron. The embroidered cover of the instrument hangs down the back; the appendages on the right may be the end of the steadying strap. Of the two goddesses flanking Apollo, the one facing him is probably Leto. She wears a peplos and a cloak. Artemis, more simply dressed, wears only a peplos. Round the head of each deity is a fillet. B, Herakles and the lion, between Iolaos and Athena. Herakles, bearded and nude except for a baldric over his right shoulder, has a stranglehold on the lion. His left hand forces its mouth open, his right pulls its left foreleg. The lion supports itself on its right hind leg, its left braced against Herakles's left knee, and its tail thrashes the air angrily. On the left is Iolaos,

bearded, clad in a short belted chiton, holding the hero's club in his right hand. A scabbard is suspended from a baldric over his right shoulder. On the right of the composition, Athena, unarmed, looks on wearing a peplos and a fillet. In the field hangs the hero's quiver with six arrows projecting.

Attributed by Beazley to the Pasikles Painter. About 510 B.C.

**DIMENSIONS AND CONDITION** Height 41.9–42.2 cm; diameter 27.0 cm; diameter of mouth 17.9 cm; width of lip 1.4 cm; diameter of foot 15.0 cm; width of resting surface 1.0 cm. About half of the foot is missing and is restored in plaster; rest of vase intact. Dent in surface on A between Artemis and lower palmette caused by contact with another vase during drying. Surface has abraded in places, especially on B. Tools marks on neck of B and under handle A/B. Underside of foot scored with incising tool. Splash of glaze on meander pattern on B. A few minor nicks and scratches. The added white has flaked.

**ACCESSORY COLORS** *Red*: line on top of mouth at inner and outer edges, on inside of neck at junction of mouth and 2.0 cm below it; fillet; alternate tongues. A, stripes and dots on garments; fillets; bridge of kithara. B, beards; Herakles's forelock; part of Iolaos's chiton; mane, ribs, muscles of shoulder and hindquarters of lion; stripe down middle of quiver. *White*: A, flesh of goddesses; upper part of arms of kithara. B, Athena's flesh; baldrics.

Ex coll. Henry G. Marquand.

**BIBLIOGRAPHY** *Cat. American Art Association*, 23–31 January 1903 (Henry G. Marquand collection) lot 973. Beazley *ABV* p. 328, no. 5. Bothmer in *BMAA* n.s. 26 (1967) pp. 73–74 (ill.). Beazley *Paralipomena* p. 145, no. 5.

For the steadying strap of the kithara, compare 98.8.13 (Plate 21). For unarmed Athenas, unusual after the beginning of the sixth century B.C., compare A. Furtwängler *Masterpieces of Greek Sculpture* (1895) p. 14, with bibliography; also Dümmler in *RE* 2 col. 2011. Add to this, 59.64 (Plates 1–2).

## Plate 35, 1–4

Accession number **X.21.31** (G.R. 544)

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot, with groove on upper surface and the resting surface reduced to a mere edge. On the neck, palmette-lotus chain without incision (on A,  $7\frac{1}{2}$  elements: 4 lotuses and  $3\frac{1}{2}$  palmettes; on B, the same). Tongue pattern on the shoulders below the ring (on B, there is no lower border and no vertical lines separate the tongues). Below each handle, a configuration of 4 palmettes and 1 bud. Below the figures, one line, a rightward meander and two lines, then a frieze of upright lotus buds, two lines, and forty-six rays. On the obverse, the ornament is overlapped slightly by the figures.

**SUBJECT** A, departure of warriors. The charioteer, wearing a long chiton, stands in the chariot, holding the reins in both hands and a goad in his left one as well. The horses are about to step forward, but are held back. On the far side of the team a warrior and an old man stand to left. The warrior is armed with a low-crested Corinthian helmet, a round shield (device: two balls), greaves, and two spears. The old man wears a long chiton, a mantle over it, and a fillet. In one hand he holds a staff. At the head of the team stands another warrior armed like his companion. B, departure of warriors, with woman and youth. The woman, wearing a peplos and a mantle pulled up over the back of her head, bids farewell to a warrior who walks to right looking back over his shoulder. He wears a short chiton, a corselet, greaves, and a low-crested Corinthian helmet with a fillet painted on the crown. His scabbard is suspended from a double baldric; on his left arm he carries a round shield seen in profile (device: a ball); in his right hand he holds two spears. In back of the woman stands a warrior to left looking back, armed like his companion except that his shield device is a maple leaf. On the right of the composition a youth, wearing a chiton and mantle, looks on, holding a staff in his right hand.

About 500 B.C.

**DIMENSIONS AND CONDITION** Height 26.7–26.9 cm; diameter of body 16.5 cm; diameter at handles 18.0 cm; diameter of mouth 12.3–12.4 cm; width of lip 1.1 cm; diameter of foot 10.2 cm. Unbroken. Chips on top and on side of mouth, especially at handle B/A. Spalls on inside of neck on A, on the thigh of the right warrior on B, and on the fold of the woman's chiton. The glaze has abraded on handle A/B, on the bud, and on the foot. The accessory colors have flaked in places, especially on B. The background is mottled on B.

**ACCESSORY COLORS** *Red*: ring; fillet. A, rims of shields; fillet; crest support of right warrior's helmet; part of chariot box, breast band of right-hand trace horse; manes and tails. B, fillets; stripes of mantles; dots on shield rim of left warrior; right warrior's chiton. *White*: A, charioteer's chiton; shield devices and alternate segments of helmet crests; old man's hair; pendants on breast band of right-hand trace horse. B, alternate segments of helmet crests, shield devices, baldrics; dot clusters on mantles.

**BIBLIOGRAPHY** A. Hoerber *The Treasures of the Metropolitan Museum of Art* (1899) p. 47 (ill.).

## Plate 35, 5–8

Accession number **41.162.193**  
Rogers Fund, 1941

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 11 elements: 6 lotuses and 5 palmettes; on B,  $9\frac{1}{2}$  elements: 5 lotuses and  $4\frac{1}{2}$  palmettes). Tongue pattern on the shoulders below the ring. At each handle, a configuration of 4 palmettes and 3 buds, with a dot of glaze in the center. Below the figures, two lines, a frieze of upright lotus buds, two more lines, and forty-three rays. On each side the ornament is slightly overlapped by the figures.

**SUBJECT** A, Herakles capturing the Cretan bull. Herakles has forced the bull down on one knee and with his right hand tightens the rope that binds the animal round its horns, left hind leg, and testicles. The hero is bearded and wears a cuirass over a short pleated chiton. Round his head is a fillet and over each shoulder a baldric, one for his sheath, the other for his quiver and bow. The ends of four arrows project from the quiver below the raised flap. His cloak hangs on the branches of an apple tree. B, the same, except that Herakles does not press down on the bull's neck with his knee and the rope goes around the pastern of the left foreleg instead of around the horns.

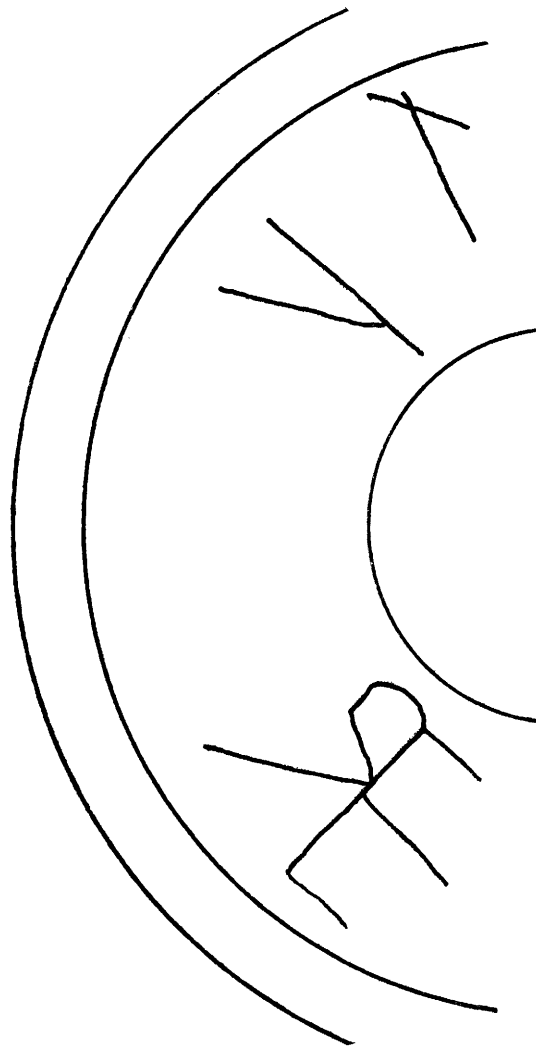
About 520–510 B.C.

**DIMENSIONS AND CONDITION** Height 39.5–39.9 cm; diameter 26.8 cm; diameter of mouth 19.4–19.5 cm; width of lip 1.8 cm; diameter of foot 14.5–14.6 cm; width of resting surface 1.1 cm. Unbroken. Dents in A at shoulder and elbow of bull and in B in the field between Herakles's head and the trunk of the tree caused by contact with other vessels. The latter dent was caused by a circular object which left a depression. Spalls near handle A/B, one near the handle root, the other on the vine of a palmette. A few nicks and scratches. On B, the glaze has misfired on part of the neck ornament, on the head, shoulders, and back of Herakles, on his quiver and bow-case, and on the branches directly above. Part of the white on the neck of the bull on this side has flaked.

**ACCESSORY COLORS** *Red*: line on mouth at outer edge; fillet; alternate tongues. A, beard and fillet; dots on garments, border of chlamys; stripes on bull's neck and hindquarters. B, beard and fillet; dots on bull's neck. *White*: A and B, dot clusters on garments; baldrics, tip of sheath, ends of arrows; markings on bull; apples.

Graffito on underside of foot at B/A:  
(next column)

From Vulci. Ex colls. C. L. F. Panckoucke; Alexander A. Ionides; E. H. Cuthbertson; Albert Gallatin.



**BIBLIOGRAPHY** J. J. Dubois *Cat. des vases grecs, formant la collection de Mr. C. L. F. Panckoucke* (n.d.) no. 65 (ill. on cover). *Museum Etrusque* (1829) p. 36, no. 80, pl. 3 (graffito). *Cat. des vases grecs . . . Canino, Vente 17–20 mars 1834* p. 7, no. 22. J. de Witte in *Bull. dell' Inst.* (1834) p. 241, no. 3. R. Hackl *Merkantile Inschriften* (1901) p. 34, no. 315. *Cat. Christie, 13–14 March 1902* (Alexander A. Ionides collection) p. 27, no. 248. *Cat. Christie, 10 December 1912* (E. H. Cuthbertson collection) p. 12, no. 80. *CVA Gallatin collection* pl. 3, 3–4. Richter *Handbook GC* p. 61, note 58. Robinson in *AJA* 60 (1956) p. 6.

## Plate 36, 1–4

Accession number 56.171.23  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles reserved on underside. Ground line of dilute glaze for figures. Fillet

between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 11 elements: 6 lotuses and 5 palmettes; on B, 10½ elements: 5 lotuses and 5½ palmettes). Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 4 palmettes and 3 buds with a dot of glaze in the center below handle A/B. Below the figures, two lines, a frieze of upright buds, two more lines, and thirty-six rays.

**SUBJECT** A, Herakles rescuing Deianeira from the centaur Nessos. Nessos gallops to right holding a stone under his left arm, his right arm raised. Deianeira, wearing a peplos and a mantle pulled up over her head, sits sideways on his back with both arms raised. The abductor and his captive look back at Herakles who rushes in from the left with sword drawn. He wears a short chiton and belted lion skin. His scabbard is suspended from a baldric over his right shoulder, and his quiver hangs down his back. Two arrows project below the raised flap. Behind the hero's left leg is a large stone. Inscribed in the field above the figures: ΗΡΑΚΛΕΣ. B, Kaineus and the centaurs. Two centaurs converge on Kaineus and pound him into the ground. Each centaur carries a large stone, and the left one is armed with both a stone and a tree. Kaineus, holding his shield (device: circle), aims his spear at one attacker. He wears a short chiton with a cuirass over it, greaves, and a high-crested Corinthian helmet. Below the rim of the cuirass are folds of cloth that may represent a mantle. Over his right shoulder is a baldric, but no scabbard is shown. Above the figures an eagle flies toward the right centaur. Inscribed: above the left centaur ΔΑΣΙ; between the heads of the centaurs ΝΟΣ; above the right centaur ΣΙΜΙΑΣ.

About 510 B.C.

**DIMENSIONS AND CONDITION** Height 40.8—41.1 cm; diameter 27.4 cm; diameter of mouth 18.4 cm; width of lip 1.4 cm; diameter of foot 15.0 cm; width of resting surface 1.2 cm. Broken and repaired with many missing pieces restored in plaster, notably the hindquarters of the left centaur, the lotus frieze directly below, and part of the tongue pattern on B near handle A/B. The glaze has mis-

fired on B and has a greenish cast; the accessory colors have flaked.

**ACCESSORY COLORS** *Red*: ring; fillet. B, tails, ribs and belly stripes of centaurs, stripe on hindquarters of right centaur; rim of shield, its device, rim of helmet crest, baldric, and rims of greaves. *White*: A, Deianeira's flesh, dots on peplos; baldric; stones; teeth of lion skin. B, marking on left centaur's croup; markings on stone held by right centaur; stripe on wings of eagle.

Ex coll. William Randolph Hearst.

**BIBLIOGRAPHY** Not previously published.

The name Simias given to the right centaur is probably a variant of Simos, a name that means snub-nosed and is usually reserved for satyrs. On the name, compare C. Fränkel *Satyr und Bakchennamen auf Vasenbildern* (1912) pp. 9, 21, 67; also, A. Rumpf *Chalkidische Vasen* (1927) p. 51 and Boardman in *BSA* 50 (1955) p. 65.

## Plate 36, 5–8

Accession number 46.92

Gift of Mrs. Edward Robinson, 1946

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 9 elements: 4½ lotuses and 4½ palmettes; on B, the same). Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 4 palmettes and 3 buds with a dot of glaze in the center. Below the figures, two lines, a frieze of upright lotus buds, two more lines, and forty rays. On each side the figures overlap the ornament slightly.

**SUBJECT** A, Herakles and Triton. Herakles, wearing a lion skin, straddles the fishtailed monster. The hero is supported above the ground by the angry sea-monster who struggles in vain to free himself

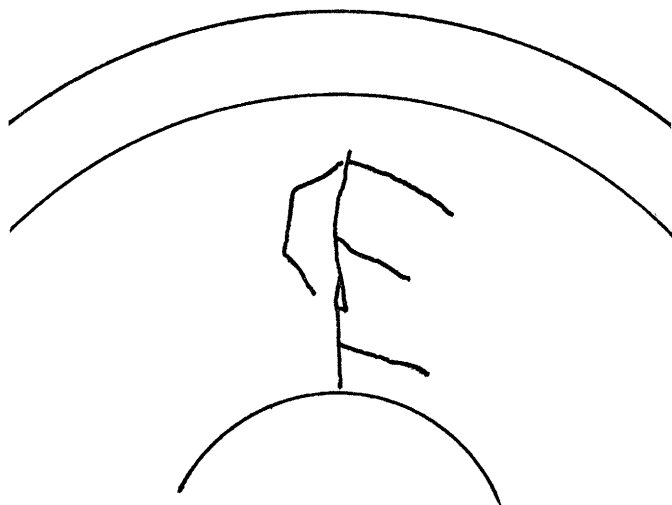
from the hero's stranglehold. Triton holds a dolphin in his right hand. Round his head is a fillet with dots. The artist neglected to include Herakles's right arm around Triton's neck. B, Nereus, between two Nereids. Nereus stands to right in a long chiton with a voluminous mantle, holding a staff in his right hand. In front of him a Nereid strides to right looking back at her father. She wears a chiton with a heavy mantle and holds a dolphin in her right hand. In back of Nereus another Nereid, dressed like her sister, approaches, holding a dolphin in her left hand. Round the head of each figure is a fillet.

About 510 B.C.

**DIMENSIONS AND CONDITION** Height 40.3–40.5 cm; diameter 27.3 cm; diameter of mouth 19.1–19.4 cm; width of lip 1.6–1.7 cm; diameter of foot 14.6 cm; width of resting surface 1.0 cm. Unbroken. Surface chipped and pitted in many places. Spalls on B on mantle of left Nereid and on staff. Dents on A at Triton's beard and on midrib near his right shoulder, caused by contact with other vases during drying (compare 56.171.20 [Plate 23]; Noble *Techniques* p. 82). The glaze has flaked and abraded. The accessory colors have flaked.

**ACCESSORY COLORS** *Red*: ring; fillet; alternate tongues. B, fillet. *White*: A, Triton's midrib and cuff; dots of fillet. B, flesh of Nereids, Nereus's hair and beard.

Graffito on underside of foot at handle B/A:



Ex coll. Edward Robinson.

**BIBLIOGRAPHY** Not previously published.

This vase is probably the one seen by Gerhard in London at Miss Gordon's (*Auserlesene Vasenbilder* II p. 95 k; Luce in *AJA* [1922] p. 186, no. 34), which is still unaccounted for and bears the same related subject matter on both sides.

## Plate 37, 1–4

Accession number 06.1021.78

Rogers Fund, 1906

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 7½ elements: 4 lotuses and 3½ palmettes; on B, the same). Tongue pattern on the shoulders below the ring. At each handle, a configuration of 4 palmettes and 3 buds with a cross in the center. Below the figures, two lines, a frieze of upright lotus buds, two more lines, and twenty-eight rays. On each side, the figures overlap the palmettes slightly.

**SUBJECT** A, gigantomachy. Athena, wearing a long chiton, the aegis, and a high-crested Attic helmet, strides toward Enkelados who flees, looking round at the goddess. In her right hand she holds a spear poised, on her left arm a round shield. The giant wears a short pleated chiton, a corselet, greaves, and a high-crested Corinthian helmet. On his right arm he carries a round shield seen in three-quarter view (device: rosette); in his left hand he holds a spear (the artist confused right and left in drawing the turning body). In back of Athena, another god, wearing a short pleated chiton, a corselet, greaves, and a low-crested Corinthian helmet, rushes in with spear ready. A scabbard is suspended from a baldric over his right shoulder; on his left arm he carries a Boeotian shield seen in profile (device: two balls). B, Herakles and Cerberus. The hero, wearing a belted lion skin over a pleated chiton, walks to right looking round at Cerberus whom he leads on a short leash. In his left hand, he carries his club; at his left side his quiver is suspended from a baldric

over his left shoulder. Four arrows project from the case, the flap hangs down. Cerberus has two heads, each with a snake growing out of the top. On the far side of the monster, Athena, spear in right hand, looks toward the hero approvingly. She wears a peplos, a short cloak, and a fillet in her hair, but is armed only with the spear held in her right hand. On the left, Hermes, kerykeion in right hand and left hand extended, follows the group. He wears a short chiton, a chlamys, boots and a petasos with the brim turned up in the back.

Last quarter of the sixth century B.C.

**DIMENSIONS AND CONDITION** Height 23.1–23.6 cm; diameter 15.3 cm; diameter of mouth 10.7 cm; width of lip 1.0 cm; diameter of foot 8.7 cm; width of resting surface 0.7 cm. Broken and repaired. The vase sagged during drying at handle B/A. Dents in surface on head and shoulders of Enkelados and in ornament under handle A/B caused by contact with other vases. Accessory colors have flaked in places. Tooling lines on surface above lotus frieze. Chip on top of mouth on B. Dot of glaze above Athena's head on B and between two rays below Athena on A.

**ACCESSORY COLORS** *Red*: line on inside of mouth at neck; cores of palmettes; cuffs of lotuses; alternate tongues. A, god's helmet and greaves, incurving part of shield rim, one ball of device; top of Athena's chiton, stripes on its skirt; alternate pleats of giant's chiton, his greaves, rim of his shield. B, stripes on garments; tongues on boots; beards and forelocks of Hermes and Herakles; Athena's fillet, dots on her chiton; Herakles's chiton; necks of Cerberus and of lion skin. *White*: A, one ball of god's shield device, his baldric, dots on his crest support; Athena's flesh, inside of her shield. B, Hermes's chiton; Athena's flesh; Herakles's baldric; teeth of lion skin.

Said to be from Cerveteri.

**BIBLIOGRAPHY** Sambon *Collection Canessa* p. 58, no. 220, pl. 16. *Le Musée* 4 (1907) p. 155. Richter *Handbook* (1917) p. 80. Richter *Handbook* (1927) p. 92. Bothmer in *AJA* 58 (1954) p. 64. D. Hull *Hounds and Hunting in Ancient Greece* (1964) p. 8 (reversed).

Lent to Fort Wayne Art School and Museum, September 1950–September 1953.

## Plate 37, 5–8

Accession number 96.9.34

Purchase, 1896

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain without incision (on A, 9 elements: 5 lotuses and 4 palmettes; on B, the same). Tongue pattern on the shoulders below the ring. At each handle, a configuration of palmettes and buds: A/B, 4 palmettes and 3 buds; B/A, 2 palmettes and 2 buds. Below the figures, two lines, a frieze of upright lotus buds, two more lines, and forty rays. On B, the artist began the lotus pattern too high and neglected to scrape off the curved lines of glaze below the feet of the departing hoplites.

**SUBJECT** A, wedded pair in chariot. The bridegroom, clad in a himation, stands in the chariot holding the reins in both hands. His bride wears a mantle pulled up over the back of her head. On the far side of the pair, Apollo in a chiton stands to right playing the kithara. Facing him is a goddess, probably Leto, in a long chiton, a mantle, and a fillet in her hair. The horses are harnessed in the usual way, with the trace horses slightly ahead of the pole horses. On the croup of the right-hand trace horse is a small circle that may represent a brand. Hermes stands at the head of the team wearing a chiton and chlamys, winged boots, and a petasos with the brim turned up in the back. The kerykeion usually carried by him is not shown. B, hoplites between two youths. Two hoplites, mostly missing, stand to left. The near one carries a round shield. The point of a chlamys hangs down in back below the rim of the shield and there are two spears carried horizontally, but it is not clear to whom these belong. The far hoplite wears a high-crested Corinthian helmet. The pair is flanked by two standing youths, each wearing a mantle over a long chiton, and a fillet on

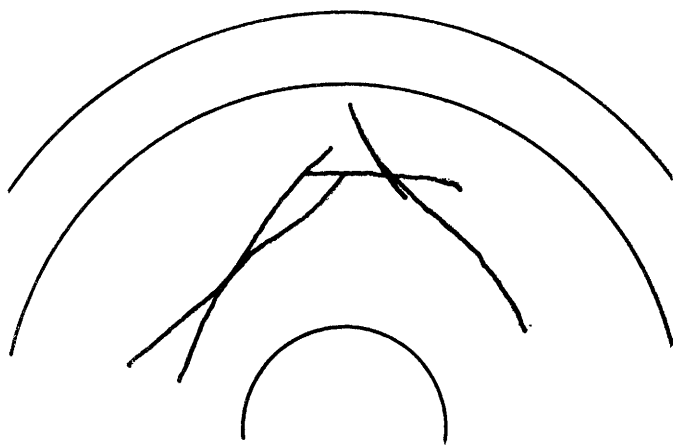
his head. Each holds a stick in one hand. The left youth turns his head round.

Late sixth century B.C.

**DIMENSIONS AND CONDITION** Height 30.7–30.9 cm; diameter 19.7 cm; diameter of mouth 15.0 cm; width of lip 1.4 cm; diameter of foot 11.0 cm; width of resting surface 1.0 cm. Broken and repaired, with missing pieces restored in plaster and repainted, among them upper torsos of hoplites and head of near one, part of left youth, part of right horizontal bud at handle A/B. Dent in surface on B at lower palmette at handle A/B. Abrasions under handle A/B. Many small chips and scratches. Stain of dilute glaze under handle B/A.

**ACCESSORY COLORS** *Red*: line on top of mouth at inner and outer edge; two lines on inside of neck 0.5 cm below junction and a third 3.0 cm below junction; ring; fillet. A, fillets; stripes on garments; pupil of eye of goddess and of right-hand pole horse; manes and tails, breast band of right-hand trace horse. B, fillets; dots and stripes on mantles; rim of shield. *White*: A, female flesh; dot clusters on garments; parts of kithara; right-hand pole horse; Hermes's chiton, crown of his petasos. B, dot clusters on robes of youths.

Graffito on underside of foot on B:



Said to have been found at Tarquinia.

**BIBLIOGRAPHY** Not previously published.

## Plate 37, 9–12

Accession number 96.9.9 (G.R. 561)  
Purchase, 1896

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside except at neck. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot, with the resting surface reduced to a mere edge. On the neck, palmette-lotus chain without incision (on A, 10½ elements: 5 lotuses and 5½ palmettes; on B, 10 elements: ½ palmette, 4 palmettes, ½ palmette, and 5 lotuses). Tongue pattern on the shoulders below the ring. At each handle, configuration of 4 palmettes and 3 buds. Below the figures, two lines, a frieze of upright lotus buds, two more lines, and twenty-six rays. At each handle, the figures cut into the ornament, and on B the helmet of one warrior extends into the tongue pattern.

**SUBJECT** A, Dionysos and Ariadne with satyrs and maenads. The two deities stand to right, each wearing a mantle over a long chiton. Dionysos has a wreath on his head. Behind the two is a maenad playing the aulos, followed by a satyr beating time. In front of Dionysos and Ariadne a maenad (1) dances to right looking round at the deities; next is a dancing satyr (2) to the left, then a maenad (3) walking to right, her head bent downward slightly. Each maenad wears a long chiton and a necklace. 2 and 3 wear nebrides; 1 and 2 have wreaths. In the field is a vine. B, departure of warrior in chariot. The warrior places his left foot in the chariot and grasps the rail with his right hand to steady himself. His right heel is raised. He wears a short pleated chiton, a corselet, greaves, and a high-crested Corinthian helmet. On his left arm is a round shield seen from the inside, in his left hand are two spears. The charioteer stands on the warrior's left clad in a long chiton, with a Boeotian shield over his back. Round his head is a fillet. He holds the reins in both hands and a goad in his left. The horses are harnessed in the usual way (compare 96.9.34 [Plate 37, 5–8]). The chariot pole is bound with lashing. On the far side of the team stands an old man to left and another at the heads of the horses. Each, holding a stick or staff, wears a mantle over a long chiton, and



a fillet. Between the two is a warrior in a high-crested Corinthian helmet, carrying a round shield emblazoned with a tripod.

Namepiece of the Class of New York 96.9.9. Last quarter of the sixth century B.C.

**DIMENSIONS AND CONDITION** Height 28.6–28.9 cm; diameter 20.1 cm; diameter of mouth 14.1–14.3 cm; width of lip 1.7 cm; diameter of foot 11.4 cm. Broken and repaired with many small missing pieces restored in plaster and repainted, notably on A, part of the torso and left arm of maenad (1) and the head of 3 and on B, the arm of the old man standing at the head of the team. Spall in back of the left satyr near the lower palmette and another under the bud below handle B/A. On B, the glaze has flaked on the chariot, on the torso and limbs of the departing warrior, the ends of his spears, on the two palmettes in back of him, and on some of the lotus buds and rays below. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line on inside of mouth at neck; ring; fillet. A, beards; stripes on garments; leaves of wreaths; tails. B, fillets, stripes on garments of old men; rims of shields of charioteer and of standing warrior; manes and breast bands of trace horses, tail of right-hand pole horse and of right-hand trace horse. *White*: A, female flesh. B, hair and beards of old men; charioteer's chiton; right-hand pole horse; shield device.

Said to have been found at Tarquinia.

**BIBLIOGRAPHY** Richter *Handbook* (1917) p. 81. Richter *Handbook* (1927) p. 95. Beazley *Paralipomena* p. 295, no. 1.

## Plate 38, 1–4

Accession number 91.1.463  
Bequest of Edward C. Moore, 1891

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck

and shoulders. Triple handles, reserved on inside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain without incision (on each side, 7½ elements; 4 lotuses and 3½ palmettes). Tongue pattern on the shoulders below the ring. At each handle, configuration of 4 palmettes and 3 buds, with a dot of glaze in the center. Below the figures, two lines, a frieze of upright lotus buds with dots in the interstices, two more lines, and forty rays.

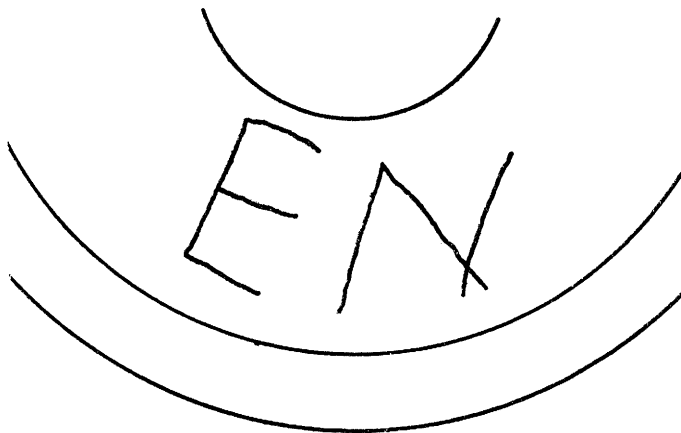
**SUBJECT** A and B, four warriors running to left. 1 and 3 are overlapped by 2 and 4; 2 is overlapped only slightly by 3. Each warrior is armed with a Corinthian helmet, greaves, and a round shield. On each side, two of the warriors, perhaps 1 and 3, carry two spears each. On A, the helmets of 1 and 3 have high crests with plumes; those of 2 and 4 have low crests; the shield device of 2 is a crescent, that of 4 a crescent with a ball below. On B, the helmets of 1 and 3 have low crests, those of 2 and 4 high crests with plumes; the shield of 2 is emblazoned with a ball, that of 4 with a female leg. On each side, the incision for the crest supports runs through the plumes.

About 510 B.C.

**DIMENSIONS AND CONDITION** Height 38.3–38.6 cm; diameter 26.0 cm; diameter of mouth 17.2 cm; width of lip 1.5 cm; diameter of foot 12.4 cm; width of resting surface of foot 1.0 cm. Broken and repaired with many small missing pieces restored in plaster and repainted, notable among them the right leg of 1 on A, part of the lotus bud frieze and rays below the palmette in front of him, part of the rays below warriors 3 and 4 on the same side. Ancient repairs at handle B/A and on the foot. Chips on top of mouth. On A, the accessory colors have flaked on the shield of 4. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; ring; line on horizontal surface of foot. A, shield rims of 2 and 4. B, dots on shield rim of 2; rim of 4; edges of low helmet crests. *White*: A, shields of 1 and 3, dots on their crest supports, plumes; part of low helmet crests; shield devices. B, shields of 1 and 3; dots on crest supports of 2 and 3; plumes; shield devices.

Graffito on underside of foot on B near handle B/A:



BIBLIOGRAPHY Not previously published.

The present vase goes with an unattributed neck amphora, Munich 1543 (Jahn 501). The size of the latter is similar: height 39.2 cm; diameter 26.4 cm; diameter of mouth 17.46 cm; diameter of foot 12.43 cm. The ornament is also the same: on the neck, palmette-lotus chain without incision (8 elements on each side); below the figures, upright lotus buds with dots; at each handle, a configuration of 4 palmettes and 3 buds, with a dot of glaze in the center. The buds have the same exaggerated outer leaves as the present vase. Owing to the amount of armor obscuring the figures on our vase, it is hard to say if the two were painted by the same hand. Similar subject matter may be seen on one side of another neck-amphora in Munich, 1579 (Jahn 545), which may be by the same hand as this one.

## Plate 38, 5–8

Accession number 41.162.179  
Rogers Fund, 1941

SHAPE AND ORNAMENT Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 5.2–5.5 cm. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of glaze, partly dilute, for figures. Fillet between foot and body. Torus foot. On neck: palmette-lotus chain without incision (on A, 10½ elements: 5½ lotuses and 5 palmettes; on B, the same). Tongue

pattern on the shoulders below the ring. Below each handle, configuration of 4 palmettes and 3 buds, with a dot of glaze in the center, under handle A/B and a cross under handle B/A. Below the figures, two lines, then a frieze of upright lotus buds with dots in the interstices, two more lines, and forty-five rays.

SUBJECT A, Perseus attacking two women (perhaps the Haliae). Perseus, sword in right hand, pursues a woman, who flees to right looking round at the hero. He wears a mantle tied round his waist, a petasos, and boots. His hair is bound with a fillet. A baldric is suspended from his right shoulder, the kibisis from his left arm. The woman wears a belted chiton with a short cloak over both shoulders and a fillet in her hair. Behind Perseus, another woman runs away, also looking back. She is dressed like her companion except for her incised necklace. In the field are a vine and nonsense inscriptions: above the left woman and Perseus: VΛXV; vertically between Perseus and the right woman: XXΔXNXV; vertically to the right of the woman: INXΔXVO. Some of the details on Perseus are incised through the accessory white of the woman's limbs. B, Dionysos with a satyr-headed goat, between satyrs. Dionysos, in a long chiton and mantle, stands to right looking back at a satyr who approaches. The god holds a vine laden with grapes in his right hand, in his left a kantharos seen from the side. Round his head is an ivy wreath. On the far side of Dionysos is a goat with an almost human face and long horns. In front of them is a satyr to right looking round.

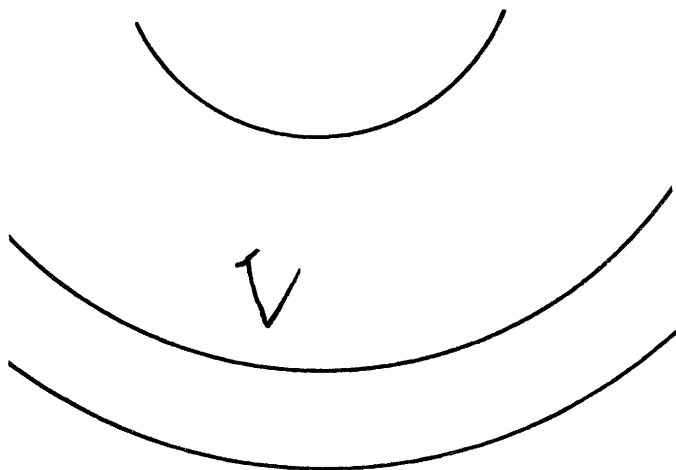
Attributed by Miss Pease to the same hand as Würzburg 210 (now the namepiece of the Group of Würzburg 210). About 510–500 B.C.

DIMENSIONS AND CONDITION Height 40.2–40.3 cm; diameter 27.0 cm; diameter of mouth 18.6–18.7 cm; width of lip 1.4 cm; diameter of foot 14.0 cm. Broken and repaired with small missing pieces restored in plaster and repainted, notably on B, part of lotus bud frieze below left satyr and small portion of background below left arm of right satyr. A few nicks and scratches. Otherwise, the vase is in excellent condition.

ACCESSORY COLORS Red: line on top of mouth at

inner and outer edges; ring; line on top of foot. A, fillets; dots on garments. B, parts of beards; forelocks of satyrs, underside of tail of left satyr; dots on chiton; leaves of wreaths; rim of kantharos; stripes on goat's neck. *White*: A, female flesh; dot clusters on garments; baldric. B, horns of satyr-goat; dot clusters on garments.

Graffito on underside of foot at handle B/A:



Ex colls. Lord Pembroke; Comte de St. Léon; Albert Gallatin.

**BIBLIOGRAPHY** *Vente Roussel 2-4 mai 1839* (Lord Pembroke collection) no. 92. De Witte in *Gazette Archéologique* 1 (1875) p. 113, pl. 29. Kretschmer in *JdI* 7 (1892) pp. 33 ff. Knatz in *AA* 7 (1892) p. 74. Knatz *Quomodo Persei fabulam artifices Graeci et Romani tractarunt* (1893) p. 27. H. B. Walters *History of Ancient Pottery* 2 (1905) p. 113, note 8. Beazley in *JHS* 54 (1934) p. 91. Kuhnert in Roscher *Lexikon* III cols. 2016, 2056. C. Robert *Griechische Heldensage* I p. 243, note 4. Catterall in *RE* 19 col. 987. Pease in *CVA* Gallatin collection pl. 38, 2. Beazley in *JHS* 62 (1942) p. 99. Beazley *ABV* p. 373, no. 174. *Recueil Charles Dugas* 1 (1960) p. 161. K. Schauenburg *Persens in der Kunst der Altertums* (1960) p. 93, note 650.

## Plate 39, 1-4

Accession number 56.171.22  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 10.8-11.0 cm. Ring at junction of neck and shoulders. Triple handles, reserved on underside.

Ground line of glaze, partly dilute, for figures. Fillet between foot and body. Torus foot, with the resting surface reduced to a mere edge. On the neck, palmette-lotus chain without incision (on A, 11 elements: 6 lotuses and 5 palmettes; on B, 9½ elements: 5 lotuses and 4½ palmettes). Tongue pattern on the shoulders below ring. Below each handle, a configuration of 4 palmettes and 3 lotuses, with a cross in the center. Below the figures, two lines, then a frieze of upright lotus buds with dots in the interstices, two more lines, and thirty-two rays.

**SUBJECT** A, women and man at fountain. A man, nude except for a cloak over both shoulders, walks to left toward a woman about to fill her hydria, and looks round at another woman who holds a hydria, which she will place on a low block in front of her. Each woman wears a long chiton with a mantle; a fillet binds her hair and on her head is a small cushion or pad that serves as a resting surface for her water jar. The left woman also wears a necklace. In back of each woman is an unfluted Doric column surmounted by an entablature composed of a two-coursed architrave with triglyphlike divisions. Below it, in mid-air, are two panther-head waterspouts that are intended to be attached to the fountain house. In the field is a vine. B, Komos. On the left a komast approaches a woman who runs toward him looking round at two other komasts. She wears a belted chiton, a short mantle draped over both shoulders, and a fillet. With her left hand she plays krotala; in her right she carries a vine. The komast behind her looks round to his companion, who is clad in a short mantle. On the head of each komast is an ivy wreath.

Attributed by Beazley to the Acheloös Painter. About 510-500 B.C.

**DIMENSIONS AND CONDITION** Height 46.2-46.8 cm; diameter 30.3 cm; diameter of mouth 21.2-21.3 cm; width of lip 1.6 cm; diameter of foot 15.5 cm. Broken and repaired with many small pieces restored in plaster and repainted, notable among them: portions of ornament on neck; A, middle section of left column shaft, end of left woman's mantle and lower part of her skirt, her left foot and lower left side of block, end of man's mantle, right

woman's torso and left arm, part of her hydria, lower part of her skirt, upper right corner of block, parts of lotus-bud frieze below figures, and part of foot; B, most of upper torso and left arm of left komast, right end of woman's mantle, her left foot, ankle, and lower leg, lower part of left leg of next komast, part of his chest, part of chest and left shoulder of third komast, his left hip; under handle B/A, calyx of left horizontal bud, all of right one, part of connecting vine, part of lower right palmette; under handle A/B, small portions of vine, ends of petals of right horizontal bud, small pieces of lower palmette.

**ACCESSORY COLORS** *Red*: line on mouth at outer edge; ring; alternate tongues; line on torus separating glazed upper portion from reserved lower surface. A, dots on garments; fillets; beard and forelocks; water pouring from spouts. B, leaves of wreaths; strip near lower contour of each beard; dots on mantles; belt of chiton, fillet, pupil of maenad's eye. *White*: A, female flesh; dot clusters on garments; upper course of entablature and regulae. B, maenad's flesh, dot clusters on garments, berries on vine.

Ex colls. Sir George Holford; William Randolph Hearst.

**BIBLIOGRAPHY** Beazley *ABS* p. 48, no. 13. *Cat. Sotheby*, 11 July 1927 (Sir George Holford collection) no. 153, pl. 8. Beazley *ABV* p. 383, no. 9. Bothmer in *BMMAn.s.* 15 (1957) pp. 165 ff., 173 (ill.). E. Diehl *Die Hydria* (1964) p. 30, note 83. Beazley *Paralipomena* p. 168, no. 9.

For fountain houses, compare above, 41.162.212 (Plate 32, 5–8).

The shape of the pad worn on the heads of women as a cushion for the water jar, normally shown as on this vase, has only recently been discovered. On an unpublished fragmentary cup, Brygan in style, which shows a fountain scene, a woman holds up one of these cushions in her left hand. This unique representation reveals that the cushion is donut-shaped, held much as an athlete holds a discus; two of the woman's fingers are seen within the hole. The cushion appears to be in two parts, one inside the other like a pair of embroidery hoops, held together by binding, which is drawn here in dilute glaze.

## Plate 39, 5–8

Accession number 69.233.2  
Gift of Christos G. Bastis, 1969

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of glaze, partly dilute, for figures. Fillet between foot and body. Torus foot, with the resting surface reduced to a mere edge. On the neck, palmette-lotus chain without incisions: (on A, 9 elements;  $4\frac{1}{2}$  lotuses and  $4\frac{1}{2}$  palmettes; on B,  $8\frac{1}{2}$  elements: 4 palmettes and  $4\frac{1}{2}$  lotuses). Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 4 palmettes and 3 buds, with a dot of glaze in the center. Below the figures, two lines, then a frieze of upright lotus buds with dots in the interstices, two more lines, and thirty-three rays. The rays begin on A, near handle B/A.

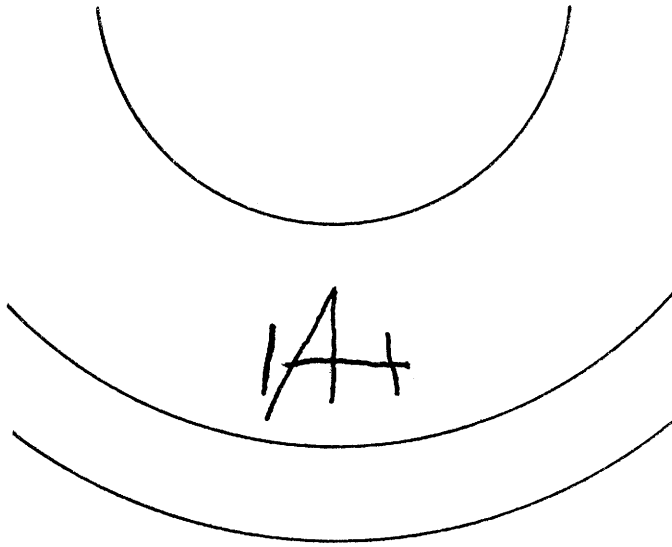
**SUBJECT** A, Dionysos between two maenads. The god stands to right looking round at a maenad who plays krotala. He wears a long chiton, a mantle, and an ivy wreath. In his left hand he holds a thyrsos, in his right a vine laden with grapes. The maenad wears a chiton, a mantle, and a necklace. On the right of the composition, another maenad, dressed like her companion, but without a necklace, looks on. Round the head of each is a fillet. B, woman with torch, between a man and a woman. On the left, a man with a knobby staff stands to right wearing a fillet and a long chiton with a mantle. In front of him stands a woman to right holding a torch in her left hand. She wears a fillet and a long chiton with an ependytes and a mantle. Facing her is a woman in a chiton and mantle holding a branch.

About 500 B.C.

**DIMENSIONS AND CONDITION** Height 40.4–40.5 cm; diameter 26.4 cm; diameter of mouth 17.7 cm; width of lip 1.5–1.6 cm; diameter of foot 14.5 cm. Broken and repaired with small pieces restored in plaster and repainted, notably on A, part of the thyrsos, and on B, part of the torch, the head and right shoulder of the right woman. Chips on mouth. Minor nicks and scratches.

ACCESSORY COLORS *Red*: line on top of mouth at outer edge; ring. A, fillets; borders of mantles; dots on maenads' garments. B, fillets; dots and borders of mantles. *White*: A, flesh of maenads. B, flesh of women.

Graffito on underside of foot on A near handle B/A:



BIBLIOGRAPHY Not previously published.

## Plate 40, 1-2

Accession number **19.192.79**  
Rogers Fund, 1919

SHAPE AND ORNAMENT Fragments only. On A, part of tongue pattern on shoulder preserved.

SUBJECT A, Herakles and Acheloös. Herakles, wearing his lion skin over a short pleated chiton, has seized Acheloös by one horn with his right hand and presses his right knee against the back of the river god. Acheloös has the trunk of a human being attached to the body of a bull, the standard form for this monster from the late sixth century on. He is kneeling, with his left hand raised, and is looking up at a woman, perhaps Althaea, who holds a sceptre in her right hand and points to him with her left. She wears a mantle and an incised necklace. In the field is a vine. B, Apollo, between Leto and Artemis. Apollo stands to right holding a kithara. He wears a belted chiton with a mantle over it. In

his right hand he holds the plektron which is attached to the instrument by a string. The broad sash hangs down in back. Of the goddesses flanking Apollo, only small portions of their garments are preserved.

Attributed by Beazley to the Leagros Group. About 510-500 B.C.

DIMENSIONS AND CONDITION Greatest dimension of A, 17.8 cm; of B, 11.0 cm. A few nicks and scratches on A; chips and nicks on B.

ACCESSORY COLORS *Red*: alternate tongues. *White*: A, teeth of lion skin, two stripes on its neck; flesh of Althaea.

BIBLIOGRAPHY Beazley *ABV* p. 370, no. 123. H. P. Isler *Acheloos* (1970) no. 76, pl. 6.

## Plate 40, 3-6

Accession number **41.162.189**  
Rogers Fund, 1941

SHAPE AND ORNAMENT Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain without incision (on A, 7½ elements: 4 lotuses and 3½ palmettes; on B, 8½ elements: 4½ lotuses and 4 palmettes). Tongue pattern on shoulders below ring. Below the handles, a configuration of 4 palmettes and 3 buds, with a dot of glaze in the center. Above foot, forty-six rays, beginning under handle B/A.

SUBJECT On A, warrior leaving home. In the middle, a warrior stands to left wearing a cloak and armed with a high-crested Corinthian helmet, a round shield emblazoned with a chariot box, and two spears. A woman in a belted chiton, a necklace, and a mantle faces him, holding a phiale in her left hand and pouring a libation into it from an oinochoe held in her right hand. Her hair is bound with a fillet. In back of the warrior, an archer stands to left wearing a pointed cap with the neck flap tied up by

a fillet, a short chiton with a corselet over it, and greaves. At his left side is his quiver with the fur flap hanging down. In his left hand he holds an axe and in his right a bone which he will offer to the bitch standing beside the warrior. She holds the hoof of a deer in her mouth. B, satyrs and maenad. The maenad dances to right, playing krotala with her left hand and holding a vine in her right. She wears a belted chiton with a panther skin over it, a necklace, and an ivy wreath. In front of her, a satyr dances to right looking round; on the left is a companion satyr. Below the figures, between two lines of dilute glaze top and bottom, is a frieze of animals in silhouette technique, composed of a lion facing a goat, three times.

Attributed by Beazley to the Kleophrades Painter.  
About 490 B.C.

**DIMENSIONS AND CONDITION** Height 41.4–42.0 cm; diameter 27.1 cm; diameter of mouth 17.7 cm; width of lip 1.6 cm; diameter of foot 13.9 cm; width of resting surface 0.04 cm. Unbroken. Cracks on surface near handles. Spall on one rib of handle B/A. A small piece of the surface in front of Scythian's upper right arm has flaked. On B, curved dent extending from maenad's right breast to right elbow of satyr in front of her. Chip on hem of maenad's chiton. Glaze has cracked in a few places, notably on the shield and on the woman's chiton, and it has abraded on handle B/A. On B, the glaze has misfired on the foot. Two carbon smudges on B, one at the vine of the lower palmette at handle A/B, the other at the maenad's right foot. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: alternate tongues. A, fillet; part of belt, dots on mantle, its edge; rim of shield, rim of helmet crest; archer's beard. B, beards and tails; left satyr's forelock; leaves of wreath. *White*: A, woman's flesh; shield device; dots on border of archer's chiton, dots at end of each spiral on his corselet; bitch's teeth and teats. B, maenad's flesh.

Ex colls. Samuel Rogers; Albert Gallatin.

**BIBLIOGRAPHY** *Cat. Christie and Manson, 1 May 1856* (Samuel Rogers collection) p. 36, no. 486. *CVA* Gallatin collection pl. 4, 3–4. Beazley in *AJA* 47 (1943) p. 447. Beazley *ABV* p. 405, no. 17. Vos *Scythian Archers* p. 108, no. 191.

On carbon smudges, see Noble *Techniques* p. 75.

The subsidiary frieze of animals is an uncommon treatment of the area below the main pictures on neck-amphorae; this zone is normally reserved for ornamental decoration. Examples on black-figured neck-amphorae known to us are: Narbonne (*ABV* p. 144, no. 2); Berlin 1718 (*ABV* p. 144, no. 5); Altenburg 214 (*Paralipomena* p. 62, no. 2 *bis*); Leningrad (*Paralipomena* p. 130, no. 1 *bis*); Vatican 395 (*ABV* p. 277, no. 18); Sydney A 4378 (*ABV* p. 283, no. 8 *bis*; p. 391, no. 2); Dublin 1108.60 (41.162.190 [Plate 27] note); London Market (*Paralipomena* p. 125, no. 5 *bis*); Louvre F 231 (*ABV* p. 284, no. 9); London B 215 (*ABV* p. 286, no. 1); Munich 1492 (*CVA* pl. 413,3); Los Angeles 50.9.36 (A, Herakles and the Lion. B, fight with women watching. Below, lions and boars.); Strasbourg, fr. (rider over fallen warrior. Below, panther); Compiègne 974 (*CVA* pl. 6, 3–4); London B 240 (*CVA* pl. 58,4); Leningrad 4126 (A, Dionysos on bull. B, the like. Below, lions and boars); Boulogne 421 (E. Gerhard *Auserlesene Vasenbilder* II pl. 99; B, *Le Musée* 2 [1905] p. 268, fig. 17); Munich 8562, fr. (lion and boar below rightward maeander); Greifswald 149, fr. (A. Hundt and K. Peters *Greifswalder Antiken* [1959] pl. 13); Bologna C 10 (*CVA* pl. 23, 1–2) Add here an amphora type B in Salonica that has a frieze of animals below each panel (*Bulletin de correspondance hellénique* 94 [1970] pp. 366 ff.).

All of these, except for the first four, are datable to the latter part of the sixth century B.C., and all but these four and London B 215 are painted in silhouette technique. Such black-figure animal friezes are not restricted to black-figure vases, but appear on red-figure vases as well. Here are a few examples: Column kraters: Milan Market, 1971 (A, departure of warrior; B, ?; animals on rim); two by one hand: Altenburg 296 (*CVA* pl. 56, 2 and 8), Laon 371075 (*CVA* pls. 36,2; 37,2); Pelikai: Maplewood, Noble (*ARV<sup>2</sup>* p. 1641, no. 8; *Paralipomena* p. 354, no. 8); Naples Stg. 327.

# Special neck-amphorae

## FIGURES ON SHOULDER, WITH EYES

### Plates 41, 1–2; and 42, 1–2

Accession number 64.11.12  
Rogers Fund, 1964

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures on B only. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 10½ elements: 5½ lotuses and 5 palmettes; on B, 10 elements: 5½ lotuses and 4½ palmettes). Tongue pattern on the shoulders below the ring. Above foot, thirty-one rays.

**SUBJECT** A, in panel, eyes and nose between two warriors. Each warrior wears a short tunic, a corselet, greaves, and a helmet. The helmet of 1 has a low crest; that of 2 a high crest. Each is armed with a spear and a round shield seen in profile (devices: bull's head on 1; tripod on 2). 1 is also armed with a sheathed sword suspended from a baldric over his right shoulder. 2 wears a baldric but no scabbard is attached. On B, in panel, the same. Here the helmet of each warrior has a high crest. Shield devices: bull's head on 1; arc between two balls on 2.

Attributed by Bothmer to the Antimenes Painter  
Last quarter of the sixth century B.C.

**DIMENSIONS AND CONDITION** Height 37.4–37.9 cm; diameter 25.8 cm; diameter of mouth 16.7–16.9 cm; width of lip 1.4 cm; diameter of foot 13.6 cm;

width of resting surface 0.4–0.6 cm. Unbroken. Chips on edge of mouth. Dent on body on B below 2. Glaze has abraded on shoulder of A near handle A/B. Thinned glaze on shoulder at handles. The accessory white has flaked. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: ring; at bottom of each picture, line that continues under handles; fillet; cores of palmettes and lotuses, central sepal of each lotus; alternate tongues. A, greaves of 1, stripes on chiton of 2, edge of his greaves, rim of his helmet crest. B, greaves of both warriors, chiton of 1. *White*: the eyeballs and irises of each eye. A, baldrics and shield devices, alternate segments of 1's helmet crest, hilt of his sword. On B, the like.

Ex coll. Samuel Rogers.

**BIBLIOGRAPHY** *Cat. Christie and Manson*, 28 April 1856 p. 35, no. 477. *Cat. Christie*, 14 July 1964 p. 11, no. 58.

This vase belongs to a class of neck-amphorae that has the pictures set in panels on the shoulder, usually with a reserved line below. In *ABV* Beazley gives twelve examples (nine on p. 276, one on p. 691, and two on p. 692) and three more in *Paralipomena* (p. 121). This scheme of decoration is also known from the following: New York 26.60.19 (Plates 41, 5–6; and 42, 3–4: the reserved line continues round the vase); Naples 2478 (Heydemann, no. 2478); Cridland, ex London Market (*Cat. Sotheby*, 13 July 1970 no. 140); Philadelphia Market (figures between eyes: A, Dionysos on a mule; B, ?); Maplewood, Noble (figures between eyes: A, Dionysos seated; B, Dionysos reclining); Philadelphia Market (figures between eyes: A, Herakles and the Lion; B, warrior kneeling); Munich 1488 (*CVA* pls. 363, 3 and 382, 1–2); London Market (*Cat. Sotheby*, 10 July 1972 no. 140 [ill.]); Dover (Kent), Timothy Cobb (without eyes, A, boar between lions; B, ?); Greifswald 182 (A. Hundt and K. Peters *Greifs-*

*walder Antiken* [1959] no. 182); once Nostell Priory (*Cat. Christie's 30 April 1975* pl. 4, no. 16: A, symposium; B, ?); Gela (*Monumenti Antichi* 17 [1906] p. 467, fig. 332: up-and-down palmettes on shoulder in panel); Basel Market, neck and shoulder are white ground (between palmettes: three up-and-down palmettes, one inverted between two up-right). Some references to this class of vases were already listed in *CVA Boston, Museum of Fine Arts* 1 p. 37.

## Plate 41, 3-4

Accession number 96.9.1 (G.R. 548)  
Purchase, 1896

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 13 elements: 7 lotuses and 6 palmettes; on B, the same). Tongue pattern on the shoulders below the ring. Below the figures, on each side, a reserved band 0.4-0.6 cm. Above foot, forty-one rays.

**SUBJECT** A, between eyes, horseman between youths. The horseman leads his horse to the right, keeping well in back of its withers. He wears a chlamys and petasos; in his left hand he carries two spears, in his right he holds the reins. The horseman is flanked by two youths who are dressed alike, each wearing a chiton and mantle and holding a stick. B, between eyes, lion attacking a deer. The lion has sunk its teeth and claws into the fleshy hindquarters of the deer and prepares to bring it down. The unlucky animal makes a last effort to escape its attacker.

About 520-510 B.C. Not far from the Antimenos Painter (Beazley).

**DIMENSIONS AND CONDITION** Height 37.8-38.2 cm; diameter 27.1 cm; diameter of mouth 18.4 cm; width of lip 1.3-1.4 cm; diameter of foot 13.2 cm; width of resting surface 1.1 cm. Broken and re-

paired with small pieces restored in plaster and repainted. Spall on A above the left eye. The glaze has misfired on most of B, and on the body of A below the left eye. Glaze is thin on shoulder under handles. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line on outer edge of mouth; ring; fillet; cores of palmettes; cuff and central sepal of each lotus; alternate tongues; outline of each eye. A, stripes on mantles and chlamys; horse's mane and tail. B, lion's tongue, mane, ribs, and mark on its hindquarters; deer's ribs. *White*: eyeball and iris of each eye. A, the petasos. B, belly stripe of each animal.

Said to come from Tarquinia.

**BIBLIOGRAPHY** Swindler in *AJA* 20 (1916) p. 313. Luce in *AJA* 20 (1916) p. 348. Beazley in *JHS* 48 (1927) p. 90, note 61. M. H. Swindler *Ancient Painting* (1929) p. 67, fig. 275. Buschor in *AM* 47 (1922) p. 102 (mentioned). Beazley *ABV* p. 276, no. 3.

For this class of neck-amphora, compare 64.11.12 (Plates 41, 1-2; and 42, 1-2).

On the method of leading horses in antiquity, see Xenophon, *On Horsemanship* VI, lines 4-6. For a brief discussion of the ways horses were led in the Ancient Near East and in Greece, see Littauer in *Iraq* 33 (1971) pp. 26, 29. For Amazons leading horses, see Bothmer *Amazons* pp. 97 ff.

## Plates, 41 5-6; and 42, 3-4

Accession number 26.60.19  
Fletcher Fund, 1926

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain (on A, 12 elements: 6½ lotuses and 5½ palmettes; on B, the same). Tongue pattern on the shoulders below the ring. Below the figures, reserved band 0.3-0.5 cm. Above the foot, thirty-two rays.



**SUBJECT A**, between eyes, Dionysos with a maenad and a satyr. Dionysos, wearing a long chiton, a mantle, and an ivy wreath, sits to right on a campstool. In his left hand he holds out a kantharos seen from the side; in his right a vine laden with grapes. In front of him a maenad, wearing a peplos and a fillet, dances to right looking back at the god. A satyr approaches Dionysos from behind. **B**, between eyes, a satyr and a maenad. On the left a satyr wearing an ivy wreath pursues a maenad who flees to right looking back at him. She wears a peplos and an ivy wreath. In the background is a vine as on A.

Last quarter of the sixth century B.C.

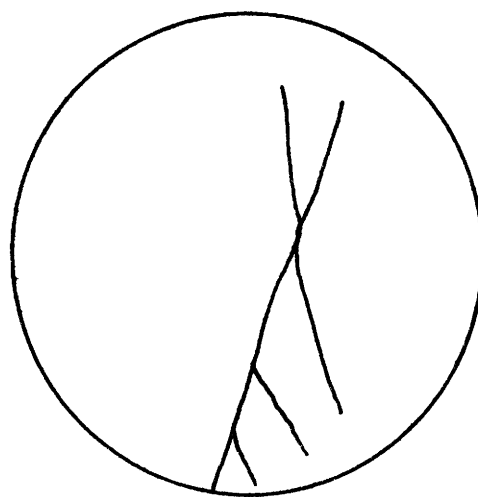
**DIMENSIONS AND CONDITION** Height 40.1–40.3 cm; diameter 25.2 cm; diameter of mouth 16.4 cm; width of lip 1.4–1.5 cm; diameter of foot 13.7 cm; width of resting surface 0.5–0.6 cm. Broken and repaired with many small pieces restored in plaster, notable among them: on B, part of the skirt and the left leg of the maenad; a large fragment of the wall of the vase below handle B/A. Chips on mouth and on neck on B. Glaze has misfired on neck of B near handle A/B and below the figures, also on A near handle A/B, and on portions of the horizontal part of the foot. Some of the accessory white has flaked. Glaze has abraded on one rib of handle B/A. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: ring; fillet; cores of palmettes; cuff and central sepal of each lotus; the reserved band below the figures; perimeter of the iris of each eye. *A*, stripes on garments, satyr's beard, tail, and forelock; Dionysos's beard, dots on his chiton; maenad's fillet. *B*, satyr's beard and tail; stripes on chiton; alternate leaves of maenad's wreath. *White*: for each eye, eyeball and iris. *A*, dot clusters on Dionysos's mantle; maenad's flesh. *B*, maenad's flesh.

Graffito on underside of foot: (next column)

**BIBLIOGRAPHY** Not previously published.

For this class of neck-amphora, see 64.11.12 (Plates 41, 1–2; and 42, 1–2).



## BLACK BELOW FIGURES

### Plate 43, 1–4

Accession number 96.9.10 (G.R. 546)  
Purchase, 1896

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 4.2 cm. Ring at junction of neck and shoulders. Triple handles, center rib and underside, except for attachment at neck, reserved. Ground line of glaze, partly dilute, for figures. Line at top of rays. Fillet between foot and body. Torus foot. On the neck, palmette-lotus chain without incision (on A,  $7\frac{3}{4}$  elements: 4 lotuses and  $3\frac{3}{4}$  palmettes; on B, 7 elements: 4 lotuses and 3 palmettes). Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 5 palmettes with a lozenge and 2 fan-shaped fillers in the center. Above the foot, fifty-nine rays.

**SUBJECT A**, Athena in chariot wheeling round. The quadriga wheels to the right guided by the goddess

who wears a belted peplos and a high-crested Attic helmet with straight cheekpieces. She holds the reins and her spear. The composition of the wheeling team is standard. The linchpins are included. The forelocks of the pole horses are bound in topknots. B, Dionysos between satyr and maenad. Dionysos stands to right, wearing a long chiton, a cloak and an ivy wreath. In his left hand he holds a drinking horn. A maenad moves to right looking round at the god. She wears a peplos, with a short epiblema over it, a fillet, and an ivy wreath. In back of Dionysos, a satyr approaches with one arm raised. In the background is a vine.

About 540–30 B.C.

**DIMENSIONS AND CONDITION** Height 33.3–33.5 cm; diameter 22.9 cm; diameter of mouth 15.2–15.6 cm; width of lip 1.1–1.2 cm; diameter of foot 12.1 cm; width of resting surface 1.2 cm. Broken and repaired with small missing pieces restored in plaster and repainted. Mouth has warped. Glaze on inside of neck and mouth has misfired. Stains of dilute glaze on surface in back of the horses and under handle A/B. Glaze has cracked on undersides of handles at neck. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line on top of mouth at outer edge; ring; on black band below figures, one line top and bottom; alternate tongues. A, top half of Athena's peplos; manes of the trace horses; breastband of right-hand trace horse and of left-hand pole horse; central panel of the chariot box. B, Dionysos's hair and beard, alternate leaves in his wreath, stripes on his cloak; satyr's beard and part of his hair; part of maenad's chiton, her fillet. *White*: A, Athena's flesh, dots on her belt. B, maenad's flesh; Dionysos's chiton, maeander pattern on fold over his left arm.

**BIBLIOGRAPHY** Richter *Handbook* (1917) p. 82. F. P. Johnson in *AJA* 47 (1943) p. 388.

Lent to the American Federation of Arts, June 1951–June 1953.

The binding of the forelock into a topknot is a detail that, in vase painting, appears on horses mainly during the period 560–530, usually those by Attic painters. Topknots are introduced on horses by the

Heidelberg Painter, Syracuse 7.268 (*Paralipomena* p. 27, no. 10 *bis*), the namepiece of the Painter of Acropolis 606 (*ABV* p. 81, no. 1), and of the Painter of Acropolis 627 (*ABV* p. 82, no. 1). Among painters whose known output includes many horses, topknots are a feature of Lydos, the Zurich Painter, the Amasis Painter, the Affecter, the Princeton Painter, and some of the painters of Group E, but are absent from the work of Exekias, even though horses are painted on more than half of his preserved vases. Usually the topknot agrees with the character of the mane; that is, both are either incised or solid. On this vase, however, the two differ: the mane is incised and the topknot solid. The only example of this rare combination known to us occurs in a chariot departure scene painted on an unattributed fragmentary hydria of the mid-sixth century in the collection of Mr. and Mrs. John Dusenbery. A reversal of this combination, equally rare, appears on an early neck-amphora by Lydos, Louvre E 868 (*ABV* p. 110, no. 30).

For the scene of a chariot wheeling round, see 23.160.60 (Plate 33).

## Plate 43, 5–8

Accession number 26.60.20  
Fletcher Fund, 1926

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 6.0 cm. Ring at junction of neck and shoulders. Triple handles, reserved on underside except at neck. Ground line of dilute glaze for figures. Fillet between foot and body. Torus foot with the resting surface reduced to a mere edge. On the neck, palmette-lotus chain (on A, 9 elements: 5 lotuses and 4 palmettes; on B, the same). Tongue pattern on the shoulders below the ring. Below each handle, configuration of 4 palmettes and 3 buds, with a dot of glaze in the center. Above the foot, thirty-four rays.

**SUBJECT** A, Ajax with body of Achilles, between Thetis and Teucer. Ajax has taken up the hero's body, straining under its weight. He wears a short pleated chiton, a corselet and a chlamys, a low-

crested Corinthian helmet, thigh guards, and greaves. On his left arm he carries a Boeotian shield (device: two snakes) and in his left hand two spears with shafts drawn in dilute glaze. The lower rim of the corselet shows through the contour of the chlamys. Achilles wears a short pleated chiton, a chlamys, a high-crested Corinthian helmet, and greaves. A Boeotian shield emblazoned with three balls hangs down his back and is attached to a baldric that goes round the crook of his left arm. His eyes are closed; his arms and legs hang limply. Thetis runs to left looking back at her son. To keep from stumbling she holds the skirt of her peplos with her left hand. The sea-goddess wears a short ependytes over her shoulders; a diadem encircles her head; a necklace and a bracelet on her left wrist complete her costume. Teucer, unbearded, runs to right, looking round at the two heroes. The half-brother of Ajax wears a short belted tunic and a cap tapering to a long stiff point with the neck flap tied up by a band. He carries his bow in his left hand; his quiver with six arrows and flap hanging at the left, is suspended from a double baldric. B, departure of Odysseus from Ithaca. Penelope, wearing a peplos, a necklace, and a himation pulled up over the back of her head and held away from her face, bids farewell to the departing heroes. Two of them walk to left looking back at her. 1 wears a low-crested Corinthian helmet and greaves and carries a spear and a round shield emblazoned with three balls. 2 is similarly armed, except for the high crest of his helmet and his shield device, a dolphin. In back of Penelope is another warrior armed as 2. His shield device is a snake. Part of each spear shaft is drawn in dilute glaze.

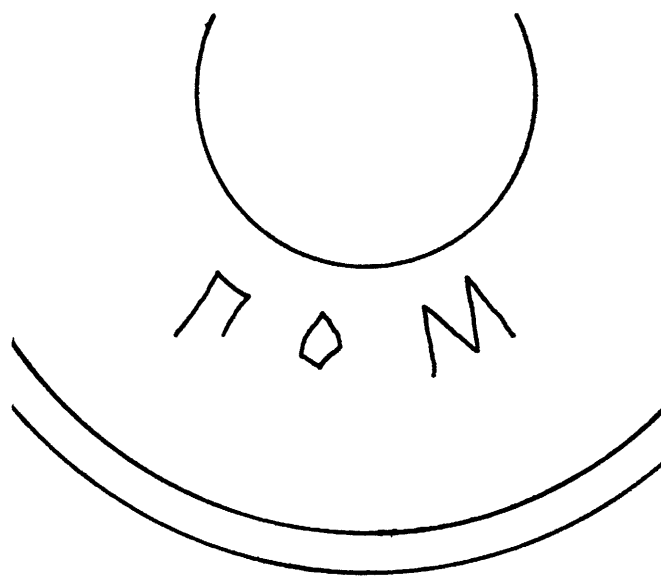
Attributed by Beazley to the Painter of London B 235.  
About 530 B.C.

**DIMENSIONS AND CONDITION** Height 33.9 cm. at handle B/A; 34.2 cm. at handle A/B; diameter 23.2 cm; diameter of mouth 15.2–15.5 cm; width of lip 1.3–1.4 cm; diameter of foot 11.4–11.6 cm. Broken and repaired from several large fragments, with small missing pieces restored in plaster. The fragments are mainly from the shoulder. Handle A/B broken and reattached. Chips on edge of mouth and on handles. Tool marks and a small dent on A to right of Achilles's shield, a small hole on his

shield near its lower rim and another in the field to the left of Teucer's right elbow. A few minor nicks and scratches. Some drops of glaze in the field, most notably on B near the lower palmette at handle B/A. Most of the accessory white has flaked.

**ACCESSORY COLORS** *Red*: lines on inner and outer edges of mouth; line at junction of mouth and neck on inside, two more below it, one at 2.5 cm, the other at 4.2 cm; ring; line on glaze below figure zone; another above rays; fillet; cores of palmettes, cuffs of lotuses on A; alternate tongues. A, stripes on garments of Thetis, Ajax, and Achilles; greaves; rims of shields; Ajax's helmet and spirals on his left thigh guard; dots on Achilles's chiton, rim of his helmet crest, middle ball of his shield device; dots on Teucer's chiton, band on his cap. B, shield rim of 1 and 3; helmet crown and middle ball of shield device of 1; helmet and dots on shield rim of 2; Penelope's peplos, part of right edge of her himation. *White*: A, Thetis's flesh, vertical rows of dots and dot rosettes on her ependytes; device on Ajax's shield; two balls on Achilles's shield, his baldric; Teucer's belt and baldric. B, shield devices of 2 and 3; two balls of shield device of 1; segments of helmet crests of 1 and 2; Penelope's flesh and dot rosettes on her himation.

Graffito on underside of foot on B:



From Vulci. Ex colls. E. Durand; Charles Paravey.

BIBLIOGRAPHY *Cat. Vente Durand* p. 148, no. 405. *Cat. Vente Hôtel Drouot*, 26 février 1879 (Paravey collection) no. 21. *Cat. Vente Hôtel Drouot*, 7 juin 1922 no. 51, pl. 3. Richter in *BMM* 22 (1927) p. 18. McClees *Daily Life* (1933) p. 89. *Guide* (1934) pt. I p. 40. *Guide* (1939) pt. I p. 43. Beazley *Paralipomena* p. 152, no. 2, where the accession number is incorrectly given as 26.10.20.

The subject of the reverse was proposed by M. J. Milne.

## Plate 43, 9–12

Accession number 98.8.15 (G.R. 545)  
Gift of F. W. Rhineland, 1898

SHAPE AND ORNAMENT Echinus mouth, unglazed on top. Neck reserved inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of dilute glaze for figures. Torus foot. On the neck, palmette-lotus chain without incision (on A, 9 elements: 5 lotuses and 4 palmettes; on B, 9½ elements: 5 lotuses and 4½ palmettes). Tongue pattern on the shoulders below the ring. Below each handle, configuration of 4 palmettes and 3 buds. Above the foot, thirty-eight rays, which begin under handle B/A. On A the figures intrude slightly on the palmettes and the tongue pattern.

SUBJECT A, Herakles and Amazons. Andromache runs to right looking back at Herakles who pursues her, brandishing his club. The Amazon aims her spear at the hero and tries to protect herself with a round shield seen in three-quarter view (device: a tripod), which she carries on her left arm. Herakles wears a short chiton with a belted lion skin and two baldrics, one for his scabbard, the other for his quiver. Four arrows project from the quiver; the bow is not shown. Andromache wears a tunic with a corselet, a high-crested Attic helmet and greaves. A scabbard is suspended from a baldric over her right shoulder. On the left of the composition an Amazon runs away. She is dressed and armed like Andromache, except that she carries the Boeotian-type shield (device: two arcs and three balls). B, Dionysos between maenads. The deity stands to right wearing a chiton, a mantle, and an ivy wreath. In his left hand he holds a drinking horn. In front of him a maenad moves to

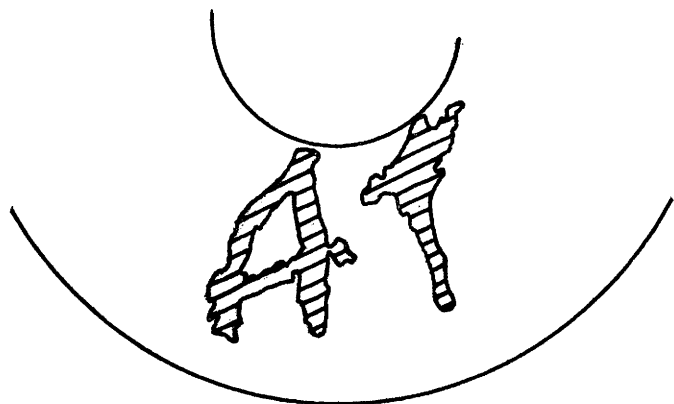
right looking round at the god; another maenad approaches behind him. Both maenads wear long belted chitons and fillets. In the background is a vine.

Attributed by Beazley to the Painter of Toronto 313.  
Last quarter of the sixth century B.C.

DIMENSIONS AND CONDITION Height 27.0–27.4 cm; diameter 18.0 cm; diameter of mouth 12.6–12.8 cm; width of lip 1.1 cm; diameter of foot 10.0 cm; width of resting surface 0.4 cm. Unbroken except for handle B/A which has been reattached. Nicks on edges of mouth. Three chips on A, one in front of Herakles's chest, the second on his left knee, the third below Andromache's left heel. Chip on shoulder of Dionysos. Tool marks on the shoulder of A. The glaze has misfired in many places, most notably on the fleeing Amazon, the left maenad, Dionysos, handle B/A, and part of the mouth adjacent to it. Glaze has abraded on part of handle A/B, on part of the mouth above it, and on the horizontal portion of the foot below the fleeing Amazon. Stains of dilute glaze in the background. Much of the accessory white has flaked.

ACCESSORY COLORS *Red*: ring; on the black band below the figures; lines top and bottom; line between body and foot. A, rims of shields; dots on incurving portions of rim of Boeotian shield; Herakles's forelock and beard, his chiton and belt; Andromache's chiton. B, stripes on garments, alternate leaves in wreath. *White*: A, flesh of Amazons, shield devices, lower edge of each helmet crest, baldrics, teeth and claws of lion skin. B, dot clusters on garments, flesh of maenads.

Dipinto on underside of foot on side A:



BIBLIOGRAPHY Beazley *ABV* p. 588, no. 1. Bothmer *Amazons* p. 52, no. 134.

Lent to B. Altman (New York), 6–19 September 1946.

## FIGURES ON SHOULDER, STRIPES BELOW

### Plates 44, 1–2; and 45, 1–3

Accession number 1974.11.1 A and B

Purchase, 1974, David L. Klein Memorial Foundation Gift

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside to depth of 5.5 cm. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot with the resting surface reduced to a mere edge. On neck, palmette-lotus chain (9 elements, 5 lotuses and 4 palmettes, with 2 additional half-palmettes on A and 1 on B). Tongue pattern on the shoulders below the ring. Below the figure decoration, limited to the shoulders, 11 bands of black glaze, ranging in width from 0.6 cm to 1.0 cm, and forty-one rays. On the lid, 6 concentric glaze bands.

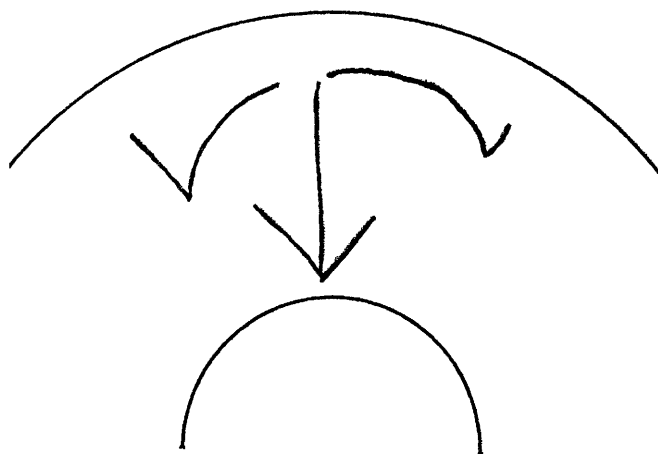
**SUBJECT** On the shoulder of A, busts of an old man and a woman, facing each other, between two eyes. The man has long white hair, white eyebrows, and a full white beard. In his hair he wears a fillet. The woman wears a dress and has an ivy wreath in her hair. A necklace is incised. Her hair is red in front, with one red tress hanging down her cheek in front of her ear. On B, likewise between two eyes, in outline of dilute glaze, two busts of women facing each other. Both have red fillets and another, narrower one, incised (on the left below, on the right above the painted fillet). A lock of hair hangs down in front of each ear. Both shoulders and the neckline of the dress of the woman on the left are indicated; the woman on the right has less pronounced shoulders and her neckline merges with the black stripe below it.

About 520 B.C.

**DIMENSIONS AND CONDITION** Height, with lid, 36.78 cm; without lid, 32.1–32.7 cm; diameter 22.0 cm; diameter of mouth 14.7–15.0 cm; diameter of foot 11.5 cm; width of lip 1.33 cm; diameter of lid 14.37 cm; height of lid 5.3 cm. Broken in many pieces and repaired. A missing portion under the handle B/A is restored. Minor chips and flakes.

**ACCESSORY COLORS** *Red*: top of pomegranate finial of lid and its vertical edge; lines at inner and outer edge of mouth; two lines on inside of neck; line at top of rays; fillet; cuffs of lotuses and cores of palmettes; ring; alternate tongues. A, pupils of big eyes on shoulder, fillet; pupil of eye of woman, part of her hair and three of her ivy leaves. B, pupils of big eyes on shoulder; fillets. *White*: A and B, whites of big eyes on shoulders. A, hair of old man; face of woman.

Graffito (on the bottom):



BIBLIOGRAPHY Not previously published.

The lid is somewhat small for the vase, but the condition of clay and glaze, as well as the scheme of decoration agrees with the body of the vase, and it may well be its original lid.

The conceit of drawing human busts in outline originates on Little-Master cups (*Paralipomena* p. 48, middle); eyes on the shoulders of neck-amphorae are introduced by the Antimenes Painter (*ABV* p. 273, nos. 117 and 119, and p. 274, no. 119 [by the Antimenes Painter]; p. 276, class of neck-amphorae with pictures on the shoulders, with

addenda in *Paralipomena* p. 121; 64.11.12 [Plates 41, 1-2; 42, 1-2, note]). The drawing on this neck-amphora is by a cup-painter.

For other examples of neck-amphorae with stripes or bands between the decoration on the shoulders and the rays above the foot, see 52.11.17 (Plates 44, 3-4; and 45, 4-5).

## Plates 44, 3-4; and 45, 4-5

Accession number 52.11.17  
Rogers Fund, 1952

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot with the resting surface reduced to a mere edge. On the neck, palmette-lotus chain without incision (on each side, 9 elements: 5 lotuses and 4 palmettes). Below the figures, a band of ivy between two lines, below that seven bands of black glaze ranging in width from 0.4-0.8 cm, and thirty-three rays.

**SUBJECT** On the shoulder, on A, chariot racing to right. The charioteer, clad in a belted chiton, leans forward holding the reins in both hands and a goad in his left one as well. The chariot pole is partly bound with lashing. The near trace horse is branded with a small incised circle. On each side of the team is a goalpost. On B, the same, except that the chariot pole is not bound.

About 500 B.C.

**DIMENSIONS AND CONDITION** Height 26.1-26.5 cm; diameter 15.5 cm; diameter of mouth 12.3-12.5 cm; width of lip 0.9 cm; diameter of foot 9.2-9.3 cm. Unbroken, except for handles. Handle A/B restored in plaster; top of handle B/A restored in plaster. Chips on mouth. A few nicks and scratches. Otherwise, the vase is in excellent condition.

**ACCESSORY COLORS** *Red*: line on top of mouth at inner and outer edge; ring; ground line for figures; lines bordering top and bottom bands; fillet. A,

charioteer's hair; part of the chariot box; manes, tail of right-hand pole horse. B, the same, except that the charioteer's hair is black. *White*: A, charioteer's chiton. B, the same.

**BIBLIOGRAPHY** *The Christian Science Monitor*, 20 November 1953. Giroux in *RA* (1966) I, p. 32, note 5.

Examples of Attic neck-amphorae decorated with stripes of glaze that separate the figure zone on the shoulders from the rays above the foot have been given by Giroux in *RA* 1966, I p. 32, note 5. Vienna IV 3602 is now published (*JdI* 85 [1970] p. 52, note 98 with bibliography, and p. 55, fig. 2). Add to these, 1974.11.1 A and B (Plates 44, 1-2; and 45, 1-3), Villa Giulia 50753 (M. 500) that has doubleen handles instead of triple handles like this one, and Villa Giulia (M. 499). For concentric or coaxial stripes on other shapes, a black-figured cup type A signed by Nikosthenes, Richmond 62.1.11 (*Paralipomena* p. 109, no. 15 *bis*) and a stamnos, London 1766 (B. Philippaki *The Attic Stamnos* [1967] pl. 13,3).

For brands on horses, compare 17.230.4 (Plates 16-19).

## BANDS BELOW FIGURES

### Plate 46, 1-4

Accession number X.21.4 (G.R. 530)

**SHAPE AND ORNAMENT** Echinus mouth, reserved on top. Mouth and neck glazed inside to a depth of 2.3 cm. Ring at junction of neck and shoulders. Triple handles reserved on underside. Fillet between foot and body. Torus foot, with the resting surface reduced to a mere edge. On the neck, up-and-down palmettes (on each side, left to right, 1 inverted palmette, 1 upright palmette, ½ inverted palmette) with dots in the interstices. Tongue pattern on the shoulders at the ring. Ground line of dilute glaze for figures. Below the figures, a band of glaze, then a line of dilute glaze, and twenty-three rays. The band of glaze and the rays begin under handle B/A.

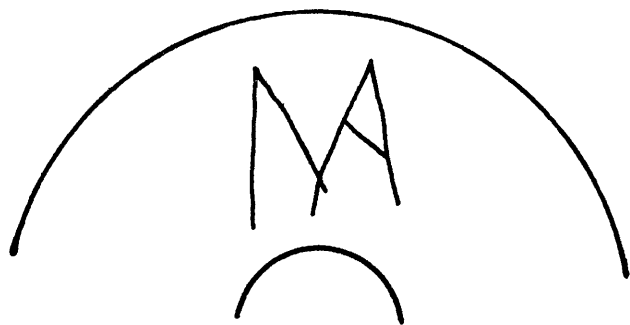
**SUBJECT** A, warrior between two youths. The warrior stands to left wearing a cloak, a low-crested Corinthian helmet, and greaves. On his left arm he carries a round shield emblazoned with a drinking horn and in his right hand carries two spears. The youths, one standing in back and one in front of the warrior, wear long chitons and mantles and hold staffs. B, warrior between two youths. The figures are the same as on the obverse, except that the warrior's shield is emblazoned with a snake and the left youth wears a fillet. Below each handle, an eagle flies to right.

Late sixth century B.C.

**DIMENSIONS AND CONDITION** Height 22.8–23.1 cm; diameter 14.5 cm; diameter of mouth 11.4 cm; width of lip 0.8–0.9 cm; diameter of foot 8.4 cm. Unbroken. Sharp dent with clay adhering on A on torso of right youth. The glaze has flaked in a few places on the mouth, and some of the accessory colors have flaked. Small drops of glaze in the field on A near handles. A few minor nicks and scratches.

**ACCESSORY COLORS** *Red*: A, dots on mantles, rim of shield. B, dots on mantles, rim of shield, fillet. *White*: A, dot clusters on mantles, alternate segments of helmet-crest, shield device. B, dots on mantles, crest support of helmet, shield device.

Graffito on underside of foot on B near handle B/A:



**BIBLIOGRAPHY** A. Hoerber *The Treasures of the Metropolitan Museum of Art* (1899) p. 47 (ill.). Richter *Craft* pp. 19 (not unpolished, as stated here); 20, fig. 26; 41; 42, fig. 46.

## Plate 46, 5–8

Accession number 06.1021.82  
Rogers Fund, 1906

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 3.2–3.5 cm. Triple handles, reserved on underside. Torus foot, with the resting surface reduced to a mere edge. On the neck, up-and-down palmettes (on each side: one upright palmette between two inverted half-palmettes), with dot-clusters in the interstices. Tongue pattern on the shoulders at the neck. Below each handle, a configuration of 4 palmettes and 3 buds. The tendrils are extended so that the palmettes are near the single figure on each side. Below the figures, a black band and twenty-three rays.

**SUBJECT** A, satyr to right looking round. He wears an ivy wreath on his head, and a long fillet draped over both shoulders. B, the same, except that the satyr does not wear a wreath.

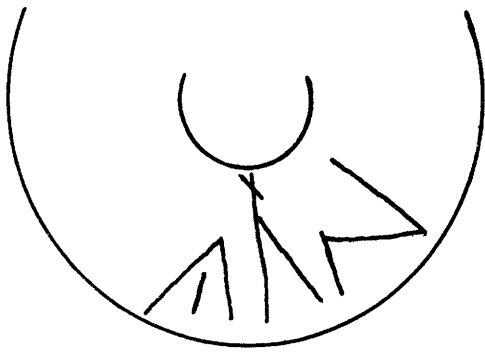
Attributed by Beazley to the Painter of the Manchester Satyr. About 500 B.C.

**DIMENSIONS AND CONDITION** Height 20.0–20.2 cm; diameter 11.5 cm; diameter of mouth 9.2–9.3 cm; width of lip 0.4–0.6 cm; diameter of foot 6.3 cm. Unbroken except for top of neck and mouth on A and a small portion of the foot on B. Small missing pieces on neck and mouth restored in plaster and repainted. Dents below handle A/B caused by contact with another vase. Stain of dilute glaze on A between satyr and handle A/B. Accidental splash of white on tongue pattern above satyr's head on A. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: A, part of beard and hair, leaves of wreath. B, satyr's forelock, part of his hair and beard. *White*: cores of palmettes. A and B, fillet.

Graffito on underside of foot on A: (next page)

Said to have come from Capua.



BIBLIOGRAPHY *Cat. Vente Hôtel Drouot*, 11–14 mai 1903 p. 18, no. 58. Sambon *Collection Canessa* p. 15, no. 45, pl. II. Beazley *ABV* p. 591, no. 1.

Lent to R. H. Macy's (New York) 11–18 April 1946.

## Plate 46, 9–12

Accession number **X.21.17** (G.R. 529)

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 4.8–5.5 cm. Ring at the junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot. On the neck, up-and-down palmettes (on each side: one inverted between two upright) with dots in the interstices. Tongue pattern on the shoulders at the neck. Below each handle, a configuration of 4 palmettes and 3 buds, with a dot in the center. Below the figures, three lines, and thirty-one rays. On each side the ornament under the handles is obscured slightly by the figures.

**SUBJECT** Hermes the thief. A, Hermes reclines against a rock, directing the cattle to move backward. The god wears a short chiton, a mantle over both shoulders, and a petasos. The bulls appear awkward, as if unaccustomed to walking backward, and the left one, which has a fillet tied round its horns, appears to switch its tail. In the field are apple branches. B, three more cattle, two to right, one to left. In the field are apple branches.

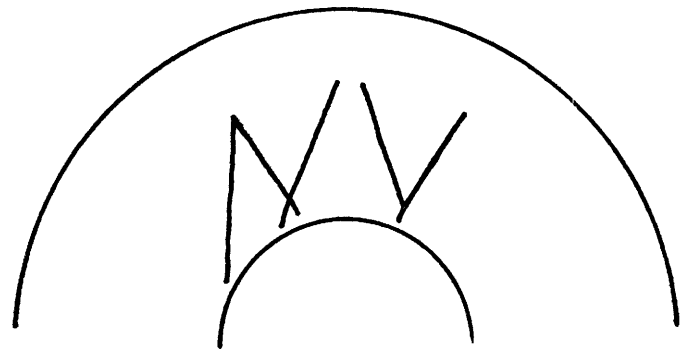
Attributed by Beazley to the Red-line Painter.

**DIMENSIONS AND CONDITION** Height 24.3–24.5 cm; diameter 16.0 cm; diameter of mouth 13.2–13.3 cm; width of lip 1.1 cm; diameter of foot 8.8 cm.

Unbroken. Chips on mouth near handles and on foot near handle B/A. During drying, damage to the surface occurred under handle B/A and at the lower left palmette under handle A/B; in these two places the profile of the vase shows a slight jog, and the surface is rough with finger marks made by the potter in the damp clay.

**ACCESSORY COLORS** *Red*: line on top of mouth at outer edge; line on inside at junction of mouth and neck; three lines below figures; fillet. A, dots on cloak; wrinkles of flesh on necks of bulls. B, wrinkles of flesh on necks of bulls. *White*: A, petasos; marks on rocks; markings on bulls, horns of right bull, apples. B, markings on bulls, their horns; apples.

Graffito on underside of foot on A near handle B/A:



BIBLIOGRAPHY A. Hoerber *The Treasures of the Metropolitan Museum of Art* (1899) p. 47 (ill.). Richter *Handbook* (1917) p. 82. Richter *Handbook* (1927) p. 95. Beazley *ABV* p. 602, no. 28. Yalouris in *Ephemeris* (1953/54,2) p. 175, fig. 6.

On the subject, see most recently the brief article by Blatter in *AK* 14 (1971) pp. 128–129 (with bibliography).

## Plate 46, 13–16

Accession number **06.1021.59**  
Rogers Fund, 1906

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 5.2–5.3 cm. Triple handles, reserved on underside. Fillet between foot and body. Torus foot. On the



neck: A, palmette-lotus chain without incision ( $7\frac{1}{2}$  elements: 4 lotuses and  $3\frac{1}{2}$  palmettes); B, up-and-down palmettes (one inverted between two upright), with dots in the interstices. Tongue pattern on the shoulders at the neck. Below each handle, a configuration of 4 palmettes and 3 buds, with a dot of glaze in the center. Below the figures, three bands of black glaze, and twenty-seven rays.

**SUBJECT** A, Herakles and the Cretan bull. Herakles, bearded and nude except for a fillet, holds the bull by its horns with his left hand and bends its right foreleg upward with his right, preparatory to tying it. The animal struggles to free itself. The hero's quiver with bow attached and the flap closed hangs in the field above the bull's hindquarters; the baldric interrupts the tongue pattern on the shoulder. In front of the bull is the hero's club, which appears to be leaning against an undetermined object. In the field are apple branches. B, seated maenad between dancing satyrs. The maenad, wearing a peplos, a cloak, and a fillet, sits on a campstool to right, with arms raised, looking back over her shoulder at a satyr dancing to left looking round. In front of the maenad, another satyr dances to right.

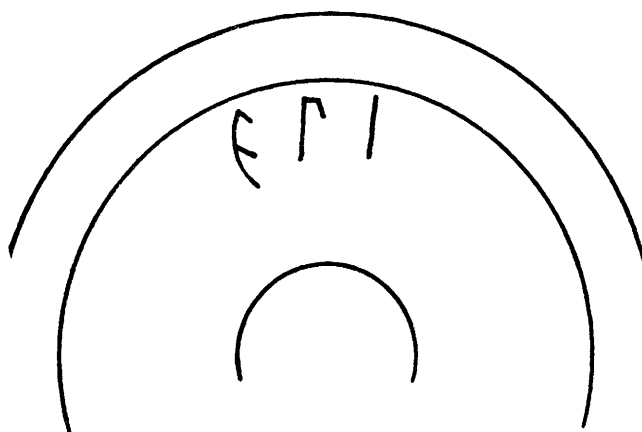
Attributed by Beazley to the manner of the Red-line Painter. Early fifth century B.C.

**DIMENSIONS AND CONDITION** Height 25.3–25.6 cm; diameter 16.7 cm; diameter of mouth 12.8–13.0 cm; width of lip 0.9 cm; diameter of foot 9.0–9.1 cm; width of resting surface 0.9–1.0 cm. Unbroken. The glaze has abraded in part on the handles and on

the outside of the mouth. Slight dents on A below the forelegs of the bull, and on B on the hanging folds of the maenad's mantle. Tool marks around the greatest diameter of the vase. Stains of dilute glaze in the background; the glaze on the right foot of the left satyr on B has run down into the bands below. The accessory white for the maenad's flesh has flaked.

**ACCESSORY COLORS** *Red*: fillet. A, Herakles's beard and fillet, transverse bands on his quiver and dots down its center; wrinkles of flesh on bull's neck. B, beards and forelocks; maenad's fillet, dots on her garments. *White*: A, baldric; markings on the bull's dewlap, belly, and hindquarters; apples. B, maenad's flesh and dots on her garments.

Graffito on underside of foot on A near handle A/B:



**BIBLIOGRAPHY** Sambon *Collection Canessa* p. 15, no. 44, pl. 2.  
Beazley *ABV* p. 605, no. 5.

# Small, late neck-amphorae

## Plate 47, 1–4

Accession number **X.21.29** (G.R. 543)

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 4.4 cm. Ring at junction of neck and shoulders. Triple handles glazed on underside. Fillet between foot and body. Torus foot, with lower half reserved and the resting surface reduced to a mere edge. On the neck, up-and-down palmettes (on each side: 1 inverted between 2 upright). Tongue pattern on the shoulders below the ring with lower horizontal border, but without vertical separations. Below each handle, a configuration of 4 palmettes and 3 buds, with three dots. The buds have reserved centers. Below the figures, two lines, then a frieze of upright lotus buds with dots in the interstices, two more lines, and twenty-four rays.

**SUBJECT** A, Poseidon slaying Polybotes. The god has thrust his trident into the giant's chest and prepares to crush him with the huge stone, part of Kos, held on his left shoulder. The giant has fallen to one knee and tries to protect himself with a round shield seen in three-quarter view (device: circles). Poseidon wears only a cloak wrapped round his waist. A scabbard is suspended from a baldric over his right shoulder; the sword is not shown. Polybotes wears a short pleated chiton with a corselet over it and a high-crested Corinthian helmet. A sheathed sword is suspended from a double baldric. In his right hand he holds a spear, but is unable to use it. In the field are imitation inscriptions. B, maenad between two satyrs. A maenad wearing a fillet, a long chiton and a mantle, walks to right with left arm raised, looking back at a satyr who dances toward her, right leg on the ground, left raised. He holds a fillet in his right hand. On the right is another satyr who looks back at his two companions. Round his neck is a fillet like the one held by his comrade. In the field is a vine.

Attributed by Beazley to the manner of the Red-line Painter. Early fifth century B.C.

**DIMENSIONS AND CONDITION** Height 27.5–27.8 cm; diameter 16.7 cm; diameter of mouth 11.8–11.9 cm; width of lip 0.9 cm; diameter of foot 9.1 cm. Unbroken except for handles, which have been re-attached. Some of the glaze has flaked on the handles. Stains of dilute glaze in the ornament below the figures. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line on mouth at outer edge; ring. A, Poseidon's forelock and beard; dots on garments. B, beards and tails; left satyr's forelock; dots on maenad's garments. *White*: A, the stone; baldrics; dots on Polybotes's chiton, hilt of his sword and tip of his scabbard, rim of helmet crest, shield device. B, fillets; maenad's flesh, dots on her chiton.

**BIBLIOGRAPHY** A. Hoebner *The Treasures of the Metropolitan Museum of Art* (1899) p. 47 (ill.). Richter *Handbook* (1917) p. 82. Richter *Handbook* (1927) p. 95. Beazley *ABV* p. 605, no. 6; p. 710.

For the subject of A, compare 98.8.11 (Plate 22).

## Plate 47, 5–8

Accession number **98.8.12** (G.R. 560)  
Gift of F. W. Rhineland, 1898

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 4.7 cm. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot with the lower half reserved. On the neck: on A, palmette-lotus

chain without incision ( $8\frac{1}{2}$  elements:  $4\frac{1}{2}$  lotuses and 4 palmettes); on B, up-and-down palmettes (1 inverted between 2 upright) with dots in the interstices. Tongue pattern on the shoulders without lower horizontal border or vertical separations. Below each handle, a configuration of 4 palmettes and 3 buds, with a dot of glaze in the center (the horizontal buds are degenerate). Below the figures, two lines, then a row of upright lotus buds, two more lines, and twenty-nine rays.

**SUBJECT** A, man seizing woman at fountain. A man, wearing boots and a cloak tied round his waist seizes a woman who flees to right looking back over her shoulder. She wears a long chiton, a mantle, a fillet, and a necklace. The fountain has a column with an Aeolic capital surmounted by a frieze of triglyphs. Near the capital, on the right, is a panther-head waterspout, below it a hydria, both suspended in mid-air. A stream of water pours forth. In the field are apple branches. B, Dionysos on donkey, and maenad. Dionysos sits astride the donkey clad in a short chiton with a cloak and an ivy wreath. Facing him is a maenad wearing a belted chiton, a fillet, and a necklace. In the field is a conflation of two plants: a vine with grapes and "apples."

Attributed by Beazley to the Red-line Painter. Early fifth century B.C.

**DIMENSIONS AND CONDITION** Height 25.8–26.0 cm; diameter 16.6 cm; diameter of mouth 13.8–14.1 cm; width of lip 1.2–1.3 cm; diameter of foot 9.0 cm; width of resting surface 0.5–0.7 cm. Broken and repaired with small missing pieces restored in plaster and repainted, especially under handle B/A, and the man's arms and the woman's right arm on A. Spalls on the neck on A. Chip on top of mouth on A. Minor chips and scratches. Some of the glaze has abraded on the handles. Small dots of glaze in the field under handle A/B.

**ACCESSORY COLORS** *Red*: line on mouth at outer edge; lines under figures; fillet. A, dots on garments; man's forelock and part of his beard; pupil of woman's eye and her fillet. B, dots on garments; beard; pupil of woman's eye and her fillet. *White*: A, dot clusters on cloak; woman's flesh; capital and

triglyphs; the fruit. B, dot clusters on chitons; row of dots at neckline of Dionysos's chiton; maenad's flesh; markings on donkey; "apples."

**BIBLIOGRAPHY** A. Hoerber *The Treasures of the Metropolitan Museum of Art* (1899) p. 47 (ill.). Beazley *ABV* p. 602, no. 41.

## Plate 47, 9–12

Accession number **06.1021.58**  
Rogers Fund, 1906

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside to a depth of 5.1 cm. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Fillet between foot and body. Torus foot. On the neck: A, palmette-lotus chain without incision ( $7\frac{3}{4}$  elements:  $\frac{1}{4}$  palmette, 4 lotuses,  $3\frac{1}{2}$  palmettes); B, up-and-down palmettes (1 inverted between 2 upright) with dots in the interstices. Tongue pattern on the shoulders at the neck, without lower horizontal border or vertical separations. Below each handle, a configuration of 4 palmettes and 3 buds (on B, the two upper palmettes are interrupted by the figures). Below the figures, two lines, then a leftward meander, two more lines, and thirty rays.

**SUBJECT** A, chariot wheeling to right. The charioteer, dressed in a chiton, holds the reins in both hands and carries a round shield seen from the inside on his left arm. His companion, who wears a pointed cap, is armed with two spears which project beyond the rim of the shield. A third projection may represent the charioteer's goad. The composition of the wheeling team is standard (compare 23.160.60 [Plate 33]). The right-hand trace horse is branded with a small incised circle. B, departure of warriors. On the left, a warrior stands to left, wearing a low-crested Corinthian helmet, a chlamys, and greaves. On his left arm he carries a round shield emblazoned with a snake and in one hand holds two spears. The points of the spears are not shown. Behind the warrior stands a woman to right in a chiton and a mantle pulled up over the back of her head and held out to the side with her left hand. Facing her is another warrior armed and dressed

like his companion on the left. The device on his shield is a female leg.

Attributed by Beazley to the manner of the Red-line Painter. Early fifth century B.C.

**DIMENSIONS AND CONDITION** Height 25.1–25.3 cm; diameter of body 16.2 cm; diameter at handles 16.5 cm; diameter of mouth 12.6 cm; width of lip 0.9–1.0 cm; diameter of foot 9.5 cm; width of resting surface of foot 0.05 cm. Broken and repaired with small missing pieces restored in plaster and repainted, notably: on B, part of the right warrior's shield, his left thigh, and a small portion of the field between spear shafts and mantle. Stain of dilute glaze under handle A/B.

**ACCESSORY COLORS** *Red*: line on top of mouth at outer edge and on inside of neck at junction of mouth; lines below figures; fillet. A, charioteer's beard; rim of shield; manes and tails; breast bands. B, rim of left shield, dots on rim of right shield; stripes on woman's mantle. *White*: A, charioteer's chiton; markings on the horses, pendants on their breast bands. B, shield devices and rims of helmet crests; woman's flesh.

**BIBLIOGRAPHY** Sambon *Collection Canessa* p. 16, no. 53, pl. 2. Beazley *ABV* p. 605, no. 7.

Lent to the Syracuse Museum of Fine Arts, March 1934–June 1936.

For horses with brands, compare 17.230.14 (Plates 16–19).

## Plate 47, 13–16

Accession number 41.162.168  
Rogers Fund, 1941

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside except at neck. Fillet between foot and body. Torus foot with the resting surface reduced to a mere edge. On the neck, up-and-down palmettes

(on each side: one inverted between two upright). Tongue pattern on the shoulders below the ring. At each handle, a configuration of 4 palmettes and 3 buds with a cross in the center (the two horizontal buds are degenerate). Below the figures, two lines, then a band of dots, two more lines, and thirty-five rays. On each side the palmettes are obscured slightly by the figures.

**SUBJECT** A, combat of two warriors. On the left, one warrior (1) attacks another (2) who flees to the right looking back over his shoulder. Each wears a short pleated chiton with a corselet, a double baldric, and a low-crested Corinthian helmet. Each is armed with a spear and a round shield (devices: on 1 a tripod, on 2 two balls). In addition the first wears greaves. The scabbard of 2 hangs at his side; that of 1 is not shown. B, warrior and youth. On the left, a warrior stands to right wearing a short pleated chiton with a corselet, greaves, and a low-crested Corinthian helmet. On his left arm he carries a Boeotian shield seen from the inside; in his right hand he holds a spear. At his left side is a scabbard suspended from two baldrics, one over each shoulder. Facing him stands a youth wearing a long chiton with a mantle over it and a fillet. In his right hand he holds a staff or spear.

Attributed by Beazley to the Painter of Villa Giulia M 482; assigned to the Dot-band Class. About 500 B.C.

**DIMENSIONS AND CONDITION** Height 15.6–15.8 cm; diameter of body 9.5 cm; diameter at handles 10.3 cm; diameter of mouth 7.4 cm; width of lip 1.0 cm; diameter of foot 5.5 cm. Unbroken. Chips and nicks on mouth. Scratch under handle A/B. Chip on neck on B near handle B/A. Some repainting on handles. Small missing piece of foot on B restored in plaster and repainted. Some of the accessory white has flaked. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line at inner and outer edge of mouth and on inside at junction of neck; ring; fillet. A, pleats in chitons; rims of shields and greaves. B, pleats in warrior's chiton, rim of his shield, rims of greaves; forelocks of youth and stripes on his mantle. *White*: A, baldrics, shield devices; alternate segments of helmet crest of 2. B,

baldrics, alternate segments of helmet crest, and two lines on inside of shield.

Ex colls. V. Simkhovitch; Albert Gallatin.

BIBLIOGRAPHY *Cat. Anderson Galleries 12-14 January 1922* (V. Simkhovitch collection) no. 250. *CVA Gallatin collection* pl. 7, 1, and 4. Beazley *ABV* p. 590, no. 6.

## Plate 48, 1-4

Accession number 21.88.92

Rogers Fund, 1921

SHAPE AND ORNAMENT Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ground line of glaze, mostly dilute, for figures. Fillet between foot and body. Torus foot. On the neck, up-and-down palmettes (on each side: 1 inverted between 2 upright). Tongue pattern on the shoulders below the ring. At each handle, a configuration of 4 palmettes and 3 buds, with a dot of glaze in the center. Below the figures, two lines, then a band of dots, two more lines, and thirty-one rays.

SUBJECT A, Theseus and the Minotaur. With his right hand Theseus has seized the Minotaur by his horn and with his left arm holds him in a stranglehold. The hero wears a short chiton and a fillet. At his left side a scabbard is suspended from a baldric over his right shoulder. On the right, a woman (Ariadne?), wearing a peplos and a fillet, watches the combat. In the field above the Minotaur is Theseus's cloak. B, Herakles and an Amazon. Herakles, wearing a fillet, a short chiton, and a corselet instead of a lion skin, attacks from the left. The bearded hero reaches out to clasp Andromache's shoulder, threatening to strike her with the sword in his right hand. She is falling to one knee, holding her shield (device: bull's head) in front of her. The spear in her right hand is held ineffectively. Andromache wears a short tunic, a corselet, and a high-crested Attic helmet with a fillet on its crown. At the left side of each is a scabbard suspended from a baldric over the right shoulder.

Attributed by Beazley to the Edinburgh Painter; assigned to the Dot-band Class. About 500 B.C.

DIMENSIONS AND CONDITION Height 14.5-14.6 cm; diameter 8.4 cm; diameter of mouth 5.7-5.9 cm; width of lip 0.6 cm; diameter of foot 4.6 cm; width of resting surface 0.5 cm. Unbroken except for handle A/B which is missing and restored in plaster. On A, the outside rib of handle B/A is restored in plaster. Small hole in wall under handle B/A. Chips on top and side of mouth. Stain of dilute glaze in field on B. The added white has flaked in places. A few minor nicks and scratches.

ACCESSORY COLORS *Red*: line at outer edge of mouth; ring; fillet; two lines on top surface of foot. A, fillets; stripe in Theseus's chiton; Minotaur's neck; bodice and dots on skirt of peplos. B, fillets; Herakles's beard, stripe on his chiton; Andromache's chiton and two segments of her helmet crest. *White*: A, Theseus's baldric; woman's flesh. B, baldrics; shield device; Andromache's flesh.

BIBLIOGRAPHY Richter in *BMAA* 17 (1923) pp. 256 ff. *Shapes and Names* (1935) fig. 16. Haspels *ABL* p. 220, no. 78. Beazley *ABV* p. 478, IV, no. 7. Bothmer *Amazons* p. 43, no. 48.

Lent to the University of St. Thomas (Houston, Texas) October 1964-February 1965.

## Plate 48, 5-8

Accession number 98.8.4 (G.R. 524)

Gift of F. W. Rhineland, 1898

SHAPE AND ORNAMENT Echinus mouth, unglazed on top. Mouth and neck glazed inside to a depth of 2.4 cm. Double handles, reserved on underside. Fillet between foot and body. Torus foot, with the resting surface reduced to a mere edge. On the neck, up-and-down palmettes (on each side: 1 upright palmette, 1 inverted palmette, 1 upright palmette). Tongue pattern on the shoulders at the neck. Below the figures, a band of black and white dots between lines, and fifteen rays.

**SUBJECT** Four horsemen galloping to right (the figures continue round the vase). Each rider wears a Thracian cloak and a fillet and carries two spears.

Attributed by Beazley to Near the Light-make Class, if not belonging to it. About 500 B.C.

**DIMENSIONS AND CONDITION** Height 15.5–15.7 cm; diameter 9.2 cm; diameter of mouth 7.8 cm; width of lip 0.6 cm; diameter of foot 5.5 cm. Unbroken. Chips on outside of mouth. Two drops of glaze in the field and small amount of glaze spilled

on top surface of mouth on one side. The accessory white has flaked.

**ACCESSORY COLORS** *Red*: fillets; strip on each mane; tails. *White*: some of the dots below the figures. Decorations on cloaks.

**BIBLIOGRAPHY** *Cat. Vente Palais Theodoli, Rome, 14–22 avril 1898* (Stroganoff and Duc de Camastra collections) lot 527. Beazley *ABV* p. 600. M. M. Rocha Pereira *Greek Vases in Portugal* (1962) p. 82.

Lent to the University of Minnesota Gallery, November 1948–January 1949.

# Doubleens

## Plate 49, 1–2

Accession number 41.162.2  
Rogers Fund, 1941

**SHAPE AND ORNAMENT** Neck glazed inside. Ring at junction of neck and shoulders. Ground line of glaze for figures. Fillet between foot and body. On the neck, palmette-lotus chain without incision: only the lower part remains on each side, on A, 9½ elements (5 lotuses and 4½ palmettes); on B, 9 elements (5 lotuses and 4 palmettes). Tongue pattern on the shoulders below the ring. Below the panels on each side, framed by two lines, a frieze of upright lotus buds with dots in the interstices. The pictures are set in panels.

**SUBJECT** A, Pholos receiving Herakles. The centaur, with a fillet round his head, holds a tree over his right shoulder as he greets his guest who holds out his kantharos over a pithos. Pholos has already removed the stone cover which rests against the rim. Herakles wears a short pleated chiton under his belted lion skin and holds his club in his left hand. A sheathed sword is suspended from a baldric over his left shoulder. Hermes stands in back of Herakles, wearing a chlamys, a petasos, a fillet, and

boots. He holds his kerykeion in his left hand. In back of Pholos is Iolaos holding a spear in his right hand. He wears a short pleated chiton, a chlamys, a fillet, and a petasos. B, revellers. On the left is a bearded man who wears a sakkos, a mantle, and boots with the tops turned down. His right hand is raised. In his left hand he holds a lyre of the special type called a barbiton, distinguished by its long graceful arms that are farthest apart near the cross-piece. Next, an old man with a short cloak over his left arm and a wreath on his head walks to left drinking from a pointed amphora held in both hands. His left hand also holds a staff. Round the body of the vessel is a wreath. In front of the old man, a youthful reveller in a short cloak and a wreath walks to right looking back. He holds a drinking horn in his left hand and a staff with a crook in his right.

About 510–500 B.C.

**DIMENSIONS AND CONDITION** Preserved height 25.4 cm; restored height 32.4 cm; diameter 18.4 cm. The mouth, handles, foot, and most of the neck are restored in plaster. Chip at Pholos's right shoul-

der. Spall on the shoulder of the vessel held by the reveller. A few chips on B. Ghost on B between right knee of right reveller and crook of staff from contact with another vase before firing. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: below lotus-bud frieze, two lines that continue round the vase. A, fillets; part of edges of chlamydes, dots on them; beards; dots on mane of lion skin; Herakles's belt. B, left reveller's beard; edges of cloaks, dots on them; leaves of wreaths. *White*: A, petasoi, dot clusters on chlamydes; dot at top of each boot; pithos cover; teeth of lion skin; hilt and crossguard of sword and tip of scabbard. B, dots on sakkos; dot clusters on cloaks; tips of arms and ends of crosspiece of lyre; old man's hair, eyebrow, moustache, and beard; drinking horn and wreath on amphora.

Ex coll. Albert Gallatin.

**BIBLIOGRAPHY** *CVA* Gallatin collection pl. 3, 1–2. Richter *Handbook GC* p. 61, note 58. T. Craven *The Rainbow Book of Art* (1956) pp. 31, 41.

For Pholos in general, see Höfer in Roscher *Lexikon* III cols. 2416 ff. For a discussion of representations of the myth on Greek vases, see Luce in *AJA* 28 (1924) pp. 296 ff.; in red-figure, Schauenburg in *AM* 86 (1971) pp. 43 ff. On B, the presence of a reveller wearing a sakkos and carrying a barbiton suggests that this is no ordinary komos, but one that is “Anacreontic,” and that perhaps the artist may even have intended this reveller to be Anakreon himself. For the subject of Anakreon on Greek vases, see Caskey-Beazley ii pp. 55 ff. For the barbiton, see M. Wegner *Das Musikleben der Griechen* (1949) pp. 42 ff., 198 ff. For males wearing female dress, compare K. de Vries in *Expedition* 15, 4 (1973) 32 ff.

## Plate 49, 3–4

Accession number 56.49.1  
Gift of El Conde de Lagunillas, 1956

**SHAPE AND ORNAMENT** Flaring mouth, unglazed on top. Neck glazed inside. Ring at junction of neck

and shoulder. Double handles, glazed on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Disk foot. On the neck, up-and-down palmettes (on each side: 1 inverted between 2 upright). Tongue pattern on the shoulders below the ring. The pictures are set in panels without framing ornaments.

**SUBJECT** A, athletes and aulist. A nude athlete holding halteres prepares to make a jump while another athlete, holding three staves, two in his right hand, one in his left, looks on. The latter staff is not incised where it overlaps the athlete's body. On the left of the scene is an aulist who wears a fillet and a long decorative robe with short sleeves. B, athletes and trainer. The trainer, wearing a chiton, a mantle, and a fillet, stands to right watching a nude athlete prepare to throw the discus. The moment shown appears to be the beginning of the forward swing. As on the obverse, another athlete looks on, holding three staves. Behind the discus-thrower, there is an unexplainable horizontal line.

Attributed by Beazley to the Edinburgh Painter.  
About 500 B.C.

**DIMENSIONS AND CONDITION** Height 27.0–27.2 cm; diameter 15.4 cm; diameter of mouth 11.6–11.7 cm; width of lip 0.6 cm; diameter of foot 7.8 cm. Unbroken. The vase is in excellent condition. On A, two small nicks on the right athlete. Small dents: in the black below the aulist, on shoulder of trainer and of javelin-thrower on B, with a small piece of clay adhering to the surface of each dent (for another example, see Plate 23 [56.171.20]). The glaze has misfired on the head and shoulders of the aulist, and was applied too thinly below the panel on A. Small dot of glaze in the field on A above the javelin-thrower. A few minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; ring; below each panel, two lines that continue round the vase. A, fillet, dots on chiton; forelocks of athletes. B, fillet, fold of mantle; forelock of discus-thrower; right nipple of javelin-thrower. *White*: A, dot rosettes and vertical row of dots on chiton. B, dot rosettes on mantle.

**BIBLIOGRAPHY** Beazley in *BSR* 11 (1929) p. 11, no. 5. Haspels *ABL* p. 219, no. 67. *Revista del Instituto Nacional de Cultura*

1 (1956) p. 26. Noble *Techniques* figs. 93–94. Beazley *Paralipomena* p. 217, no. 67.

The garment worn by the aulist appears to be a variant of the chiton with long sleeves worn during concerts. For this latter garment, see A. W. Pickard-Cambridge *The Dramatic Festivals of Athens* (rev. ed., 1968) pp. 198 ff. On jumping with weights, see N. Gardiner *Athletics of the Ancient World* (corr. ed., 1955) pp. 144 ff.; for the discus, see pp. 154 ff. The momentary pose of our discus-thrower is difficult to parallel for there is considerable variety among the representations of this event. Ours is perhaps closest to one on another lekythos by the Edinburgh Painter, Montreal 25.Cb.5 (*Paralipomena* p. 217, no. 34). On this latter vase, however, the arm holding the discus is raised to shoulder level.

## Plate 50, 1–2

Accession number **X.21.15** (G.R. 523)  
Purchase or gift of F. W. Rhinelanders

**SHAPE AND ORNAMENT** Flaring mouth, unglazed on top, glazed inside. Neck reserved inside. Ring at junction of neck and shoulders. Double handles, reserved on underside. Ground line of glaze for figures. Fillet between foot and body. Disk foot. On the neck, up-and-down palmettes (on each side: 1 upright between 2 inverted) with dots in the interstices. Tongue pattern on the shoulders below the ring. The pictures are set in panels without framing ornament.

**SUBJECT** A, Hera sending out Iris with the Nemean lion. Iris, wearing a short pleated chiton with a belt, a necklace, and winged boots, runs to right looking round at Hera, who gives her instructions. Hera wears a long chiton with a mantle. Round the head of each goddess is a fillet. In her left hand, Hera holds a very short sceptre (it does not continue above the tip of Iris's right wing). In her right hand, Iris holds a staff. Since the top is not shown it is not certain if it is a kerykeion. The lion runs alongside, looking up at Hera. In the background are meaningless inscriptions: (1) above the lion XXXXXX | |; (2) in front of Iris XXX^X. B, Herakles and the lion, with Athena. The subject of A is continued on

this side where Herakles wrestles with the lion, which he is about to choke with his left arm. The animal roars as it struggles to break free. The bearded hero is nude except for a fillet. His club is put aside for the moment. Athena stands by with the aegis over her extended left arm and holds a spear in her right hand. She wears a long chiton with a mantle and a high-crested Attic helmet with straight cheekpieces. In the field are meaningless inscriptions: (1) above Athena's head XXXXI; (2) between the goddess and the hero's club XIXXXXEX.

Attributed by Beazley to the Diosphos Painter. About 500 B.C.

**DIMENSIONS AND CONDITION** Height 22.4–22.5 cm; diameter at handles 14.4 cm; diameter of body 12.6 cm; diameter of mouth 10.8 cm; width of lip 0.4 cm; diameter of foot at top 8.2 cm; diameter of foot at bottom 7.9 cm. Unbroken. Chips on side of mouth on B, on handle B/A near the root, and on the top edge of the foot near this handle and below Athena. On B, a few dots of glaze in the field above the lion's head. Stains of glaze around Herakles. Some of the accessory white has flaked. A few minor nicks.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; below each panel, two lines that continue round the vase; line at top edge of foot. A, Hera's fillet, one edge of her mantle; the lion's tongue; dots on skirt of Iris's chiton, the bars on her wings, wings on her boots. B, edge of helmet crest, dots on skirt of chiton, underside of folds of mantle; Herakles's beard and fillet. *White*: A, flesh of goddesses; tips of Iris's wings, her fillet; lion's teeth and belly. B, Athena's flesh; the club; the lion's teeth, mane, and belly.

**BIBLIOGRAPHY** A. Hoerber *The Treasures of the Metropolitan Museum of Art* (1899) p. 47 (ill.). Luce in *AJA* 20 (1916) p. 40 ff., fig. 5. Richter *Handbook* (1917) p. 80. Richter *Handbook* (1927) p. 92. J. D. Beazley *Vases in Poland* (1928) p. 6, note 4. *Shapes and Names* fig. 17. Haspels *ABL* p. 239, no. 138.

The subject of A was identified by Marjorie J. Milne. For Hera and the Nemean lion, see Hesiod *Theogony*, lines 328–329.



## Plate 50, 3–4

Accession number 41.162.175  
Rogers Fund, 1941

**SHAPE AND ORNAMENT** Flaring mouth, unglazed on top, glazed inside. Neck reserved inside. Double handles, reserved on underside. Ground line of dilute glaze for figures. No fillet between foot and body. Disk foot. On the neck, up-and-down palmettes (on each side: 1 upright between 2 inverted) with dots in the interstices. On B, three fronds of the right palmette are interrupted by the handle. Tongue pattern on the shoulder at the neck. The pictures are set in panels without framing ornament.

**SUBJECT** A, Dionysos and maenad. Dionysos, wearing a long chiton, a mantle, and an ivy wreath, holds a vine laden with grapes in his left hand and a kantharos in his right. A maenad clad in a belted chiton, a leopard skin over her shoulders, and an ivy wreath approaches the god somewhat hesitantly holding a thyrsos above her head. B, Return of Hephaistos. Hephaistos rides an ithyphallic mule preceded by an ivy-wreathed satyr who holds a drinking horn in his raised right hand. The god wears a chlamys and an ivy wreath and carries his axe in his right hand.

Attributed by Beazley to the Diosphos Painter. About 500 B.C.

**DIMENSIONS AND CONDITION** Height 20.1 cm; diameter at handles 11.7 cm; diameter of body 11.3 cm; diameter of mouth 9.1 cm; width of lip 0.3 cm; diameter of foot at top 7.0 cm; diameter of foot at bottom 6.6 cm. Unbroken. Chips on side of mouth. The glaze has cracked around the handle roots, on the body just above the foot, and on top of the foot. Some of the accessory white has flaked. A few minor scratches.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; below each panel, two lines which continue round the vase; line at top edge of foot. A, beard, row of dots on Dionysos's chiton, lower edges of his mantle; alternate leaves of wreaths; row of dots on maenad's chiton, its hem, the dots on her thyrsos. B, beards; alternate leaves of wreaths; satyr's

tail; strip on the mule's mane. *White*: A, Dionysos's chiton, vine of his wreath; maenad's flesh, dots on her leopard skin and dots on her thyrsos; dots on grapes. B, chlamys; drinking horn.

Ex colls. J. Inglis; Albert Gallatin.

**BIBLIOGRAPHY** *Cat. Fifth Ave. Auction Room*, 7 November 1923 lot 24. CVA Gallatin collection pl. 7, 7 and 9. Haspels *ABL* p. 240, no. 150. Beazley *ABV* p. 509, no. 150.

## Plate 50, 5–6

Accession number 41.162.178  
Rogers Fund, 1941

**SHAPE AND ORNAMENT** Echinoid mouth, unglazed on top, glazed inside. Neck reserved inside. Ring at junction of neck and shoulders. Double handles, reserved on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Disk foot. On the neck, up-and-down palmettes (on each side; 1 upright between 2 inverted) with dots in the interstices. Tongue pattern on the shoulders below the ring. The figure decoration is set in panels without framing ornament.

**SUBJECT** A, Herakles and Cerberus. Herakles, club in hand, walks to right looking back at the double-headed monster-dog which he leads from the underworld. The hero wears a short chiton with a belted lion skin. His scabbard is suspended at his left side from a baldric over his right shoulder. One head of the dog has caught the loop of the leash in its teeth; the other worries the tail of the lion skin. On the left, Hades sits on a campstool in a porch composed of a back wall, two steps, a slender Ionic column without a base, and a Doric frieze. The god wears a long chiton with a mantle over it and a fillet. In his left hand he holds a long staff. In the field, nonsense inscriptions: (1) above Herakles's right arm IVVIAX; (2) below the end of his club, XVXXX, retrograde. B, Hermes and Athena. The scene is continued from the obverse. Here, the god and goddess walk to right, each looking back, toward Herakles. Hermes wears a short chiton with a chlamys, wingless boots, and a petasos with the brim turned up in the back. In his left hand he car-

ries his kerykeion. Athena wears a long chiton, the aegis over her left arm, a high-crested Attic helmet with straight cheekpieces, and a bracelet on her right wrist. In her right hand she holds her spear ready. In the background, meaningless inscriptions: (1) to the left of Hermes's head |VV|; (2) between the god and goddess +++Λ+V+; (3) in front of Athena +++V+.

Attributed by Beazley and Miss Haspels to the Diosphos Painter. About 500 B.C.

**DIMENSIONS AND CONDITION** Height 17.4–17.6 cm; diameter at handles 11.2 cm; diameter of body 10.1 cm; diameter of mouth 8.5 cm; width of lip 0.3 cm; diameter of foot at top 6.3 cm; at bottom 10.1 cm. Unbroken. Spall on inside of mouth at handle A/B. Chips on outside edge of lip. Slight dent at right edge of panel on B opposite inscription. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: two lines below each panel which continue round the vase. A, Hades's beard and fillet, undersides of the folds of his mantle; Herakles's chiton and belt, the tongue of the lion skin. *White*: A, alternate dentils, vertical molding on back wall, lower step of porch; Hades's chiton; Cerberus's manes, the locks of hair on his back, his belly; Herakles's club and baldric, tip of his scabbard, dots on the hem of his chiton, the teeth of the lion skin. B, Hermes's chiton, the crown of his petasos; Athena's flesh.

Ex colls. Dillwyn Parrish; Albert Gallatin.

**BIBLIOGRAPHY** *Cat. Sotheby*, 5 July 1928 p. 5, no. 13. Haspels *ABL* p. 240, no. 155. Beazley *ABV* p. 509, no. 155; p. 703. G. M. A. Richter *Attic Red-figured Vases* (1946) p. 75. Richter *Handbook GC* p. 74, note 78; pl. 56 d.

Lent to the University of St. Thomas (Houston, Texas) 6 October 1964–24 February 1965.

On this and on X.21.15 (Plate 50, 1–2), Athena does not wear the aegis over her shoulders, but instead holds it over her extended left arm. This new way of wearing the aegis appears occasionally on vases after 520 B.C. and may have been inspired by the figure of Athena in the pediment of the Old Athena

Temple, which was probably completed about 520 (J. Travlos *Pictorial Dictionary of Ancient Athens* [1971] p. 143 with bibliography; Stähler, in the most recent discussion of this temple, suggests a date of about 500, which is too late, in *Antike und Universalgeschichte: Festschrift für Hans Erich Stier* [1973] p. 88 ff.). This way of holding the aegis has been discussed briefly by P. de La Coste-Messelière in *Fouilles de Delphes* IV, 4: *Sculptures du trésor des athéniens* (1957) p. 53, note 9, with some examples. Add to these a few more: Brunswick 218 (*ABV* p. 339, —, no. 1; *Paralipomena* p. 151, no. 1); Copenhagen inv. 8177 (*Paralipomena* p. 151); London B 250 (*ABV* p. 341, no. 2); Munich 1546 (*ABV* p. 392, no. 10; *Paralipomena* p. 172, no. 10); Louvre F 386 (*ABL* p. 238, no. 131); Richmond 60.11 (*Paralipomena* p. 250). This motive may be paralleled by those vase painters who depict Herakles holding his lion skin in a similar way, the most famous example being the figure of Herakles on the Arezzo krater by Euphronios (*ARV<sup>2</sup>* p. 15, no. 6; *Paralipomena* p. 322, no. 6). See also one in the manner of Euphronios, Leningrad 610 (*ARV<sup>2</sup>* p. 18, no. 2) and a few black-figured examples, all of them late sixth century: London B 217 (*ABV* p. 394, no. 2); Munich 1564 (*ABV* p. 394, no. 3); Louvre F 387 (*ABL* p. 238, no. 132); Rome, Barracco, 223 (*ABL* p. 240, no. 149).

## Plate 51, 1–2

Accession number 56.171.25  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Flaring mouth, unglazed on top, glazed inside. Neck reserved inside. Double handles, reserved on underside. Ground line of dilute glaze for figures. There is no fillet between foot and body. On the neck, up-and-down palmettes (on each side: 1 upright between 2 inverted) with dots in the interstices. Tongue pattern on the shoulders at the neck. The pictures are set in panels without framing ornament.

**SUBJECT** A, Thanatos and Hypnos with the body of Sarpedon. The two gods have just lifted Sarpedon from the ground to take him back to Lycia.

Hypnos supports the head and shoulders while Thanatos take a firm hold of the thighs and buttocks. The arms of the hero hang down limply; his eyes are closed, and blood spurts from wounds in his chest and abdomen. Each bearer wears a short pleated chiton, a corselet, greaves, and a Corinthian helmet pushed back. Each helmet is adorned with a fillet. One helmet has a low crest with two supports; the other has a high crest which is interrupted by the tongue pattern on the shoulder. In addition, each deity carries a spear. In the field, the spirit of Sarpedon flies away. It wears a short chiton and a high-crested helmet and carries a spear and a shield emblazoned with two balls. Above and below the spirit are nonsense inscriptions:  $\text{I}+\text{V}\text{T}\text{I}\text{X}$  and  $\dots\Lambda$ . B, Eos with the body of Memnon. Eos, wearing a long pleated chiton with a mantle over it, a sakkos, and a necklace, flies to right holding the lifeless body of her son in her arms. Blood flows from wounds in his chest; his arms hang down stiffly; his eyes are closed. On the left Achilles (?), in a short chiton, a chlamys, greaves, and a high-crested Corinthian helmet with a fillet on the crown walks away, looking back at the goddess and hero. He holds a spear in his right hand and on his left arm carries a round shield seen in three-quarter view (device: a sphinx). A scabbard is suspended from a baldric over his left shoulder. In the upper right, an eagle flies away.

Attributed by Beazley to the Diosphos Painter.  
About 500 B.C.

**DIMENSIONS AND CONDITION** Height 18.1–18.2 cm; diameter at handles 11.0 cm; diameter of body 10.3 cm; diameter of mouth 8.7 cm; width of lip 0.4 cm; diameter of foot at bottom 6.6 cm; diameter of foot at top 6.2 cm. Unbroken except for the mouth and top of the neck on A, which have two mended fragments with small missing pieces restored in plaster and repainted. A few nicks and scratches.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; below panels, two lines which continue round the vase; line between foot and body. *A*, top edge and supports of left helmet crest, top edge and strip of right crest; beards; wounds; rim of shield. *B*, top edge of Achilles's (?) helmet crest,

his chiton and the rim of his shield; four sections of Eos's sakkos, the hem of her chiton, and the dots on its skirt; Memnon's beard and wounds. *White*: *A*, corselets and shield. *B*, dots on Achilles's (?) chiton, his baldric and shield device; Eos's flesh and tips of feathers on her wings.

Ex colls. Alfred Bourguignon; William Randolph Hearst.

**BIBLIOGRAPHY** C. Robert *Thanatos* (Winckelmannsprogramm 39 [1879]) pp. 16–17. F. Meyer in *Annali dell'Istituto di Correspondenza Archeologica* 55 (1883) pp. 208 ff.; pl. Q. *Cat. Vente Hôtel Drouot, 18–20 mars 1901* (Alfred Bourguignon collection) no. 19. Waser in Roscher *Lexikon* V col. 502, fig. 1. Haspels *ABL* p. 239, no. 137. Beazley *ABV* p. 509, no. 137. Bothmer in *BMMA* n.s. 15, no. 7 (1957) pp. 165 ff. K. Friis Johansen *The Iliad in Early Greek Art* (1967) p. 255, no. 11 a (mentioned). Beazley *Paralipomena* p. 248, no. 137.

Marjorie J. Milne suggested that the subject of A is Menelaos and Meriones with the body of Patroklos (see *Iliad* XVII lines 715 ff.) and rejected our interpretation solely because the two bearers are not winged. Although these two deities are usually winged, as for example on the other neck-amphora by the Diosphos Painter that bears this subject, Louvre F 388 (*ABL* p. 238, no. 133), the absence of wings here does not rule out this interpretation. Bothmer has seen a cup signed by Euphronios as painter with this subject on which the names of Hypnos and Thanatos are inscribed and the two deities are without wings. [Furthermore, the obverses and reverses of neck-amphorae by the Diosphos Painter are frequently connected by subject matter, as in X. 21.15 (Plate 50, 1–2), 41.162.175 (Plate 50, 3–4), 41.162.178 (Plate 50, 5–6), and 56.171.26 (Plate 51, 3–4) and if our interpretation of the obverse of this vase is correct, then the two sides would be related. Both Sarpedon and Memnon were semidivine foreign allies of Priam and both were heroes who were carried away to be buried, unlike Patroklos and others whose funerals took place at Troy.] For the events following the death of Sarpedon, compare *Iliad* XVI, lines 667 ff.; for that of Memnon, compare Quintus Smyrnaeus II, lines 545 ff. For the identification of the two deities, cf. the discussion by Waser in Roscher, *Lexikon* V, cols. 510 ff. Here, among representations on lekythoi, two versions are distinguished:

an earlier one in which Thanatos holds the legs and Hypnos the head, as on our vase; and a later one which is a reversal of the two deities. Still, one must keep in mind that exceptions to the standard composition exist, as for example on the calyx krater by Euphronios, New York 1972.11.10, where Hypnos holds the feet of Sarpedon and Thanatos holds the head.

## Plate 51, 3-4

Accession number 56.171.26  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Flaring mouth, unglazed on top, glazed inside. Neck reserved inside. Ring at junction of neck and shoulders. Double handles, reserved on underside. Ground line of glaze for figures. Fillet between foot and body. Disk foot. On the neck, up-and-down palmettes (on each side: 1 upright between 2 inverted) with dots in the interstices. Tongue pattern on the shoulders at the neck. The pictures are set in panels without framing ornament.

**SUBJECT** A, Aeneas rescuing Anchises. Aeneas, wearing a chlamys, greaves, and a high-crested Corinthian helmet ornamented with a fillet on the crown, walks to left carrying his father on his back. The old man looks back fearfully for pursuers. He wears a long chiton with a mantle and carries a stick in his left hand. Round his head is a fillet. Aeneas is armed with two spears and a round shield emblazoned with Pegasus. In front of the father and son, a woman (Creusa?) wearing a long chiton with a mantle, a necklace, and a fillet, walks to left looking round. Aeneas's helmet crest is painted over the tongue pattern on the shoulder. B, continuation of A? On the left, a woman (Aphrodite?) walks away looking back at a warrior (a Trojan?) who stands to left looking round. She wears a long chiton with a mantle pulled up over the back of her head and a necklace. The warrior is clad in a short pleated chiton, a metal cuirass, greaves, and a high-crested Corinthian helmet. As on the obverse, the crest obscures some of the tongues. The warrior holds a spear in his right hand and he carries a round shield (device: a male leg) which overlaps his face on his

left arm. Behind him stands his dog with a forepaw raised, its head turned upward and back.

Attributed by Beazley to the Diosphos Painter.  
About 500 B.C.

**DIMENSIONS AND CONDITION** Height 18.7-18.9 cm; diameter at handles 11.2 cm; diameter of body 10.2 cm; diameter of mouth 8.2 cm; width of lip 0.4 cm; diameter of foot at top 6.3 cm; at bottom 5.8 cm. Unbroken. Stain of dilute glaze in the field on A opposite woman's right shoulder. A few minor nicks.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; below each panel, two lines which continue round the vase; fillet; line at top edge of foot. A, Creusa's (?) fillet, dots on the skirt of her chiton, lower edge of her mantle; top of Aeneas's helmet crest and the lower edge of his chlamys; Anchises's fillet and the hem of his mantle. B, dots on the skirt of Aphrodite's (?) chiton, lower edge of her mantle; top edge of helmet crest, dots on warrior's chiton and dog's collar. *White*: A, Creusa's (?) flesh; shield device; Anchises's hair, beard, moustache, and eyebrows, his chiton. B, Aphrodite's (?) flesh; shield, dots on the crest support; the dog's teeth and belly.

Ex colls. Lord Revelstoke; William Randolph Hearst.

**BIBLIOGRAPHY** *Cat. Sotheby*, 22-23 May 1919 no. 262. *Cat. Puttick and Simpson*, 5 April 1935 (Lord Revelstoke collection) no. 5. Haspels *ABL* p. 240, no. 156. Beazley *ABV* p. 509, no. 156. Schauenburg in *Gymnasium* 67 (1960) p. 179, no. 23. Bothmer in *BMM* n.s. 21 (1962) p. 6, fig. 5. M. Scherer *The Legends of Troy* (1963) p. 191, fig. 164. Beazley *Paralipomena* p. 248, no. 156.

## Plate 51, 5-6

Accession number 41.162.239  
Rogers Fund, 1941

**SHAPE AND ORNAMENT** Flaring mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Double handles, glazed on underside. Ground line of dilute glaze for figures. Fillet between foot and body. Disk foot. On the

neck, up-and-down running palmettes (on each side: 1 inverted between 2 upright). Tongue pattern on the shoulders below the ring. The pictures are set in panels without ornamental frames.

**SUBJECT** A, Dionysos and Ariadne. Dionysos stands to right holding in his left hand a kantharos seen from the side. The god wears a long chiton, a mantle, and an ivy wreath. Ariadne, dressed in a chiton and mantle, faces him. Round her head is a fillet. She is accompanied by a panther, which looks out with right forepaw raised. In the field is a vine. B, woman and warrior. The woman, wearing a chiton with a mantle over it and a fillet, bids farewell to the departing warrior who faces her. He wears a low-crested Corinthian helmet pushed back and greaves and is armed with two spears and a round shield emblazoned with the foreparts of a panther. On the far side of the warrior is a dog facing right.

About 500 B.C.

**DIMENSIONS AND CONDITION** Height 30.8–31.1 cm; diameter at handles 18.2 cm; diameter of body 17.7 cm; diameter of mouth 14.0 cm; width of lip 0.8 cm; diameter of foot at top 9.8 cm; diameter of foot at bottom 10.3 cm. Unbroken except for the mouth and top of neck on A which have been mended from several fragments with small gaps restored in plaster and repainted. Slight dent at Ariadne's left elbow. Spall on A in back of panther.

The surface has many small pits. Tool marks around vase just below handles. Scratch below panels that continue round the vase. The glaze has misfired at handle A/B and has a brownish cast. Some of the accessory white has flaked. Minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line at outer edge of mouth; ring; below each panel, two lines that continue round the vase. A, Dionysos's beard, alternate leaves of his wreath; Ariadne's fillet; dots on each mantle and line at lower edge. B, woman's fillet, dots on her mantle, neckline of her chiton; rim of warrior's shield. *White*: A, Ariadne's flesh; panther's forehead and nose. B, woman's flesh, dot clusters on her mantle; warrior's helmet crest and shield device; dog's belly.

Ex colls. Thomas B. Clarke; J. Ellsworth, Albert Gallatin.

**BIBLIOGRAPHY** *Exh. cat. The Union League Club, American Landscapes and Greek Art, 9–11 January 1890* p. 8, no. 32. *CVA* Gallatin collection pl. 39, 1. Beazley *ABV* p. 481, no. 3.

Lent to R. H. Macy's, New York, 11–18 April 1946.

In *CVA* Gallatin collection, p. 87, Ariadne is described as having "a flower (?) in her right hand." Actually the black glaze originally had white over it and represented her fingers. Thus her hand is empty.

# Botkin Class

## Plate 52, 1-4

Accession number 64.11.13

Purchase, 1964, Arnold and Janetta Whitridge Gift

**SHAPE AND ORNAMENT** Echinus mouth, unglazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Triple handles, reserved on underside. Ring between foot and shoulders. Torus foot, reserved on vertical surface, glazed on underside. Rays on outside of mouth (51 on A; 49 on B), stopped at handles. On the neck, palmette chain (6 on each side). Neck glazed below handle. Tongue pattern on the shoulders below the ring, then a row of hanging lotus buds. Below each handle, a configuration of 8 spirals, 4 palmettes and, in the center, a hanging bud with 4 sepals. Below each handle root, a row of short inverted rays. Below the figures, three lines, a row of upright lotus buds, three more lines, and forty-nine rays.

**SUBJECT** A, youth between two men. The youth wears a chlamys and a fillet. His left hand is raised; in his right he holds a wreath. Each man wears a chiton and a cloak and holds a spear in his right hand. B, woman between two men. The woman wears a peplos and a himation pulled up over the back of her head and held away from her face. A fillet, a necklace, and a bracelet on her left arm complete her costume. The two flanking men resemble those on the obverse.

Attributed by Bothmer to the Botkin Class, probably by the Phrynos Painter. About 540 B.C.

**DIMENSIONS AND CONDITION** Height 26.8–27.2 cm; width with handles 21.7 cm; diameter of vase 20.6 cm; diameter of mouth 14.1–14.5 cm; width of lip 0.9 cm; diameter of foot 12.3 cm; width of resting surface of foot 1.7 cm. Broken and repaired, with several small pieces restored in plaster. The glaze has misfired in a few places. Top of mouth chipped, especially on B near handle B/A. A few minor nicks and scratches.

**ACCESSORY COLORS** *Red*: line at inner and outer edge of mouth; line on inside of mouth at neck, another 2.5 cm, and a third 4.5 cm below it; ring at junction of neck and shoulder; ring above foot; line between two incised lines on stem of foot; two lines on horizontal surface of foot. Cores of palmettes on neck; alternate tongues; horizontal line across handle root; cores and alternate fronds of palmettes, links of spirals, buds of hanging lotus under each handle. A, hair and beards of men; right man's chiton; youth's cloak; part of left man's cloak; patterns on other garments. B, stripes and cores of rosettes on garments; woman's peplos and fillet, pupil of her eye; hair and beards of men. *White*: A, wreath; dots of rosettes. B, woman's flesh; dots of rosettes.

**BIBLIOGRAPHY** Beazley *Paralipomena* p. 71.

For the ornament under the handle, compare Jacobsthal *O* pp. 56 ff.

Most of the vases that belong to this class of small neck-amphorae have now been attributed by Beazley to the Phrynos Painter (*Paralipomena* pp. 70–71.) On our vase the profile of the woman's head resembles those on the fragmentary cup Boston 03.855 signed by the potter (*ABV* p. 168). The woman's proportions are the same as those of Athena on a signed cup: London B 424 (*ABV* pp. 168; 169, no. 3). The long arc on the thigh of the youth terminating in a slight hook at his knee and the two short concentric arcs on his hips are two details that, when combined, belong to the Phrynos Painter only: see Brussels A 714 (*ABV* p. 169, no. 6); Boston 98.923 (*ABV* p. 169, no. 3; *CVA* pl. 25); Leningrad 4469 (*ABV* p. 169, no. 4). Add to the Botkin Class and to the Phrynos Painter a neck-amphora in the Basel Market *Auktion LI, Münzen und Medaillen, AG Basel, 14/15 März 1975* no. 123.

# Class of Cabinet des Médailles 218

## Plate 52, 5–8

Accession number 56.171.24  
Fletcher Fund, 1956

**SHAPE AND ORNAMENT** Flaring mouth, glazed on top. Neck glazed inside. Ring at junction of neck and shoulders. Ribbon handles, glazed on underside. Fillet between foot and body. Foot in two degrees, a fillet above a torus. Tongue pattern on the shoulders below the ring. Below each handle, a configuration of 7 buds, with a dot of glaze in the center. Above the foot, twenty-seven rays, beginning under handle A/B.

**SUBJECT** On the neck: A, fight. An archer, wearing a pointed cap and a short chiton with a nebris over it, draws his bow and aims the arrow at his opponent, a warrior who comes from the right with spear held poised in his right hand. The archer's quiver is suspended at his left side from a baldric over his left shoulder. Three arrows project from it; the flap hangs down. The warrior wears a low-crested Corinthian helmet and a short chiton. On his left arm he carries a Boeotian shield emblazoned with a thunderbolt. A scabbard projects in back; the baldric and sword are not shown. B, courting scene. On the left, a man wearing a fillet and a short chiton with a cloak over it, reaches out with his right hand to fondle the genitals of the youth standing opposite, who draws back. The latter is nude except for a fillet. The man holds a stick in his left hand. In back of the youth stands another wooer who wears a fillet and holds a stick in his left hand. On the body: A, Herakles and Amazons. Herakles, holding a sword in his right hand, rushes toward Andromache who runs away looking back at him. The hero wears a short, pleated chiton and belted lion skin. His quiver with

the bow attached is suspended from a baldric over his left shoulder; five arrows project; the flap hangs down. Andromache wears a short pleated tunic, a corselet, and a high-crested Attic helmet ornamented on the crown with an incised volute and a fillet. On her left arm she holds a round shield seen in profile (device: a tripod) and in her right hand carries a spear. The artist has misdrawn her torso confusing front with back. On the right of the composition an Amazon comes up wearing a short pleated tunic, a corselet, thigh-guards, and a high-crested Attic helmet with decoration on the crown as before. An empty scabbard hangs at her left side from a baldric over her left shoulder. She carries a spear in her right hand and on her left arm a round shield seen in profile (device: a ball). Behind Herakles, an Amazon flees looking round at the combat. She wears a short, pleated chiton with a nebris over it and a helmet like those of her companions. On her left arm she carries a Boeotian shield (device: a ball between two circles) and in her right hand a spear. B, Dionysos and Ariadne between two satyrs. The god and goddess stand to right with heads turned round toward a satyr with a full wineskin over his shoulder. Each deity wears a long chiton, a mantle, and an ivy wreath. In his left hand Dionysos holds out a kantharos seen from the side toward another satyr with a wineskin who approaches. In the background is a vine.

Attributed by Beazley to the Class of Cabinet des Médailles 218. About 510 B.C.

**DIMENSIONS AND CONDITION** Height 28.6 cm; diameter at handles 17.6 cm; diameter at body 14.5 cm; diameter of mouth 13.3 cm; diameter of foot

8.5 cm; width of resting surface of foot 0.04 cm. Intact except for handle B/A and the adjacent part of the mouth on B which were broken and mended, and part of the foot on A, which is missing and restored in plaster. Dent on A on the shield of the right Amazon caused by contact with another vase during drying. On B, the glaze has abraded on the left satyr, on Dionysos and Ariadne, on the rays, fillet, and foot; the black band below the figures has been repainted; on the body of A and the ornament under handle B/A much of the glaze has misfired to a greenish cast. Most of the accessory colors have flaked.

ACCESSORY COLORS *Red*: alternate tongues; ground line for figures, another line 2.0 cm below it, and a third between the black band and the rays. On the neck: A, archer's chiton; rim of shield, dots on incurving parts of its rim. B, beards; fillets; stripes on mantle. On the body: A, crest supports of helmets, fillets; alternate pleats of garments; visor of fleeing Amazon's helmet, dots on rim of her shield and the incurving parts of its rim; Herakles's belt, locks on mane of lion skin; rim of Andromache's shield; thigh guards, dots on rim of right Amazon's shield, short stripes on her scabbard. B, alternate stripes on Dionysos's mantle; rim of kantharos; right satyr's beard and tail. *White*: on the neck: A, archer's baldric and markings on his nebris; alternate segments of helmet, shield device. On the body: A, flesh of Amazons; shield devices; baldrics; edges of quiver and ends of arrows; rim of Andromache's helmet crest and that of right Amazon, the latter's shield device; B, markings on wineskin of right satyr.

Ex colls. Alessandro Castellani; William Randolph Hearst.

BIBLIOGRAPHY J. de Witte *Catalogue de la collection d'antiquités de M. Alexandre Castellani* (1866) no. 30. Beazley *ABV* p. 319,

no. 7. Bothmer *Amazons* p. 57, no. 181. Bothmer in *BMMA* n.s. 15 (1956/57) p. 172 (ill.). Noble *Techniques* figs. 102–103. Beazley *Paralipomena* p. 139, no. 7.

In shape and scheme of decoration, members of this class of neck-amphorae resemble those of the Nicosthenic workshop. Most of them retain the flaring mouth and ovoid body of the Nicosthenic form, but lack the horizontal ribs on the shoulder. Beazley, in *ABV* pp. 319–320 and *ARV<sup>2</sup>* pp. 53, 1–2; 1618 gives fourteen examples of this class (ten black-figured, two bilingual, two red-figured), in *Paralipomena* pp. 139–140 adds five (four black-figured, one red-figured) and in the latter publication divides the class into four subclasses based on shape and ornament. Since then, two more examples have appeared on the art market: subclass A: Basel *Auktion XL, Münzen und Medaillen, AG Basel, Kunstwerke der Antike, 13 Dezember 1969* no. 69) attributed by Cahn; subclass D: Oberlin 70.11 (*Cat. Sotheby 1 December 1969* no. 119) attributed by Bothmer. Five of these twenty-one neck-amphorae have been attributed: two black-figured ones belong to the Group of Faina 75 (*Paralipomena* p. 140, C, nos. 1–2); the three red-figured ones are by Oltos (*ARV<sup>2</sup>* p. 53, nos. 1–2; *Paralipomena* p. 327, no. 1 bis). Among the remaining sixteen vases, four appear to be by the same hand as ours: Villa Giulia 47492 (*Paralipomena* p. 139, A, no. 3), Florence 94343 (*Paralipomena* p. 140, C, no. 3), Louvre F 115 (*Paralipomena* p. 140, D, no. 6), Basel Market. A fifth, Basel 1921.331 (*Paralipomena* p. 139, A, no. 4) may belong with these, but the published photograph is not clear enough to make certain.

For courting scenes, see J. D. Beazley *Some Attic Vases in the Cyprus Museum* (1948) pp. 6 ff., where a list of examples is given and three types of compositions are distinguished. See also, more recently, Schauenburg in *AA* (1965) pp. 849 ff. and E. Vermeule in *AK* 12 (1969) pp. 9–10.



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# Concordance

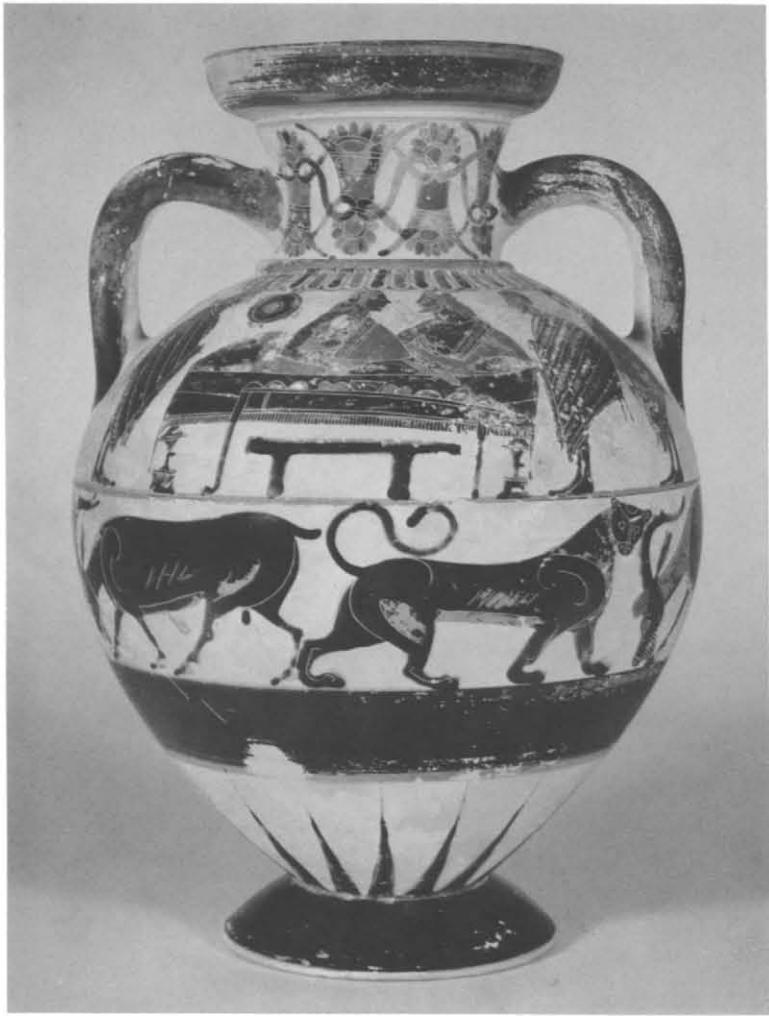
BETWEEN *CVA* GALLATIN COLLECTION  
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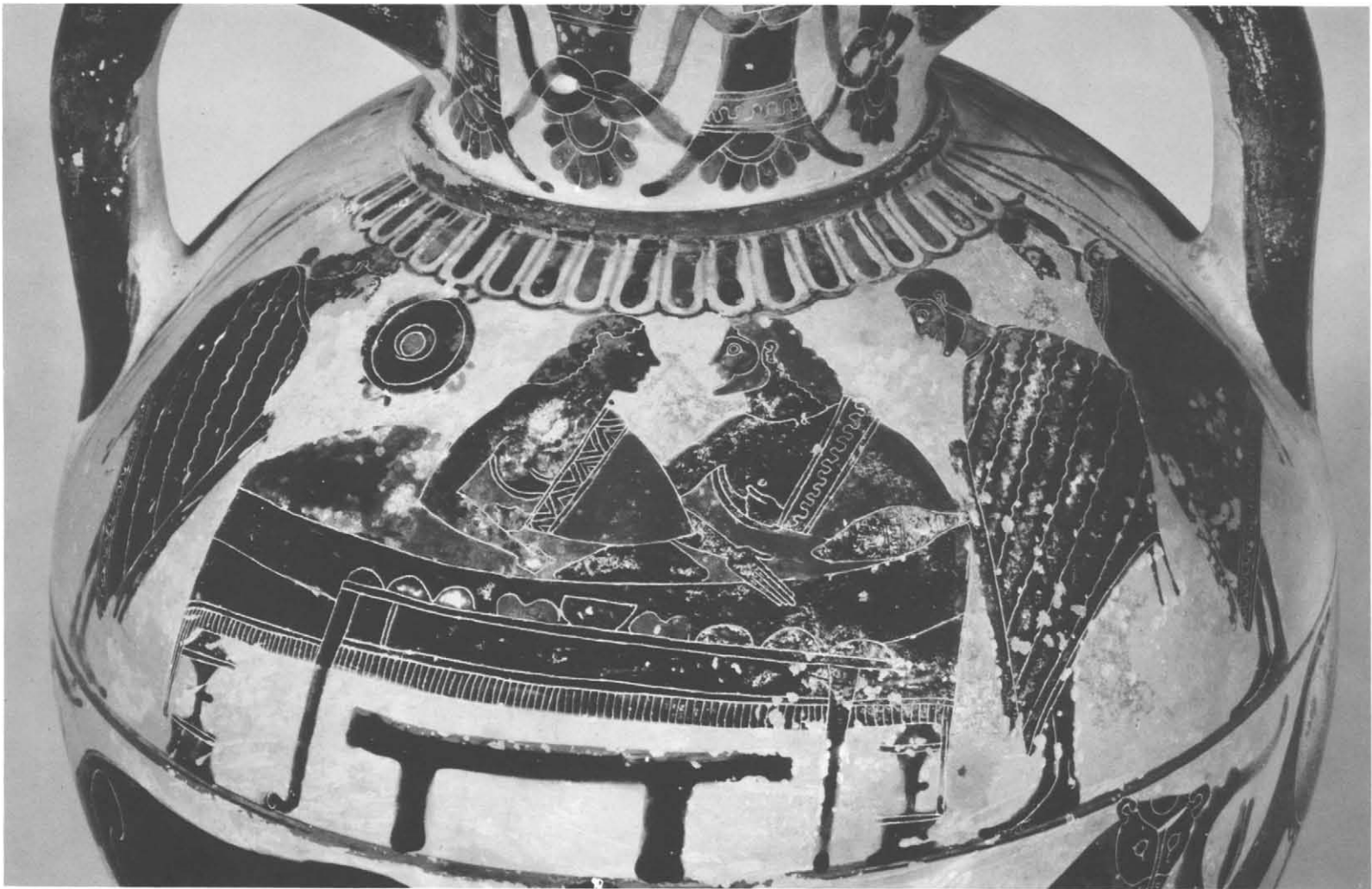
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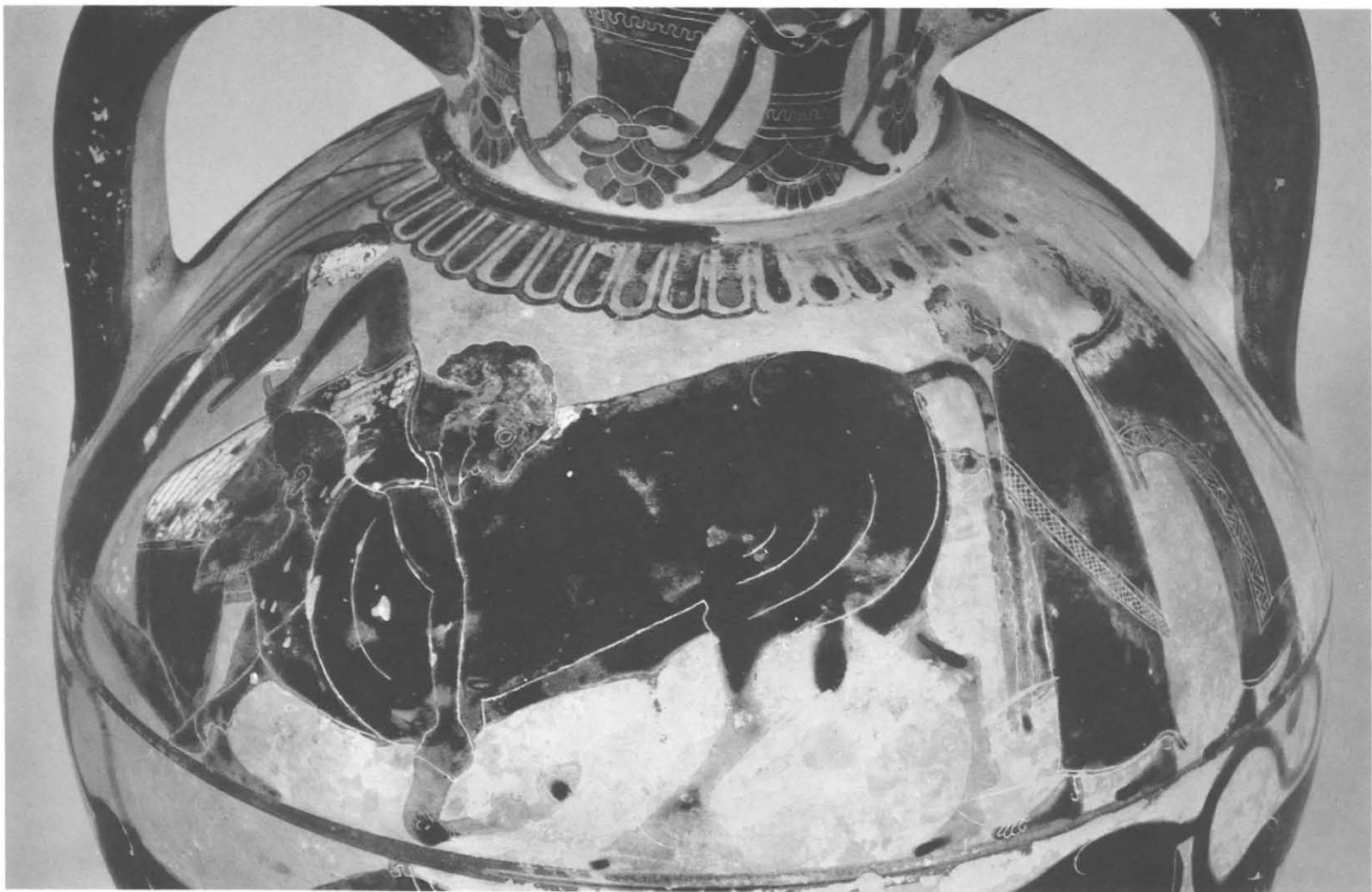
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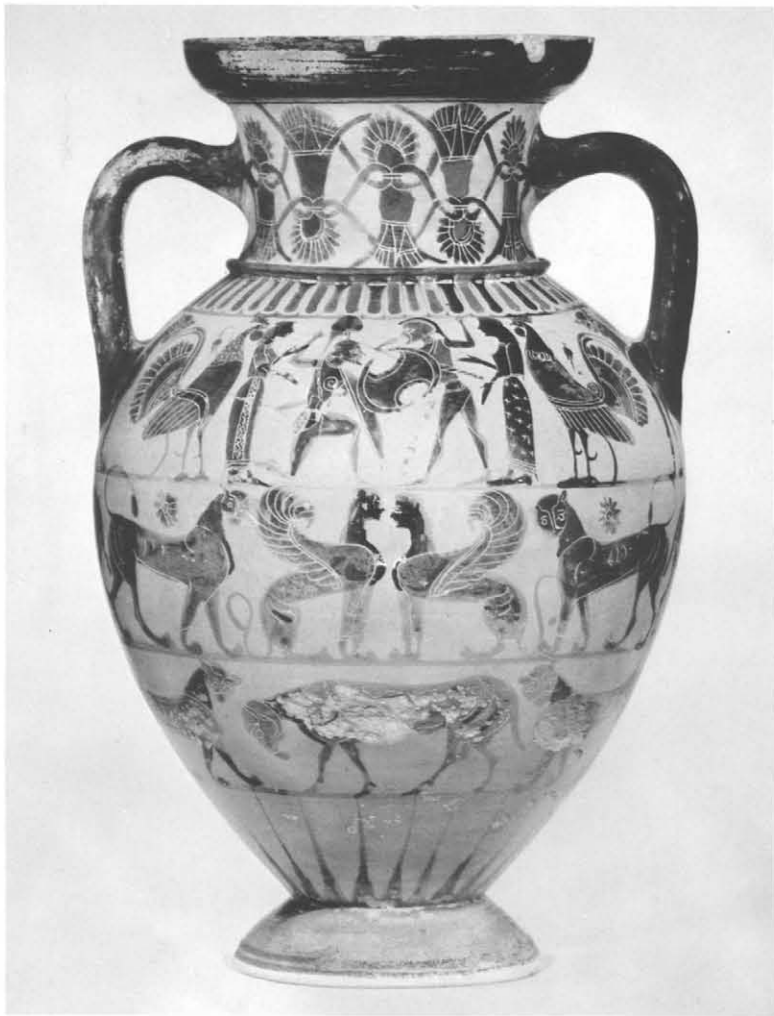


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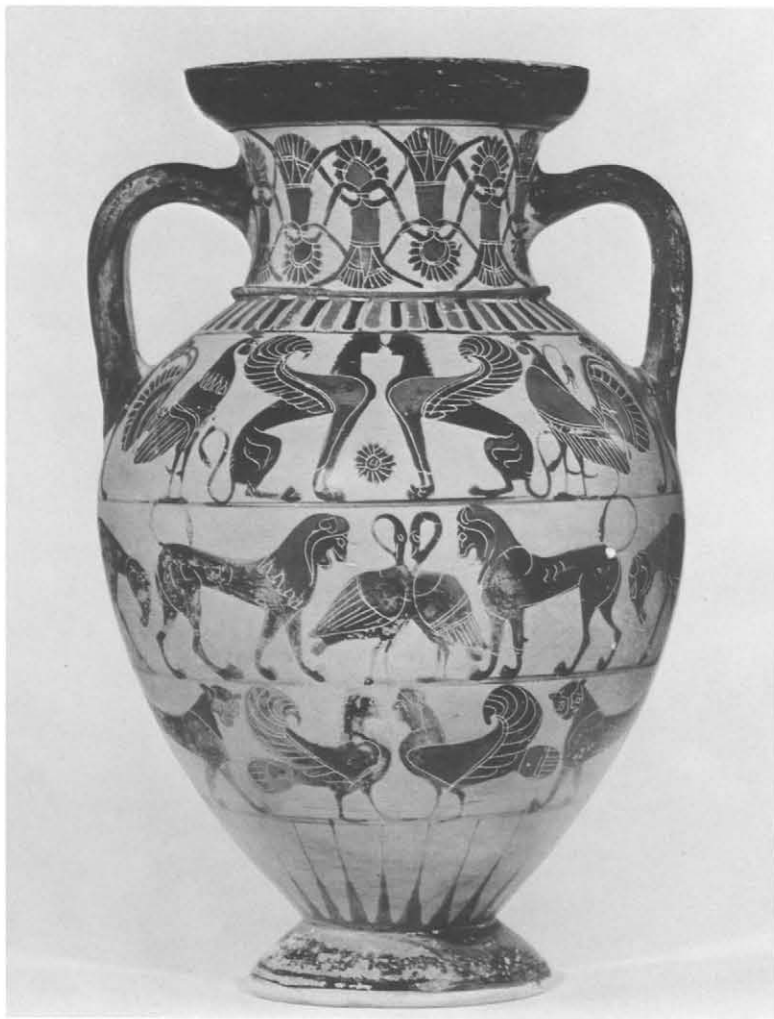
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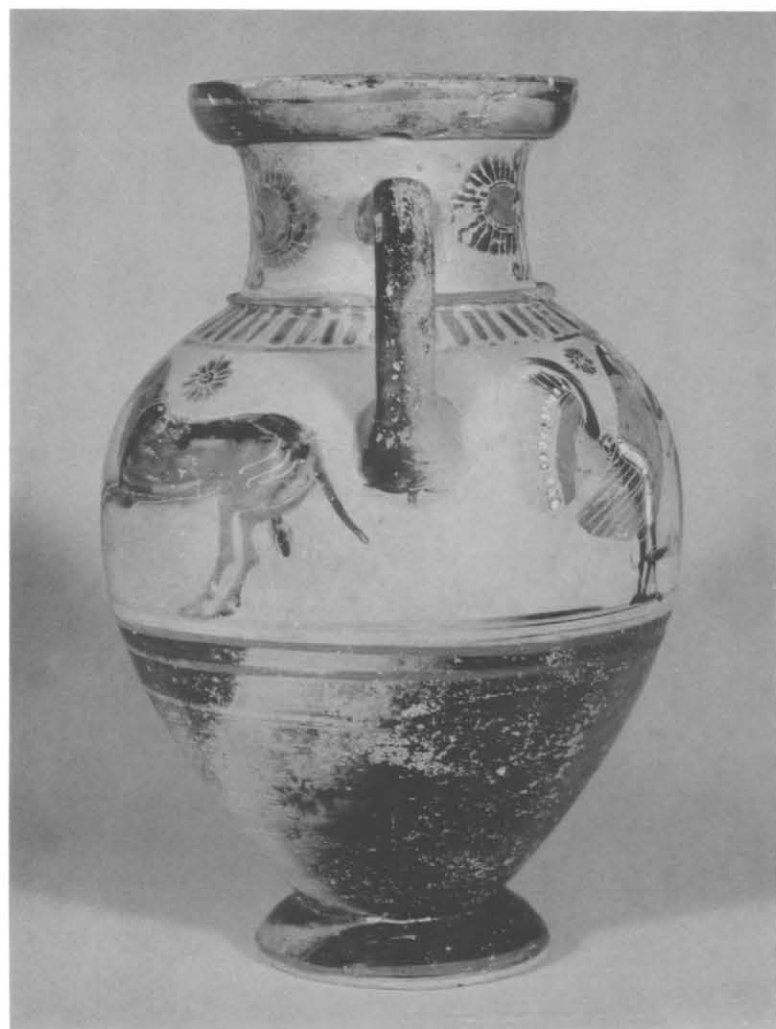
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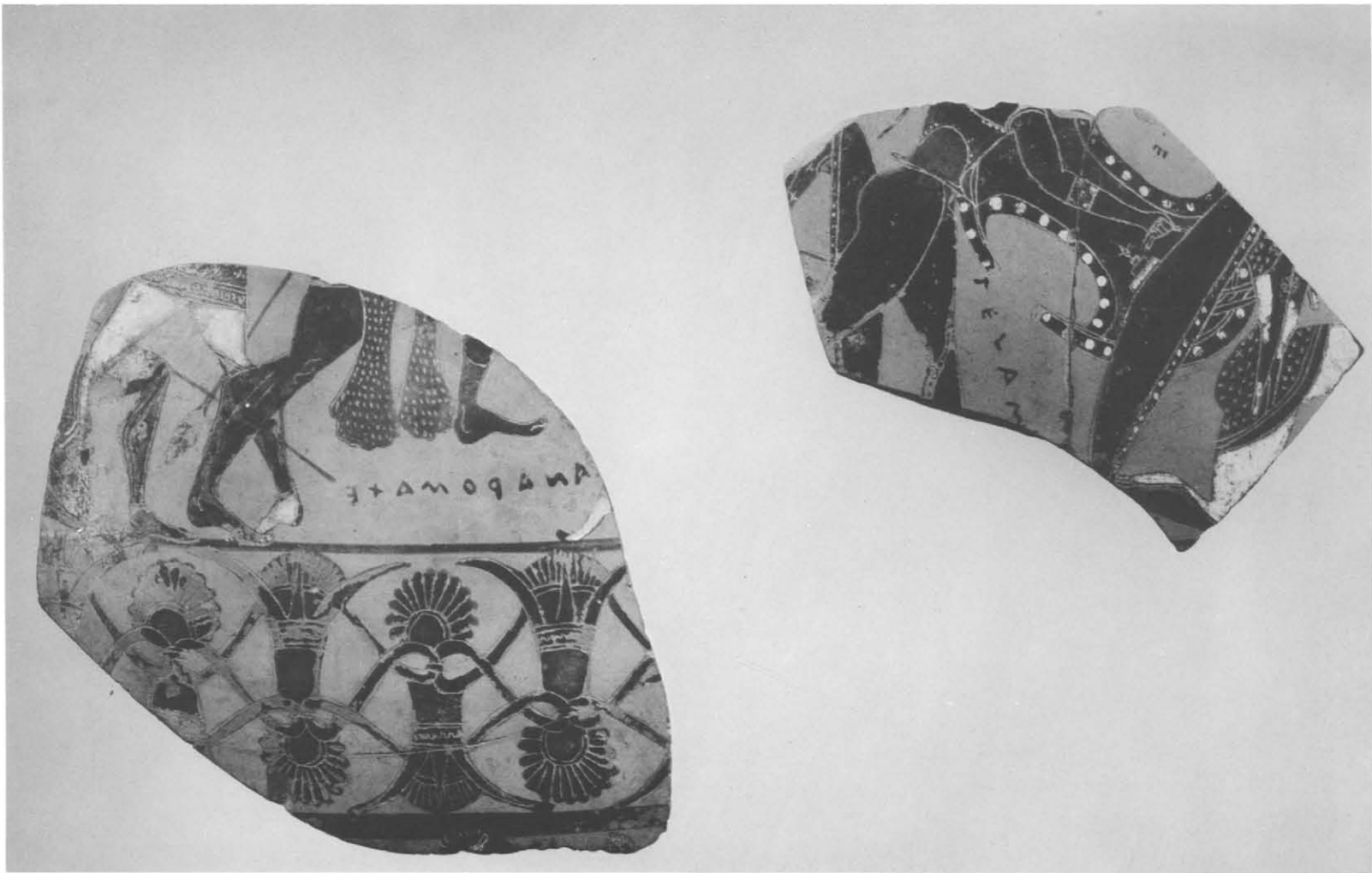
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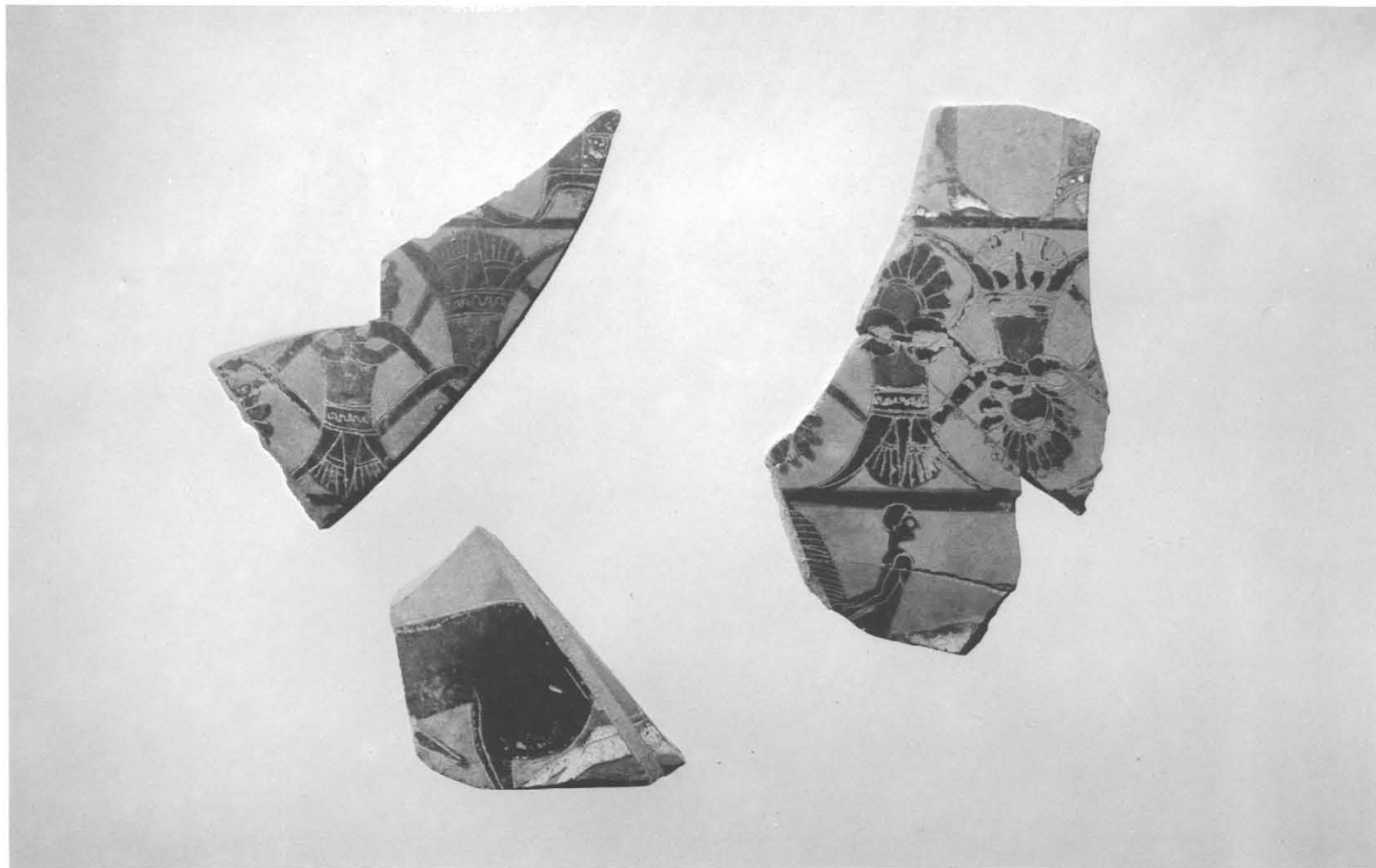
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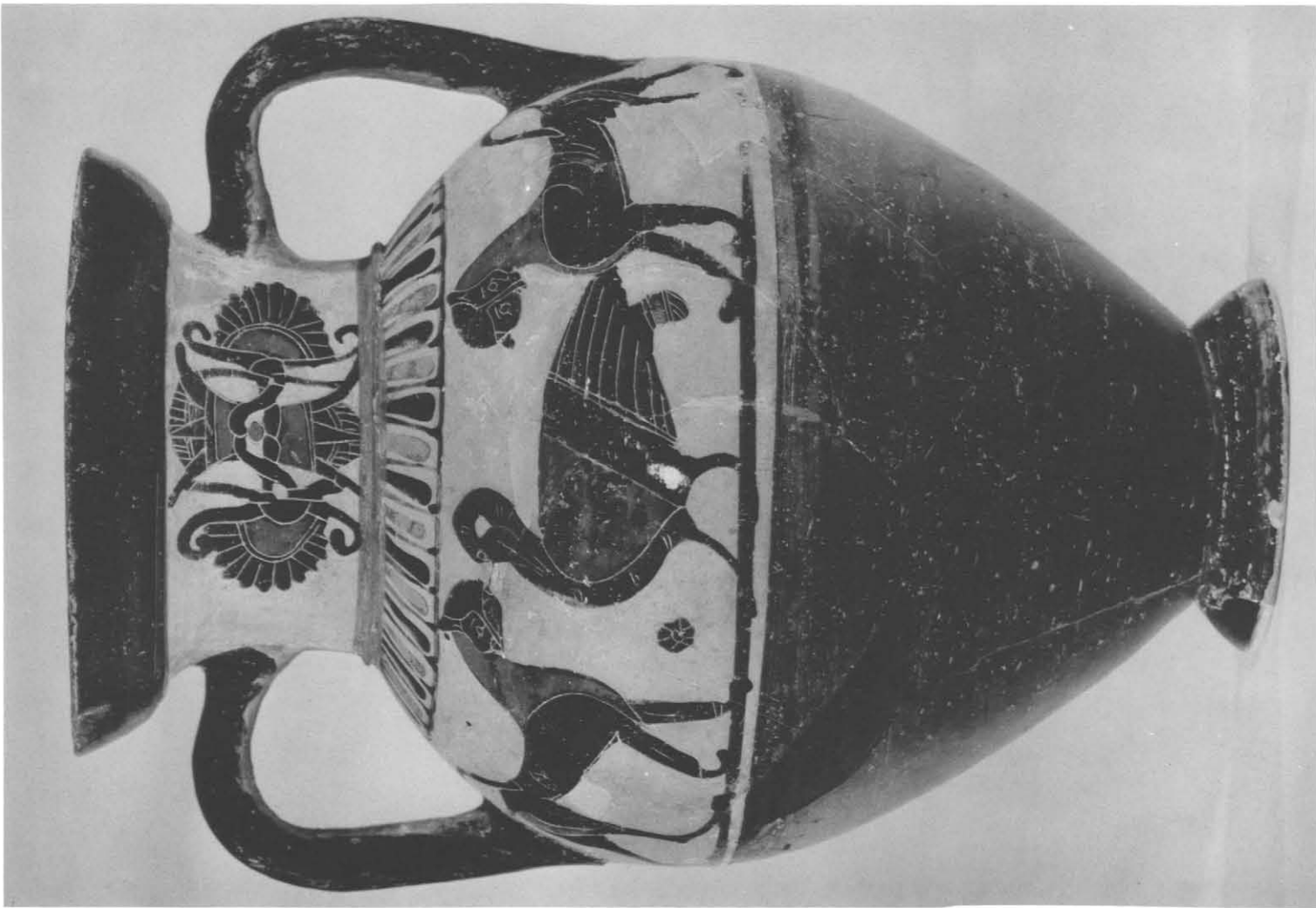


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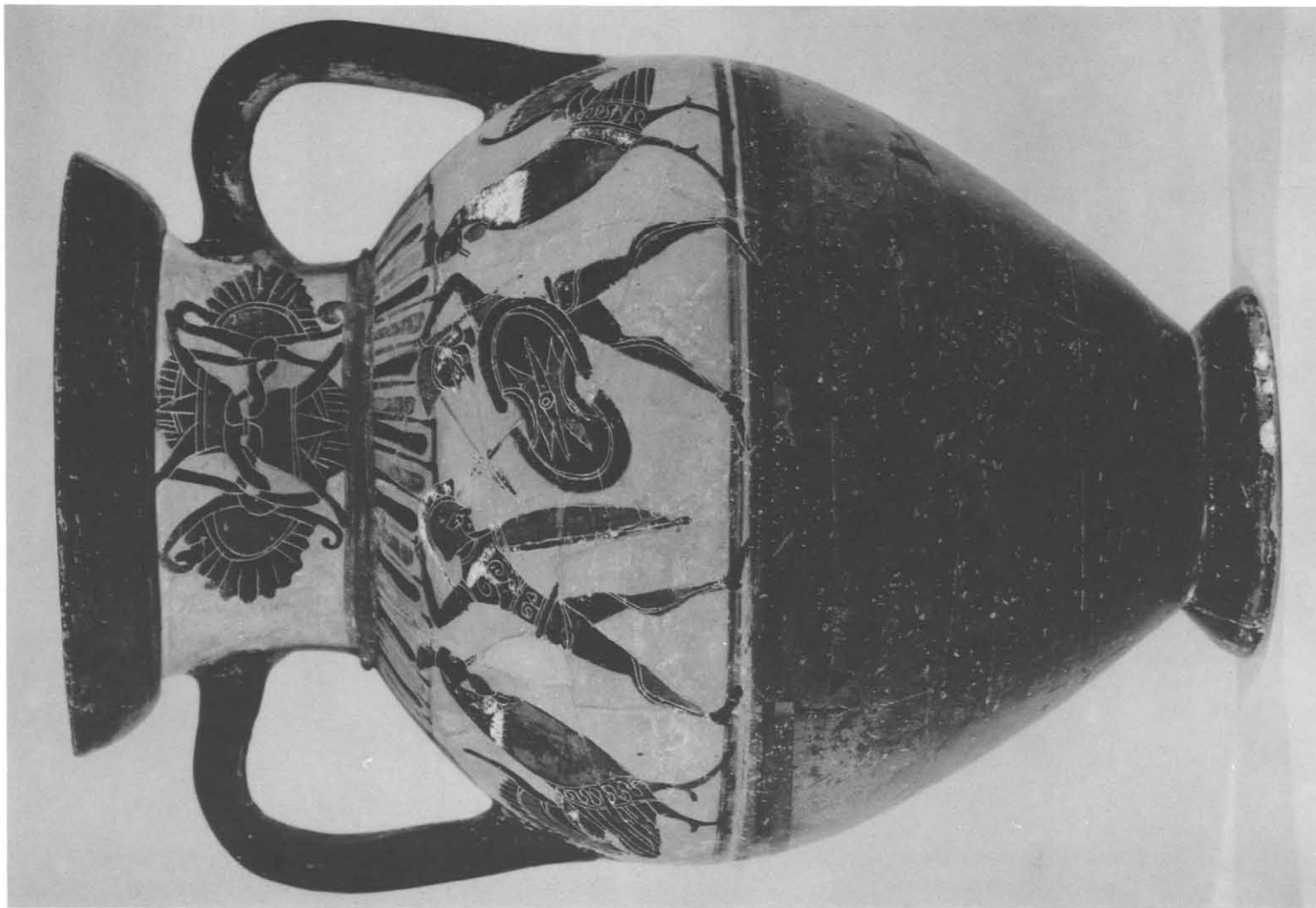


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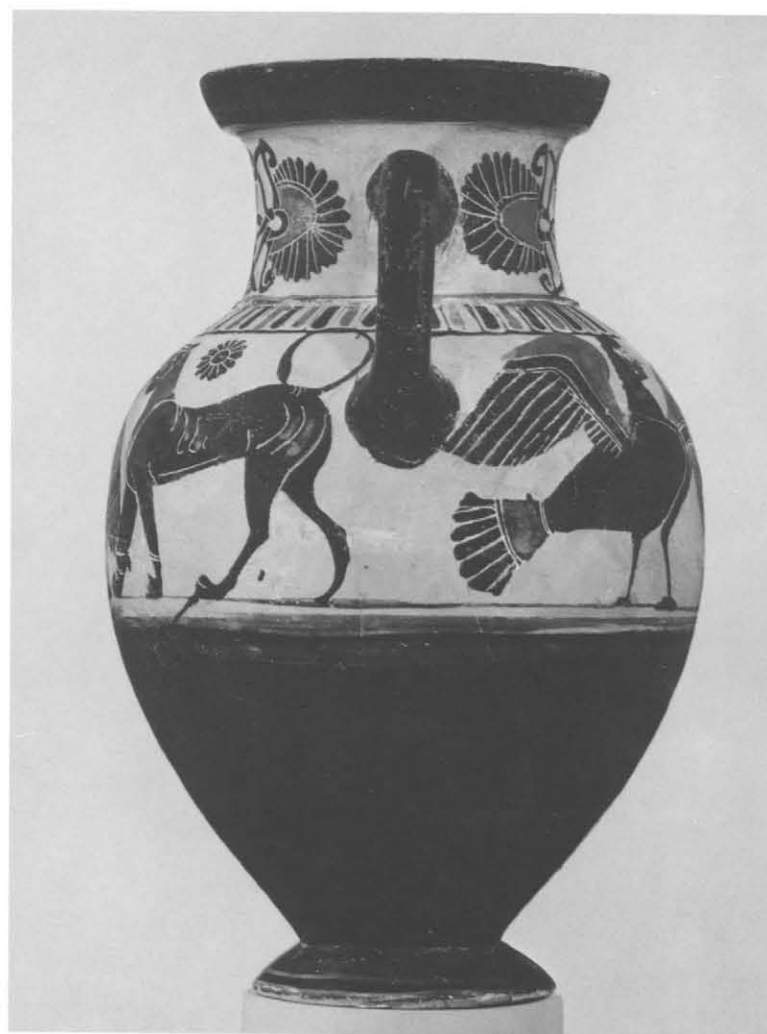
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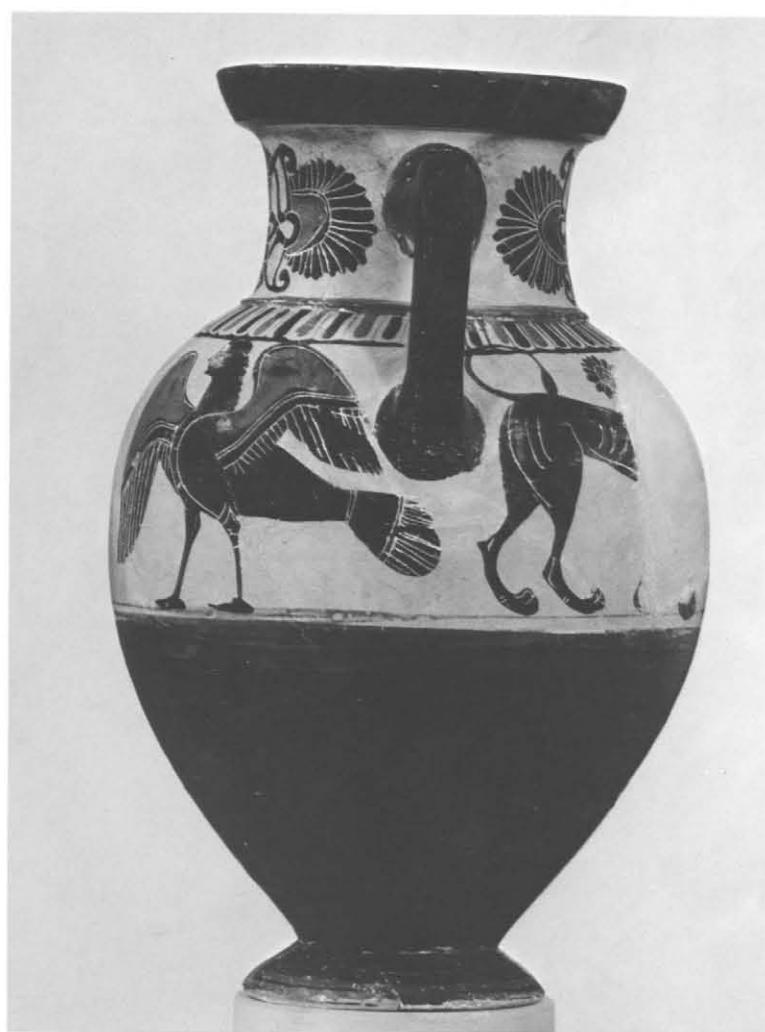
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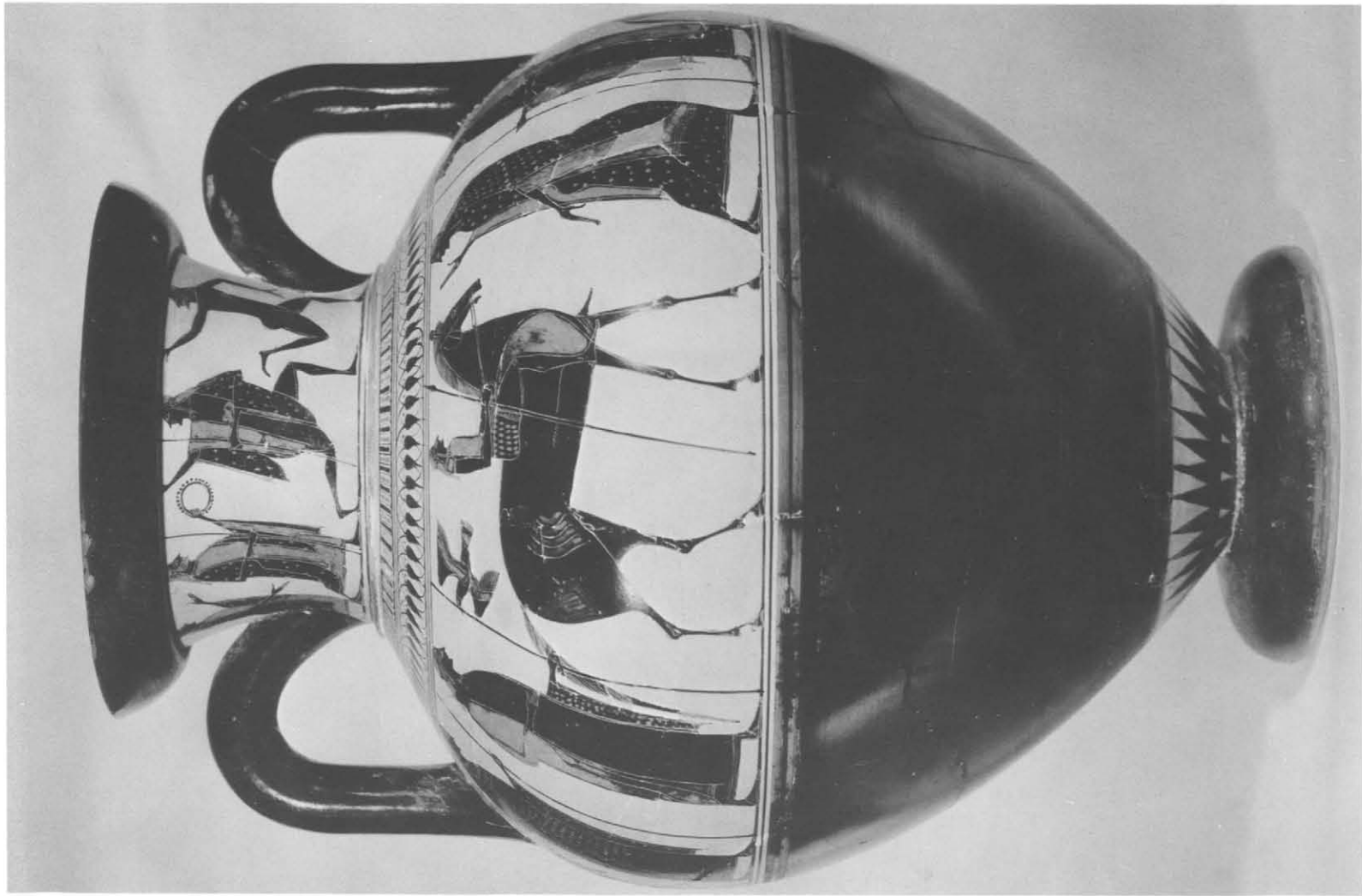
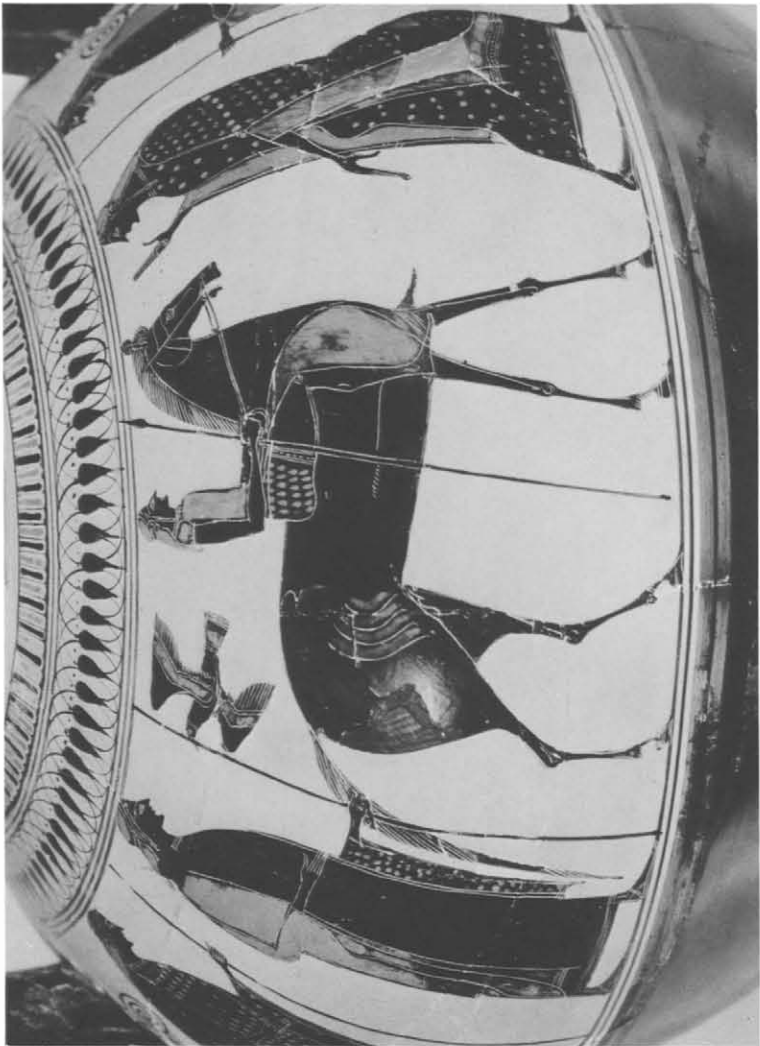
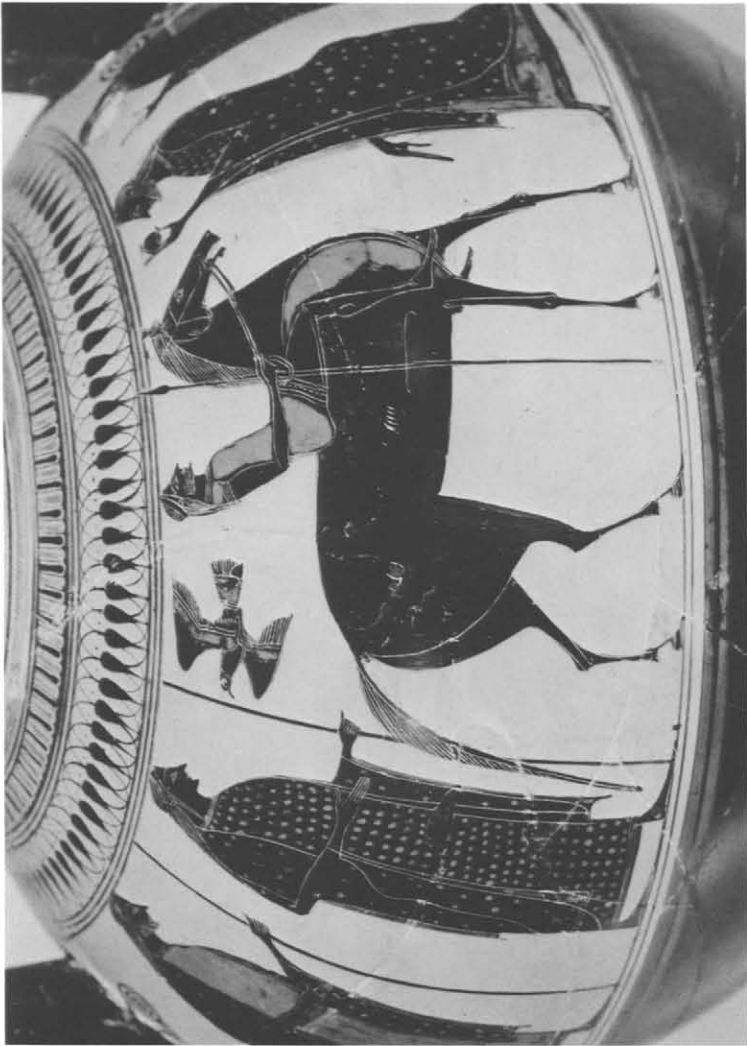


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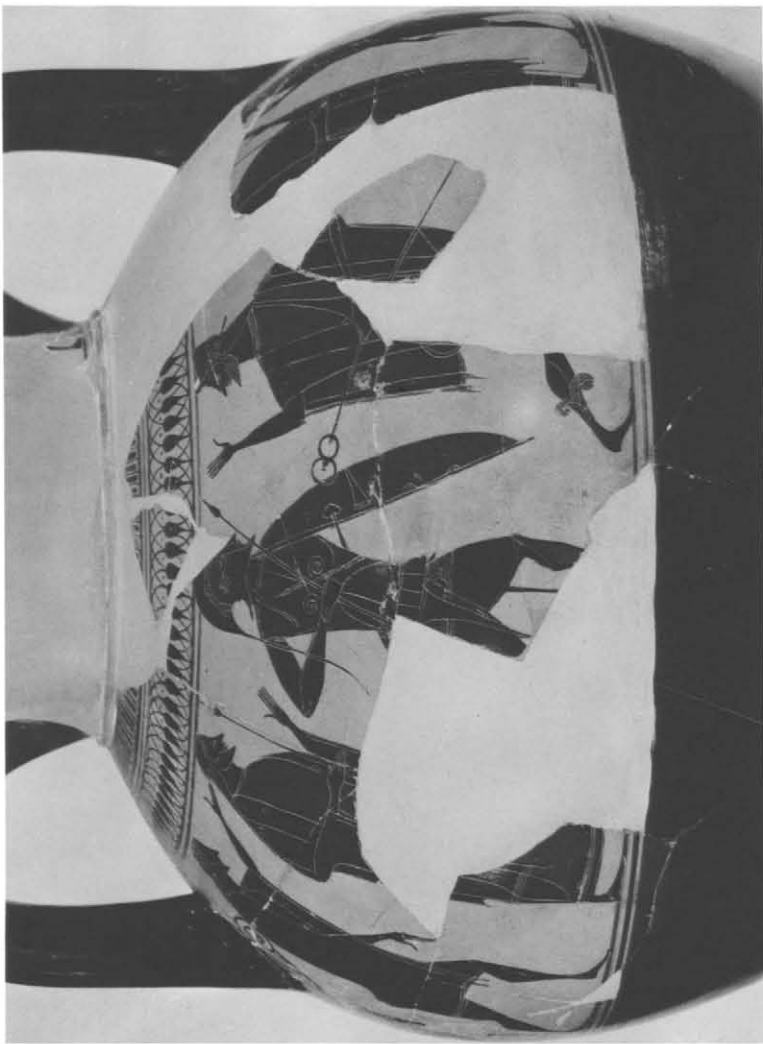


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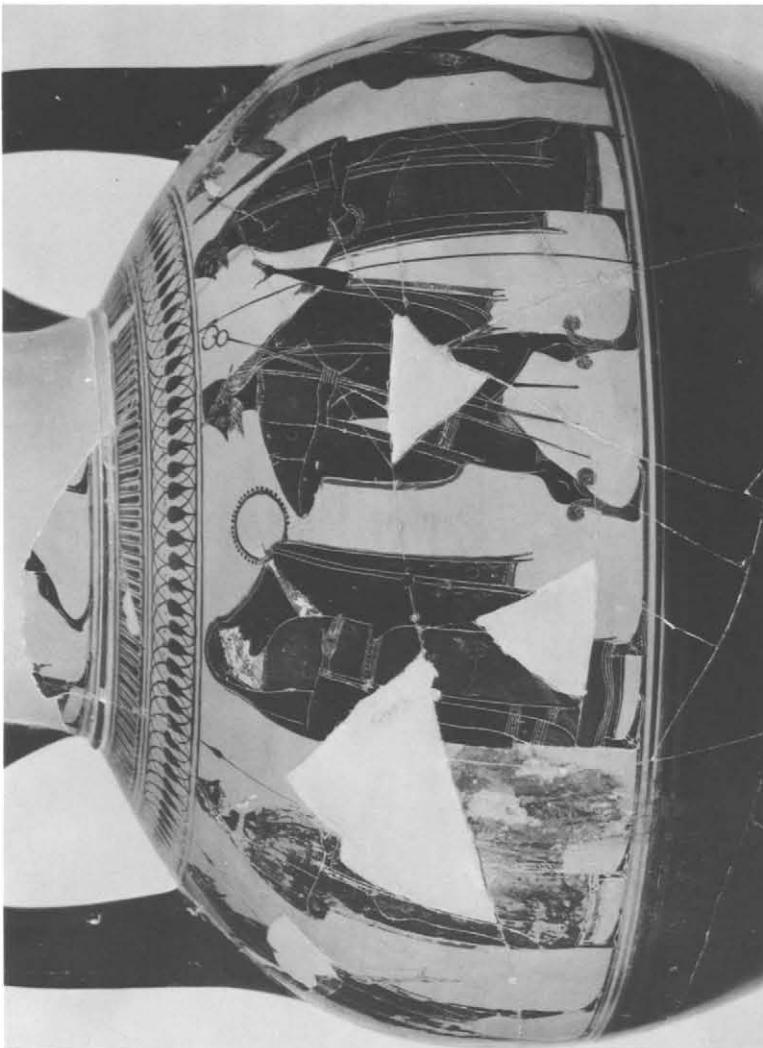




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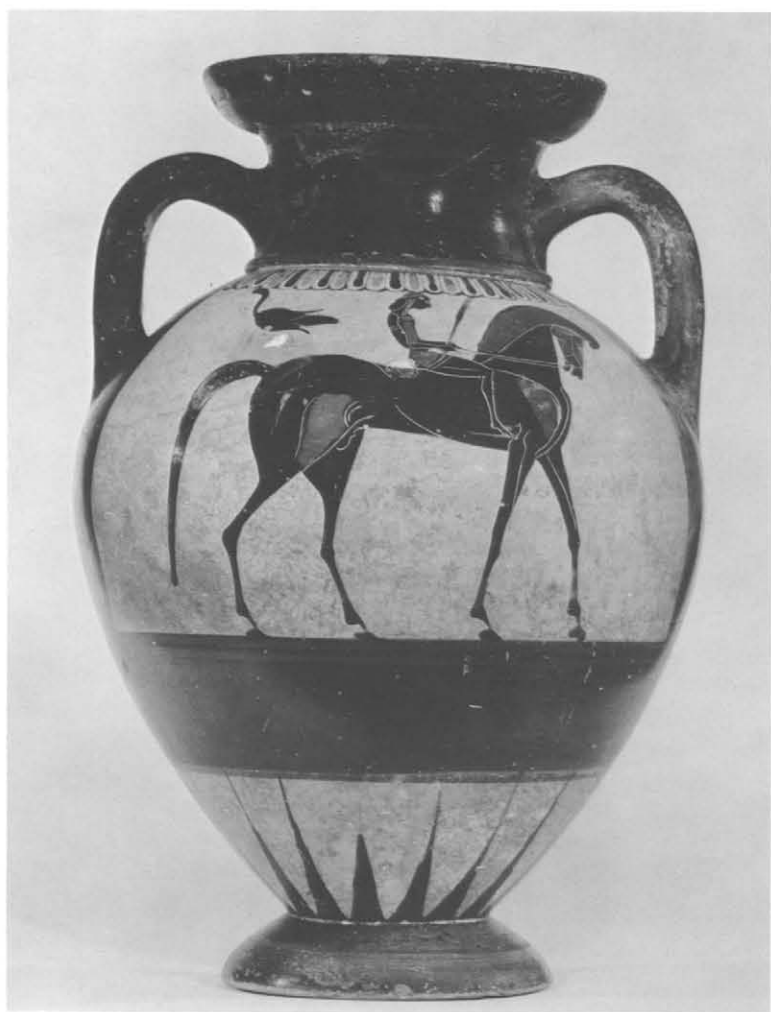
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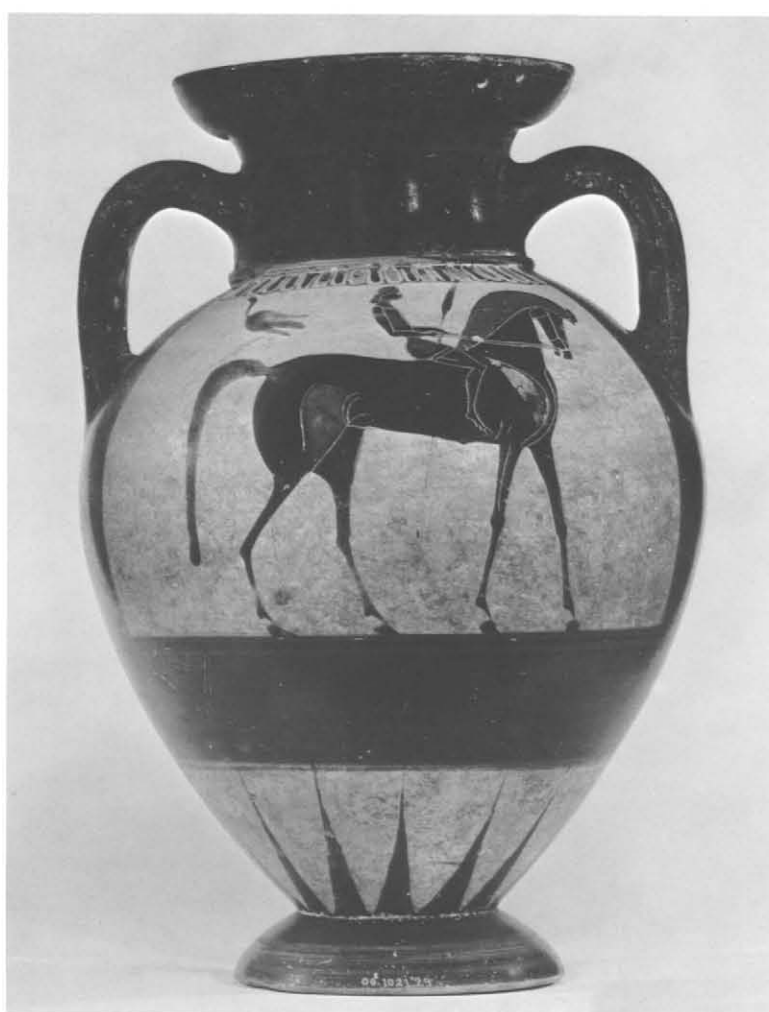
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56.171.16<sup>2</sup>



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06.1021.29





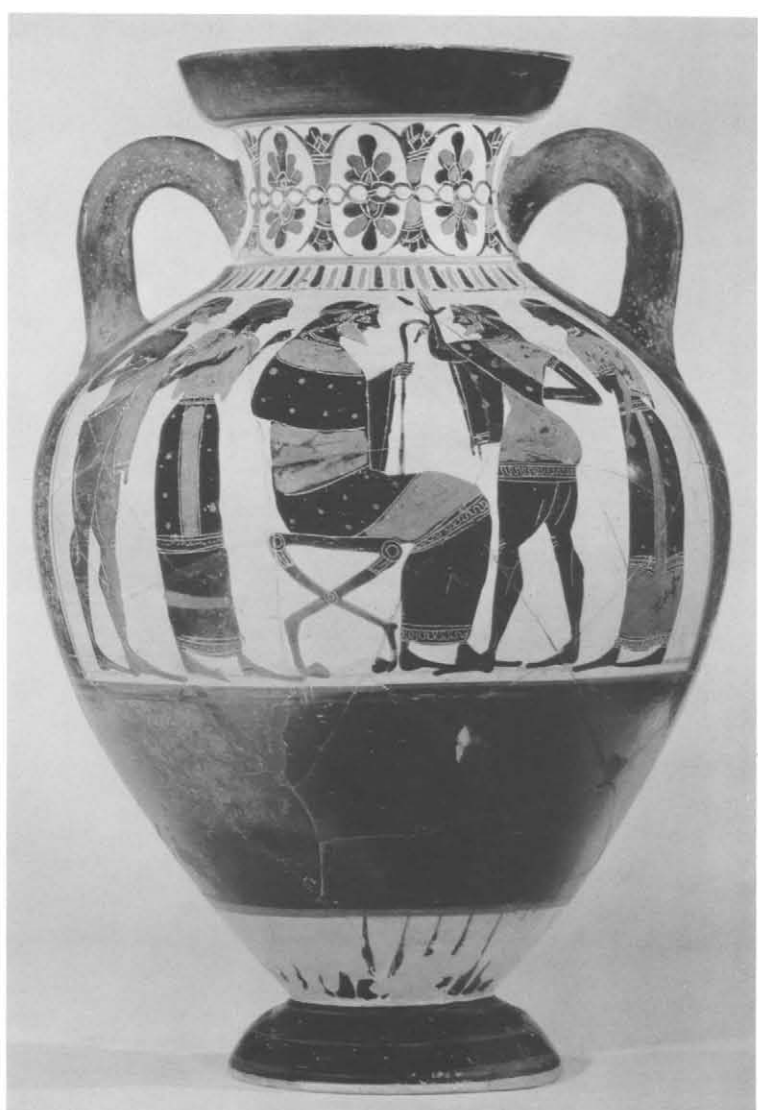
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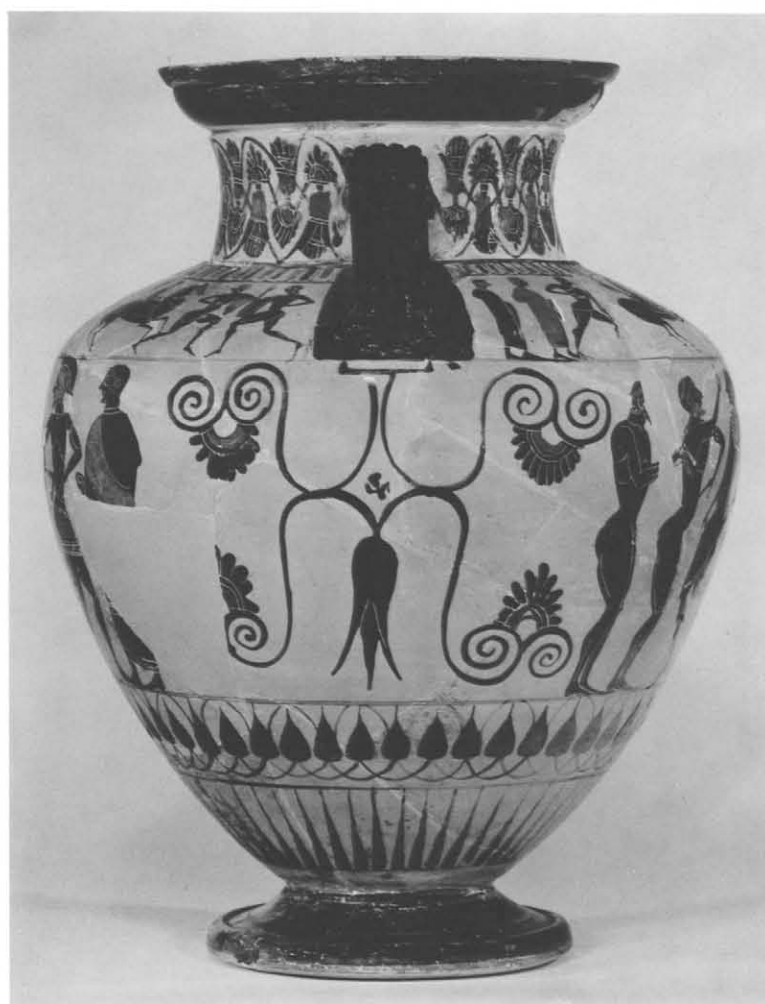


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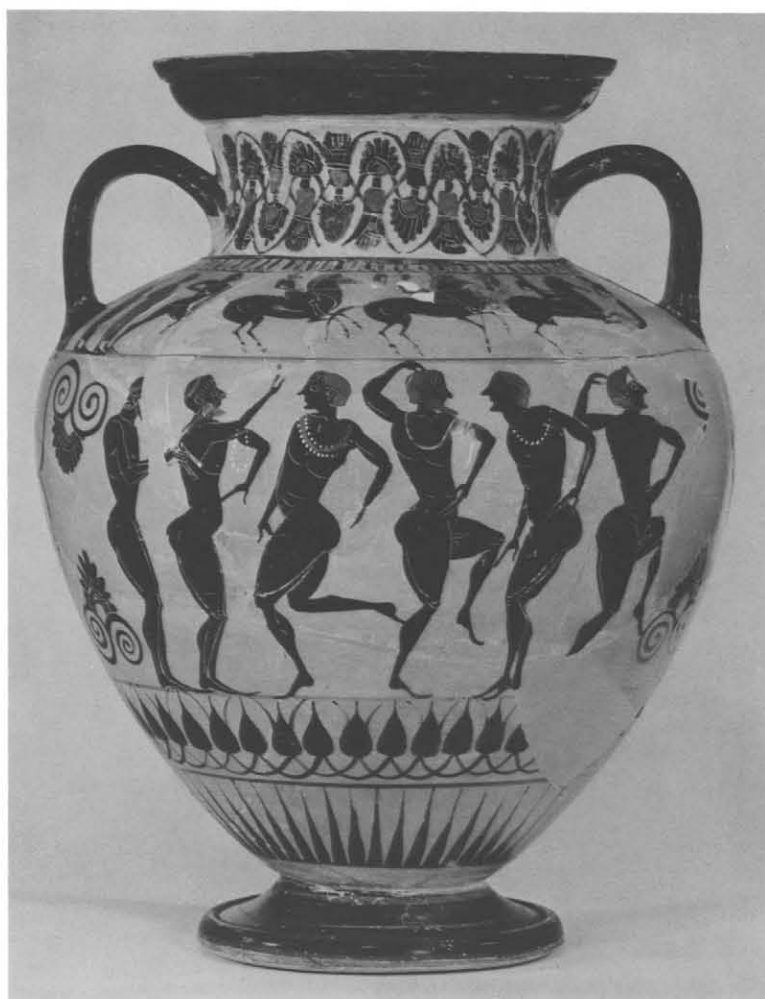
53.II.I



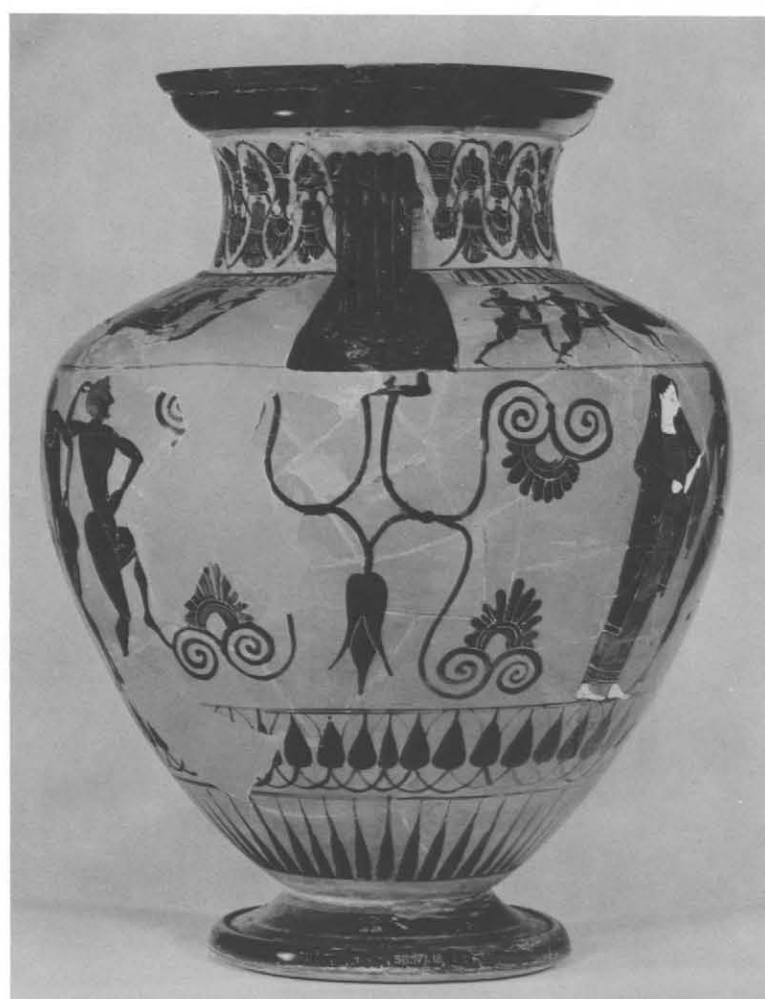
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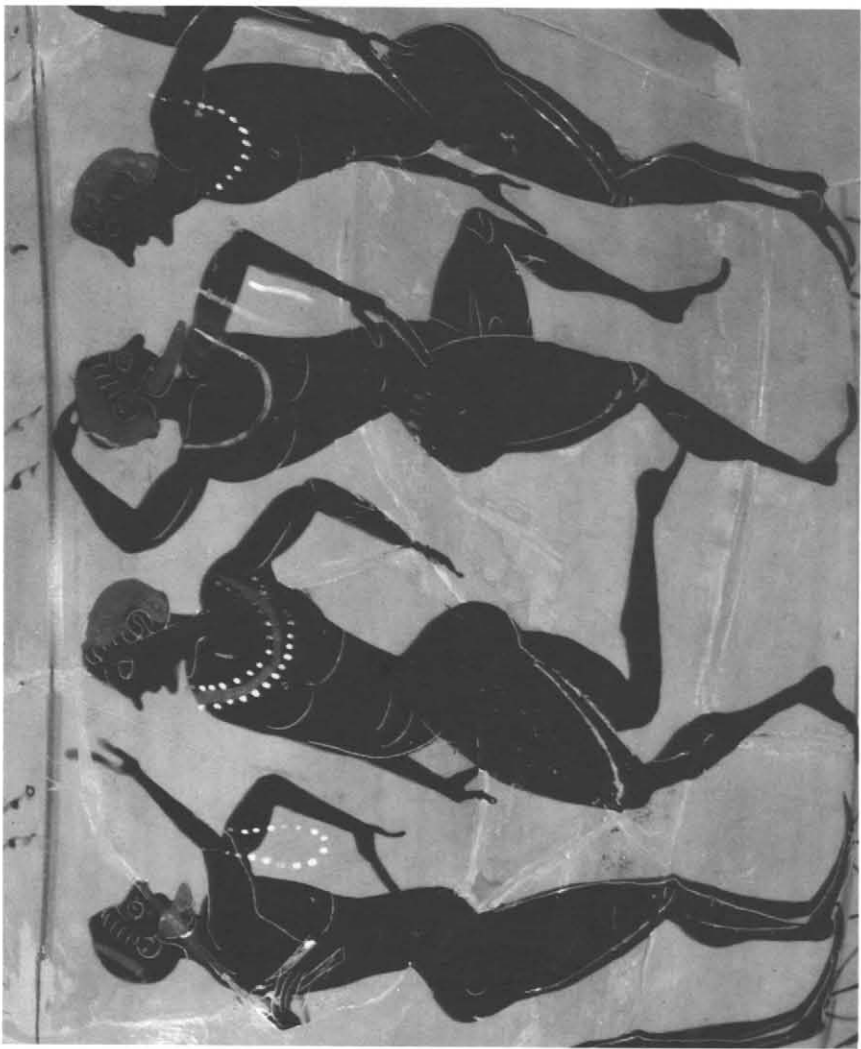


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56.171.18



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56.171.18





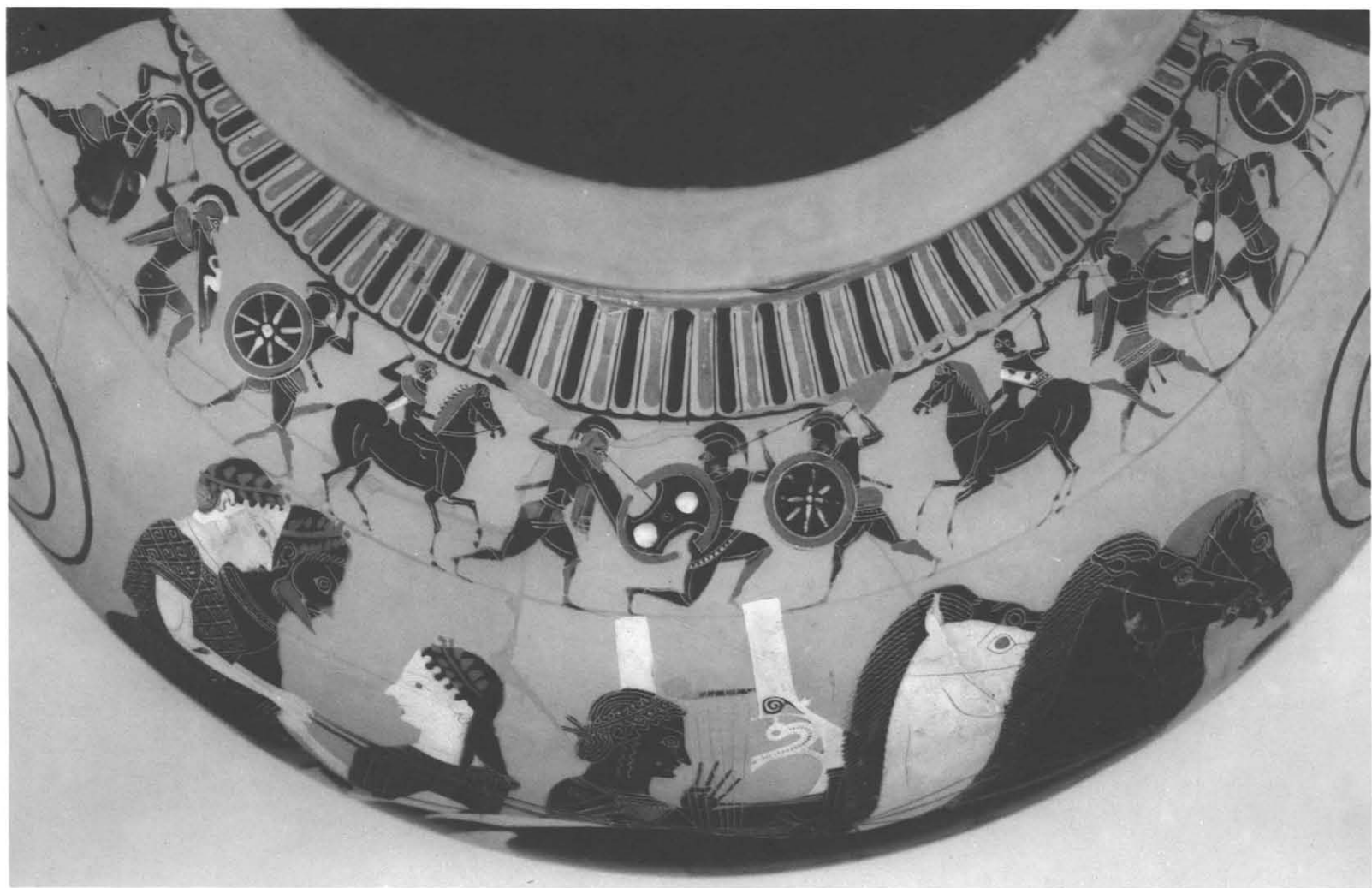
17.230.14 a and b



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17.230.14 a and b



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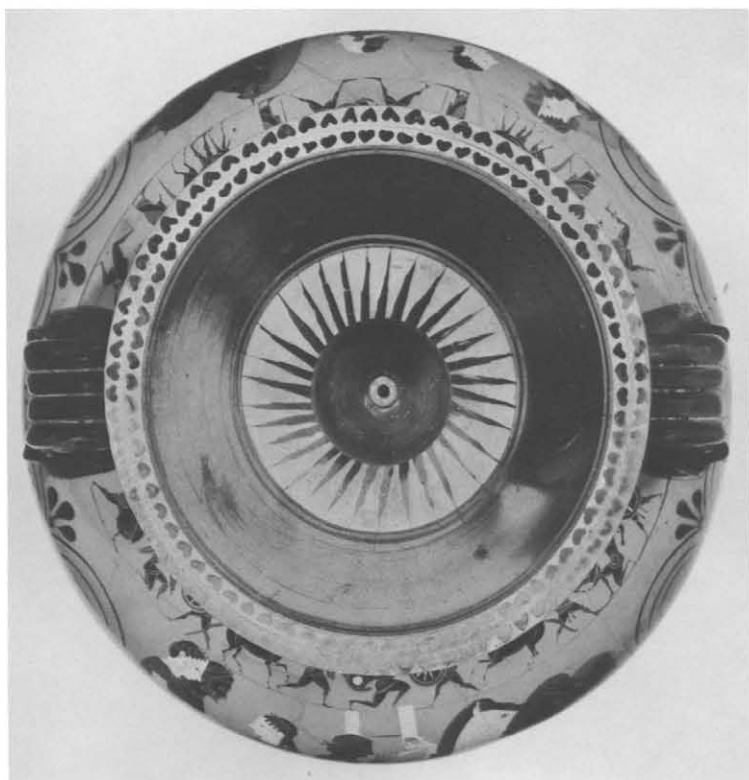
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17.230.14 a and b

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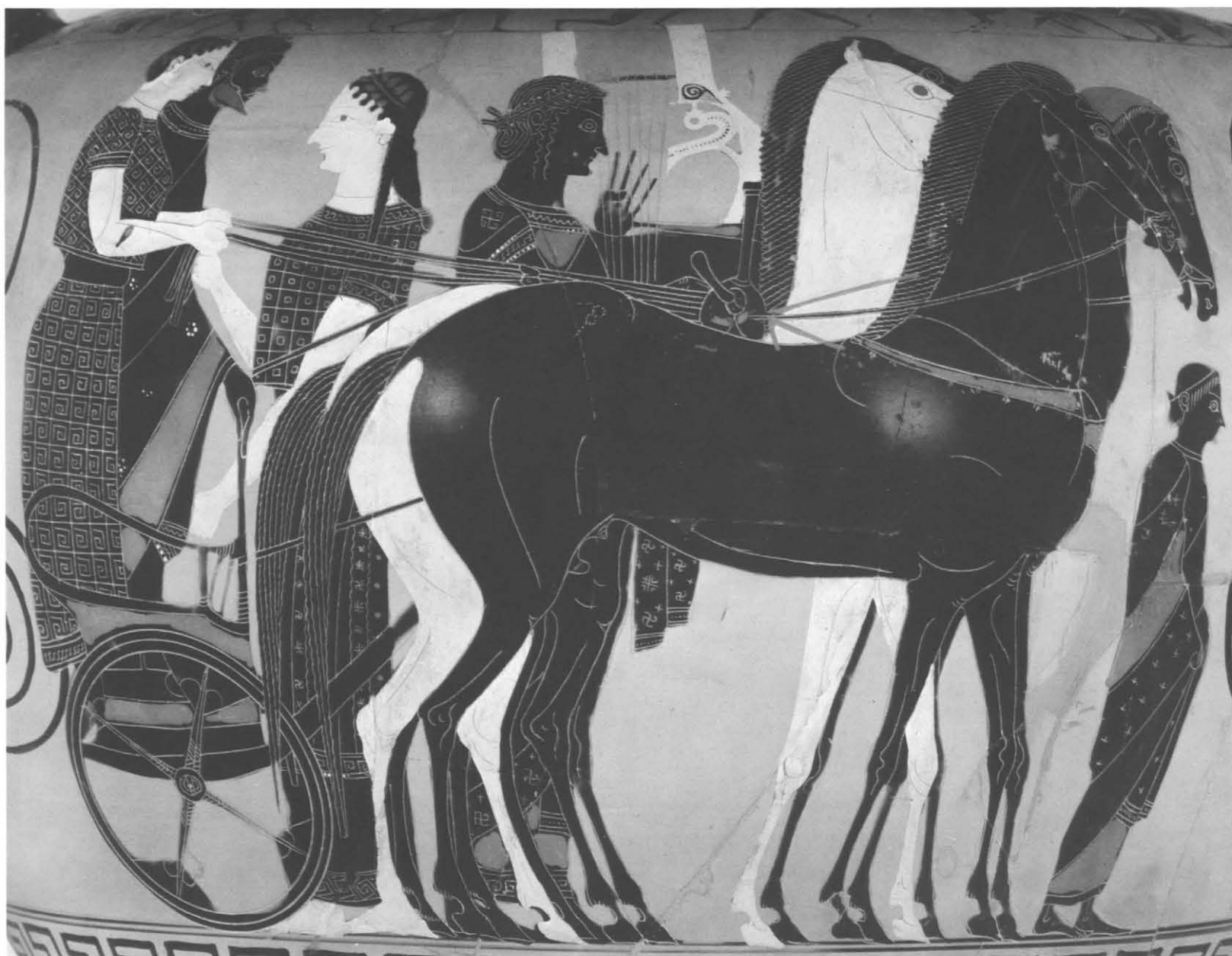




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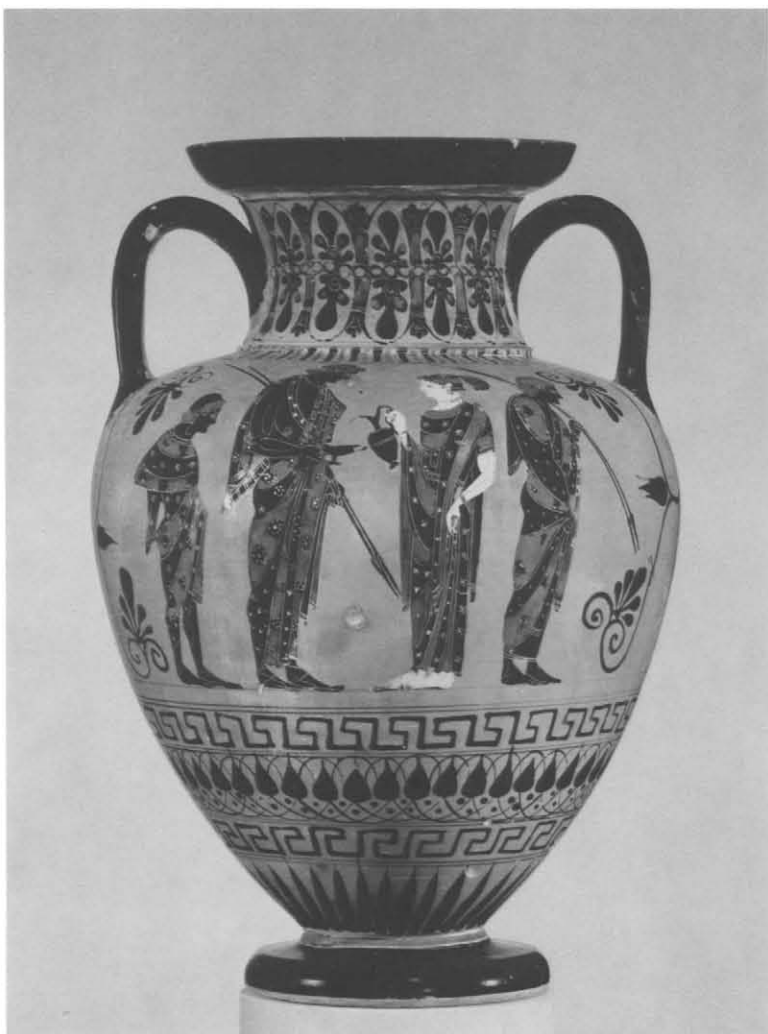


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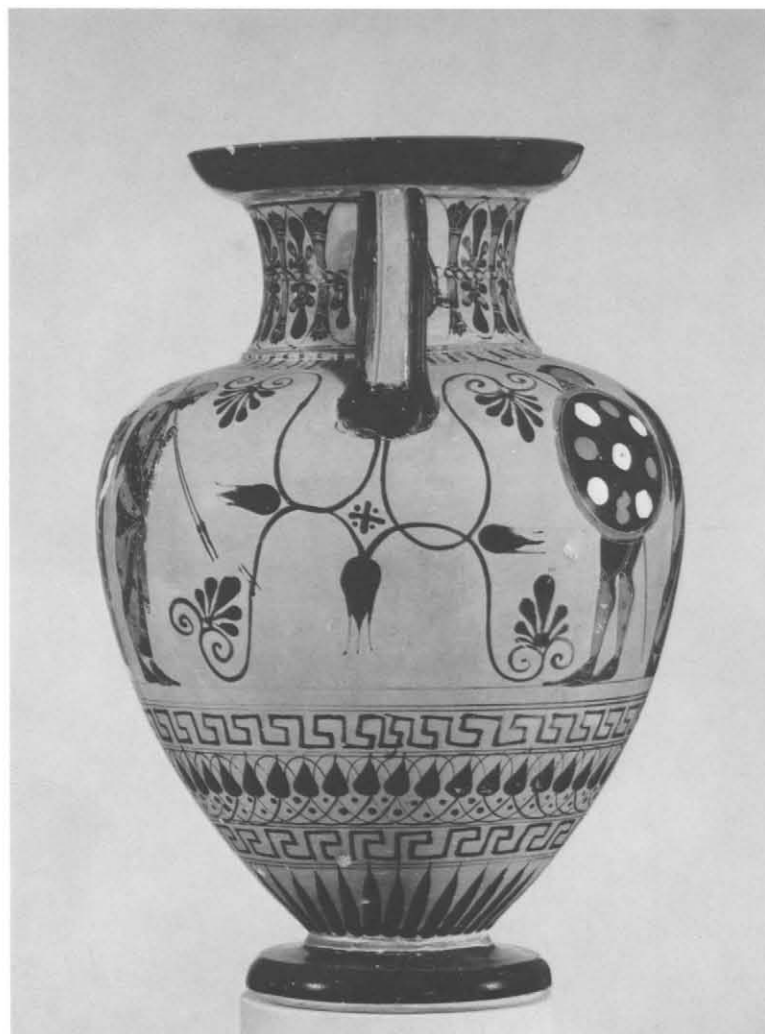


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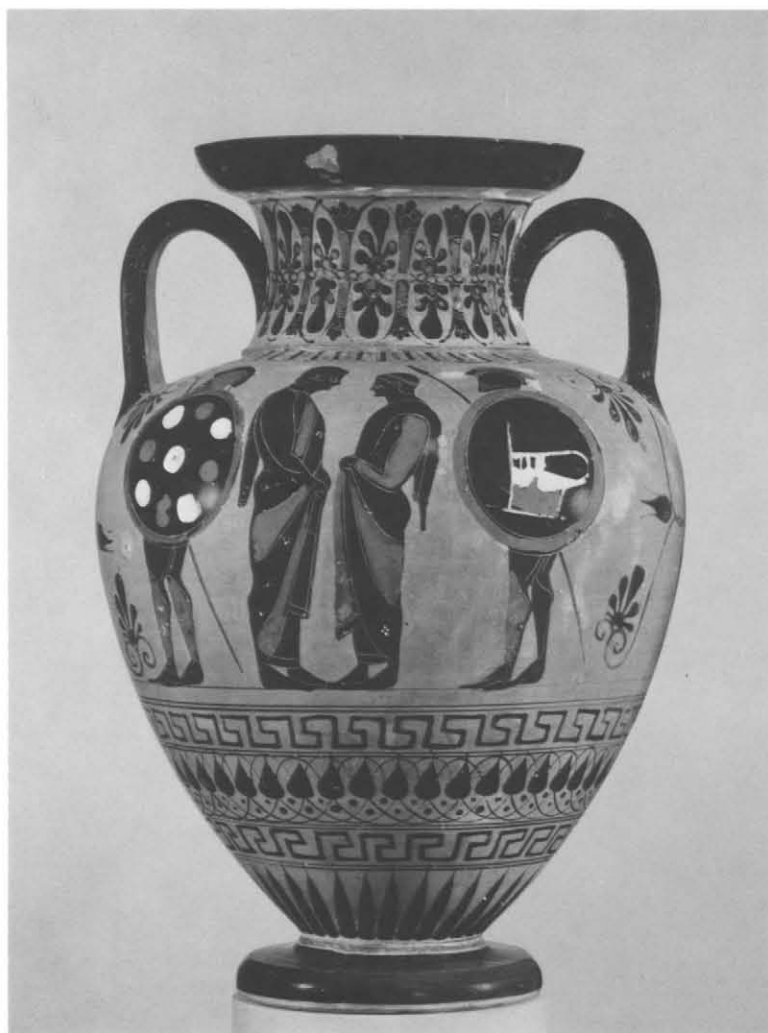
17.230.14 a and b



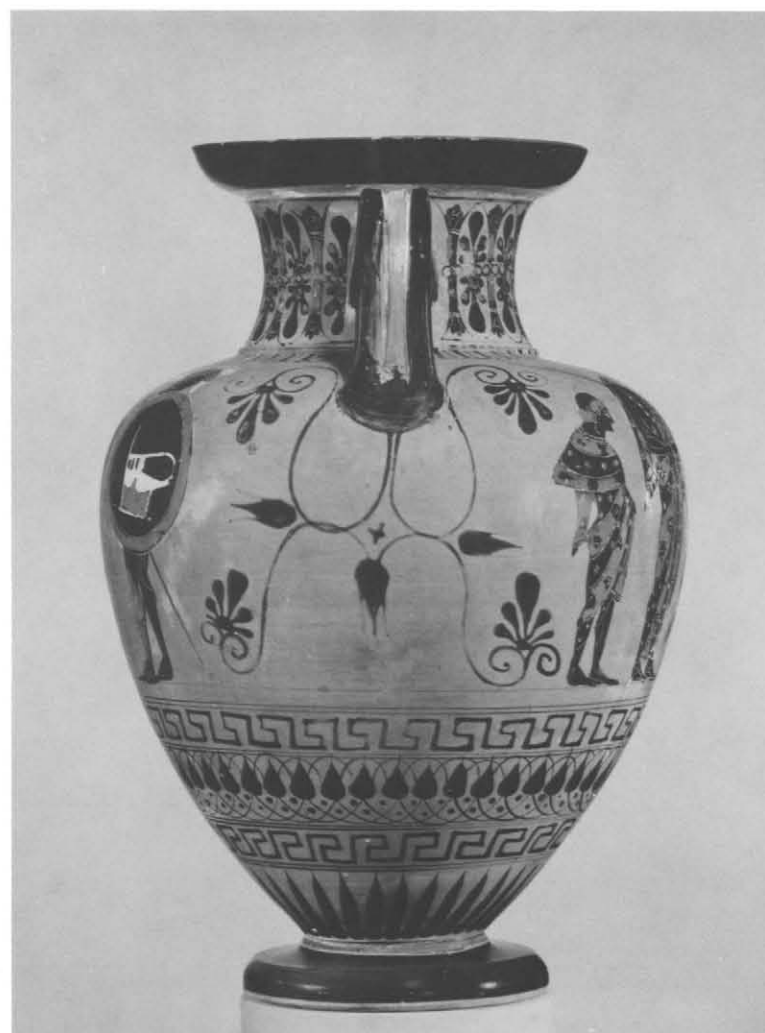
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98.8.14





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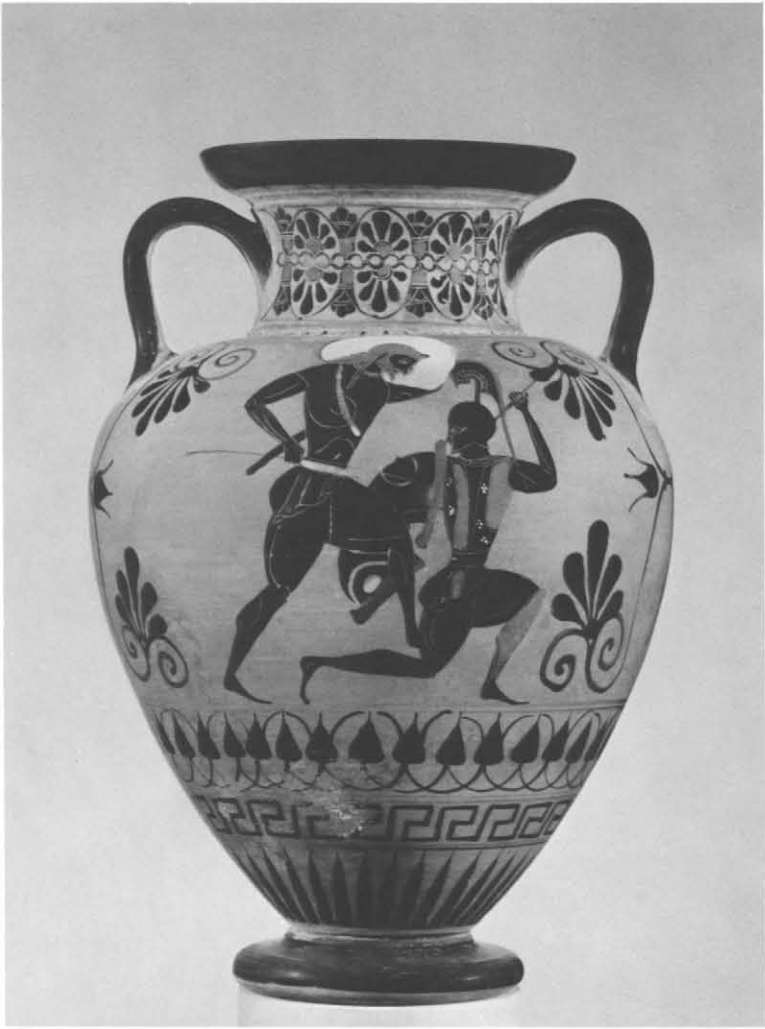


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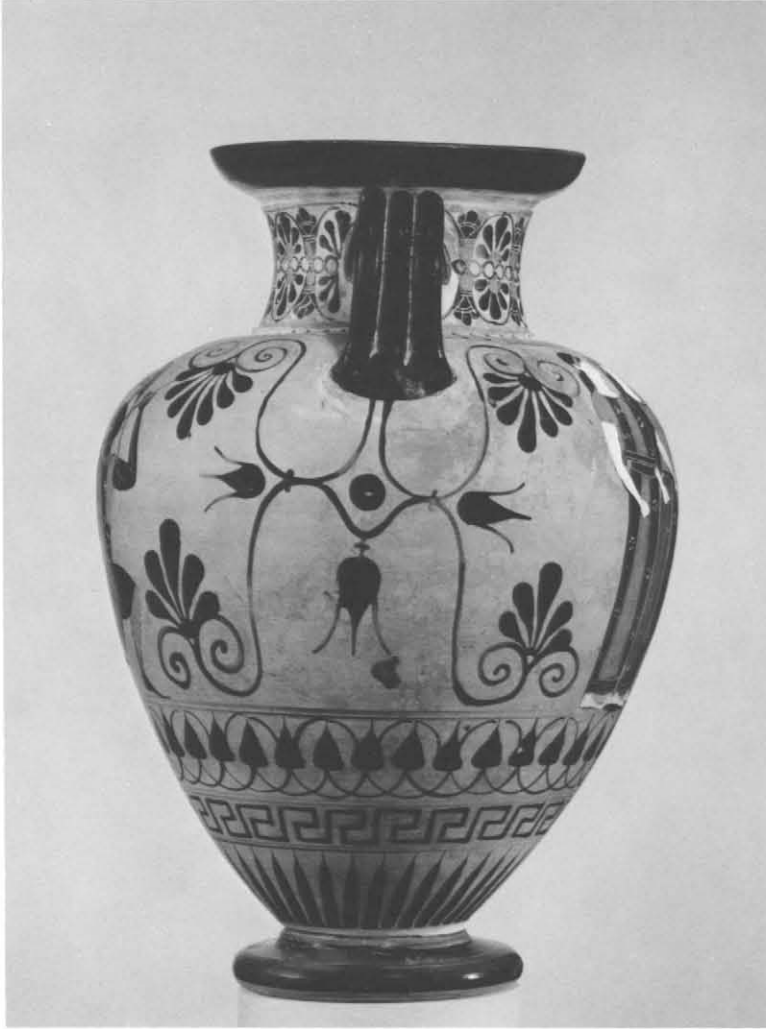


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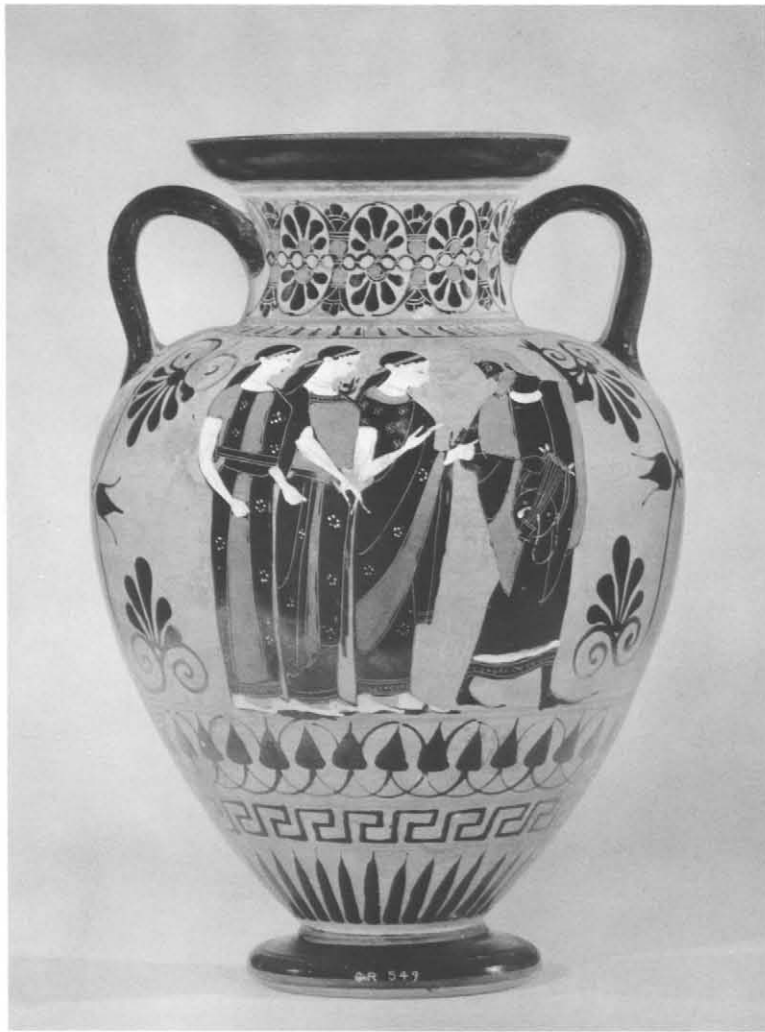
98.8.13



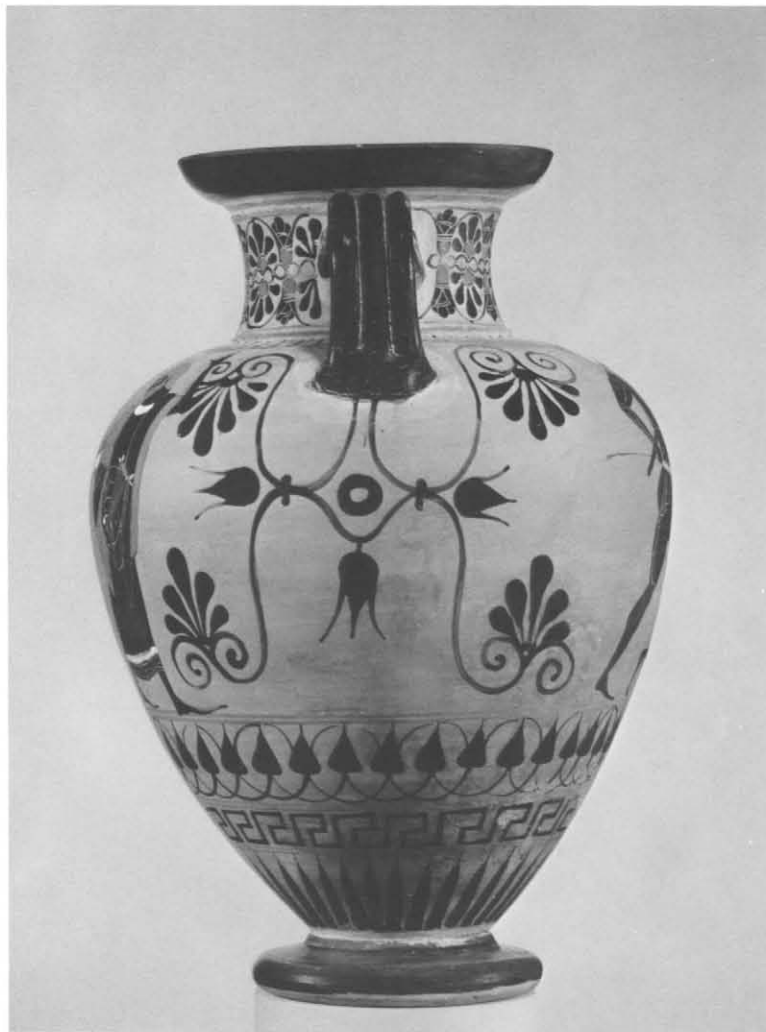
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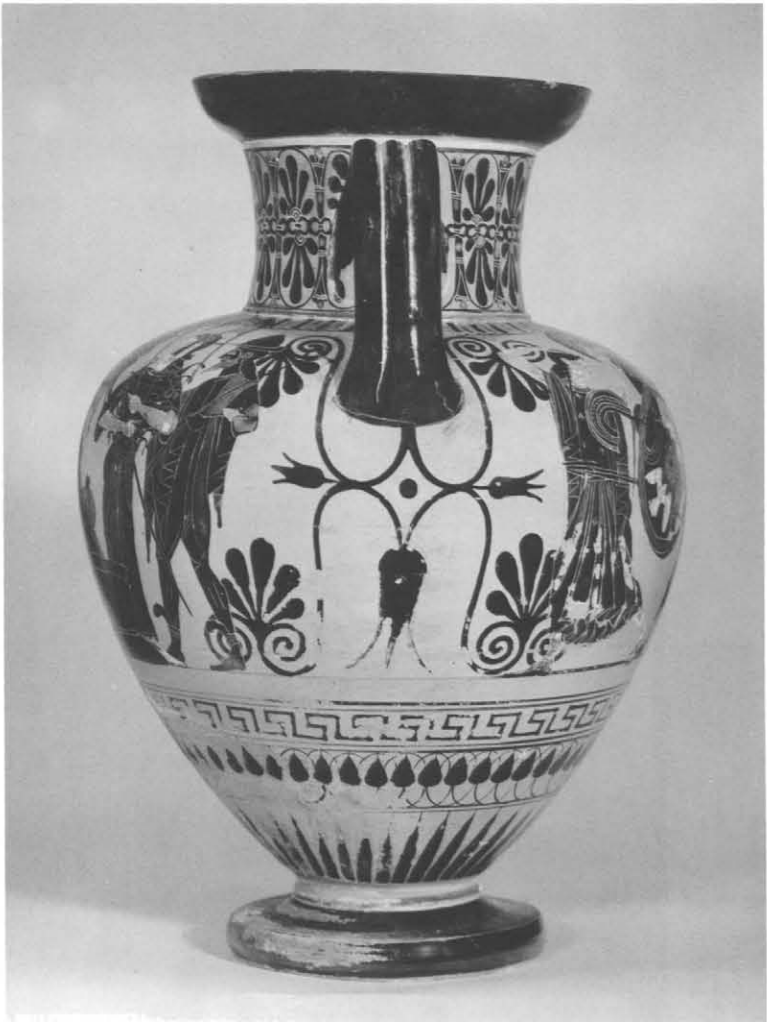


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98.8.11



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56.171.20





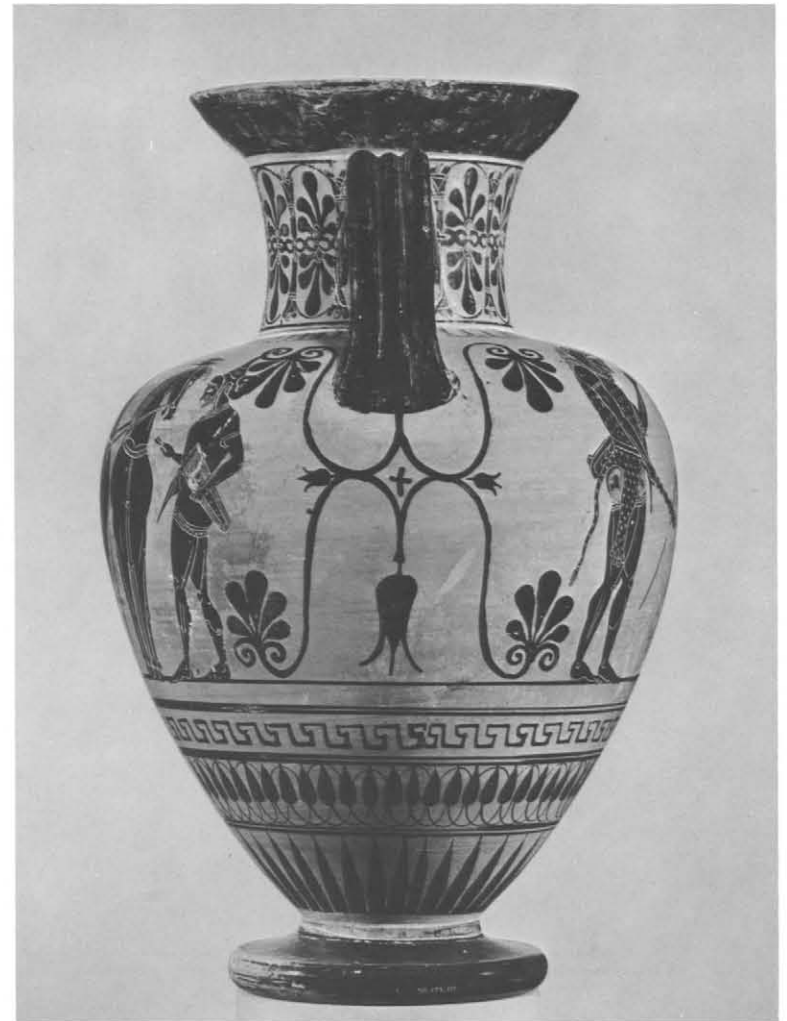
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56.171.19



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69.233.1



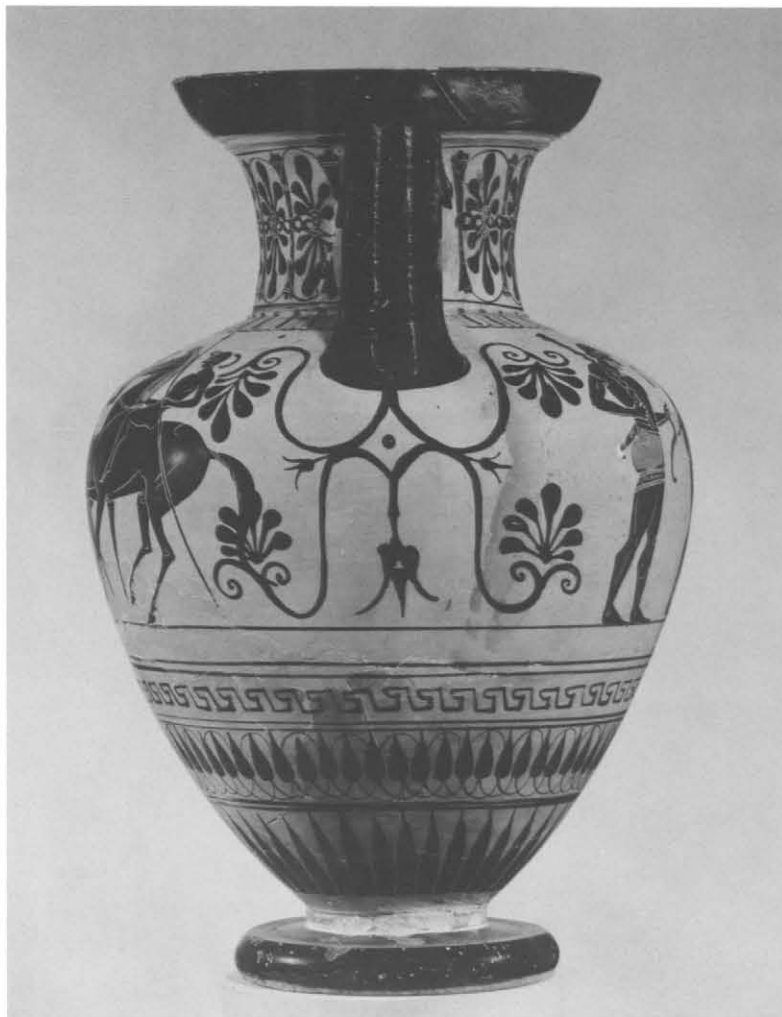
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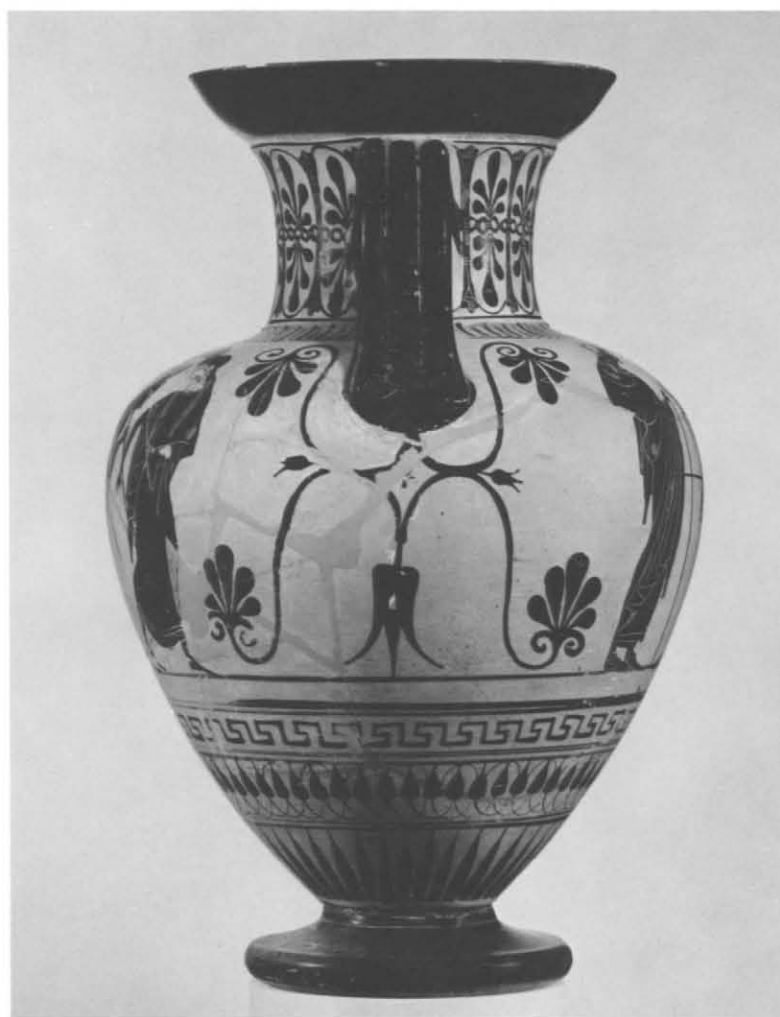


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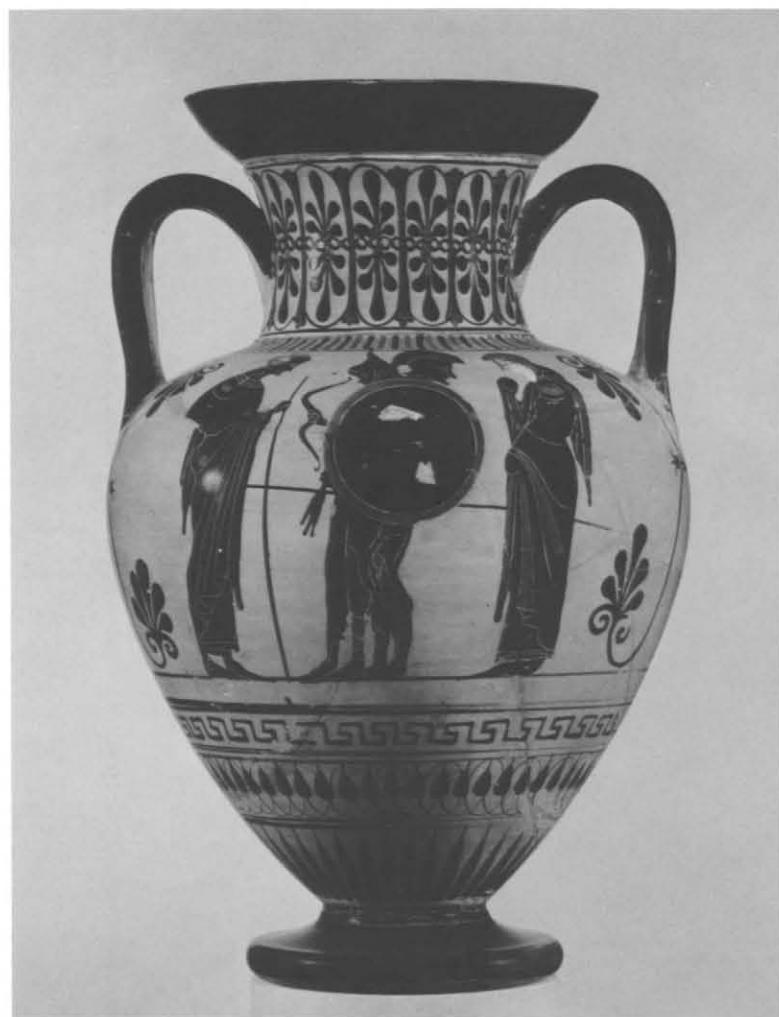
41.162.190



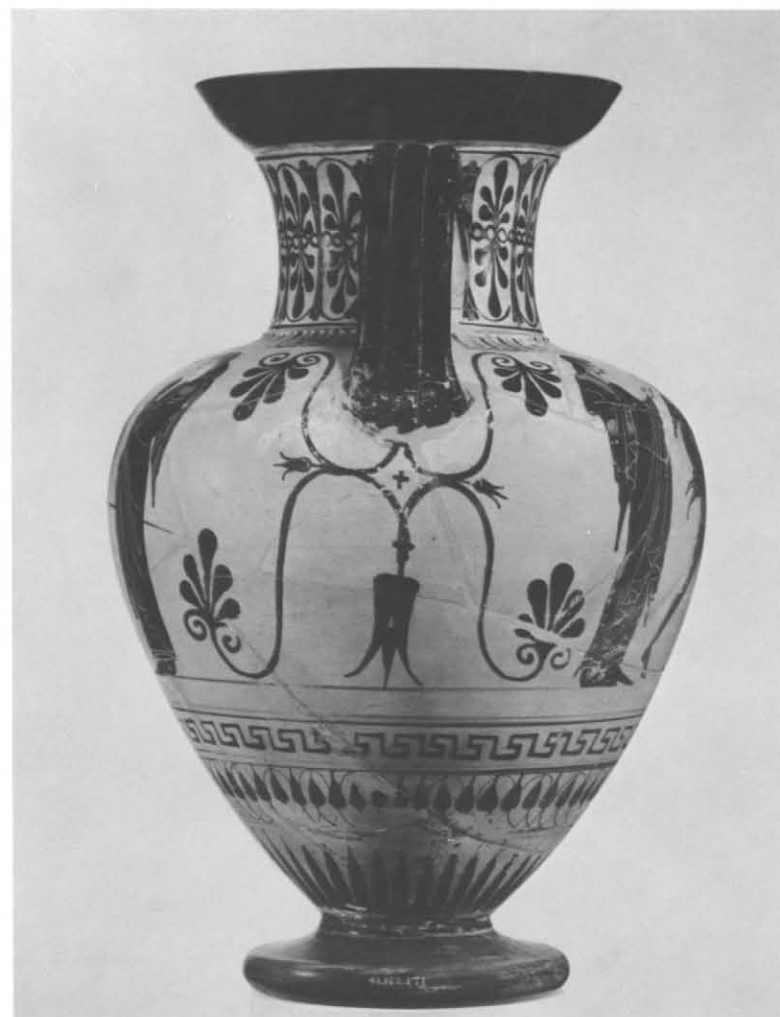
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41.162.171





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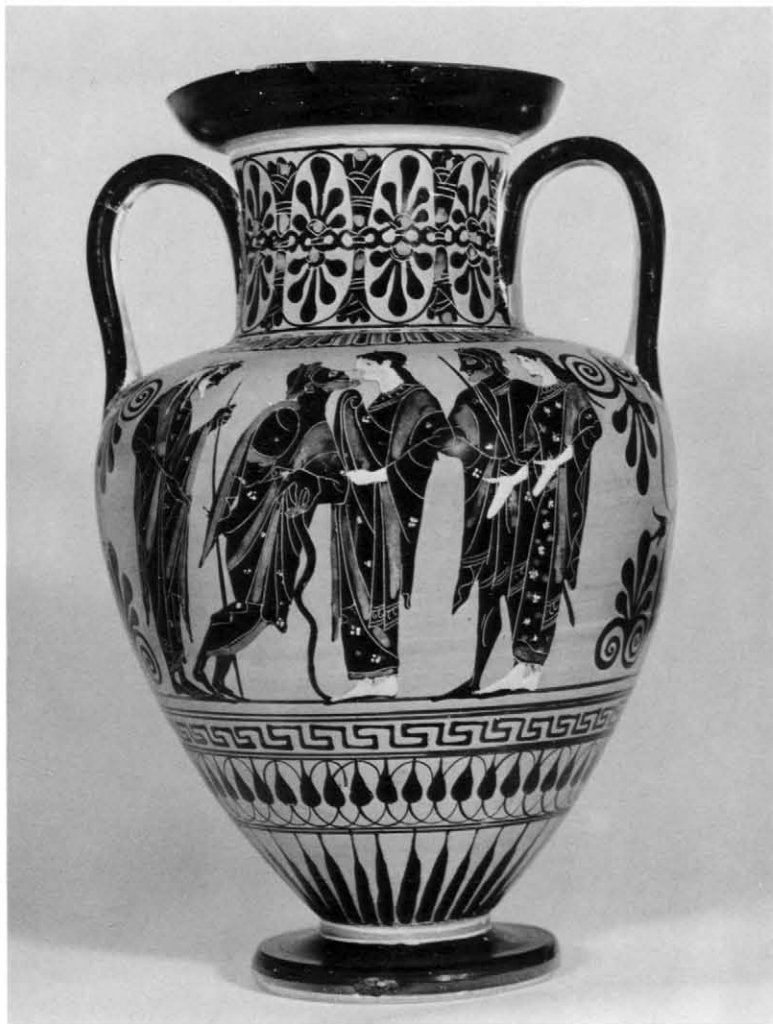


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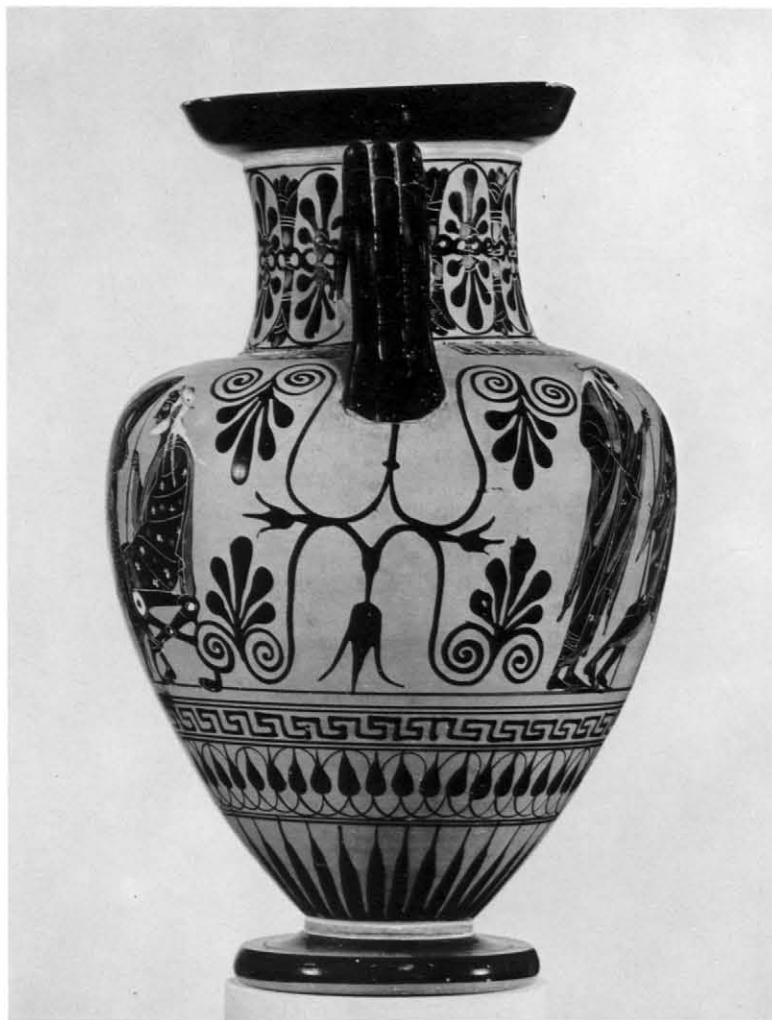
61.11.16



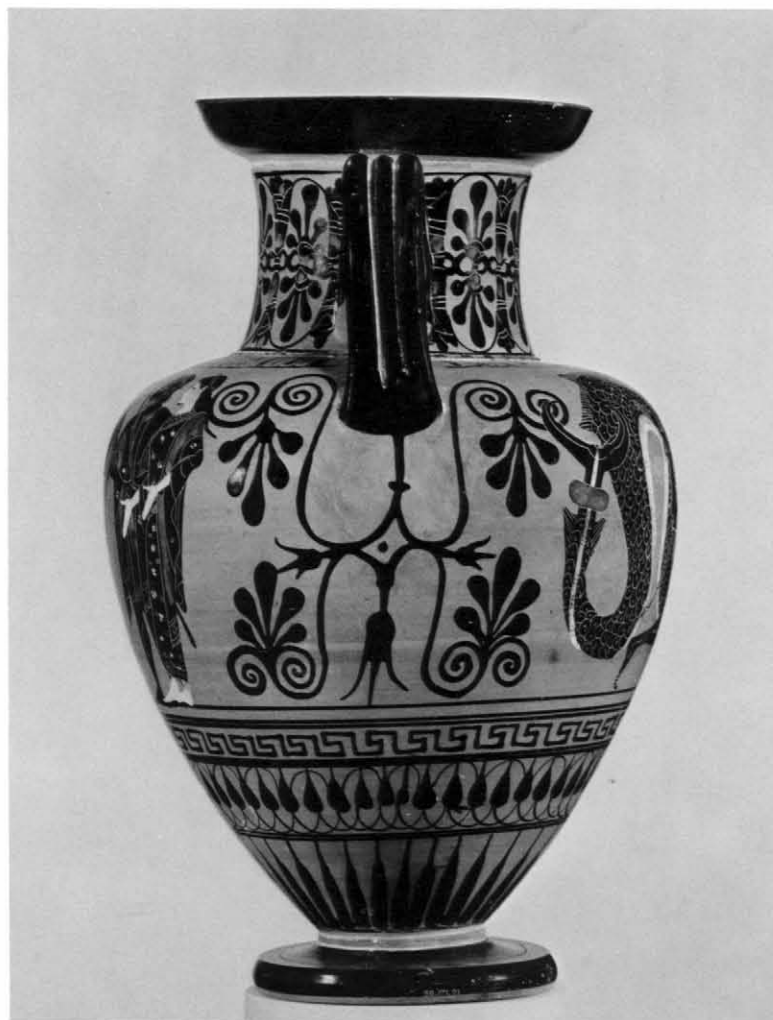
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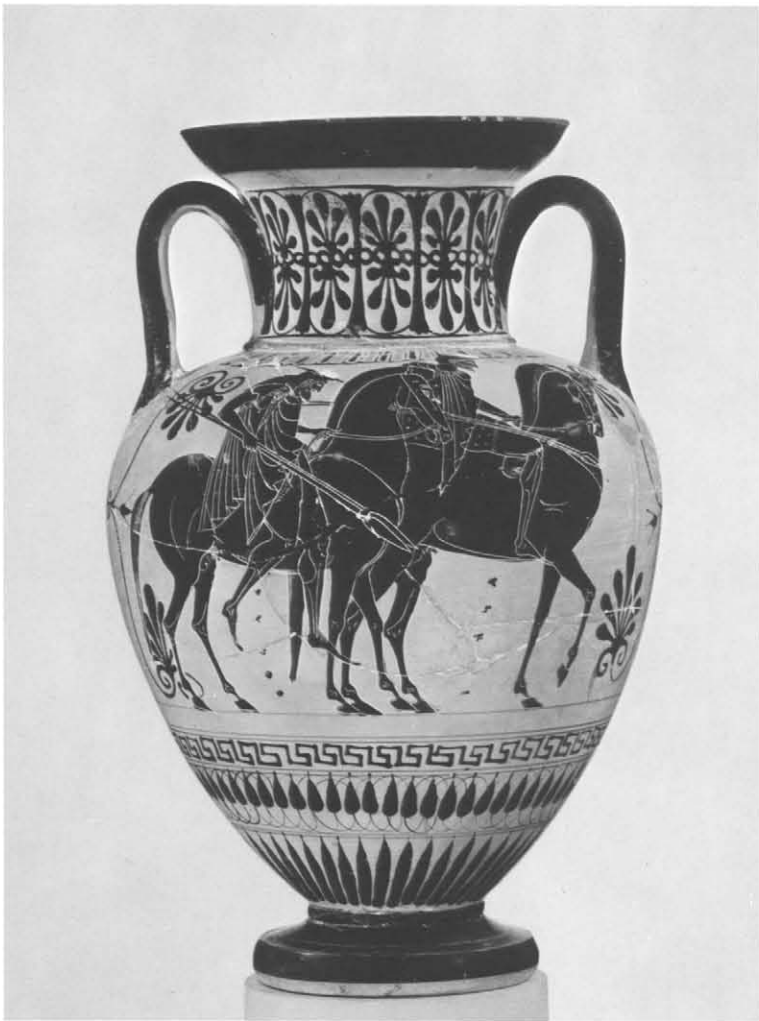


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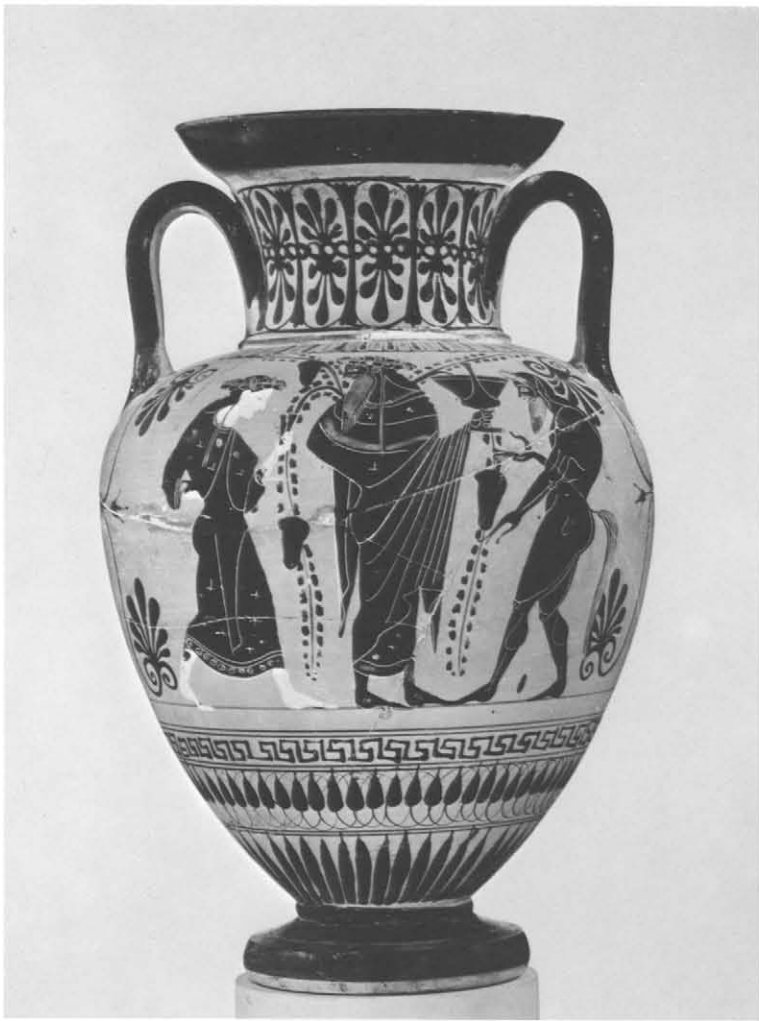
56.171.21



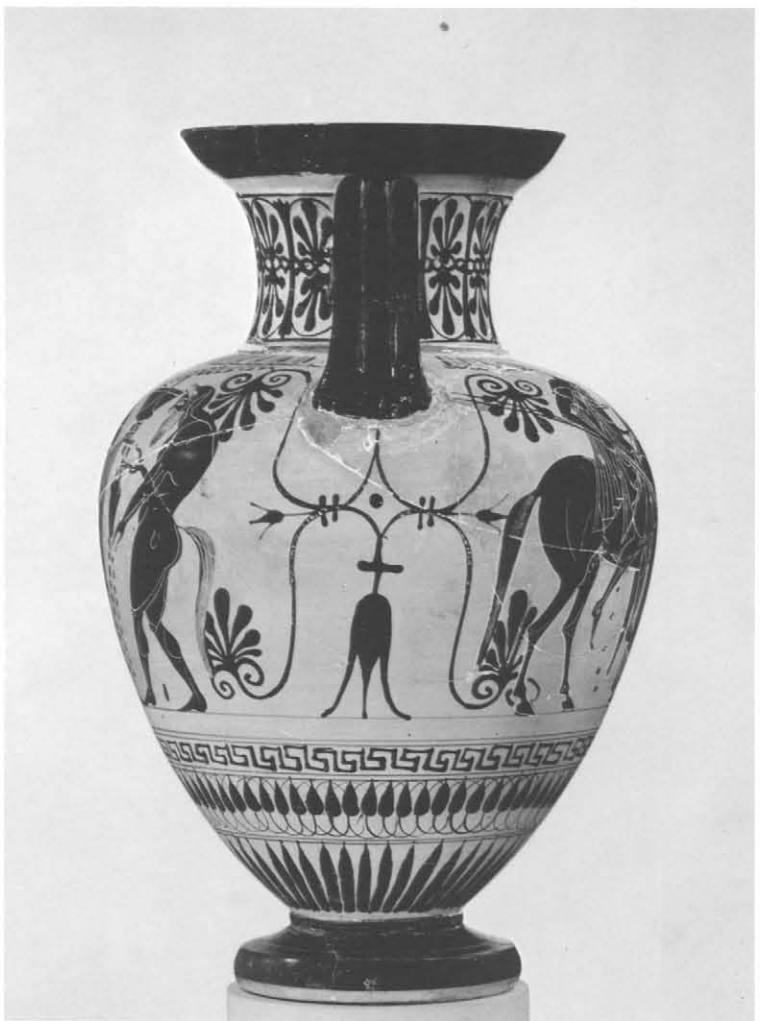
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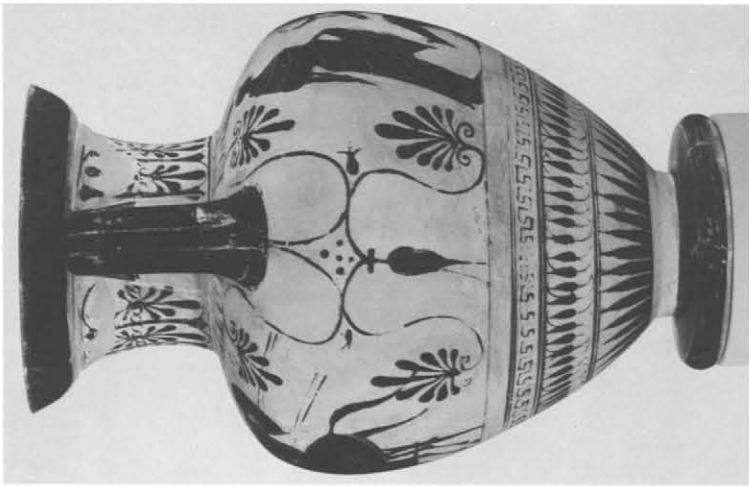
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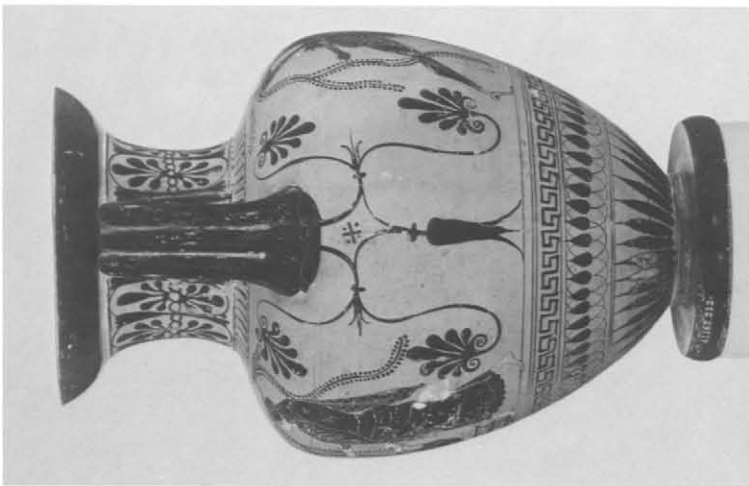
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06.1021.85

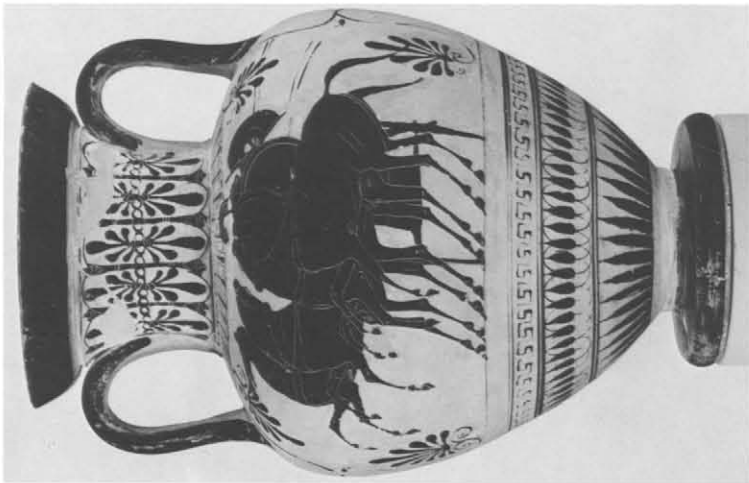




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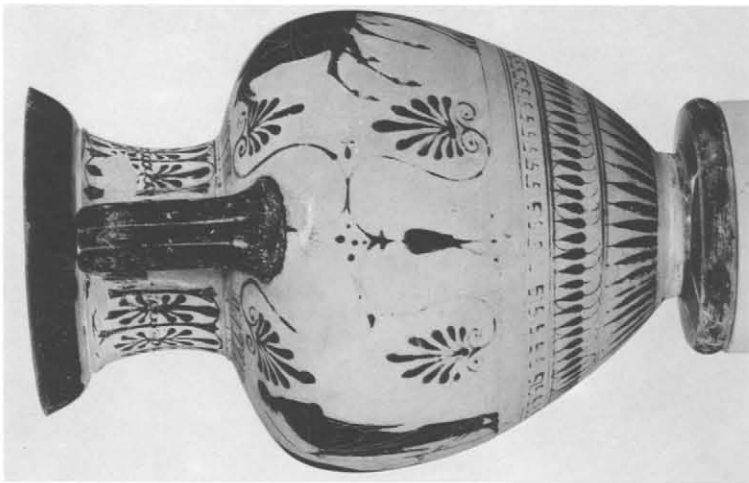
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96.9.178



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41.162.212



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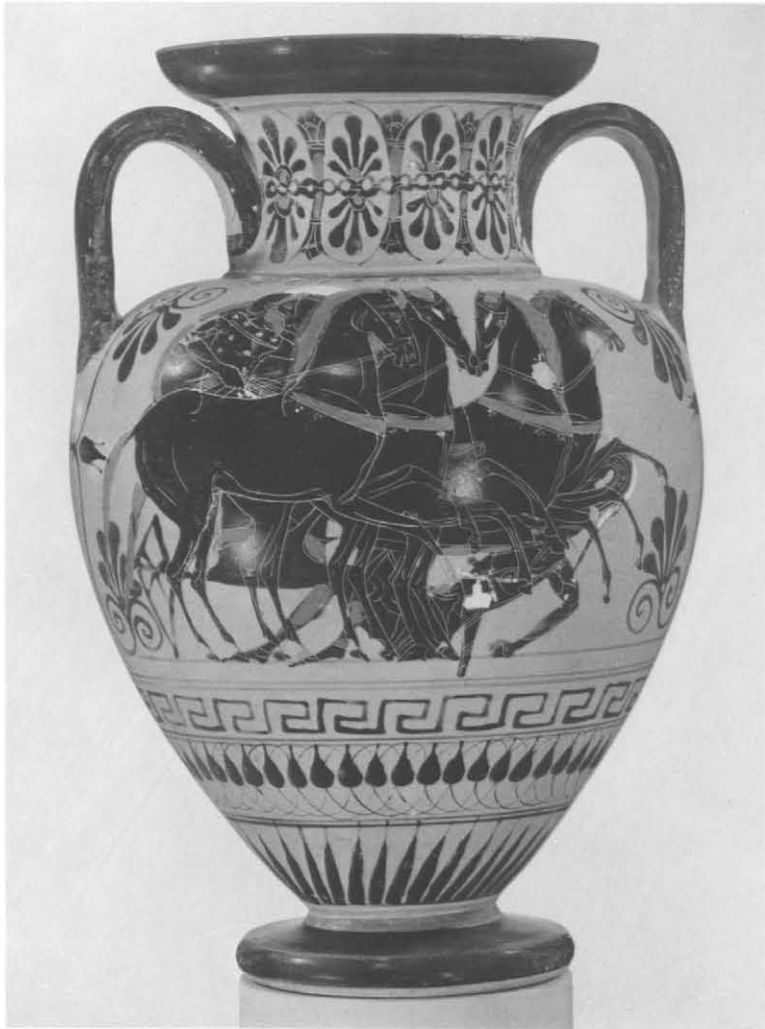
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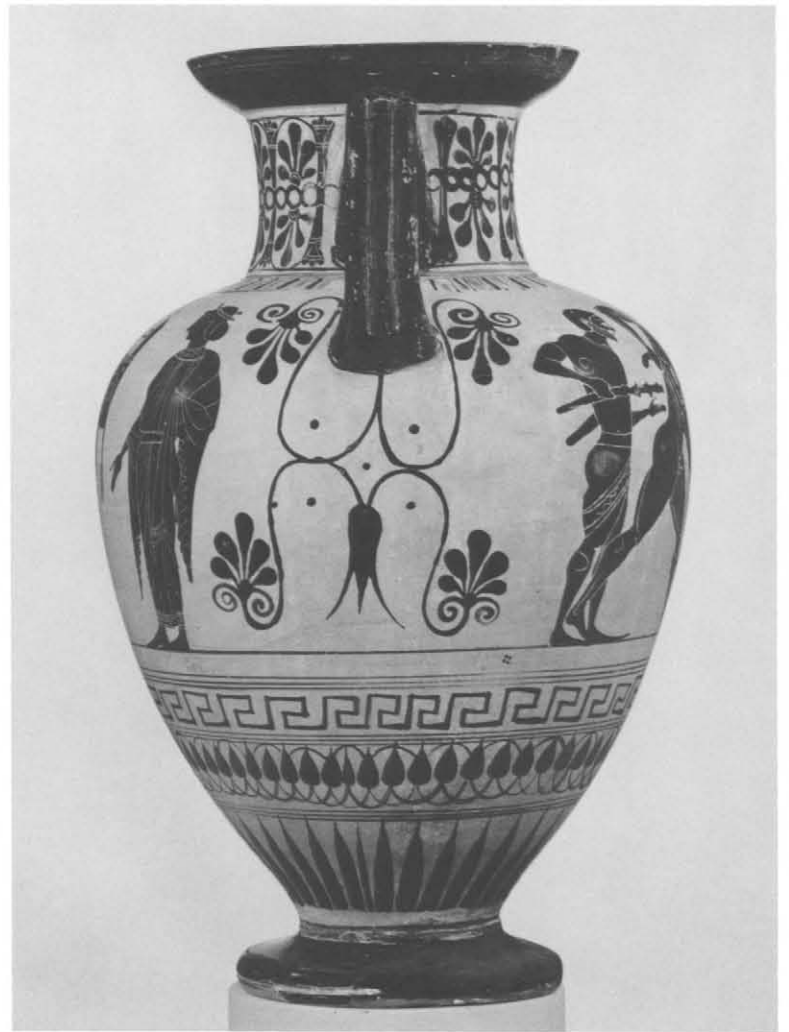


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23.160.60



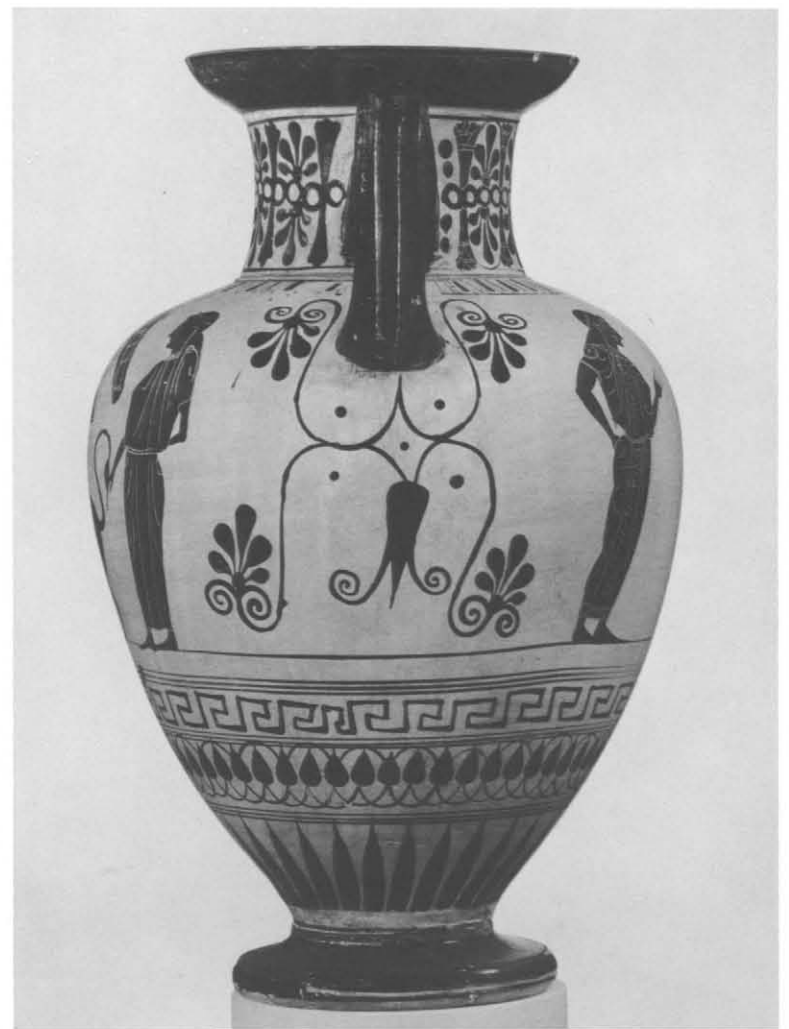
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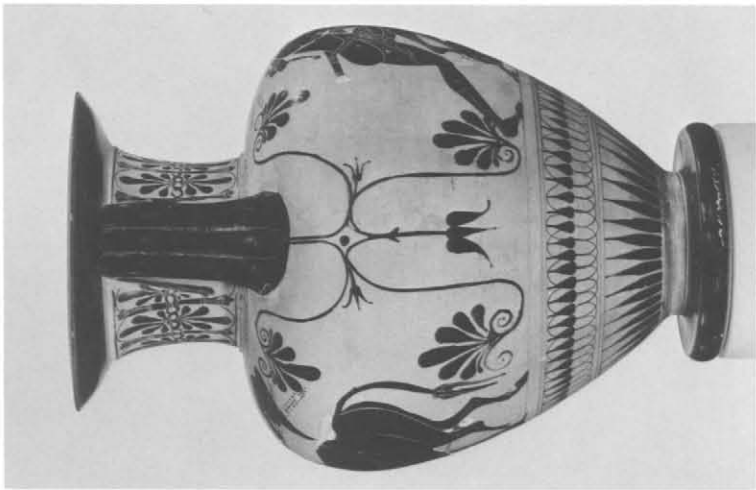
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67.44.1

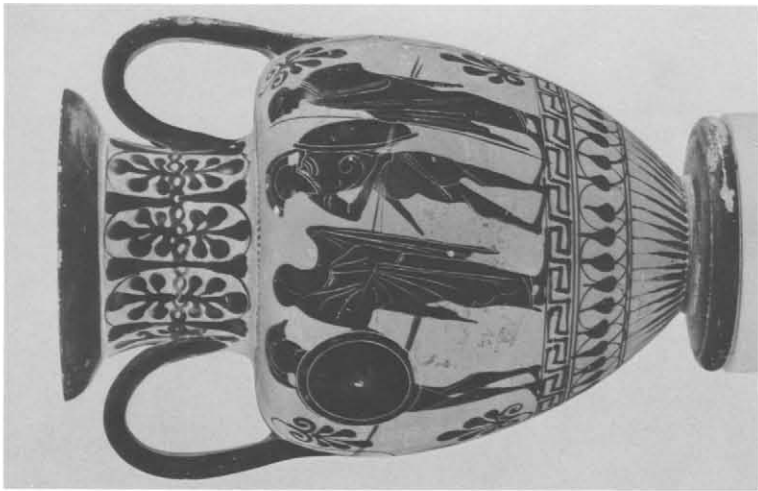




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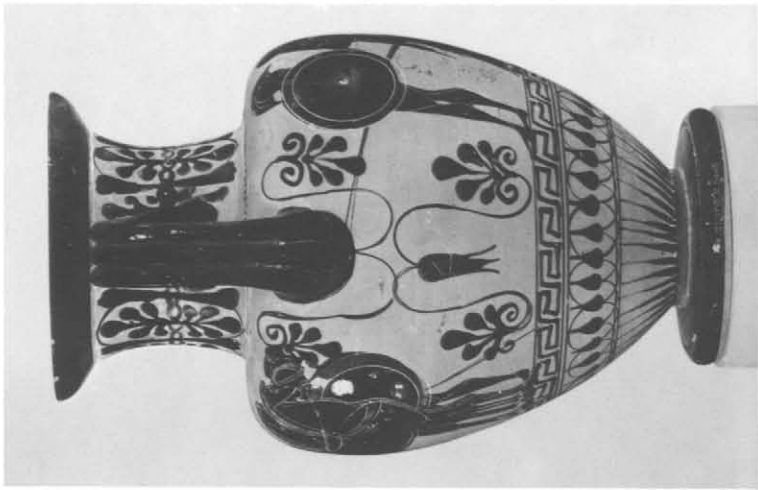
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X.21.31 3



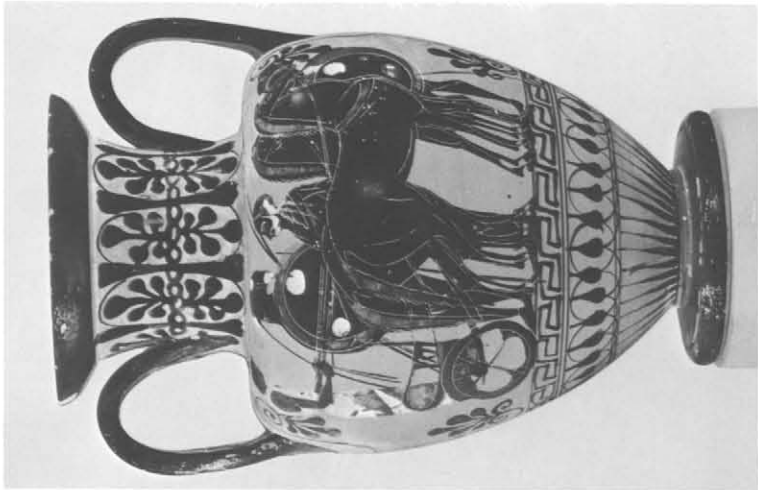
41.162.193 7



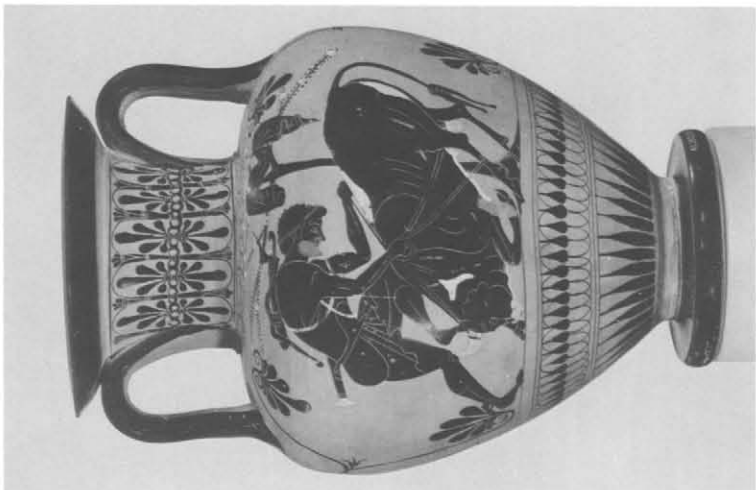
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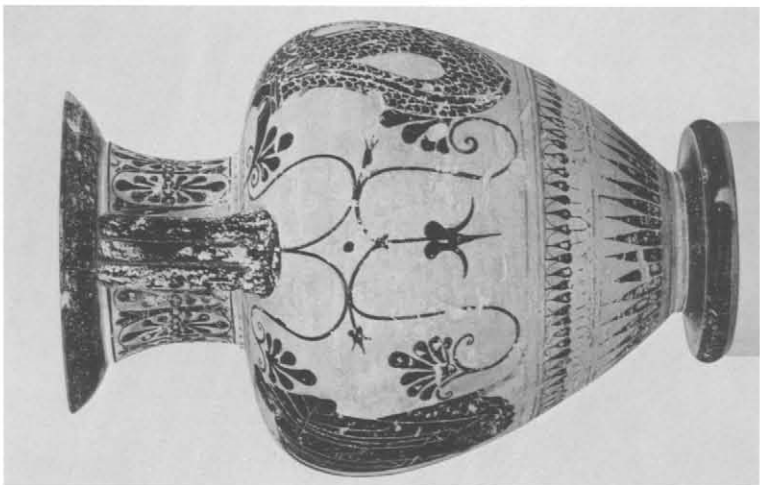
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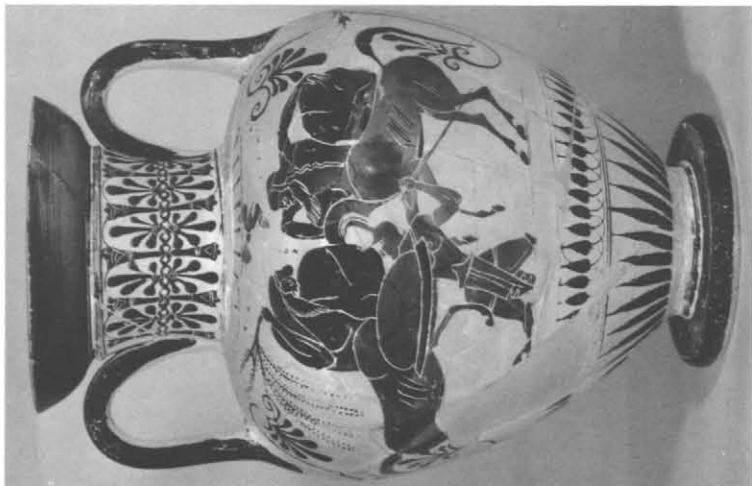
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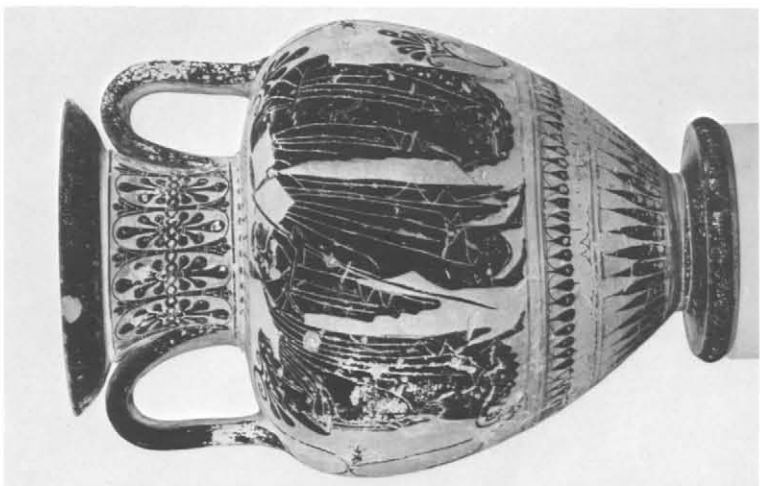
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56.171.23<sup>3</sup>

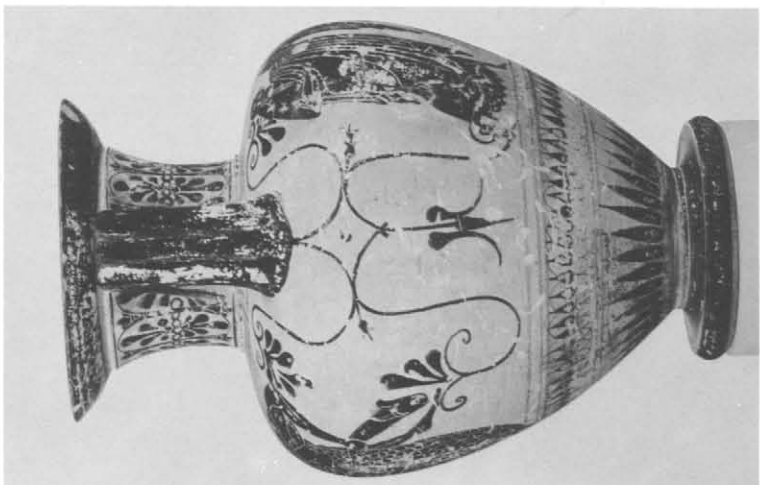


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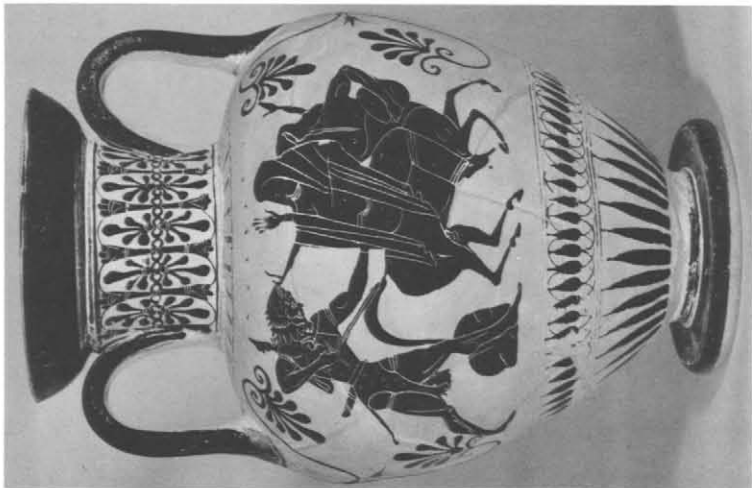
46.92



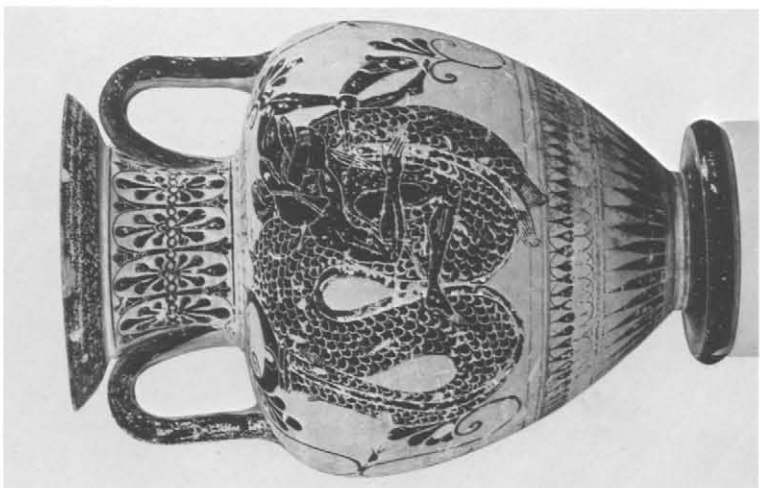
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96.9.34



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96.9.9



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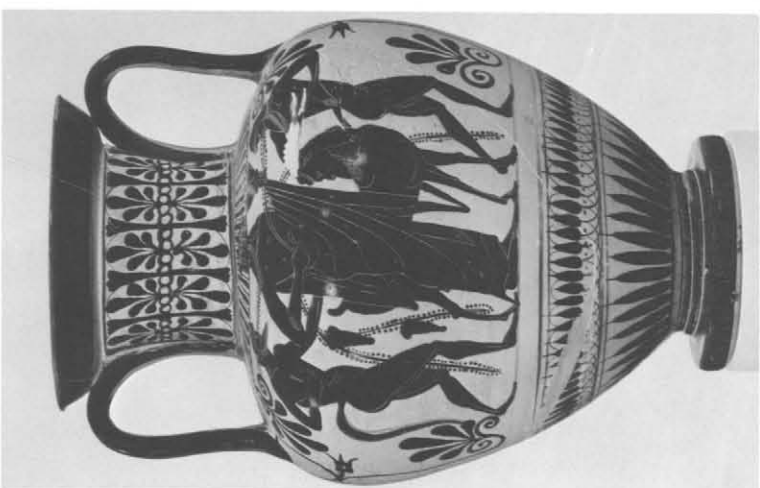


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91.1.463



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41.162.179



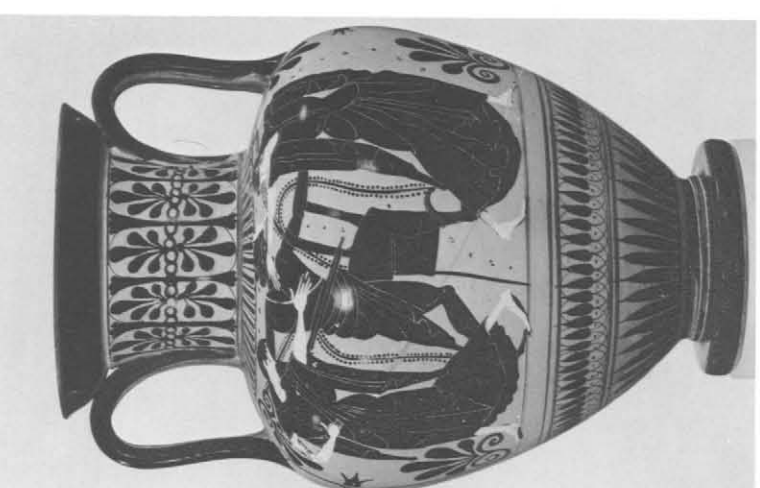
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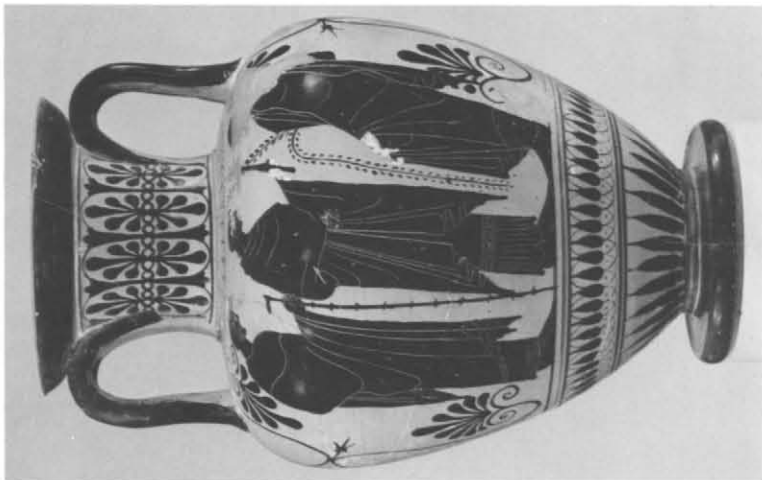


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56.171.22

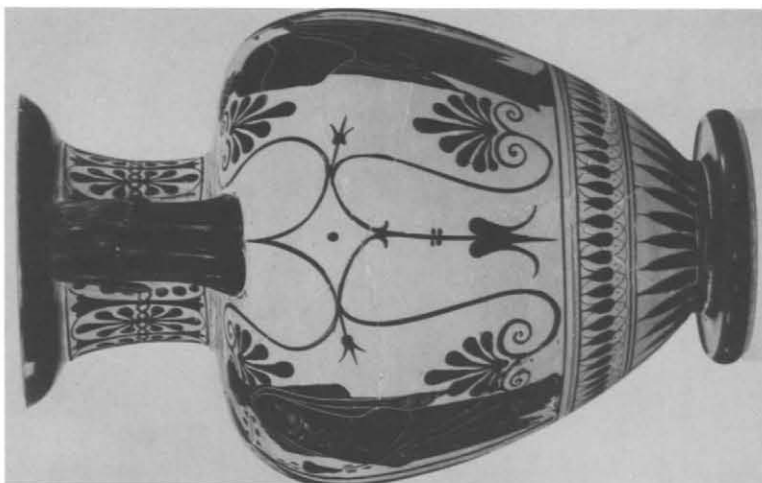


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69.233.2



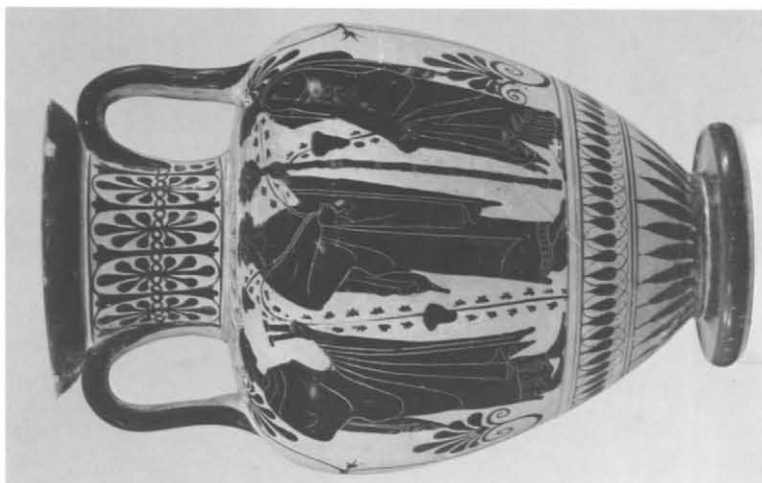
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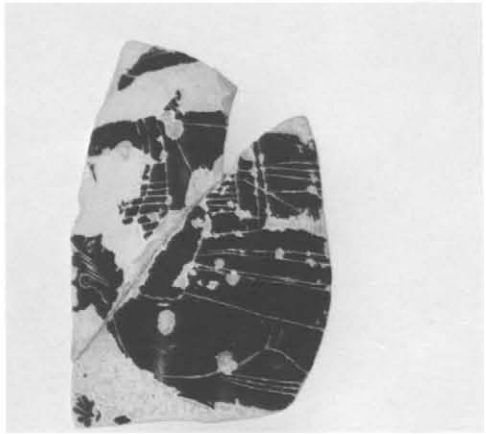
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19.192.79

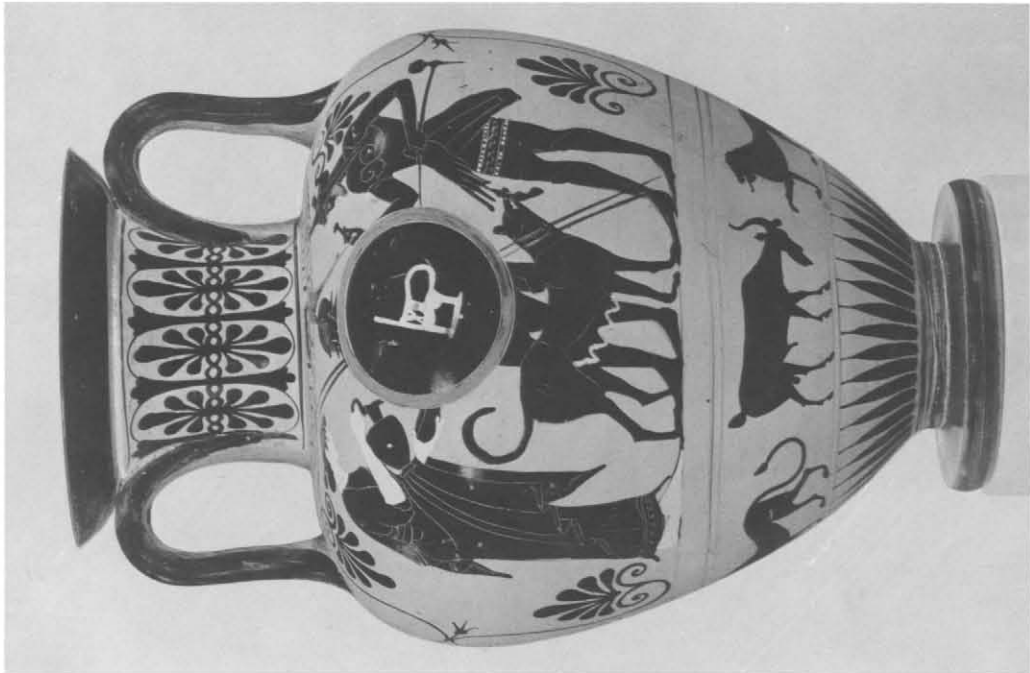


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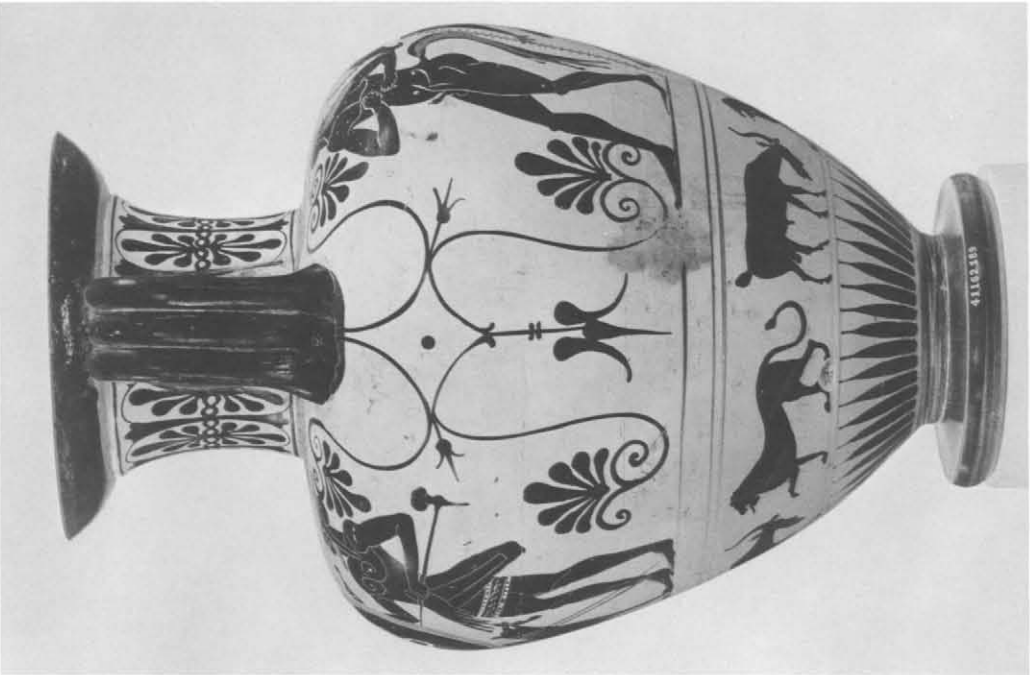


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41.162.189



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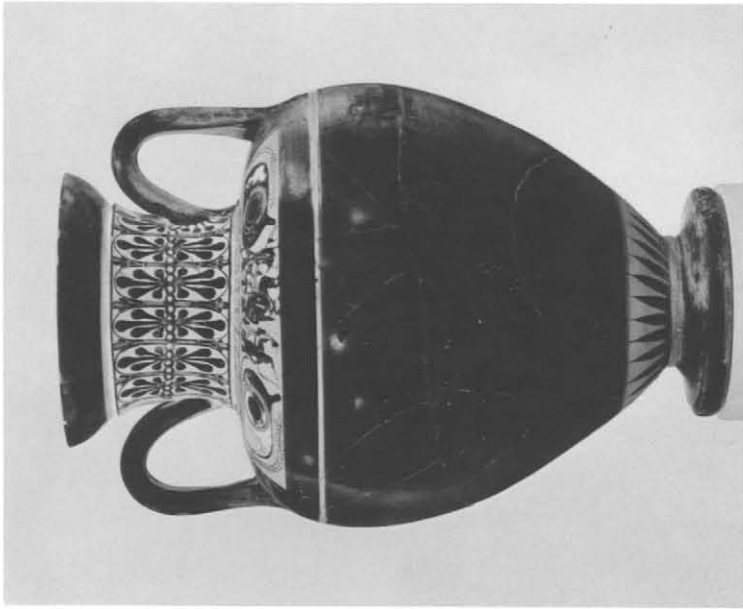


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41.162.189

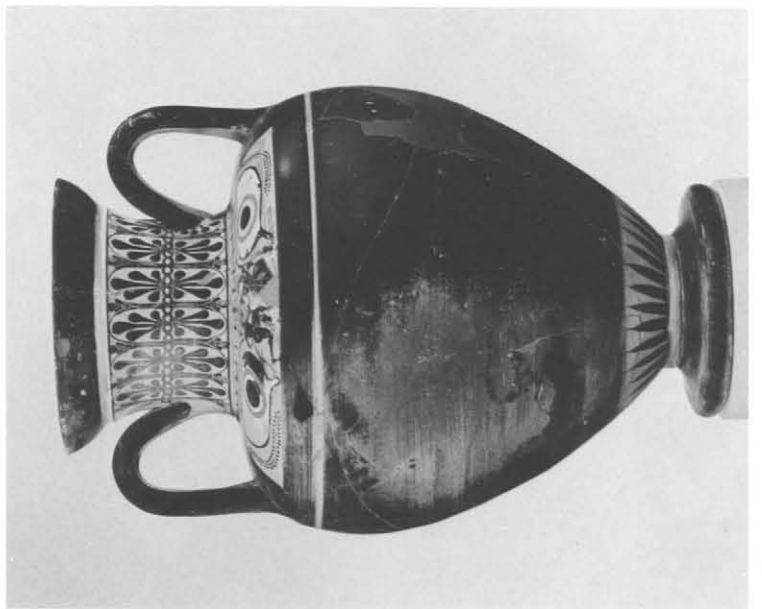


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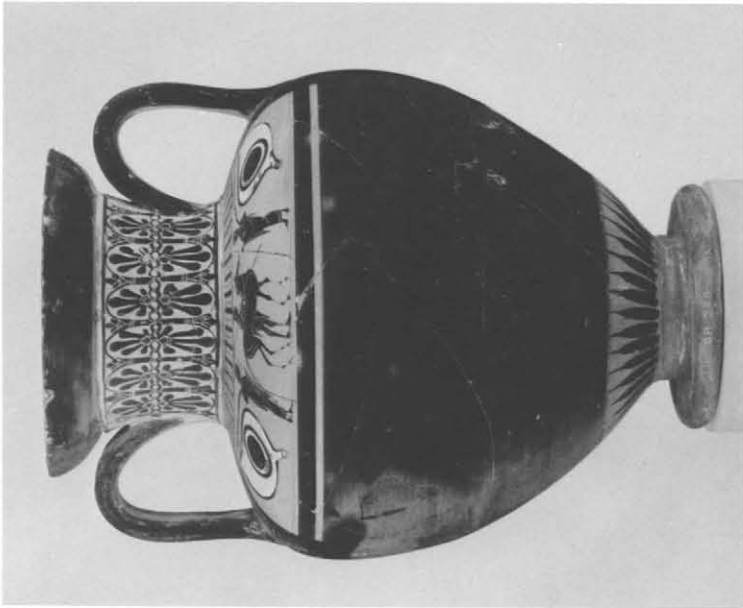


26.60.19

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96.9.1

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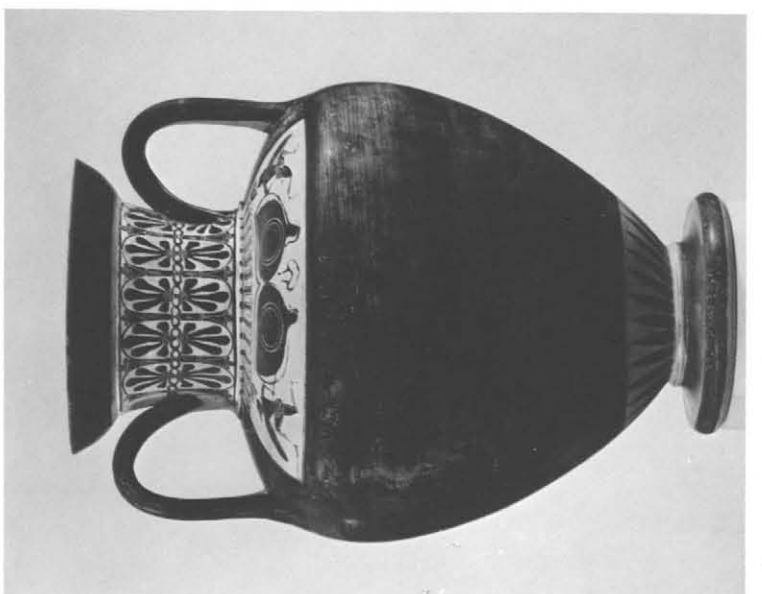


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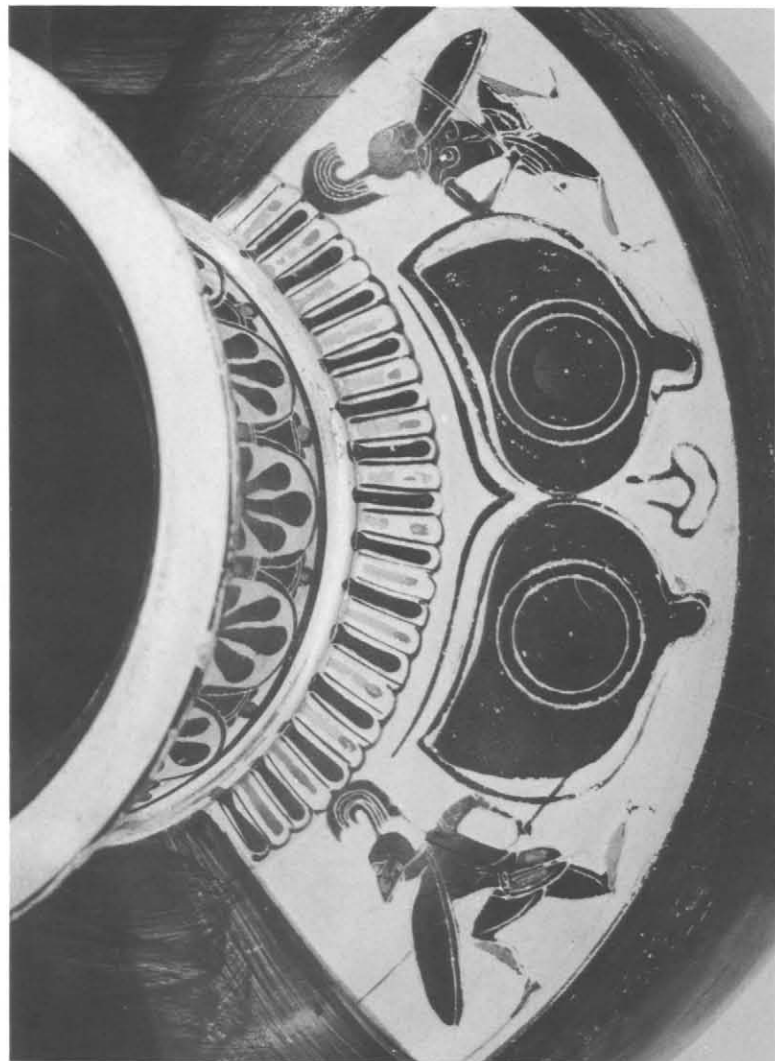


64.11.12

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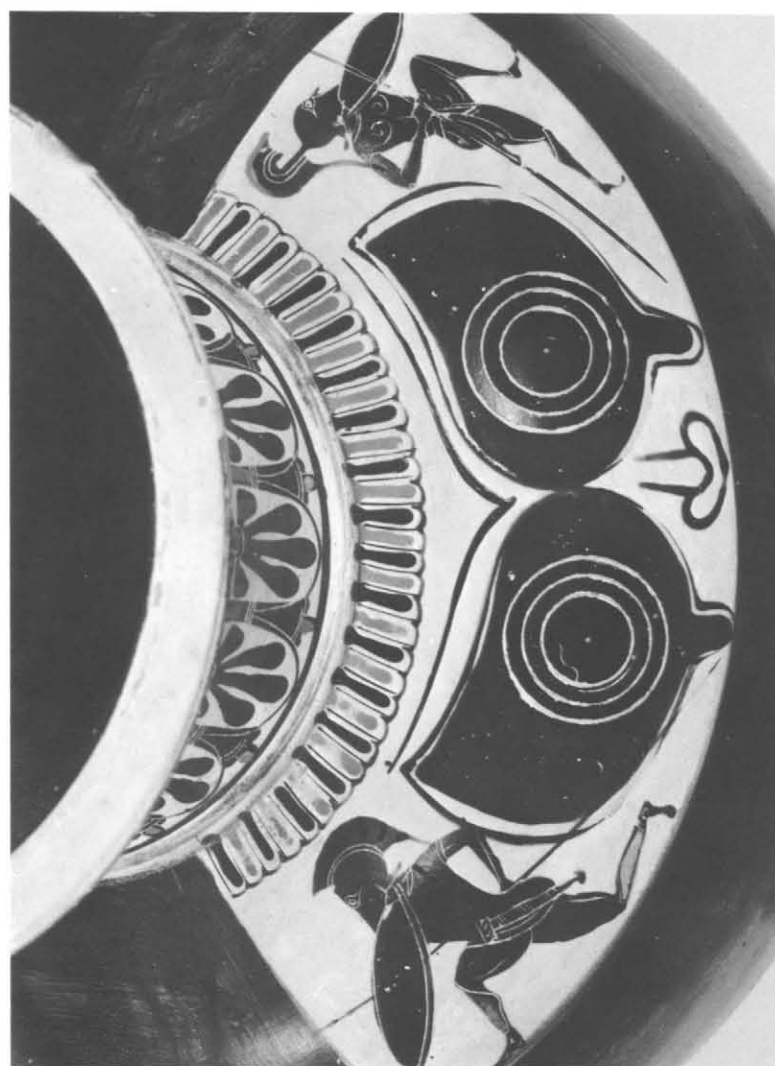
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64.11.12



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26.60.19



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96.9.10



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26.60.20



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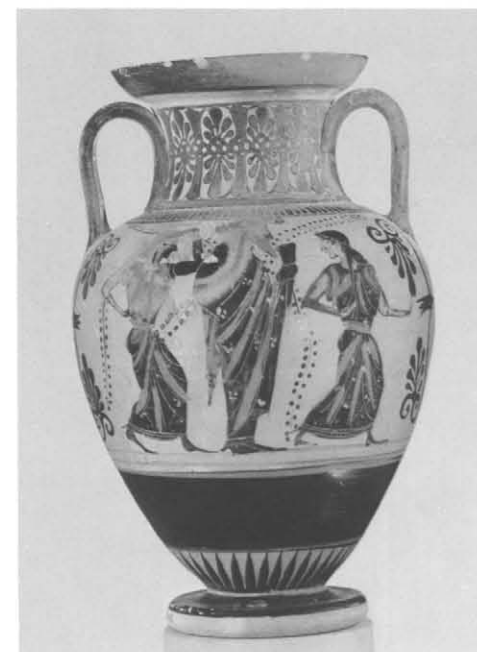


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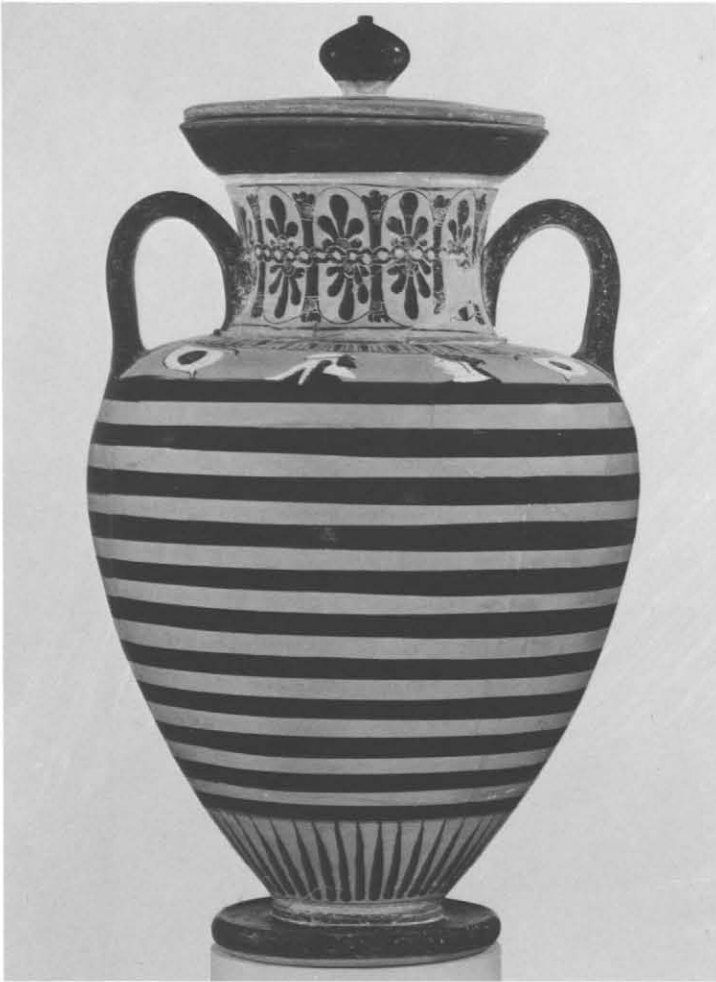


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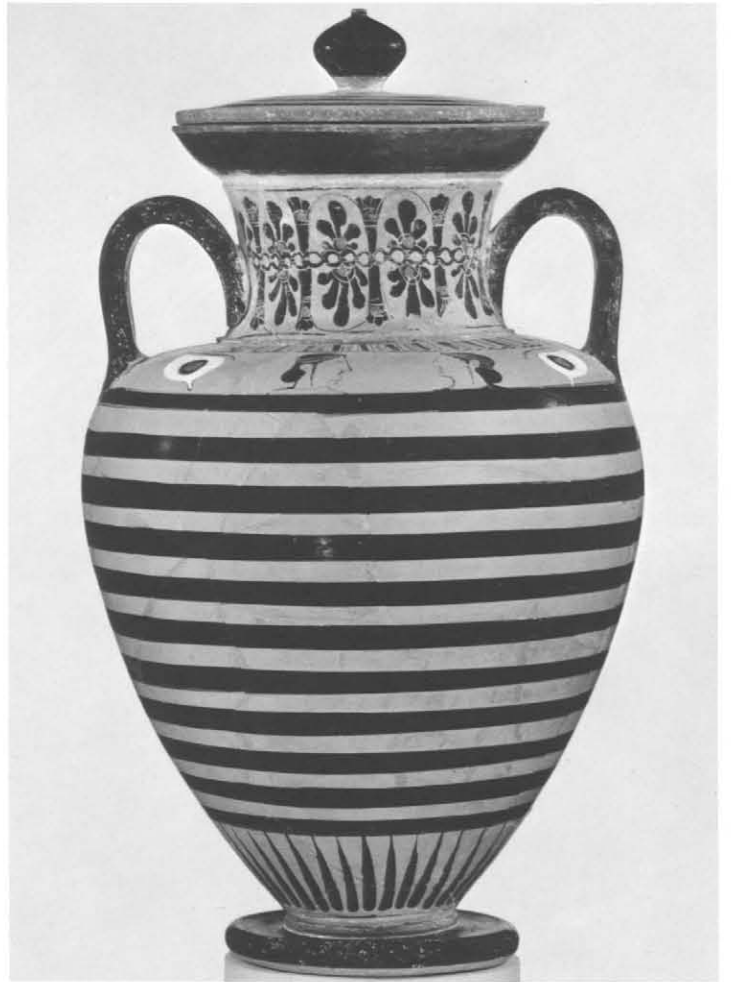
98.8.15



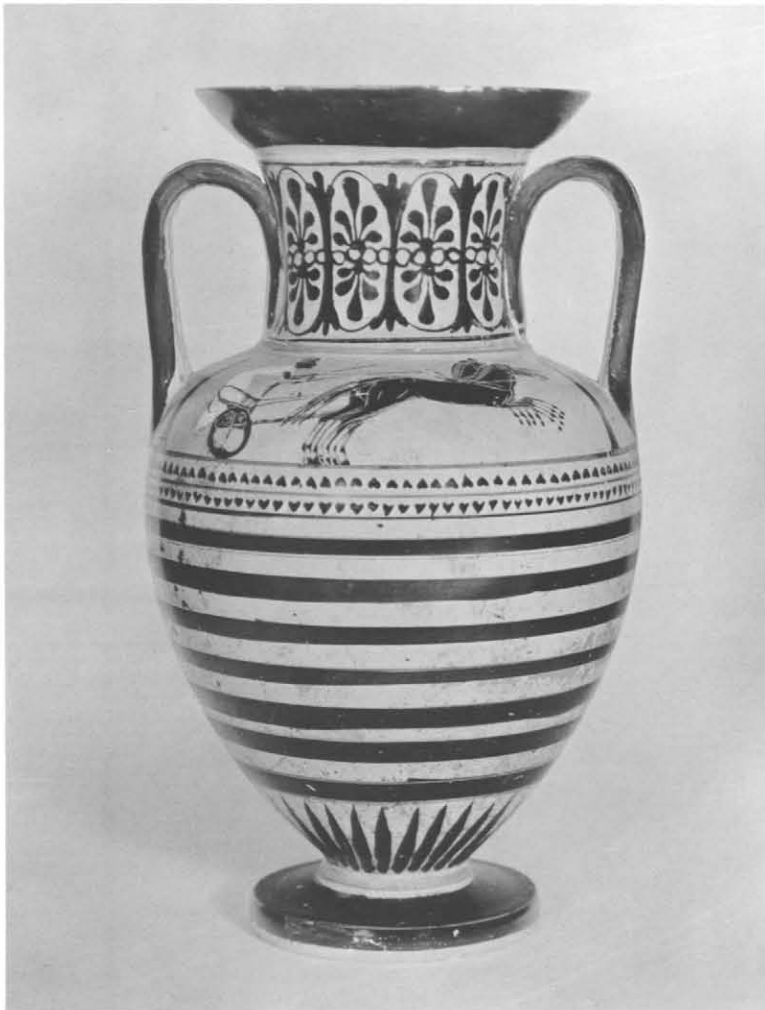
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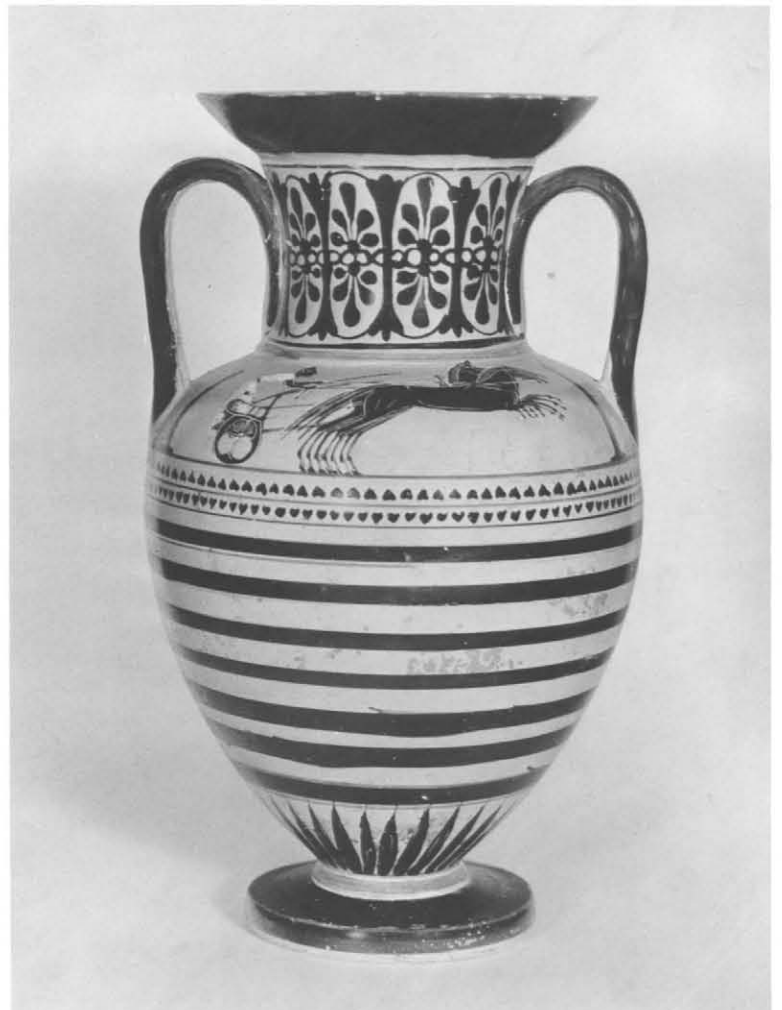
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1974.II.1 a and b <sup>2</sup>



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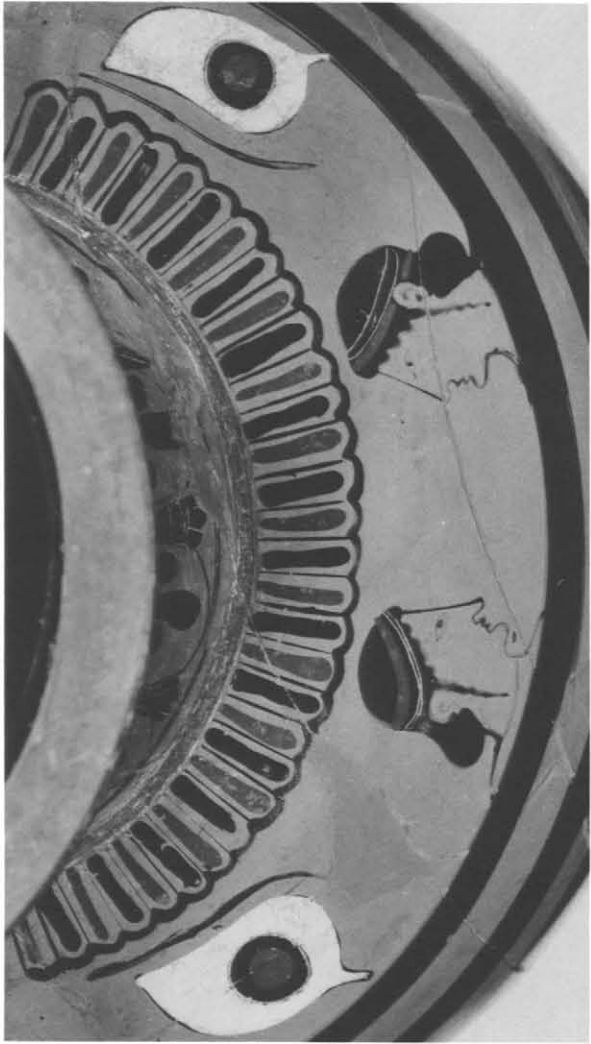
52.II.17



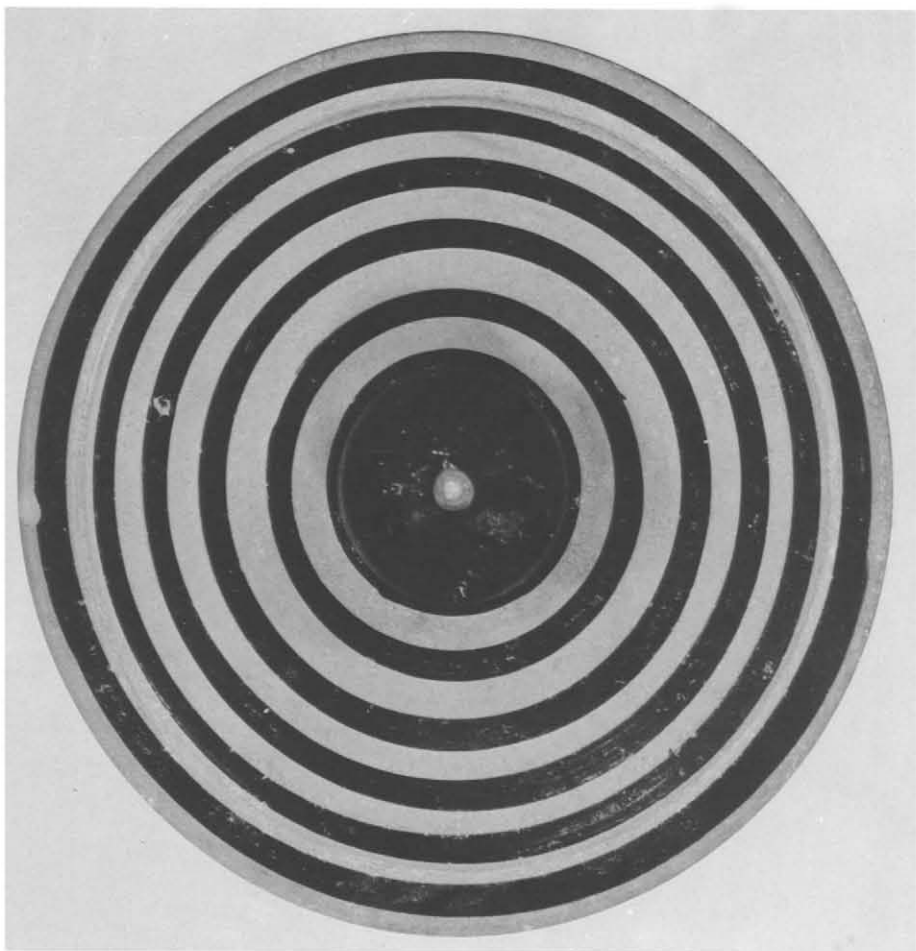


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1974.II.1



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52.II.17



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X.21.4



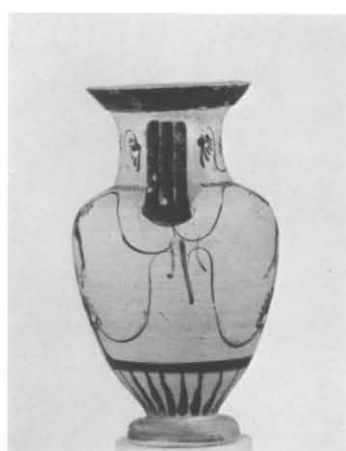
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06.1021.82



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X.21.17



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06.1021.59



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X.21.29



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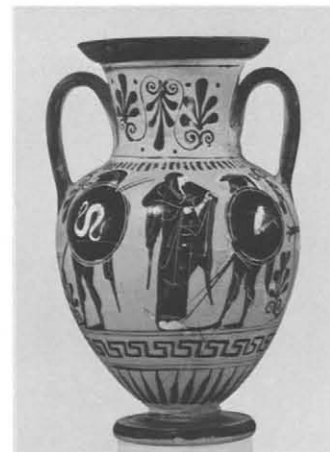
98.8.12



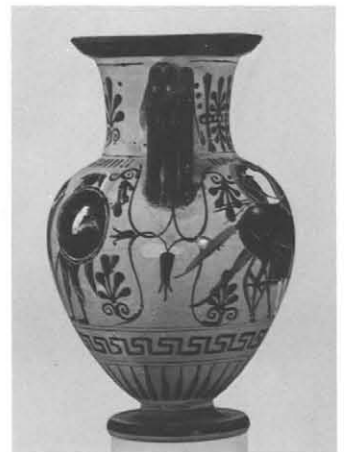
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06.1021.58



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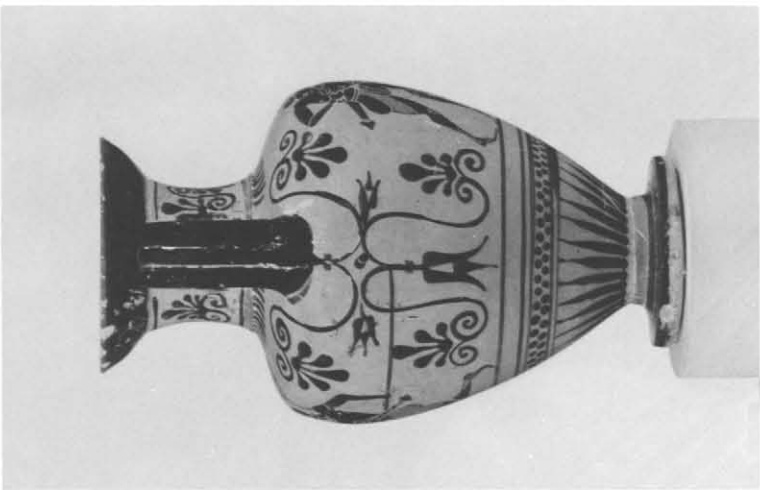
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41.162.168





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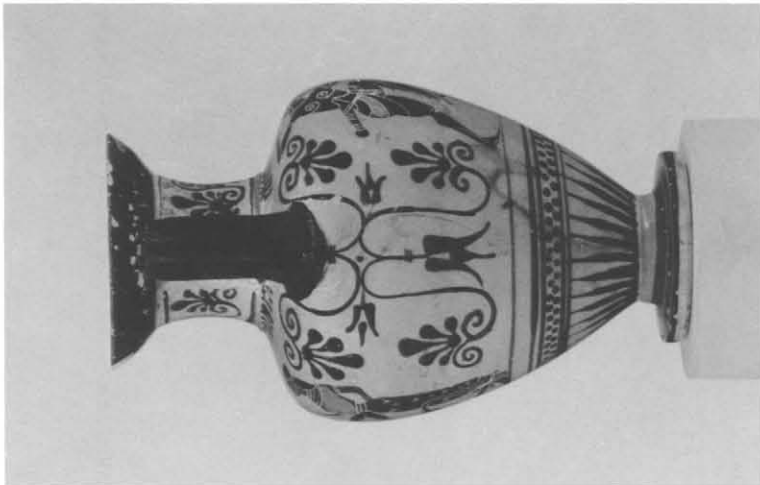
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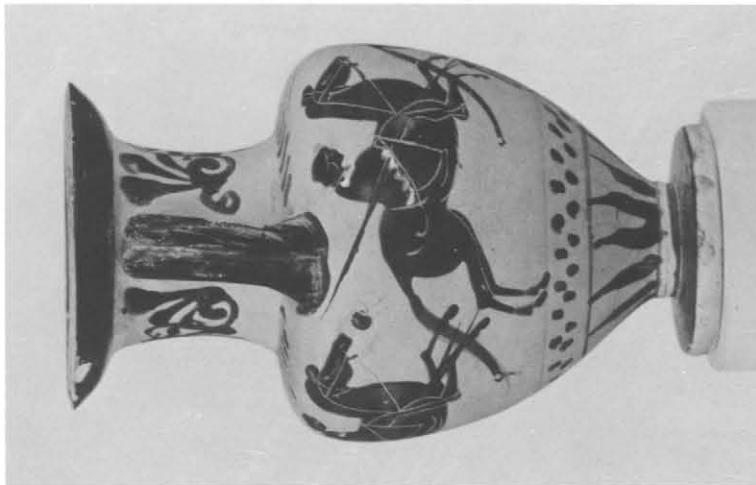
21.88.92 3



98.8.4 7



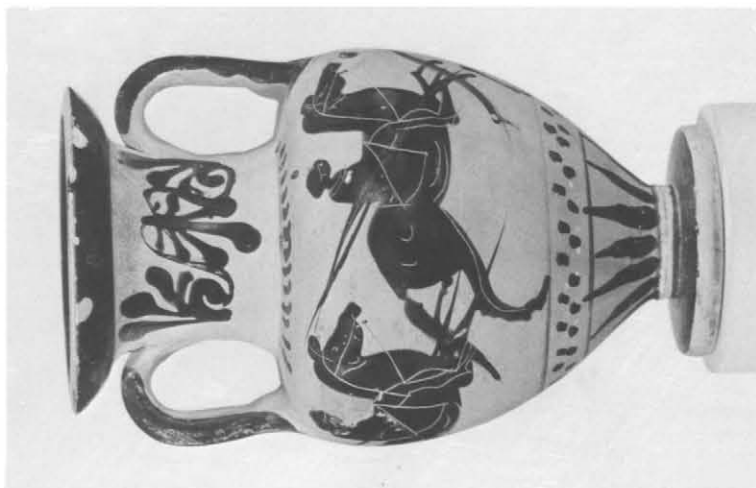
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41.162.2

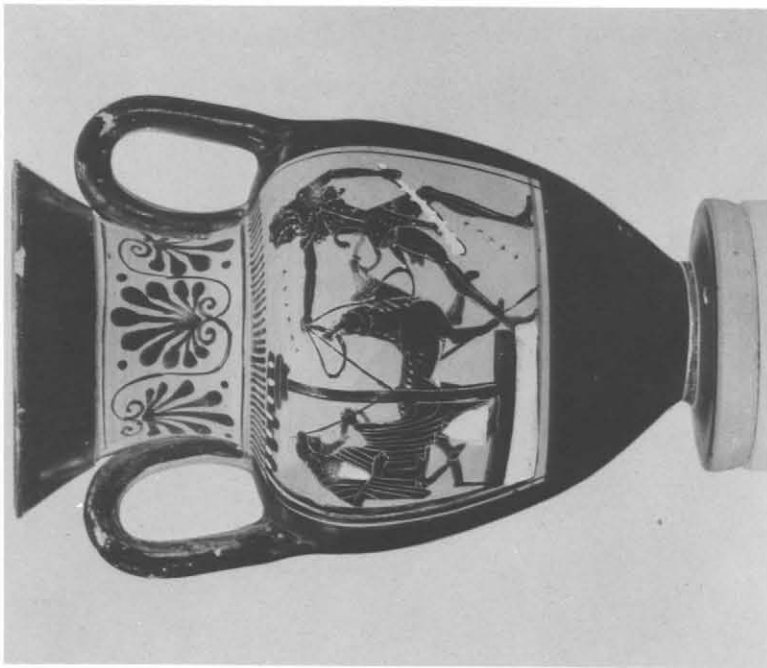


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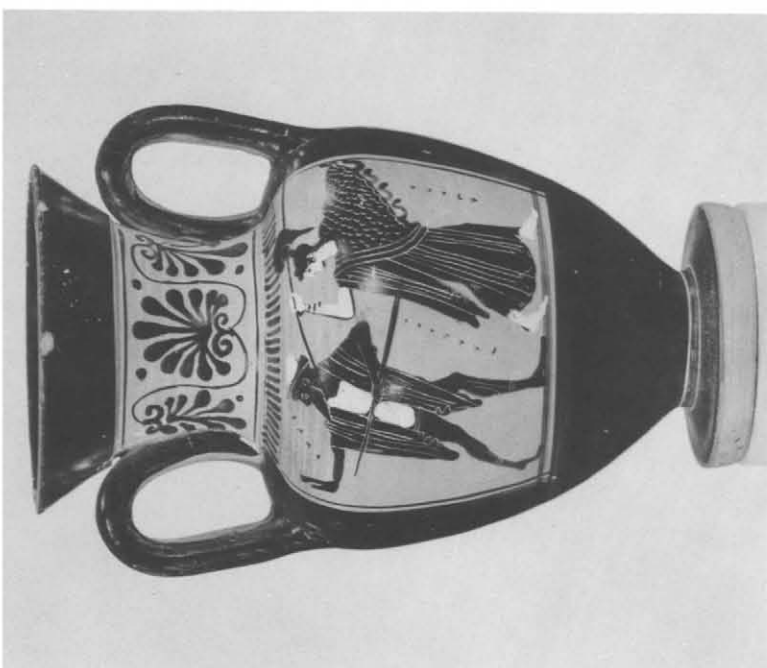
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56.49.1

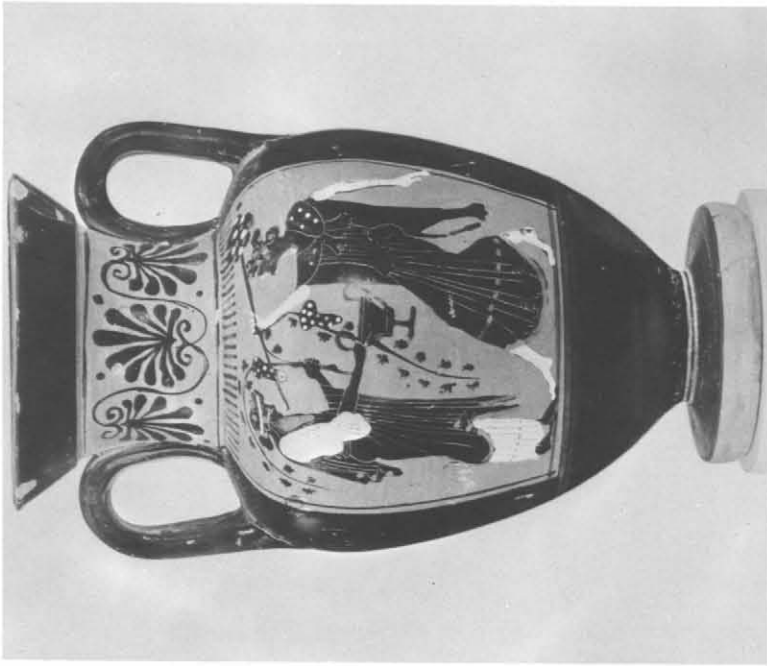


41.162.178

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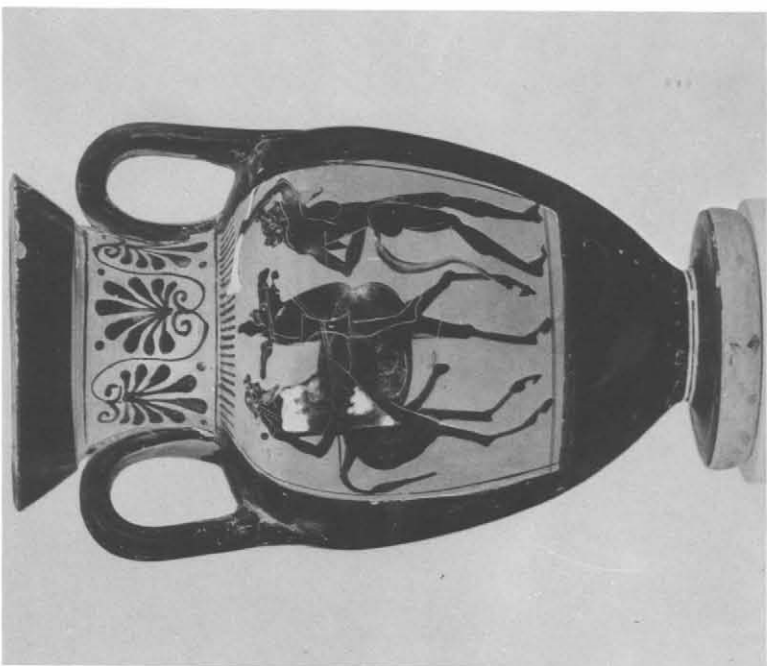


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41.162.175

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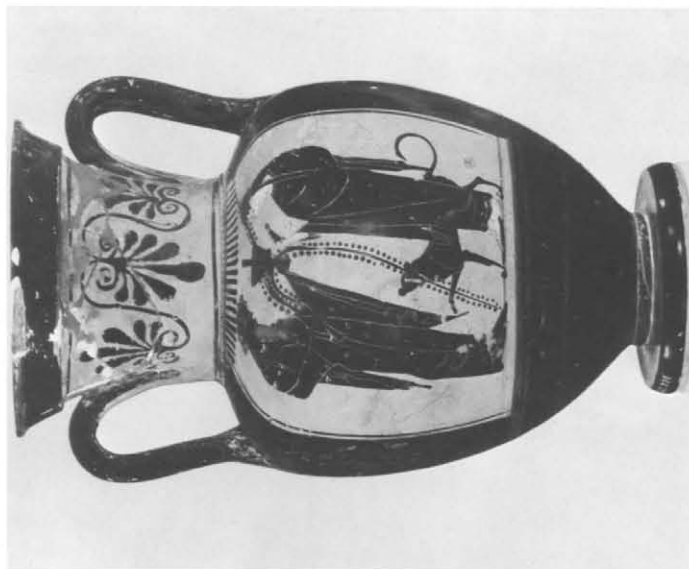
X.21.15

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41.162.239

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56.171.26

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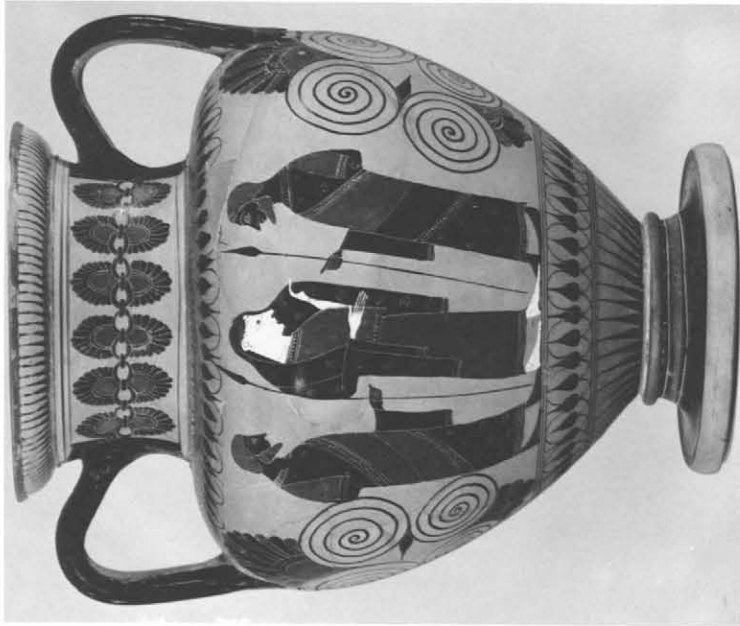


56.171.25

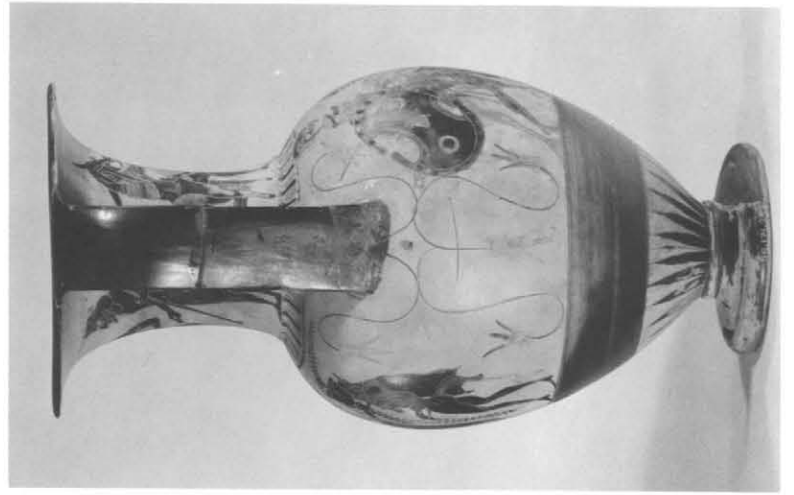
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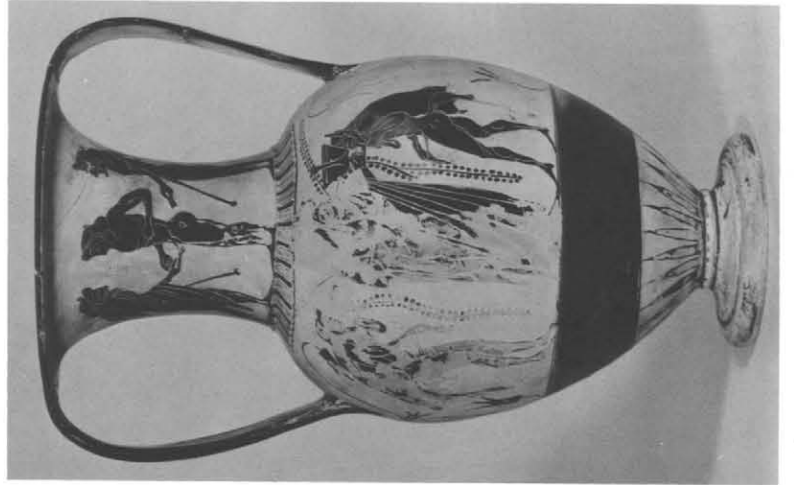


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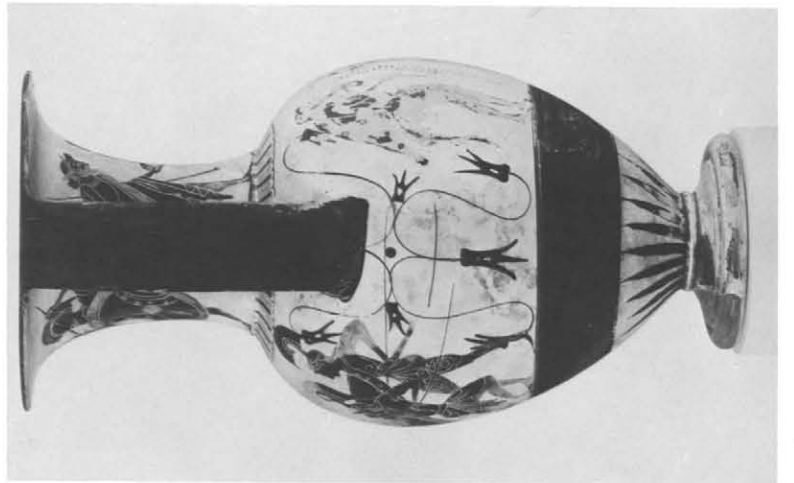
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64.11.13



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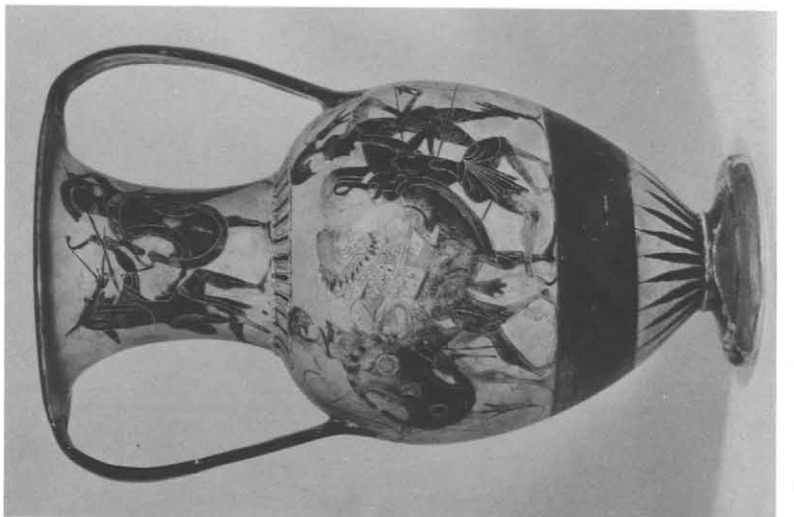
56.171.24



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