

THE BERLIN PAINTER AT CORINTH

(PLATES 73-76)

THE title is short for: "fragments of vases by the Berlin Painter found at Corinth in the excavations of the American School of Classical Studies." The fragments are not numerous, still less the vases they represent. Yet as works of the Berlin Painter, and early works at that, they naturally invite attention. A calyx-krater, **1**, and a lekythos, **6**, have long been known.¹ Two other fragments, **5**, also from a calyx-krater, and **7**, perhaps from a Nolan amphora, have been listed in both editions of *Attic Red-figure Vase-painters*, but are as yet unpublished.² Three more, one newly attributed to the Berlin Painter (**2**) and the other two (**3**, **4**) possibly from his hand, are also apparently from calyx-kraters, some of them perhaps from the same vase as **1**. In the present article it is proposed to discuss all seven as a group, with new photographs of **1** and **6**. These were first published by Stephen Luce,³ who was quick to recognize their excellence. Some details may be added to supplement his statement, and two small non-joining pieces of the lekythos, not known at the time his article was written, may now be illustrated.⁴

Let us begin with the falling warrior on **1** (Pls. 73, 74, a-c).⁵ He comes probably

¹ J. D. Beazley, *Attic Red-figure Vase-painters*, 2nd ed., Oxford, 1963 (hereafter *A.R.V.*²), p. 205, no. 115, p. 211, no. 191; *A.J.A.*, XXXIV, 1930, p. 336, p. 335, a-b; *J.H.S.*, LXX, 1950, p. 27, pl. 9. Here Pls. 73, 74 a-c, 76 a-e.

² *A.R.V.*², p. 205, no. 116, p. 213, no. 239. Here Pl. 76, f and g.

³ *A.J.A.*, XXXIV, 1930, pp. 334 ff.

⁴ I am indebted to Sir John Beazley for commenting on the new attributions: see below, notes 27, 30, 34. At several stages in this study Miss Judith Perlzweig and Professor D. A. Amyx were kind enough to examine the fragments with me, and I owe a great deal to their keen observation. I am indebted also to Miss Perlzweig for facilitating the study in many other ways. Miss Lucy Talcott read the manuscript and made valuable suggestions. The photographs of the fragments in Corinth were taken by James M. Heyle, with the exception of Plate 73, a and Plate 76, e, which are the work of Miss I. Ioannidou and Miss L. Bartsioti. The photograph of the stamnos in Munich, Plate 75, was kindly provided by Dr. Klaus Vierneisel. The Corinth fragments are reproduced at actual size, except for Plate 73, a, the overall view of **1**.

The article was written during my tenure (1965-66) of the Annual Professorship of the American School of Classical Studies at Athens, and represents part of the results of research supported by the University of Cincinnati through a generous grant from the Classics Fund, established by Mrs. Louise Semple in memory of her father, Charles Phelps Taft.

⁵ CP 436. H. pres. 0.285 m. Est. diam. of rim, 0.57 m. Large! Cf. the measurements of sixty calyx-kraters listed in *A.J.A.*, LXX, 1966, p. 22. Th. (in front of warrior's face), 0.0065 m. I have entered the thickness of the krater fragments, **1** through **5**, since it may bear to some extent on the questions the fragments present, but the thickness of Attic vases often varies, even within the same latitude. A lead clamp from an ancient mend may be seen in Plate 73, a, above the third palmette from the right, and again in b.

from one of the great combats between Homeric heroes: Achilles and Memnon, Achilles and Hector, Diomed and Aeneas. Such scenes, completely preserved, are well known on vases by the Berlin Painter, such as the cup from the Agora in Athens,⁶ the volute-krater in the British Museum,⁷ and the stamnos in Munich.⁸ And in fact most of the great duels represented on extant red-figured vases date to the late sixth century and the early fifth. This was their heyday.⁹

In his presently isolated and fragmentary state the defeated hero depicted on the Corinth fragments might be thought to be falling forward towards his attacker. But with the complete scenes in mind it will be recalled that the loser normally faced left, the winner right.¹⁰ During the combat itself, then, our warrior also faced left, and now in the moment of defeat and collapse he falls, and his head, instead of sinking on his chest, as is usual,¹¹ turns in faintness away from his victorious opponent in the direction of the shield, perhaps drawn towards it by its weight. A parallel posture may be found on a stamnos by the Providence Painter in Barcelona.¹² Further proof, if any were needed, that our warrior fought leftward, is provided by the empty space to the right, which could scarcely be so empty if it were the center of a combat scene.

On the stamnos in Munich (Pl. 75) the victor wears corslet, the vanquished does not, and thus provides more room for the display of wounds and blood. Whether or not wounds were visible on our warrior, the posture of the head, the intense glance, the slightly parted lips, and the fingers that have relaxed their grip on the shield are all expressive of defeat. One thinks of the fallen warrior from the east pediment at Aegina.¹³

The general impression of excellence of style and execution is borne out by an examination of details, especially the relief lines. Their quality may be seen to good advantage in the actual-size photographs, Plate 74 (for the precise relationship of the fragments see the overall view, Pl. 73). One can observe the clarity and control with which the folds along the borders of the chiton sleeves are executed. The same qualities are to be found in the line of forehead and nose and in the rendering of the

⁶ *A.R.V.*², p. 213, no. 242; *A.J.A.*, LXII, 1958, pl. 6, fig. 2.

⁷ *A.R.V.*², p. 206, no. 132; Beazley, *Der Berliner Maler*, pls. 29-31.

⁸ *A.R.V.*², p. 207, no. 137; *C.V.A.*, Munich, fasc. 5, pls. 238-240. Here Pl. 75.

⁹ Cf. Robert, *Scenen der Ilias und Aethiopis auf einer Vase der Sammlung Tyszkiewicz*, Halle, 1891; Johansen, *Iliaden i tidlig graesk Kunst*, Copenhagen, 1934; Beazley, in Caskey and Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston*, Oxford, 1961-63 (hereafter *CB*), II, pp. 13-21.

¹⁰ This is true of the duels by the Berlin Painter just cited. There is an exception on a cup by the Penthesilea Painter in Ferrara: *A.R.V.*², p. 882, no. 35; Alfieri, Arias, and Hirmer, *Spina*, Munich, 1958, pl. 31. On the *principe de dextéralité* see de La Coste Messelière, *Au Musée de Delphes*, Paris, 1936, pp. 316 ff.

¹¹ Cf. the stamnos in Munich (Pl. 75).

¹² *A.R.V.*², p. 639, no. 55; Bosch Gimpera, *L'art grec a Catalunya*, Barcelona, 1937, fig. 40.

¹³ Cf. Furtwängler, *Aegina, Das Heiligtum der Aphaia*, Munich, 1906, pp. 341 ff.

eye. The fingers are also notable examples of fine drawing. Observe here the preliminary sketch lines for the first and second fingers: both are prolonged beyond the tips of the fingers, and that for the second finger is extended at the tip, not bent as in the finished version.¹⁴

The beard and hair are a dense and glossy black, and the beard is enhanced by a fringe of relief lines. The lines in dilute glaze, a softer counterpart in brown to the positive black of the line in relief, are chiefly to be seen in the muscles of the arms. They are employed also for the fine folds of the chiton, visible below the shoulder flaps of the corslet. The outline of the hair over the forehead and also over the neck and right shoulder is reserved, and over the neck and shoulder the waves of the hair are matched by waves in the reserved outline.¹⁵

We may suppose that in his right hand our warrior held a sword, as does the falling warrior on the Munich stamnos. The baldric may be seen over his right shoulder: two lines in added red that emerge from beneath the luxuriant mass of hair and pass over the corkscrew curls.

In the shield there are many points of correspondence with other shield interiors by the Berlin Painter, which, generally speaking, are unpretentious; contrast, for example, the shield interiors, four in all, on the name-vase of the Tyszkiewicz Painter in Boston.¹⁶ The armband is black with a small and simple palmette in dilute glaze at each end, a treatment characteristic for the painter, seen also on the Munich stamnos and on other battle scenes from his hand. The palmettes seem oddly modest and tentative in a drawing where almost everything else is done so decisively.

Most of the raised central section of the armband, the guard through which the warrior's arm passes, is lost but parts of the upper and lower heavy black triangles remain, and the complete scheme is plain on the Munich stamnos. The small hooks which appear between the triangles and the bulging midpart of the armguard are here rendered in outline though elsewhere in the painter's work they are more often in silhouette, as for instance on the shield of Achilles on the hydria in New York,¹⁷ and again on the Munich stamnos. They are lacking on the Gorgos cup.¹⁸

¹⁴ A full note on preliminary sketch lines is inserted at the end of the article. Relief contour is used for the warrior's face, his right arm, including the wavy edge of the chiton sleeve, and the corslet over the left shoulder but *not* for that over the right; there, where the hair ends, some dilute glaze crosses the reserved outline and separates it from the corslet; for the remainder of the shoulder flap there is contour *stripe* only. The inner end of the eyebrow has sustained some damage, so also the line of the face adjacent to it. The original curve of the eyebrow may be judged from the detail (Pl. 74, b).

¹⁵ Cf. *J.H.S.*, LXX, 1950, p. 23. The same is true of 6 (Pl. 76, d).

¹⁶ *A.R.V.*², p. 290, no. 1; *CB*, II, pls. 35-36, suppl. pl. 13, 1; also Comstock, Graves, E, Vermeule and C. Vermeule, *The Trojan War in Greek Art*, Museum of Fine Arts, Boston, figs. 16, 32.

¹⁷ *A.R.V.*², p. 209, no. 169; *Berliner Maler*, pl. 22, 1; Richter and Hall, *Red-figured Athenian Vases in the Metropolitan Museum of Art*, New Haven, 1936, pl. 16.

¹⁸ See above, note 6.

Outline hooks somewhat similar to ours may be seen, in conjunction with the same sort of palmettes as at the ends of the armband, on the tripod which Herakles is carrying away on the Panathenaic amphora in Würzburg.¹⁹ The tassels, of course, are familiar adjuncts in representations of shields on vases of the archaic period. Here they are rendered in relief, and very crisply, with a dot at the center of the small circle (also in relief) that marks the point of attachment. They are presumably of horsehair, but at any rate of very different material from the soft slack cords that run across the shield via the tassels, beginning in the space behind the warrior's left shoulder, one running above, the other below, and ending at the handgrip. These cords have been plausibly explained as a means of hanging up the shield when it was not in use.²⁰

The reserved band on the outer edge of the shield and the black band within it are both marked off by finely incised circles, compass drawn. It will be noticed that at the top of the shield there is a duplication of the innermost incised circle; it continues through the extant upper part of the circumference, but has ceased when we begin again near the handgrip. We may count it as a rejected preliminary attempt, the artist deciding to make the band a little narrower. There is also a bit of an aborted circle at one place in the black zone, obviously made before the black glaze was applied.²¹

The warrior's helmet, of Corinthian type, is worn off his face, as helmets usually are in representations of combat, presumably to afford a more expressive view of the features. Here it is perhaps a bit farther back than usual. The crest is mounted in a fine crosshatched pattern of relief lines, palpable and distinct as the relief lines are throughout on these fragments. The nose-piece is indicated, and the opening for the eye. Ordinarily the opening appears black, to show the hair beneath, but what is represented in this case is the bright interior of the helmet.²²

The floral border attracts more than normal interest. It consists of alternating

¹⁹ *A.R.V.*², p. 197, no. 8; *Berliner Maler*, pl. 9, 2.

²⁰ U. Hausmann, *Arch. Anz.*, LXXX, 1965, col. 153. They are rendered in strikingly similar fashion on Memnon's shield on the Gorgos cup; see above, note 6. Note also in our vase a thoughtful attention to scale: the principal tassels have five strands each, the smaller subsidiary tassels at the handgrip only four.

²¹ Incised circles may be found on other shields by the Berlin Painter and also on those of his contemporaries. They occur, for example, on the Gorgos cup, again three in number, as on 1. On the cup, however, each of them is bordered on the outside by a relief line, and the space between the inner pair is reserved, not black as here. See further Martin Robertson in *A.J.A.*, LXII, 1958, p. 59 and note 36. For incised circles on a shield by the Kleophrades Painter cf. Corbett in *J.H.S.*, LXXXV, 1965, p. 18, pl. II b.

²² The same rendering is to be found on the helmet of an Amazon on a neck-amphora by the Berlin Painter in the Antiken Museum in Basle: *A.R.V.*², p. 1634, no. 30 bis; *Führer durch das Antikenmuseum Basel*, Bildermappe I, no. 119, 1. It occurs again in the same collection on a red-figured cup by Psiax, no. 112, 2, and on a lekythos by the Phiale Painter. In the last instance the opening is filled with brown wash.

palmette and lotus, the palmettes enclosed, the lotus framed, by tendrils. Of the occurrence of this scheme on the amphora in Basle Sir John Beazley has said: "The type of floral is a favorite with our painter; especially like our vase in the drawing of the flowers, the florals on two early works, the fragment of a calyx-krater in Corinth, and the fragment of a hydria in Boston."²³ The Corinth vase is unusual in the fact that although the palmettes are all alike there are at least four different renderings of the lotus. The difference is to be seen in the central portion of the flower. In Plate 73, b, in the example on the right, there is a central petal, with a smaller petal on either side. The central petal is completely bisected by a spine in the form of a relief line; the smaller petals have spines that do not reach their tips. Near this rendering is a lotus otherwise the same, but with no relief line in the central petal: Plate 73, a, second and fourth from the left. In the lotus of Plate 73, c, the side petals are truncated (or immature?). Finally, in Plate 73, b, in the example on the left, instead of petals there is a conical mass divided centrally by a space in black glaze. Are these several renderings to be thought of as successive stages in the development of the flower, proceeding (in the reverse order to that in which they are here described) from bud to maturity? Their presence is, in any case, a mark of a light-hearted imagination.²⁴

Three other fragments at Corinth, also it would seem from calyx-kraters, one of them by the Berlin Painter and perhaps so also the other two, may belong, if not to the same vase as **1**, at least to the same sort of scene. The most noteworthy is **2** (Pl. 74, d), from the figure of an Athena in motion toward the right;²⁵ parts are preserved of the neck, the aegis, the himation, and a lock of hair, almost all in brilliantly executed relief line. There is a pair of lines in dilute glaze on the himation, and the lock of hair, between its bordering relief lines, is filled with brown wash. The relief line employed for the scales of the aegis is thick, but clear, and beautifully controlled.

This fragment, like **1**, comes from early excavations,²⁶ but had long lain in storage among uninventoried material until it was rescued a few years ago by

²³ *Antike Kunst* (hereafter *A.K.*), IV, 1961, pp. 53-54.

²⁴ On the vase in Basle the central part of the lotus flower has a spine, but the smaller petals on either side are unlike any of ours; they do not have rounded ends, but appear somewhat fanlike. Cf. *A.K.*, IV, 1961, pl. 22. On Boston 03.838 the side petals are executed in the same way; *CB*, III, suppl. pl. 18, 2. The different renderings on our vase apparently did not occur in any fixed sequence; of the seven lotuses preserved there is one example of the first type, two of the second, three of the third (two with spines in the central petal, and one without), and one of the fourth. Relief contours are used generally, but not for the ends or insides of the tendrils, nor for the small circles in the loops beneath each lotus.

²⁵ CP 2617. Max dim. 0.066 m.; th. 0.0065 m. Note also the thickness of the surface, visible at the lower right edge of the sherd, where a tiny strip has chipped away and in the photograph appears white by contrast with the actual fracture. The surfacing here is about a quarter of a millimeter thick.

²⁶ For the finding place of **1** see *A.J.A.*, XXXV, 1931, p. 51.

Profssor D. A. Amyx. Comparisons with the work of the Berlin Painter were quick to suggest themselves, even among fragments of his at Corinth, for example with the Athena on **6** (Pl. 76, d) ; compare the scalloped line between aegis and snaky border, the snakes themselves, and the way their heads are tucked into the folds of the drapery.²⁷ The rendering of the aegis on **6**, to be sure, is simpler and less finished. The intricate system of scales on **2** finds a close counterpart on the amphora in Basle.²⁸

If the Athena of **2** belongs to the same scene as **1**, and considerations of style and technique would certainly allow as much, she would have occupied a central position, as on the Munich stamnos (Pl. 75), striding to the right, but with her head turned in that direction also. It may be objected, in view of the marked forward inclination of her body, that her pose is that of a participant in a combat, not a witness, even a biased one. The pose, with the left arm extended, stretching the aegis in that direction, would perhaps better suit a gigantomachy.²⁹

No. **3** (Pl. 74, e), also from a calyx-krater, comes from the top of the picture, and preserves a bit of the tooled groove which is to be found also in **1**, separating the figure scene from the floral border. A right hand thrusts a spear, the line of which crosses the crest of a helmet.³⁰ It is another excerpt from a fight, but this time from the figure of the attacker. The stamnos in Munich provides a convenient parallel, the entire figure preserved.

In excellence of finish, **3**, small though it is, compares favorably with **1** and **2**. The black glaze within and without is of the same high quality. All contours are in relief. The reserved line regularly to be found around the interior of calyx-kraters, at a level just below the top of the picture outside, corresponds here, in character and position, to the same line in **1** ; each is 0.012 m. below the tooled groove mentioned in the preceding paragraph, and the grooves themselves are alike.

If we assume for the sake of hypothesis that **2** and **3** come from the same scene as **1**, and imagine it to be like that on the Munich stamnos, we should probably assign **3** to the figure of the victorious warrior. Another possibility would be to assign **3** to the Athena of **2**, and assume a two figure scene: Athena and giant, the latter being **1**. But gigantomachies are usually crowded, with overlapping limbs, garments, and weapons, no hint of which is to be seen in **1**. Certainly, whether **1** and **3** belong to the same scene or not, there is strong justification for assigning them to the same vase, given the correspondence to the millimeter of the interior reserved band, to say nothing of other circumstances.

²⁷ The attribution has been confirmed by Sir John Beazley.

²⁸ Cf. *A.K.*, IV, 1961, pl. 23.

²⁹ Cf. Vian, *Répertoire des gigantomachies figurées dans l'art grec et romain*, Paris, 1951, pls. 35-37.

³⁰ CP 1675. Max. dim. 0.037 m.; th. 0.007 m. "CP 1675 may well be his." Sir John Beazley, by letter, replying to a suggestior of mine that the fragment might be from a vase by the Berlin Painter.

No. 4 (Pl. 74, f) preserves most of the lower right leg of a male figure striding to the right.³¹ The leg is not in profile, but in the same pivoting posture to be seen in the Herakles of the Berlin Painter's amphora in Würzburg³² or in his Achilles on the Gorgos cup.³³ The bulge of the calf, the relief line marking the shin, and the muscles rendered in dilute glaze all relate the piece to the style of the Berlin Painter.³⁴ It might be felt then that here we have a fragment belonging to the victor of 1. But the black glaze on the exterior (though not that on the interior) has an unmistakable olive cast that in my view disqualifies it from association with the same *scene* as 1, though it may well have had a place in the same vase.

No. 5 (Pl. 76, f) is the last of the fragments from calyx-kraters, and has long appeared on the list of the Berlin Painter's works: "Foot to right, foot to left; on the cul, egg-pattern."³⁵ Almost identical rendering of the feet may be seen on the amphora by the Berlin Painter in Basle: the left foot of Herakles, and the right foot of Athena.³⁶ But the figures in Basle are standing still, and the figures on 5 are in action. Once again we may turn to the Munich stamnos to gather some idea of the kind of action in which they were engaged: the victor's foot planted firmly on the ground, the loser's right foot flexed, the heel raised, resting only on the toes, whereas in 5 it rests on the ball of the foot as well.

How many calyx-kraters were there in all? Scarcely as many as five, possibly as few as one. So far as 5 goes, the excellence of the drawing and of the black glaze, which is a *deep* black, the thickness of the fabric, and (I think) the scale of the feet would all fit with 1. If 5 belongs to the same vase *and* the same scene as 1, then the Athena of 2 must be ruled out of that scene, for her presence would surely be attested on 5; see again the Munich stamnos (Pl. 75).

There remain the pieces of the lekythos and the scrap of an amphora. On the lekythos, 6 (Pl. 76, a-e), Athena stands facing left,³⁷ her spear held slanting over her left shoulder, holding out her helmet in her right hand toward a second figure, whose presence would have gone unsuspected but for the survival of a scrap of the shoulder (Pl. 76, a-b) with a bit of the reserved outline at the back of the head.

Athena here is peaceful, unlike her warlike epiphany on the Munich stamnos.

³¹ CP 1716. Max. dim. 0.063 m.; th. 0.0075 m.

³² *Berliner Maler*, pl. 9, 2.

³³ *A.J.A.*, LXII, 1958, pl. 6, fig. 2.

³⁴ "I agree with you that CP 1716 seems to be by the Berlin Painter." Sir John Beazley, by letter.

³⁵ *A.R.V.*², p. 205, no. 116. CP 1671. Max. dim. 0.064 m.; th. 0.008 m.

³⁶ *A.K.*, IV, 1961, pl. 22.

³⁷ CP 884. The height of the three fragments is respectively 0.078 m. (Pl. 76, d-e); 0.03 m. (Pl. 76, a-b); 0.021 m. (Pl. 76, c). Relief contour: face and throat, and line of right shoulder between throat and aegis; right sleeve and arm; headband; snakes; shaft of spear for about half a centimeter beyond the aegis; the floral pattern generally, but not the ends of the tendrils. The hair is tied at the back with a red cord. White dots on the headband. Brown for the markings of the aegis.

The figure may be added to the list of those Athenas "standing bare-headed with the helmet in one hand and the spear in the other."³⁸ "This conception of the goddess," Sir John Beazley has written, "is frequent in the late archaic and early classic periods, and culminates, as is well-known, in a masterpiece of sculpture, the Dresden-Bologna Athena, the Lemnia, it may be, of Pheidias. This was shown by Furtwängler (*Mast.*, pp. 13-17), who also noticed that once the conception had found full expression in the great bronze statue, it lost its popularity elsewhere, and is rarely found on later vases or in other works of art."³⁹ From Furtwängler's account may be added a sentence or two also relevant to **6**: "The Athena who holds the helmet in her hand or has no helmet at all almost always wears a fillet or diadem. . . . This is her festal ornament as goddess of peace."⁴⁰ The pointed leaves of the diadem of **6** are, as Beazley has remarked, like those of the frontlet worn by Athena on the amphora in Basle,⁴¹ still another place where the Corinth fragments bring us into touch with one of the painter's greatest vases. And there is here also, as in that amphora, "the kindly inclination of the head."⁴²

Who was the second figure on the lekythos? Often, as Furtwängler remarked, Athena is found "in peaceful colloquy with Herakles,"⁴³ but if that were the case here we should expect the outline of the hair to be crinkly.⁴⁴ Hermes is a possibility, and equally well a female figure, perhaps a Nike.⁴⁵

We end on a humorous note. No. **7** (Pl. 76, g) is a small sherd from the shoulder of a closed vase, perhaps a Nolan amphora; the subject: satyrs boxing.⁴⁶ The fragment preserves the head of a satyr in profile to the left, who has sought, but in vain, to escape a blow that has just landed behind his left ear. It was presumably struck by a second satyr, of whom there is preserved only the right fist and forearm,⁴⁷ bound in the conventional thongs, here like thin string.

³⁸ *CB*, II, p. 43.

³⁹ *Op. cit.*, pp. 42-43. Cf. also Szilágyi, *Bulletin du Musée National Hongrois des Beaux-Arts*, XIV, 1959, pp. 32-33.

⁴⁰ *Masterpieces of Greek Sculpture*, London, 1895, p. 15.

⁴¹ *A.K.*, IV, 1961, p. 51.

⁴² *ibid.*

⁴³ *Masterpieces*, p. 14.

⁴⁴ Cf. *A.K.*, IV, 1961, pl. 24.

⁴⁵ So one would judge from the figures who appear as companions of Athena on the vases cited in *CB*, II, p. 43. See above, note 38.

⁴⁶ *A.R.V.*², p. 213, no. 239. C-33-210. Max. dim. 0.057 m.; th. 0.0045 m. The fragment was found in 1933, in the southeastern area of the Agora, some two to three meters below the level of a modern road.

⁴⁷ That the arm must belong to a second figure, and not to the one whose head is preserved—with right hand drawn for left by an oversight that is frequent enough; see Martin Robertson, *J.H.S.*, LXXIV, 1954, p. 229—was made clear to me by Professor Amyx, who observed that, just above the large chip at the lower right corner of the fragment and next to the right edge, the line of an upper arm is preserved and that its direction is upward toward the right.

No. 7 is scarcely as early as the other fragments,⁴⁸ and the satyr is less august than the satyrs of such great vases as the name-vase in Berlin or the Panathenaic amphora in Munich.⁴⁹ He is almost completely bald, and his wrinkled forehead, arched eyebrow (heavy and long!), and unusually intent eye all suggest the stress of the present moment, when he has just absorbed the shock of a resounding blow. That he regularly gets the worst of it is further suggested by his squashed nose. The latter effect could scarcely have been achieved with relief line, and in fact none of the contours are in relief. Indeed, relief line appears only for the outline of the eye, and its almost complete absence here is in obvious contrast with its striking use on 1 through 6. Elsewhere on 7 there is consistent use of glaze applied flat, either black, as in the eyebrow, or dilute, as for outline of ear, lips, nostril, the fingers and the binding of the hand and wrist, and the lines at the base of the neck.

Another vase where satyrs "mimic or parody the doings of their betters" has been published by Professor Amyx, who has spoken of "the artist's own whimsical infusion of human elements into the imaginary daily life of satyrs,"⁵⁰ and his remark serves admirably as a commentary on the Corinth fragment.

There are numerous other red-figure fragments from the School's early excavations at Corinth which I hope to publish in later articles. Some have been attributed by Sir John Beazley, and these include works by the Epidromos Painter, the Altamura Painter, the Villa Giulia Painter, and the Meidias Painter. Corinth is known to have imported some undistinguished Attic pottery,⁵¹ but it is also obvious that she imported much of the finest.

NOTE ON THE PRELIMINARY SKETCH LINES

On p. 312 a reference was made to the sketch lines for the fingers of the warrior in 1. In this fragment other sketch lines are visible as follows: for the upper edge of the corslet over each shoulder; for the line of the right arm; for each of the two long curls (in each case a steplike line placed behind, i.e. to the left, of the curl); within the corslet at several places and also within the left arm. Beside the topmost tassel of the shield *four* strands of hair may be seen sketched in the direction of 7 o'clock. A single strand is sketched on the left side of the tassel at the bottom of the shield, and there is a sketch line for an extra strand of hair to the left of each grip tassel, paralleling its direction, as if these two subsidiary tassels had originally been intended to have five strands of hair each, as do the principal ones (cf. above, note 20). Another line, apparently a sketch for the grip itself, but in a very different position, runs from about the middle of the grip under the right-hand tassel (hence previous to it), and curves up toward the break. Several lines like parallels of latitude run across the shield and *under* the black glaze. I cannot make out what they were intended for, since a preliminary sketch would scarcely be needed for the loose cords in

⁴⁸ On the chronology of the early works of the Berlin Painter cf. *A.J.A.*, LXII, 1958, pp. 62-64.

⁴⁹ *A.R.V.*², p. 196, no. 1, p. 197, no. 9; *Berliner Maler*, pls. 1-6.

⁵⁰ *A.J.A.*, XLIX, 1945, pp. 508 ff. Cf. also T. B. L. Webster in *J.H.S.*, LXX, 1950, p. 86: "Satyrs are wild, boisterous beings who can do anything and it is amusing to paint them doing things that ordinary humans do." I prefer such an explanation to Brommer's association of our fragment with a satyr play; cf. *Satyrspiele*, 2nd ed., Berlin, 1959, p. 78, no. 113.

⁵¹ Cf. *Corinth*, XIII, p. 223, on grave 281.

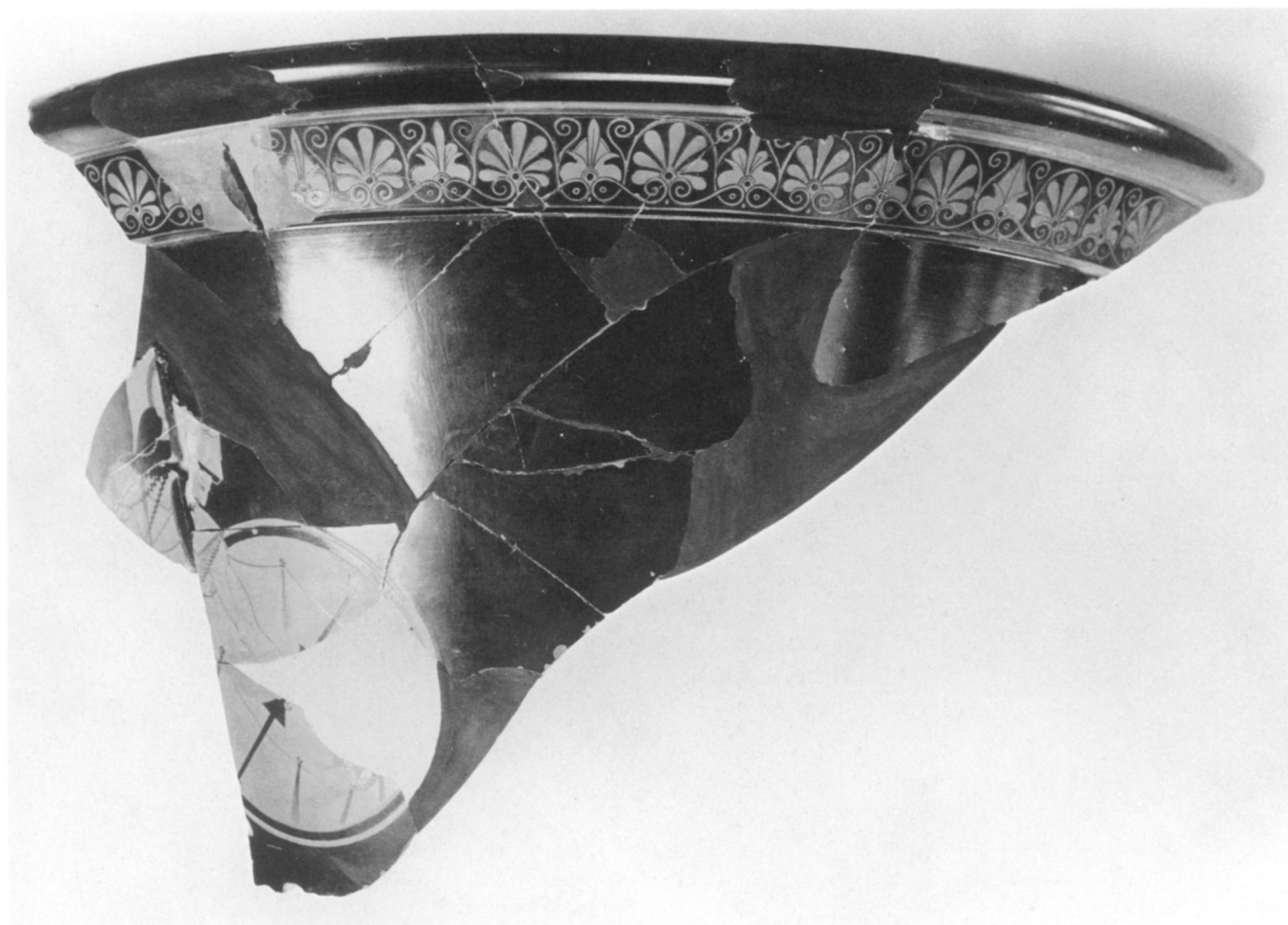
dilute glaze. Sketch lines may be seen also on the headpiece of the helmet and on its crest. The lines throughout are invariably discreet and never obtrusive.

Sketch lines on **2** indicate that the change in the direction of the snakes on the aegis, i. e. the division between those facing clockwise and those counterclockwise, was originally planned to take place one snake to the right of the finished version.

On **3** there are sketch lines on the hand, and on **4** there is a line down the side of the leg, on the left. In **5** there are sketch lines as follows: in the foot to right, top of line of foot and big toe; in the foot to left, entire outline of foot, big toe at top only. In **6**: each side of throat; right shoulder and breast; and a line that curves from the back of the neck into the aegis, its purpose not clear.

CEDRIC G. BOULTER

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a.



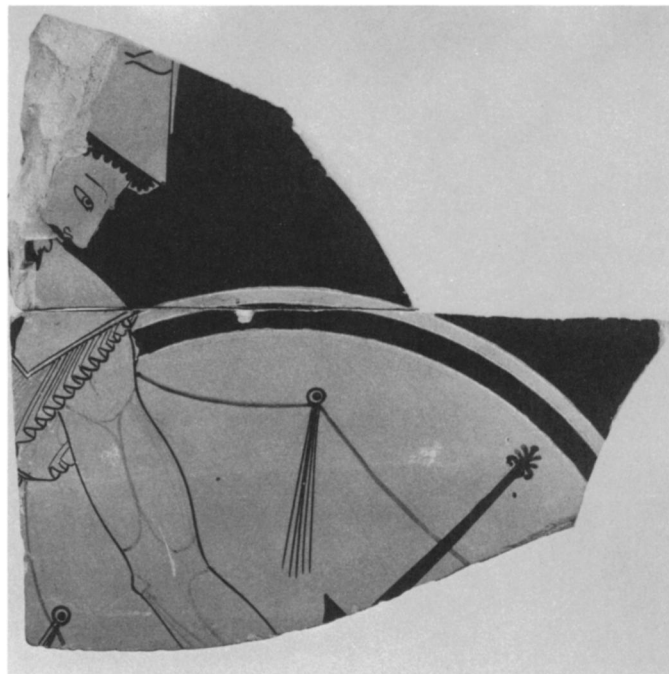
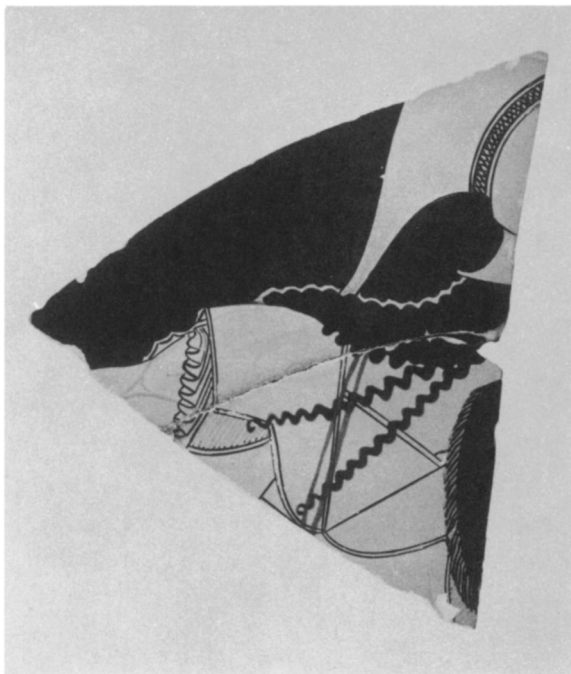
b.



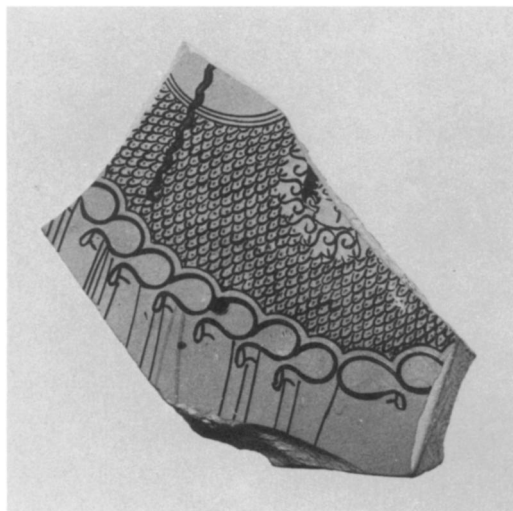
c.

No. 1. CP 436 (a. *ca.* 1:3; b. and c. 1:1).

CEDRIC G. BOULTER: THE BERLIN PAINTER AT CORINTH



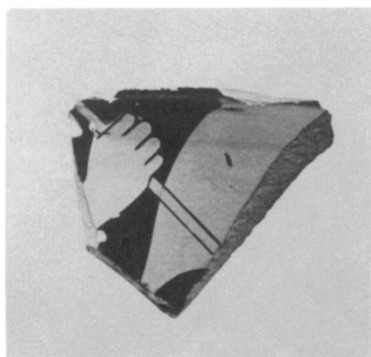
a. and b. No. 1. CP 436.



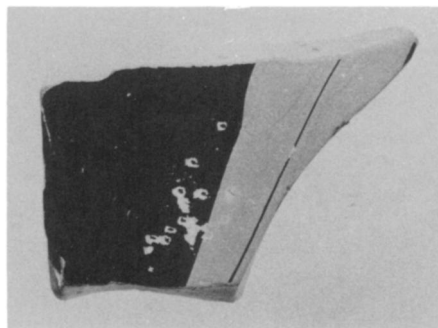
d. No. 2. CP 2617.



c. No. 1. CP 436.



e. No. 3. CP 1675.



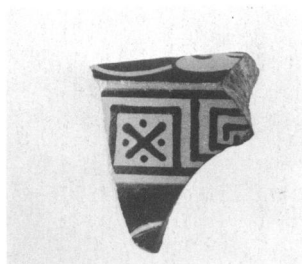
f. No. 4. CP 1716.

(1:1)

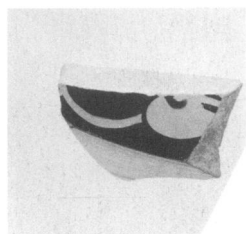


Stamnos by the Berlin Painter, Munich 2406 (Museum Antiker Kleinkunst).

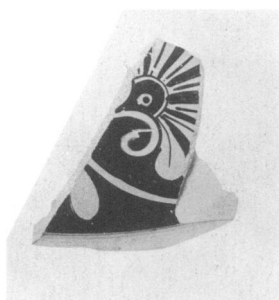
CEDRIC G. BOULTER: THE BERLIN PAINTER AT CORINTH



a.



b.



c.

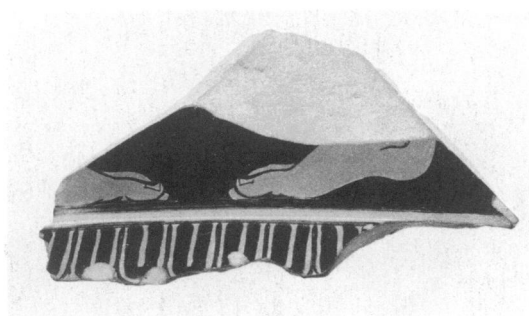


d.

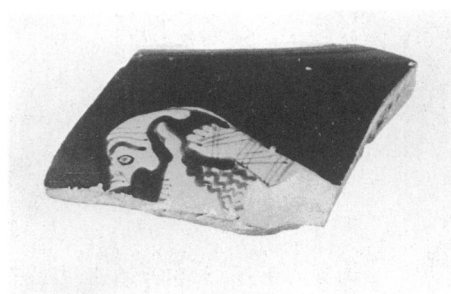


e.

a.-e. No. 6. CP 884.



f. No. 5. CP 1671.



g. No. 7. C-33-210.

(1:1)

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