

ATTIC RED-FIGURED SKYPHOI OF CORINTHIAN SHAPE

(PLATES 50–54)

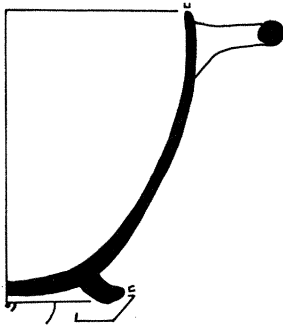
THE CORINTHIAN FORM of the skyphos,¹ a deep drinking cup glazed inside and out, is characterized by thin, steeply rising walls, horizontal handles set beneath a plain rim, and a thin, flaring foot.² Decorated sporadically by Attic black-figure vase painters, it was adopted in the first quarter of the 6th century B.C. from the Middle Corinthian repertoire by the Komast Group who decorated them in a Corinthian manner: padded dancers, lotus and palmette beneath each handle, and rays around the base. By the middle of the century mostly miniature examples were being made, but during the last quarter a full-size version reappeared,³ at which time the shape started to be decorated also by red-figure artists. Although various observations on the history of this shape in red figure have been made, no complete survey or list of examples has ever been published.⁴ In the following article I shall outline the history of the vase type in respect to shape, ornament, subject

¹ Many scholars have assisted me in a variety of ways, and I would like to thank O. Alexandri, A. Bernhard-Walcher, F. Berti, I. Blake, E. Böhr, L. Burn, H. A. Cahn, A. J. Clark, B. F. Cook, R. M. Cook, D. Cramers (+), C. Cucchiara, E. De Juliis, J. Diamant, C. Ede, R. Fleischer, Fondazione Mormino, H. E. Frenkel, J. R. Guy, F. W. Hamdorf, J. Johnson, D. C. Kurtz, M. B. Moore, A. Pasquier, C. Sabbione, T. Schäfer, M. Schmidt, H. A. Shapiro, T. L. Shear, Jr., G. Siebert, R. Stupperich, A. D. Trendall, M. H. Wiener, M. J. Vickers, G. Voza, and E. A. Zervoudake. Special thanks are due to E. Pemberton and I. McPhee who made numerous additions to the list and encouraged me to undertake this study. The latter also read an earlier draft of this article, as did G. Schaus and A. Lezzi-Hafter. They, and D. von Bothmer, who reviewed the catalogue, saved me from a number of mistakes. I am very grateful to them for their help. P. Schaus kindly assisted with the drawings.

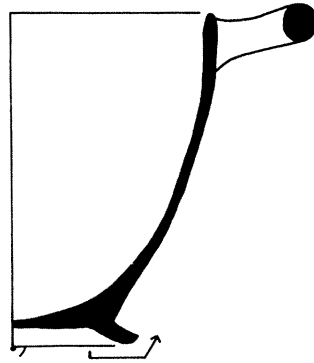
² A. Greifenhagen, *Eine attische schwarzfigurige Vasengattung und die Darstellung des Komos im VI. Jahrhundert*, Königsberg 1929, pp. 20–21; *CVA*, Oxford 2 [Great Britain 9], pp. 118–119; H. Payne, *Necrocorinthia*, Oxford 1931, pp. 196–201 and 324; L. Talcott, "Attic Black-glazed Stamped Ware and Other Pottery from a Fifth Century Well," *Hesperia* 4, 1935 (pp. 476–523), p. 506; L. Talcott, "Vases and Kalos-names from an Agora Well," *Hesperia* 5, 1936 (pp. 333–354), pp. 340–341; H. R. W. Smith, *Der Lewismaler (Polygnotos II)*, Leipzig 1939, pp. 7–8; P. E. Corbett, "Attic Pottery of the Later Fifth Century from the Athenian Agora," *Hesperia* 18, 1949 (pp. 298–351), pp. 319–320; S. Karouzou, "Scènes de Palestre," *BCH* 86, 1962 (pp. 430–466), pp. 458–466; S. Karouzou, "Two Statues on a Vase," in *Essays in Memory of Karl Lehmann*, New York 1964, pp. 153–159; B. A. Sparkes and L. Talcott, *The Athenian Agora*, XII, *Black and Plain Pottery of the 6th, 5th, and 4th Centuries B.C.*, Princeton 1970, pp. 81–83; A. Lezzi-Hafter, *Der Schuhwalow-Maler*, Mainz 1976, pp. 18 and 35–36; J. H. Oakley, "A Fragmentary Skyphos by the Affecter," *Hesperia* 48, 1979 (pp. 393–396), pp. 394–395; Münzen und Medaillen A.G., *Auktion 56, 19 February 1980*, pp. 50–51; M. B. Moore and M. Z. Pease Philippides, *The Athenian Agora*, XXIII, *Attic Black-figured Pottery*, Princeton 1986, pp. 58–59; I. McPhee, "Attic Red Figure from the Forum in Ancient Corinth," *Hesperia* 56, 1987, pp. 275–302.

³ Oakley (footnote 2 above), pp. 394–395; for the earlier history of the shape in Attic pottery, see E. T. H. Brann, *The Athenian Agora*, VIII, *Late Geometric and Protoattic Pottery*, Princeton 1962, pp. 49–51.

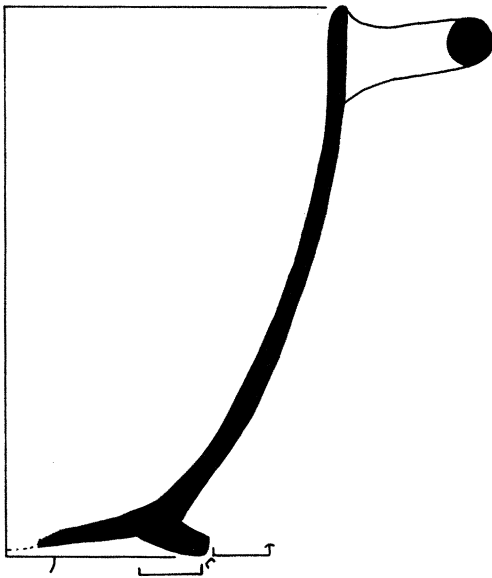
⁴ Lezzi-Hafter ([footnote 2 above], p. 36, note 141) gives a list for the second half of the 5th century which is supplemented by D. von Bothmer in a review, *AJA* 82, 1978 (pp. 124–128), p. 127.



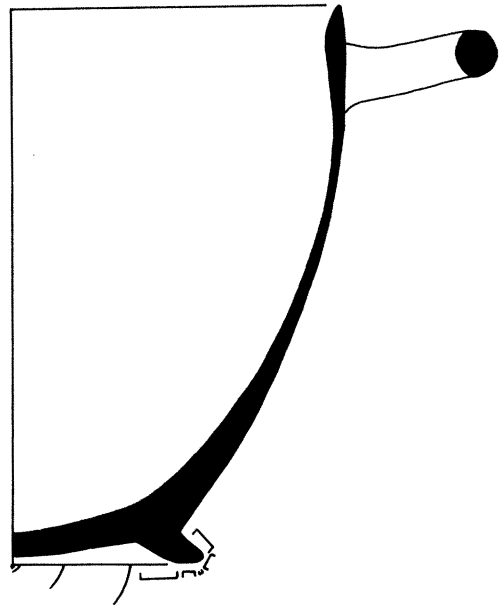
No. 11: Syracuse,
M.N. 21052



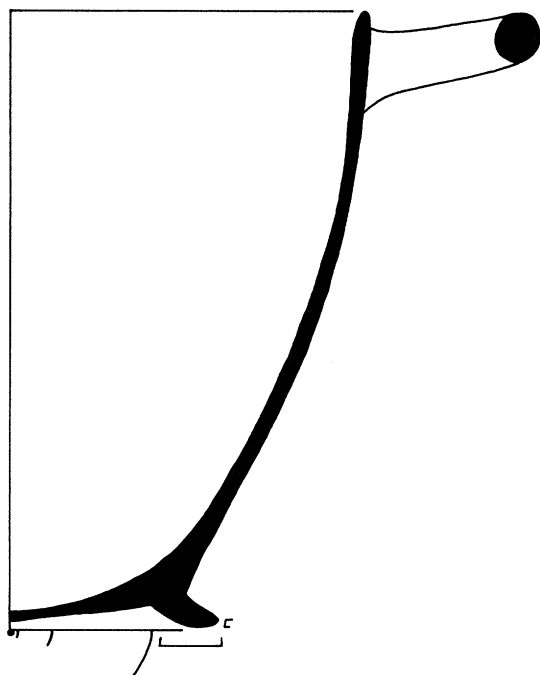
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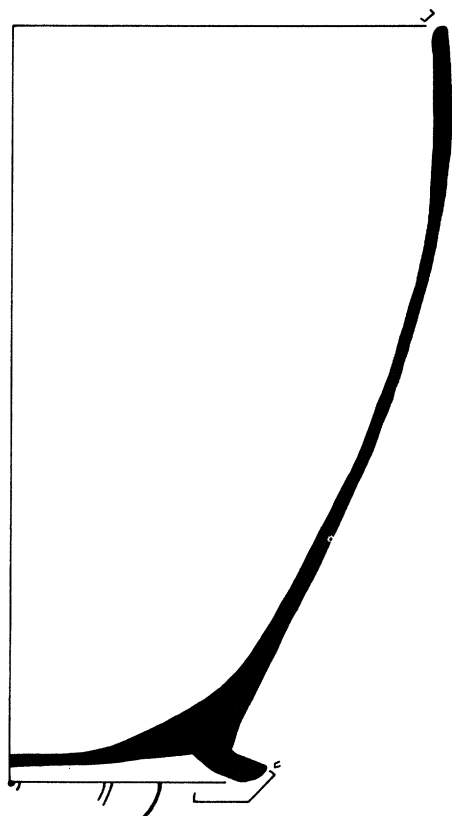
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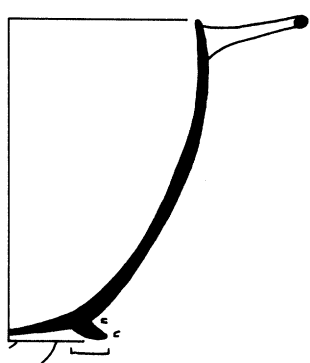
No. 17: Basle, Ant. Mus. und
Samm. Ludwig BS 426



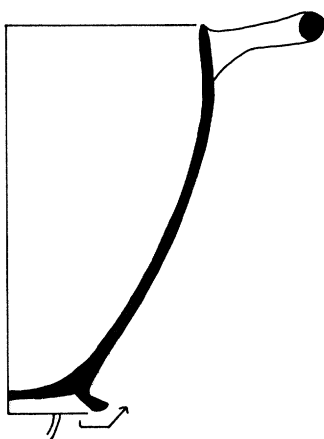
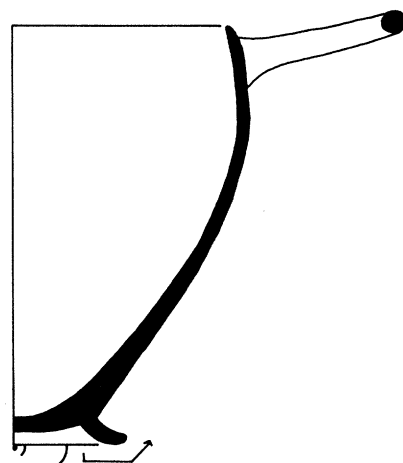
No. 41: Athens, N.M. 17982



No. 54: Syracuse, M.N. 2406



No. 51: Athens, N.M. 1246

No. 71: Godalming,
Charterhouse 66.1960

No. 76: Athens, N.M. 13909

FIG. 2. Nos. 41, 51, 54, 71, 76. Scale 1:2

matter, painters, and provenience. The Appendix lists the 79 examples known to me.⁵ References in the text to specific vases will be by the catalogue numbers in the Appendix.

SHAPE

The skyphos of the Corinthian shape had a long and uninterrupted history in Attic red figure, a fact heretofore unrecognized. Although never popular, it remained persistently in the vase painters' workshops from 520–510 B.C., shortly after the introduction of the red-figure technique, until *ca.* 350 B.C., two or three decades before the technique went out of use. Table 1 lists the number of examples from each quarter of a century.⁶ Nearly two-thirds come from the second and third quarter of the 5th century, the time when they were most popular.

TABLE 1: Red-figured skyphoi of Corinthian shape

525–500 B.C.	5
500–475 B.C.	6
475–450 B.C.	26
450–425 B.C.	26
425–400 B.C.	6
400–375 B.C.	2
375–350 B.C.	4

The general development of the shape in black glaze has been discussed concisely by Sparkes and Talcott,⁷ who, like most scholars, drew on a few painted examples to serve as corroborative evidence for their chronological scheme, since many painted vases can be dated within ten years. A detailed attempt to use the profiles of figured vases to understand the development of the shape has never been undertaken. This method of analysis, as will be seen below, helps to delineate more clearly the periods of greater and lesser change, thereby illuminating more fully the history of the shape not only in red figure but also by analogy in black glaze.⁸

Only one of the earliest red-figured skyphoi preserves its profile, an example on Thasos by the Nikosthenes Painter (No. 3) dating to 520–510 B.C.⁹ It has the characteristics of late black-figured examples: wide mouth with greatest diameter at the rim; flaring ring foot, set up high; and thin handles placed just below the rim.

During the first quarter of the 5th century a number of changes occur. Many skyphoi are smaller (less than 10 cm. high), and the profiles of the smallest anticipate those of the

⁵ There are numerous fragmentary skyphoi whose exact shape is indeterminable. Undoubtedly some of these are skyphoi of the Corinthian shape. Owl skyphoi are not included.

⁶ Those dating to the common date between quarters (e.g. 500 B.C.) are counted in the earlier quarter. Those which cannot be dated to any particular quarter or which I have not seen are not included.

⁷ Sparkes and Talcott (footnote 2 above), pp. 81–83.

⁸ A. Malagardis has recently finished a study of black-figured skyphoi, including those of the Corinthian form, which she will publish at a later date.

⁹ The profile is given in *BCH* 92, 1968, p. 556, fig. 4.

last 30 years of the century. Compare Syracuse, M.N. 21052 (No. 11; Fig. 1) of *ca.* 480 B.C. with Athens, N.M. 1246 (No. 51; Fig. 2) of 420 B.C. The greatest diameter is beneath the rim, around the middle of the handle, and the flaring ring foot has sunk. Examples without rays around the base, but covered with black glaze like Attic type A skyphoi, now appear for the first time (No. 6). Some of these have slightly thicker walls (No. 33; Fig. 1), and the handles are heavier, both also indications of the influence of the type A skyphos on the shape. Because of these features and the lack of rays around the bottom of the body, some have considered these either a mixed or a separate type.¹⁰ There are examples, however, with the thicker walls and heavier handles which do have rays (Nos. 8 and 31; Pl. 51). Thus, it is best to regard them not as a separate type but rather as Corinthian skyphoi which show the influence of type A skyphoi.¹¹

In the second quarter of the century larger examples (10–20 cm. in height) start to appear more frequently again. Those from the beginning of the quarter (No. 15; Fig. 1), like the earliest Archaic (No. 3), still have the greatest diameter at the rim, but the flaring ring foot has started to drop, and the handles are now horseshoe shaped, not bell-shaped. By the end of the quarter (No. 17; Fig. 1) we see the greatest diameter of the vessel begin to dip below the rim on some vases and the lip curve in slightly.

During the third quarter the shape remained static until the last five years. Some more conservative potters (No. 41; Fig. 2) still keep the greatest diameter at the rim, while on other skyphoi the lip curves in, so that the greatest diameter lies below the rim (No. 54; Fig. 2). A continuous development of change begins in the last five years of the quarter which lasts into the 4th century. There is a return to smaller vessels (8–12 cm. in height), the walls become thinner, and the vase as a whole is daintier (No. 51; Fig. 2). The greatest diameter drops lower, and by the middle of the quarter it is near the bottom of the handle. The upper rim turns in noticeably, the base becomes narrower, and the handles become thin and delicate. By the end of the century (No. 71; Fig. 2) these trends continue still further, so that the greatest diameter slips below the handle, and the decrease in the width of the base in proportion to the height starts to make the vessel look top heavy.

The final stages of these trends in the 4th century can be seen on Athens, N.M. 13909 (No. 76; Fig. 2) of about 370 B.C. and Athens, N.M. 12464 (No. 79) from near the middle of the century. A bulbous upper body is precariously balanced on a conical lower body; the handles extend out further and are triangular; the foot has sunk and splays out at a greater angle, thereby creating a flatter foot; much more and the vessel would fall over. Thus, the shape developed slowly in the last quarter of the 6th century and the first half of the 5th, remained almost the same throughout most of the third quarter of the 5th, and changed rapidly from *ca.*

¹⁰ Smith (footnote 2 above), pp. 7–8; Lezzi-Hafter (footnote 2 above), p. 36, note 140. Bothmer ([footnote 4 above], p. 127) includes a number of these in his list of Corinthian skyphoi. I infer from this that he considers them to be the same shape. Beazley listed six of these as type A (see Nos. 14–16, 19, 29, and 30) but two as Corinthian (see Nos. 26 and 45). Johnson was puzzled over the shape of an owl skyphos decorated in this manner: Bologna VF 501; see F. P. Johnson, "A Note on Owl Skyphoi," *AJA* 59, 1955 (pp. 119–124), p. 123 and pl. 35: fig. 10.

¹¹ The type of foot, flaring versus torus, I consider the most crucial characteristic for determining whether the vase is of the Corinthian or the Attic shape.

430 B.C. until the middle of the 4th century. Concurrently, the preference for different sizes of the shape changed: from medium and large in the last quarter of the 6th, to small in the first quarter of the 5th, to medium in the second and third quarter, to small and medium from 430 B.C. until the 4th century. There are exceptions in most periods.

ORNAMENT

Several different methods of decorating the area above the foot are used (Pl. 50).¹² The most common, a continuous row of straight, parallel, vertical lines on a reserved ground (full rays in one case: No. 12), is used from 520–510 B.C. until the last quarter of the 5th century.¹³ The second is when the area is covered entirely with black glaze.¹⁴ This method first occurs around 500 B.C. (No. 6) and continues in use until *ca.* 430–425 B.C. (No. 45; Pl. 50). Leaving the area completely in reserve is the third method.¹⁵ The earliest example of this dates to *ca.* 450–440 B.C. (No. 59), the latest to around 400 B.C. (Nos. 71–73). Crosshatching, the fourth, is first used shortly after the middle of the century (No. 28), but it is the most popular method from *ca.* 430 B.C. until the end in 350 B.C.¹⁶

Above this area and below the picture field one normally finds a thick black band(s) or line(s) beneath a reserved band, except on those where the base is covered with black glaze. In the case of the latter, one or two reserved bands running around the vase are found beneath the figures, just as on type A skyphoi.¹⁷ A few vases have ornamental bands instead, and one has two bands: No. 12 with a dotted-egg pattern above slanting palmettes. Others are circumscribed palmettes (No. 1), shark tooth (No. 28), stopped meanders (Nos. 27 and 40), checkerboard and stopped meanders (No. 41; Pl. 51), blackened saltire squares and stopped meanders (No. 54; Pl. 51), and blackened crosses and stopped meanders (Nos. 20 and 31; Pl. 51). The floral bands are all earlier than the patterned bands; the latter occur only between 460 and 425 B.C.

Decoration on the outside of the rim is rare before the 4th century.¹⁸ An ivy vine in black pattern is found on one of the earliest examples (No. 1), while only two have an ivy vine in red pattern (Nos. 26 and 28; Pls. 51, 52), both dating around the middle of the 5th century. A myrtle wreath is found on three (Nos. 50, 51, and 75), two of which (Nos. 50 and 51; Pls. 50, 52) are connected with the Shuvalov Painter's workshop and date to *ca.* 430–425 B.C.; the third (No. 75) is from the early 4th century. An egg pattern occurs on two (Nos. 76 and 79; Pl. 52), all from the 4th century. A wave pattern is found on No. 77 (Pl. 52) and another partially preserved floral pattern decorates No. 74, both also 4th-century skyphoi.

¹² These same methods are used on black glaze: Sparkes and Talcott (footnote 2 above), pp. 81–82.

¹³ Nos. 1–5, 8–11, 17, 18, 20, 21, 23, 24, 27, 31, 35–37, 39, 41–44, 47, 52–54, 56, 57, 62, 67, and 68.

¹⁴ Nos. 6, 7, 14–16, 19, 25, 26, 29, 30, 32–34, 38, 40, and 45.

¹⁵ Nos. 59, 61, and 71–73. Two owl skyphoi decorated in this manner: Bucarest, National Museum 03210 and 03343, *CVA*, Bucarest 1 [Romania 1], pl. 33 [33]:3, 4.

¹⁶ Nos. 28, 48–51, 55, 60, 64–66, and 74–79. For a rare instance where this scheme is used on a skyphos of a different form, see Agora P 3506 (*ARV*² 984, no. 3; Talcott, *Hesperia* 4, 1935 [footnote 2 above], p. 492, fig. 14).

¹⁷ No. 40, an exception, has a patterned band.

¹⁸ Some have a thin reserved band on the inside or top of the rim: for example, Nos. 41, 44, 46, 51, and 63.

Palmettes beneath the handle are common, and they are found on over a third of the known examples (Pl. 53: Nos. 43, 44, 71). One of the earliest has a palmette plant with buds (No. 1). During the second quarter of the 5th century two other varieties of palmette-floral start, both due most likely to the influence of type A skyphoi, cups, or both:¹⁹ 1) back-to-back palmettes with common volutes and tendrils which sometimes give rise to other floral elements;²⁰ 2) a palmette surmounted by another (lyroid), the volutes often giving rise to other tendrils, palmettes, and buds.²¹ The first is used until around 420 B.C.; the second continues into the 4th century.²² One vase (No. 50) has a palmette above a bud.²³ Single palmettes start in the beginning of the 4th century and are the most popular form from then until the end.²⁴ One vase by the Marlay Painter (No. 58; Pl. 53) does not have palmettes under the handles but a dotted-diamond lozenge pattern between two strips of crosshatching. The same scheme is used on a Boeotian red-figured skyphos of the Corinthian shape.²⁵ One vase (No. 1) has rays around the handle roots.

The decorative scheme on the underside of the foot remains consistently similar: a central dot surrounded closely by a circle with often one or more additional circles at a greater distance from the central dot.²⁶

SUBJECT MATTER

The most common subject matter is women which may indicate that these vases were used mainly by them.²⁷ Normally one woman is shown on each side of the vase either involved in some domestic activity or placed in a domestic setting. In some cases there are two women per side. Examples of these activities and settings include libating (No. 13), bringing a chair (No. 17), holding a wreath (Nos. 26 and 65; Pl. 52), holding a mirror (No. 26; Pl. 51), playing flutes (Nos. 18 and 24; Pl. 54), sitting by a house (No. 44), seated holding a pet hare (No. 55), holding a plemochoe (No. 57), seated before an open chest (No. 64), standing holding a wicker basket (No. 69), and dancing (No. 79). Youths are the second most

¹⁹ Smith (footnote 2 above), pp. 13–14. The schemes found on some Corinthian skyphoi are similar to those found on type A skyphoi: compare Smith, pls. 33–34 to Nos. 31, 41, 42, and 44 (Pl. 53) for example.

²⁰ Nos. 27, 31, 40–42, 44, 51, 55, 65, and 66.

²¹ Nos. 21, 28, 29, 43, 48, 54 (probably), 64, 69 (probably), 70, and 74–77.

²² Type 1 earliest: No. 27

latest: No. 51

Type 2 earliest: No. 21

latest: Nos. 76 and 77

²³ Lezzi-Hafter ([footnote 2 above], p. 36) sees here the influence of ornament on oinochoai.

²⁴ Nos. 71–73, 78, and 79. The one exception is No. 38 from the second quarter of the 5th century B.C.

²⁵ Erlangen, University I 248 (W. Grünhagen, *Archäologisches Institut der Universität Erlangen. Antike Originalarbeiten der Kunstsammlung des Instituts*, Nürnberg 1948, p. 55). For the ornament, see A. D. Trendall, "Three Vases in Sydney," in *Charites*, Bonn 1957, p. 167. Another Boeotian red-figured skyphos of the Corinthian shape, Athens, N.M. 12589 (*AM* 65, 1940, pl. 15:1), has single palmettes under the handles and a base covered with black glaze; the figures stand above a reserved band. Another, Kassel T.426 (*CVA*, Kassel 1 [Germany 35], pl. 48 [1728]:1–3), has a reserved lower body.

²⁶ Sparkes and Talcott (footnote 2 above), p. 82; see also Smith (footnote 2 above), p. 26.

²⁷ This is the case with other shapes primarily associated with women, like pyxides and lebes gamikoi. A number of vases are so fragmentary that their exact subject matter cannot be determined. I have not included these in my discussion of subject matter.

popular subject, and they are arranged on the vase similarly (Nos. 11, 27, 29, 33, 36, 37, 41, 43, and 70–72; Pls. 51, 54); sometimes an older man is present. To be combined with these are a number of vases which have a youth and woman or women (Nos. 18, 42, 48, and 60), a youth departing (Nos. 76 and 77), a youth pursuing a woman (No. 15), a woman pursuing a youth (No. 32), a man and woman (No. 52; Pl. 54), and woman or women and Eros or Erotes (Nos. 50 and 78). Musicians occur on a few vases (Nos. 4, 6, 7, 18, 24, 36, and 37; Pl. 54). Everyday-life scenes which occur only once are pyrrhic dancers (No. 3), a young dancing girl with krotala (No. 59), and oxen led to sacrifice (No. 12).

From mythology Dionysiac scenes are the most common: satyrs (Nos. 10 and 73; Pl. 50), satyr pursuing a maenad (No. 19), and maenads (Nos. 23, 25, and 51; Pls. 50, 52). Common myths represented include the Judgment of Paris (No. 54; Pl. 51), Herakles and Apollo struggling over the tripod (No. 1), Theseus and the Minotaur (No. 34), and the Mission of Triptolemos (No. 1). Rare subject matter occurs occasionally: the children of Theseus (No. 14), Hermes and Io (No. 45; Pl. 50), and the Slaughter of the Niobids (No. 49).²⁸ No scene depicting any one myth is known from more than one example.²⁹ Multi-figure compositions are used for myth on early examples, and in some cases the figures continue, friezelike, around the body of the vase (Nos. 2 and 3). In the 5th and 4th centuries figures are found only in the area between the handles on either side,³⁰ and only those absolutely necessary for conveying the myth are used: usually one or two per side. A number of vases have figures from mythology: Nikai (Nos. 8 and 16), Herakles and Athena (No. 76; Pl. 52), Eros (Nos. 30 and 56), and Hermes (No. 77; Pl. 52). Other rare and interesting subjects include a phallus tree before a table on one side of a miniature skyphos of 430 B.C. in Munich (No. 62), and a pygmy woman or dwarf on the other, and women inscribed as Thebe and Salamis on a skyphos formerly on the market (No. 31; Pl. 51). Very often the figures on the two sides of the vase are to be conceived of as coming from the same scene, and the quality of drawing is consistently the same, indicating that one side was not more important than the other.

PAINTERS

The majority of painters were either primarily cup or skyphos painters. All the attributed examples from the late Archaic period are by cup painters: Oltos (No. 1), the Nikosthenes Painter (Nos. 2 and 3), and the Eucharides Painter (No. 4).³¹ The majority of the attributed examples from the Early Classical period are by the Lewis Painter and his associates (Nos. 14–26),³² all of whom specialized in skyphoi. Others from this time are associated with cup painters: Penthesileans (Nos. 27 and 28), Manner of the Tarquinia Painter (No. 30), and

²⁸ See also No. 61.

²⁹ Nos. 38 and 61 with a figure (Leto?) riding a swan may be an exception.

³⁰ No. 12 is fragmentary, and so it may be an exception.

³¹ Oltos: *ARV*², 53–69, 1622–1623, and 1700; *Paralipomena*, 326–328; *Beazley Addenda*, 79–82. Nikosthenes Painter: *ARV*², 123–127 and 1627; *Paralipomena*, 333 and 510; *Beazley Addenda*, 87. Eucharides Painter: *ARV*², 226–232, 1637, and 1705; *Paralipomena*, 347–348 and 510; *Beazley Addenda*, 99.

³² Lewis Painter: *ARV*², 972–976 and 1676; *Paralipomena*, 435–436; *Beazley Addenda*, 151.

TABLE 2: Proveniences of Attic Red-figured Skyphoi of Corinthian Shape

Greece		
Athens	22	
Brauron	1	
Corinth	2	
Kameiros	2	
Paros	1	
Tanagra	1	
Thasos	1	
Tithorea	1	
Unspecified	1	= 32
Italy, Mainland		
Locri	1	
Orvieto	1	
Pisticci	1	
Spina	1	
Taranto	1	= 5
Sicily		
Agrigento	1	
Gela	1	
Selinus	3	
Syracuse	1	
Unspecified	1	= 7

nearest the Stieglitz and Euaichme Painters (No. 31; Pl. 51).³³ Only those associated with the Pan Painter (Nos. 12 and 13) and the Orchard Painter (No. 29), who were primarily pot painters, are exceptions, although both these painters decorated cups.³⁴ During the second half of the century, more are connected with the Penelope Painter (Nos. 41–46),³⁵ who specialized in skyphoi, than any other artist, but a number are by the Phiale Painter (Nos. 47–49), who was primarily a painter of Nolan amphoras and lekythoi, although he also decorated cups.³⁶ Others are associated with the Shuvalov Painter (Nos. 50 and 51;

³³ Penthesileans: *ARV*², 877–971, 1673–1676, and 1707; *Paralipomena*, 428–435 and 516; *Beazley Addenda*, 147–150. Tarquinia Painter: *ARV*², 866–873 and 1673; *Paralipomena*, 426–427 and 516; *Beazley Addenda*, 147. Stieglitz Painter: *ARV*², 827–830 and 1671; *Paralipomena*, 422 and 515; *Beazley Addenda*, 144. Euaichme Painter: *ARV*², 785–786, 1670, and 1706; *Paralipomena*, 418; *Beazley Addenda*, 142.

³⁴ Pan Painter: *ARV*², 550–561 and 1659; *Paralipomena*, 386–389 and 513; *Beazley Addenda*, 125–127 (cups: *ARV*², 559–560, nos. 151–159). Orchard Painter: *ARV*², 522–528 and 1657–1658; *Paralipomena*, 383; *Beazley Addenda*, 124 (cup: *ARV*², 527, no. 80).

³⁵ *ARV*², 1300–1303 and 1689; *Paralipomena*, 475 and 518; *Beazley Addenda*, 179.

³⁶ *ARV*², 1014–1026 and 1678; *Paralipomena*, 440–441 and 516; *Beazley Addenda*, 153–154 (cups: *ARV*², 1023–1024, nos. 147–153 and 1678, no. 153 *bis*).

Pls. 50, 52) who specialized in oinochoai.³⁷ Two (Nos. 52 and 53; Pl. 54) are by the same hand, a new artist whom I call the Ede Painter after the owner of No. 52. Other singletons are by artists who decorated a variety of shapes: the Painter of the Naples Hydriskai (No. 56), the Danae Painter (No. 54; Pl. 51), the Kleophon Painter (No. 57), and the Marlay Painter (No. 58; Pl. 53).³⁸ Thus, there is a tendency at this time for other artists besides cup and skyphoi painters to decorate this shape.

The last artist we can recognize as a painter of these skyphoi is another new artist, the Godalming Painter. I name him after the skyphos in Charterhouse (No. 71; Pls. 50, 53). One in Athens (No. 72) with the same ornament and similar youths is clearly by the same hand, and another in Vienna (No. 73) with satyrs and similar ornament is probably also.³⁹ No other 4th-century skyphos has yet been attributed to an artist.

PROVENIENCES

Table 2 (p. 173 above) lists the known proveniences. One is struck immediately by the large number which come from Greece, and in particular the city of Athens. Although they were imported to the West, no example from the East is known. These fragile, red-figured drinking cups seemed to have been, appropriately, most popular at home. Possibly helping to explain this is the fact that many non-Attic red-figure workshops produced skyphoi of the Corinthian shape. From the West there are Lucanian, Campanian, Sicilian, and Apulian examples, while from the mainland there are Boeotian, Corinthian, Chalcidic, and Northwestern Greek.⁴⁰ Thus, it seems that outside Athens primarily local products filled the need for figured vessels of this shape.

³⁷ *ARV*², 1206–1213, 1687, and 1704; *Paralipomena*, 463–464 and 518; *Beazley Addenda*, 169–172.

³⁸ Painter of the Naples Hydriskai: *ARV*², 1266–1268; *Paralipomena*, 471. Danae Painter: *ARV*², 1074–1076, 1682, and 1703; *Paralipomena*, 449; *Beazley Addenda*, 159. Kleophon Painter: *ARV*², 1143–1151, 1684, 1703, and 1708; *Paralipomena*, 455–457 and 517; *Beazley Addenda*, 164–165. Marlay Painter: *ARV*², 1276–1282, 1689, and 1708; *Paralipomena*, 472–473, 518, and 522; *Beazley Addenda*, 178.

³⁹ In particular compare the ankles, eyes, and hands.

⁴⁰ E.g., Apulian: Cambridge G 239 (*CVA*, Cambridge 1 [Great Britain 6], pl. 34 [272]:1; A. D. Trendall and A. Cambitoglou, *The Red-figured Vases of Apulia*, I, Oxford 1978, p. 18, no. 74). Lucanian: Taranto 50938 (A. D. Trendall, *The Red-figured Vases of Lucania, Campania, and Sicily*, Oxford 1967, p. 66, no. 325, pl. 31:1). Campanian: Paestum, Museo Nazionale 5427a (*ibid.*, pl. 120:4, 5). Sicilian: Biancavilla, Portale collection 12 (*ibid.*, pl. 244:4). Boeotian: see footnote 25 above. Chalcidic: London, British Museum 1955.4-18.1 (*BSA* 76, 1981, pl. 51:d, e) and a fragment from the Torone excavations, 76.247 (unpublished). Northwestern Greek: from Arta (*Δελτ* 33, 1978, B' 1 (1985), pl. 65:6); for the fabric, see I. McPhee, "The Agrinion Group," *BSA* 74, 1979 (pp. 159–162), p. 161.

APPENDIX: Attic Red-figured Skyphoi of Corinthian Shape

The references in *ARV*², *Paralipomena*, and *Beazley Addenda* for vases are not repeated here, and readers should consult these lists for them. If the attribution was first made by someone other than Beazley, it is placed in parentheses after the attribution. Measurements are given in centimeters. I have not studied or seen photographs of No. 13 and the back of No. 66. If a vase consists of a number of fragments, only the dimension of the largest fragment is given.

ARCHAIC

OLTOS

1. Athens, Akropolis Museum 449 and Munich, fragments

From Athens

H. from palmette frieze to lip 25.0

A. Herakles and Apollo: the struggle over the tripod

B. Triptolemos

Oltos

520–510 B.C.

*ARV*² 66, no. 135

NIKOSTHENES PAINTER

2. Paris, Louvre G 66, fragments

H. 17; D. mouth 25.1; D. with handles 34.7

Gigantomachy?

A. Athena in battle

B. Herakles in battle

Nikosthenes Painter

520–510 B.C.

*ARV*² 126, no. 25; *Paralipomena* 333; new fragments, Louvre Cp 1211, have been added by H. Giroux

3. Limenas, fragments

From Thasos

H. 15.0; max. D. 20.0; D. base 11.0

Hermes, warriors dancing, flute players

Nikosthenes Painter

520–510 B.C.

*ARV*² 1627, no. 25 *bis*; *Beazley Addenda* 87

EUCHARIDES PAINTER

4. Mainz, University 113

H. 8.3; D. mouth 10.2

A. Man seated playing barbiton

B. Youth seated with lyre

Eucharides Painter

490–480 B.C.

*ARV*² 231, no. 75

UNATTRIBUTED

5. Athens, Third Ephoreia 0.306, fragment

From Athens (Marathon St.)

Foot of one to right, lion-paw foot belonging to a piece of furniture, foot of another in chiton going right

510–500 B.C.

6. Ibbenbüren, private

H. 10.8; D. mouth 16.0; D. with handles 22.5

A. Woman playing kithara

B. Woman playing barbiton

500 B.C.

Boreas 7, 1984, pls. 32:14, 33:1, 2

7. Taranto, Museo Nazionale I.G. 4548

From Taranto

H. 12.2; D. mouth 15.4; D. base 10.0; D. with handles 22.9

A. Komast playing barbiton

B. Komast singing

500–490 B.C.

8. Hamburg Market, Termer

A. Nike flying right, floral in left hand, hydria on ground on right

B. Nike flying right, looking around, floral in left hand

500–490 B.C.

9. Athens, Agora P 2585, fragment

From Athens

H. 3.8; D. base 9.8

Feet

490–480 B.C.

E. Vanderpool, "The Rectangular Rock-Cut Shaft," *Hesperia* 15, 1946 (pp. 265–336), p. 284, no. 48 and pl. 34

10. Oxford, Ashmolean 1930.255 Pl. 50

H. 6.6; D. mouth 8.2; D. base 5.3; D. with handles 13.5

A. Satyr

B. Satyr

480 B.C.

11. Syracuse, Museo Nazionale 21052 Fig. 1, Pl. 54
 From Gela
 H. 7.7; D. mouth 9.8; D. base 6.4
 A. Mantled youth seated to right
 B. Mantled youth standing left, resting on staff
 480 B.C.

EARLY CLASSICAL

PAN PAINTER

12. Athens, Akropolis Museum 490 and Munich, fragments
 From Athens
 Max. dimension 9.3
 Oxen led to sacrifice
 Pan Painter
 470 B.C.
*ARV*² 559, no. 143
13. Paris, Louvre G 563
 A. Woman with phiale at altar
 B. Woman with oinochoe
 Near the Pan Painter
*ARV*² 561, no. 10

LEWIS PAINTER AND HIS CIRCLE

14. Vienna, Kunsthistorisches Museum 1773
 From Orvieto
 H. 17.2; D. mouth 21.6; D. base rest. 12.8; D. with handles 31.5
 A. Children of Theseus
 B. Theseus and Athena
 Lewis Painter
 470–460 B.C.
*ARV*² 972, no. 2; *Paralipomena* 435; *Beazley Addenda* 151
15. Reggio Calabria, Museo Nazionale 3877 (LVC 5027) Fig. 1
 From Locri
 H. 14.5; D. mouth 18.3; D. base 11.0; D. with handles 26.7

- A. Youth with spears runs right (Theseus?)
- B. Woman runs right, looks around before altar

Lewis Painter

460 B.C.

*ARV*² 974, no. 25

16. Athens, National Museum 12398

A. Nike (Iris?)

B. Nike

Lewis Painter

460 B.C.

*ARV*² 973, no. 17

17. Basle, Antikenmuseum und Sammlung Ludwig BS 426 Fig. 1

H. 14.5; D. mouth 17.6; D. base 10.0; D. with handles 26.0

A. Woman (mistress with mirror)

B. Woman bringing chair

Lewis Painter

450 B.C.

Paralipomena 436, no. 38

18. Palermo, Fondazione Mormino 823 Pl. 54

A. Nude male running right, looking around; staff falls from his left hand, basket hangs to right

B. Woman goes right playing flutes

Manner of the Lewis Painter (Oakley)

460–450 B.C.

19. Copenhagen, National Museum 1943

From Athens

H. 9.5; D. mouth 12.3

A. Maenad

B. Satyr

Zephyros Painter

450 B.C.

*ARV*² 976, no. 3; *Meded* 11, 1985, pl. 2:11.

20. Corinth, Corinth Museum C-68-201, fragments

From Corinth

Shanks of a woman going right on one fragment; mantled left hand of one holding a kerykeion(?) on the other (Hermes-Iris?)

Circle of the Lewis Painter (Pemberton)
460–450 B.C.

21. Lentini, Museo Archeologico, Santapaola Collection, fragments
H. 8.8 and 12.6

A. Draped shank and foot of woman moving right
B. Draped shank and foot of woman moving right

Circle of the Lewis Painter (Pemberton)
460–450 B.C.

S. Lagona, *La Collezione Santapaola nel Museo Archeologico di Lentini*, Catania 1973,
pl. 26, no. 146

22. Münster, University 45

A. Woman going right
B. Woman standing and holding kalathos

Group of Ferrara T.981 (Oakley); not the Lewis Painter as reported in Bothmer
(footnote 4 above), p. 127 and Betancourt (below)
450 B.C.

P. P. Betancourt, *The Aeolic Style in Architecture*, Princeton 1977, pl. 68

23. Athens, National Museum 13936

From Tanagra

A. Maenad
B. Maenad

Group of Ferrara T.981
450 B.C.

*ARV*² 979, no. 11; ΚΕΡΝΟΣ. Τιμητική προσφορά στὸν καθηγητὴ Γεώργιο Μπακά-
λακη, Thessalonike 1972, pl. 10:3, 4

24. Once Armonk, Pinney

From Sicily

A. Woman dancing to right
B. Woman seated playing flutes

Group of Ferrara T.981
450 B.C.

*ARV*² 1703, Group of Ferrara T.981, no. 12

25. Palermo, Museo Nazionale

From Selinus

H. 12.7; D. mouth 15.0; D. base 9.2; D. with handles 23.5

A. Maenad to right, thyrsos resting on rock behind her
B. Maenad standing frontally, looking left; thyrsos and rock on left

Group of Ferrara T.981 (Oakley)
450 B.C.

26. Amsterdam, Allard Pierson 621 Pls. 51, 52
From Athens
H. 10.4; D. mouth 12.4; D. base 7.9; D. with handles 20.3
A. Woman seated on rock, holding wreath
B. Woman running with mirror
Ornament compared with the Painter of Athens 10464
460–450 B.C.
*ARV*² 981, foot

PENTHESILEANS

27. Athens, Agora P 25508
From Athens
H. 10.2; D. mouth 13.4; D. base 7.1
A. Male, with flute, and male
B. Youth and male
Painter of London D 12
470–460 B.C.
*ARV*² 963, no. 85
28. Athens, Akropolis Museum 523, fragments
From Athens
H. 23; D. mouth rest. 22
A. Woman and seated male
B. Two women
Workshop of the Penthesilea Painter: Undetermined
450–440 B.C.
*ARV*² 970, no. 85

OTHER ATTRIBUTED SKYPHOI

29. Yale, University Art Gallery 158
H. 15.6; D. mouth 21.0
A. Youths
B. Youths
Orchard Painter
470–460 B.C.
*ARV*² 528, no. 81
30. Basle, Antikenmuseum und Sammlung Ludwig Kä 426
H. 13.2; D. mouth 16.1; D. base 9.5; D. with handles 24.3

A. Eros

B. Eros

Manner of the Tarquinia Painter

460 B.C.

*ARV*² 872, no. 25 *bis*; *Paralipomena* 427

31. Basle Market Pl. 51

H. 19.8; D. mouth 23; D. with handles 33.5

A. Queen or goddess and woman inscribed Thebe

B. Two women; between them is written Salamis

Nearest to the Stieglitz and Euaichme Painters

460–450 B.C.

Münzen und Medaillen A.G., *Auktion 56, 1980*, pp. 50–51, no. 104 and pl. 46

UNATTRIBUTED

32. London, British Museum E 145

From Kameiros

H. 8.9; D. mouth 10.3; D. base 6.4; D. with handles 15.8

A. Woman runs right, pursuing youth on B

B. Youth runs right, looks around

470–460 B.C.

CVA, British Museum 4 [Great Britain 5], pl. 29 [222]:3

33. London, British Museum E 144 Fig. 1

From Kameiros

H. 8.8; D. mouth 10.4; D. base 6.4; D. with handles 15.8

A. Warrior stands frontally, looks left

B. Warrior moves left

470–460 B.C.

CVA, British Museum [Great Britain 5], pl. 29 [222]:2

34. Athens, National Museum 1493 (CC 1359)

H. 10.5; D. mouth 13.0

A. Theseus

B. Minotaur

470–460 B.C.

35. Athens, Akropolis Museum 522, fragments

From Athens

Women

460–450 B.C.

B. Graef and E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen II*, Berlin 1933, p. 47, no. 522

36. Indianapolis, Indianapolis Museum of Art 47.39
 H. 10.6; D. mouth 12.3
 A. Youth playing flutes
 B. Youth
 460–450 B.C.
37. New York, private
 H. 10.1; D. mouth 11.8; D. base 6.5; D. with handles 18.5
 A. Youth playing flutes
 B. Youth reclining on kline holding skyphos
 Possibly by the same hand as No. 36
 460–450 B.C.
38. Brauron, Museum 1126
 From Brauron
 A. Person (Leda or Aphrodite?) on a swan
 B. Feet of one to right
 Second quarter 5th century B.C.
39. Athens, Kerameikos P.246-1
 From Athens
 Part of a figure (woman?) in chiton and mantle running right
 Second quarter 5th century B.C.
 DAI, Athens, neg. no. Ker. 7311.4
40. Athens, Agora P 25509, fragments
 From Athens
 H. 2.25; D. base 6.6
 Foot of one in chiton and mantle
 Around middle 5th century B.C.

CLASSICAL

PENELOPE PAINTER AND HIS CIRCLE

41. Athens, National Museum 17982 Fig. 2, Pl. 51
 (not 17952 or 17932 as given elsewhere)
 H. 16.3; D. mouth 19.0; D. base 11.1; D. with handles 28.6
 A. Youth and boy
 B. Youth and boy

Penelope Painter (Karouzou)

440–430 B.C.

*ARV*² 1302, no. 27; *Paralipomena* 475

42. Matera, Museo Ridola 9967

From Pisticci

H. 14.6; D. mouth 17.0

A. Youth and woman

B. Two youths

Penelope Painter (Lo Porto)

440–430 B.C.

BdA 53, 1968, pl. at pp. 118–119, nos. 58, 59; *MonAnt* 48, 1973, pls. 20:1, 2 and 22:2

43. Ferrara, Museo Nazionale 25412 (T.784) Pl. 53

From Spina

H. 13.8; D. mouth 17.2; D. base 10.2; D. with handles 26.2

A. Bearded man leaning over on staff

B. Youth

Near the Penelope Painter (Oakley)

440–430 B.C.

S. Aurigemma, *La necropoli di Spina in Valle Trebba* I, ii, Rome 1965, pls. 34–35

44. Oxford, Ashmolean 1934.339 Pl. 53

From Tithorea

H. 13.1; D. mouth 16.0; D. base 9.2; D. with handles 24.7

A. Mistress (sitting on a rock at the door of her house)

B. Maid (running, a basket in her left hand, looking back at mistress)

Connected with the Penelope Painter, same hand as the next

430–425 B.C.

*ARV*² 1302, no. 4 and 1689; *Beazley Addenda* 179

45. Palermo, Fondazione Mormino 178 (20) Pl. 50

H. 10.5; D. mouth 13.4

A. Hermes

B. Io

Connected with the Penelope Painter, same hand as No. 44

430–425 B.C.

*ARV*² 1689; *Beazley Addenda* 179

46. Athens, Agora P 25884, fragment

From Athens

H. 2.3; W. 5.2

Head of youth

Connected with the Penelope Painter

Third quarter 5th century B.C.

ARV² 1302

PHIALE PAINTER

47. Athens, Agora P 5446, fragments

From Athens

H. rest. 12.0; D. mouth rest. 16.0; D. base rest. 7.1

A. Youth and tree

B. Tree

Phiale Painter

440–435 B.C.

ARV² 1024, no. 154

48. Palermo, Fondazione Mormino 818

H. 9.6; D. mouth 10.7; D. base 5.5

A. Woman (bride) carding wool

B. Youth (groom) standing by door

Phiale Painter (Lezzi-Hafter)

430–425 B.C.

V. Tusa *et al.*, *Odeon ed altri «monumenti» archeologici*, Palermo 1971, pl. 16:a–c

49. Palermo, Fondazione Mormino 788

H. 10.4; D. mouth 11.5; D. base 5.6

A. Apollo

B. Niobid

Phiale Painter (Lezzi-Hafter)

430–425 B.C.

SHUVALOV PAINTER AND HIS CIRCLE

50. Paris, Louvre CA 1588

From Athens

H. 8.9; D. mouth 9.8; D. base 5.2; D. with handles 16.4

A. Woman seated with Eros

B. Maid

Shuvalov Painter

430–425 B.C.

ARV² 1210, no. 71; *Beazley Addenda* 171

51. Athens, National Museum 1246 Fig. 2, Pls. 50, 52
 H. 8.5; D. mouth 10.2; D. base 5.8; D. with handles 16.0
 A. Maenad
 B. Maenad
 Alexandre Painter (Lezzi-Hafter)
 420 B.C.
*ARV*² 1212, a; *Paralipomena* 464; *Beazley Addenda* 171; Lezzi-Hafter (footnote 2 above), pp. 93–94 and 112 for the painter and attribution; *Democracy and Classical Culture*, Exhibition in the National Archaeological Museum in Athens, 21 June—20 October, 1985, p. 82, no. 67

EDE PAINTER

52. London Market, Ede 3836 Pl. 54
 H. 10.6; D. mouth 11.7; D. base 7.2; D. with handles 19.5
 A. Woman
 B. Man
 Ede Painter (Oakley)
 430 B.C.
 C. Ede, *Pottery from Athens X*, Oct. 1987, no. 25
53. Palermo, Fondazione Mormino
 From Selinus
 H. 10.6; D. mouth 11.9
 A. Woman seated on klismos to left
 B. Woman standing to right
 Ede Painter (Oakley)
 430 B.C.
 Tusa (under No. 48), pl. 71:c, d

OTHER ATTRIBUTED SKYPHOI

54. Syracuse, Museo Nazionale 2406 Fig. 2, Pl. 51
 From Syracuse
 H. 19.9; D. mouth 23.0; D. base 13.5
 A. Judgment of Paris (Paris and Hermes)
 B. (King)
 Danae Painter
 440 B.C.
*ARV*² 1076, no. 16

55. Athens, Agora P 29902

From Athens

H. 9.1; D. mouth 9.7; D. base 5.0

A. Seated woman with flower

B. Seated woman with hare

Nereid Painter (Cramers)

By the same hand as Berlin 3244 (*ARV*² 1142; *CVA*, Berlin 3 [Germany 22], p. 16, fig. 5 and pls. 108 [1037]:5, 116 [1045]:3–5, and 120 [1049]:4); attribution and name of painter given in a letter of Feb. 24, 1981 from D. Cramers

430 B.C.

T. Leslie Shear, Jr., "The Athenian Agora: Excavations of 1972," *Hesperia* 42, 1973 (pp. 359–407), p. 368 and pl. 67:d

56. Montauban, Musée Ingres 13

A. Eros running with flower

B. Eros

Painter of the Naples Hydriskai

430 B.C.

*ARV*² 1267, no. 22; Bothmer photograph in the Beazley Archive

57. Basle Market

H. 11.5; D. with handles 20.3

A. Woman

B. Woman

Kleophon Painter (Cahn)

430–425 B.C.

Münzen und Medaillen A.G., *Sonderliste N*, 1971, pp. 48–50, no. 66

58. Athens, Agora P 19390 a–e, fragments Pl. 53

From Athens

H. 10; D. mouth est. 17

Women musicians or Muses

Marlay Painter

430–425 B.C.

*ARV*² 1278, no. 35; fragment f with a satyr does not seem to belong.

R. Sutton has correctly read the inscription as "kalos", not "Apollo" as Clairmont suggested.

UNATTRIBUTED

59. Strasbourg, University 146

Dancing girl

450–440 B.C.

60. Wellesley, Jewett Arts Center 1969.17.06
 A. Woman seated frontally with distaff and youth leaning on staff
 B. Seated woman juggling apples and youth standing frontally, looking left
 440 B.C.
61. Palermo, Fondazione Mormino
 From Selinus
 H. 10.9; D. mouth 12.9
 A. Apollo seated on a young palm playing his lyre: Koronis?
 B. Leda and the swan or Aphrodite Hyakinthos?
 440–430 B.C.
 Tusa (under No. 48), pls. 72:b and XIII:c; K. Schefold, *Die Göttersage in der klassischen und hellenistischen Kunst*, Munich 1981, p. 209, fig. 284; *LIMC* II, ii, pl. 212, no. 352
62. Munich, Antikensammlungen 8934
 H. 6.0; D. mouth 7.0; D. base 4.4; D. with handles 11.6
 A. Phallos tree and table
 B. Pygmy woman or female dwarf
 430 B.C.
MüJb 18, 1967, p. 248, fig. 8; *Studies in Honour of Arthur Dale Trendall*, Sydney 1979, pl. 34:3, 4. Diepolder attributed it to the Kleophon Painter, an attribution with which I do not agree.
63. Athens, Agora P 30217, fragment
 From Athens
 H. 6.5; D. mouth est. 16.0
 Woman to left
 430 B.C.
64. Athens, Agora P 3890, fragment
 From Athens
 H. 7.2
 A. Woman seated before a chest
 430 B.C.
65. Agrigento, Museo Nazionale, tomb no. 58, necropoli in contrada Poggio Giache
 From Agrigento
 H. ca. 8
 A. Seated woman to left with wreath in extended right hand
 B. Woman standing to right, left foot up on rock
 420 B.C.

66. Naples, Museo Nazionale
 A. Woman standing left, a chest held out in her right hand
 B. ?
 430–425 B.C.
67. Athens, Agora P 31526, fragment
 From Athens
 H. 3.4; D. base est. 7.0
 Part of a box or pillar?
 Second or third quarter 5th century B.C.
68. Athens, Kerameikos
 From Athens
 Base of pillar
 Second or third quarter 5th century B.C.
 DAI, Athens, neg. no. Ker. 1816
69. Malibu, J. Paul Getty Museum, 86.AE.268 (Bareiss 121), fragment
 Woman in chiton and himation holding a wicker basket
 430 B.C.
 Bothmer (footnote 4 above), p. 127
70. Naples, Museo Nazionale 82026
 A. Two youths
 B. Two youths
 Last quarter 5th century B.C.

FOURTH CENTURY

GODALMING PAINTER

71. Godalming, Charterhouse 66.1960 Fig. 2, Pls. 50, 53
 H. 10.2; D. mouth 10.4; D. base 5.7; D. with handles 17.3
 A. Youth
 B. Youth
 Godalming Painter (Oakley)
 400 B.C.
72. Athens, National Museum 1429
 From Corinth
 H. 11.0; D. mouth 11.0
 A. Youth
 B. Youth

Godalming Painter (Oakley)

400 B.C.

73. Vienna, Kunsthistorisches Museum 338

From Greece

H. 10.7; D. mouth 12.0; D. base 6.0; D. with handles 19.9

A. Dancing satyr

B. Dancing satyr

Probably by the Godalming Painter (Oakley)

400 B.C.

CVA, Vienna 1 [Austria 1], pl. 41 [41]:1–3

UNATTRIBUTED

74. Athens, Agora P 16899, fragments

From Athens

H. 9.5; max. D. 16

A. Altar and fleeing woman

B. Woman seated on rock to right, animal in front

400–390 B.C.

75. Athens, Agora P 10028, fragment

From Athens

H. 4.7; D. mouth est. 11.0; max. D. 10.2

A. Shanks of youth and foot of woman

B. Woman (women?)

400–390 B.C.

76. Athens, National Museum 13909 Fig. 2, Pl. 52

H. 10.9; D. mouth 11.1; D. base 5.9; D. with handles 20.3

A. Herakles and Athena

B. Departure

370 B.C.

Essays in Memory of Karl Lehmann, New York 1964, pls. at pp. 158–159, figs. 1–4 and ill. 1

77. Athens, National Museum 15302 Pl. 52

From Paros

H. 8.8; D. mouth 8.8; D. base 4.5; D. with handles rest. 15.3

A. Hermes and woman

B. Departure

370 B.C.

'Αρχ'Εφ, 1925–1926, p. 120, figs. 6, 7

78. Athens, National Museum 16300

A. Woman going right

B. Eros

370 B.C.

79. Athens, National Museum 12464

H. 9.0

A. Seated woman

B. Dancing woman

350 B.C.

POSSIBLY ATTIC

80. Tegea, Tegea Museum 868

From Tegea

A. Youth runs left

B. Woman flees left, looks around

400 B.C.

C. Dugas, "Vases et bronzes de Tégée," *BCH* 51, 1927 (pp. 329–344), p. 336, fig. 8

81. Tegea, Tegea Museum 859

From Tegea

A. Woman

B. Women

4th century B.C.

Dugas (under No. 80), p. 336, fig. 9. I have not seen this vase.

Addendum

Since the completion of this article four new skyphoi of this type have come to my attention:

A. Corinth, Corinth Museum C-1976-124, fragment

H. 3.7; W. 4.6

Lower right leg of male figure to right

First quarter 4th century B.C.

McPhee (footnote 2 above), pp. 297–298 and pl. 61:79

B. Paris, Cabinet des Médailles H 2963

H. 9.1; D. mouth 10.8–11.1; D. base 6.4; D. with handles 23.3

A. Woman

B. Youth

450–440 B.C.

Unpublished

C. *Ex* Lambros

H. 9.5

A. Youth with staff and strigil

B. Youth with staff and alabastron

Second quarter of 5th century B.C.

Collections Jean P. Lambros. Athènes, Giovanni Dattari. Le Caire, Paris 17–19 juin 1912, p. 12, no. 58 and pl. 6:58

D. Palermo

From Selinus

H. 12.0; D. mouth 14.8; D. base 8.8; D. with handles 23.3

A. Maenad

B. Youth

Group of Ferrara T.981 (Kustermann-Graf)

460 B.C.

Unpublished

Anne Kustermann-Graf very generously brought the last one to my attention and supplied further details about No. 25; she is currently writing her thesis at Zürich on the grave groups to which these two skyphoi belong.

JOHN H. OAKLEY

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No. 45: Palermo, Fondazione Mormino 178

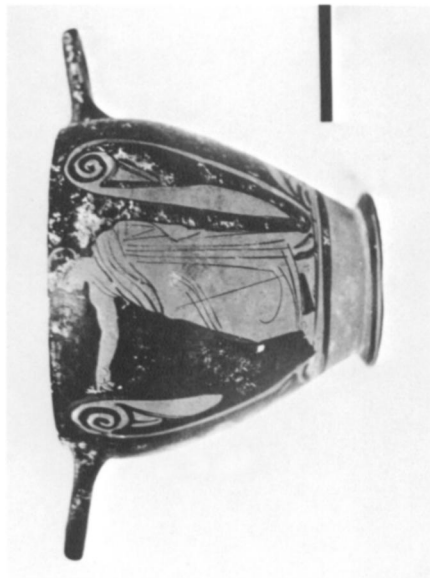


No. 51: Athens, National Museum 1246

JOHN H. OAKLEY: ATTIC RED-FIGURED SKYPHOI OF CORINTHIAN SHAPE

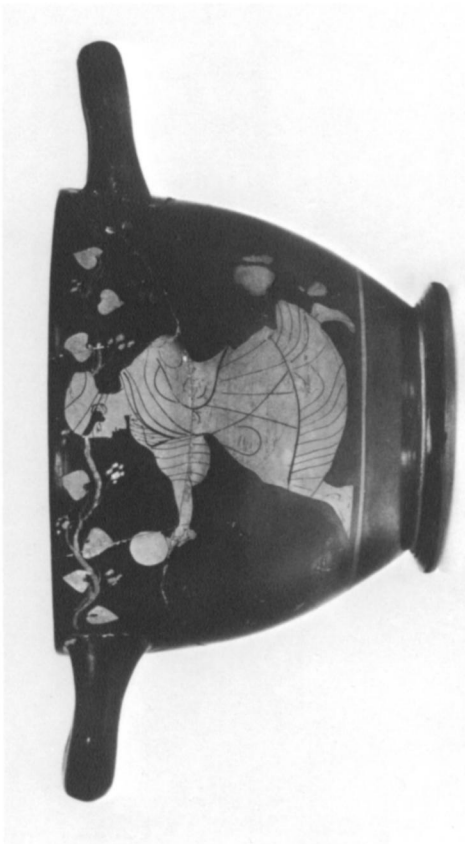


No. 10: Oxford, Ashmolean 1930.255



No. 71: Godalming, Charterhouse 66.1960

No. 51: Athens, National Museum 1246



No. 31: Basle Market, Münzen und Medaillen



No. 26: Amsterdam, Allard Pierson 621



No. 41: Athens, National Museum 17982

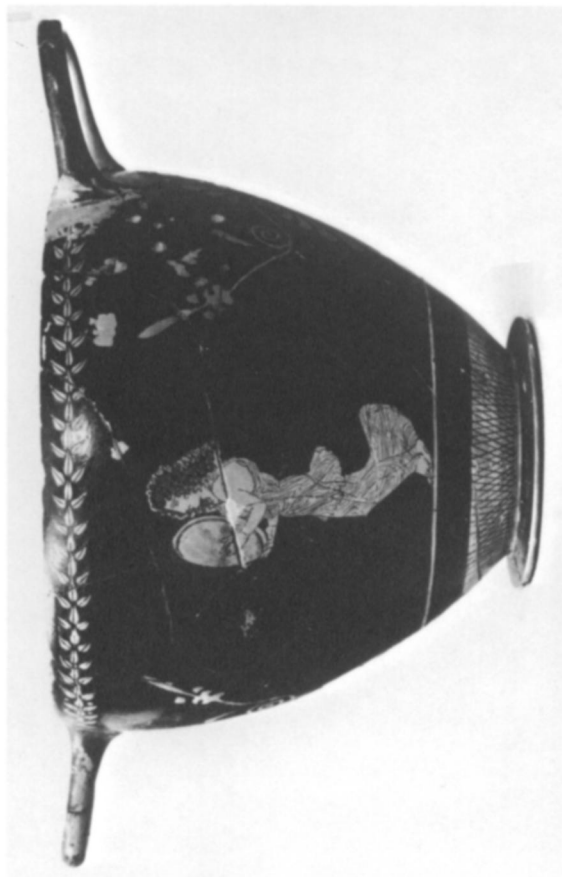


No. 54: Syracuse, Museo Nazionale 2406

JOHN H. OAKLEY: ATTIC RED-FIGURED SKYPHOI OF CORINTHIAN SHAPE



No. 26: Amsterdam, Allard Pierson 621



No. 51: Athens, National Museum 1246



No. 76: Athens, National Museum 13909



No. 77: Athens, National Museum 15302

JOHN H. OAKLEY: ATTIC RED-FIGURED SKYPHOI OF CORINTHIAN SHAPE



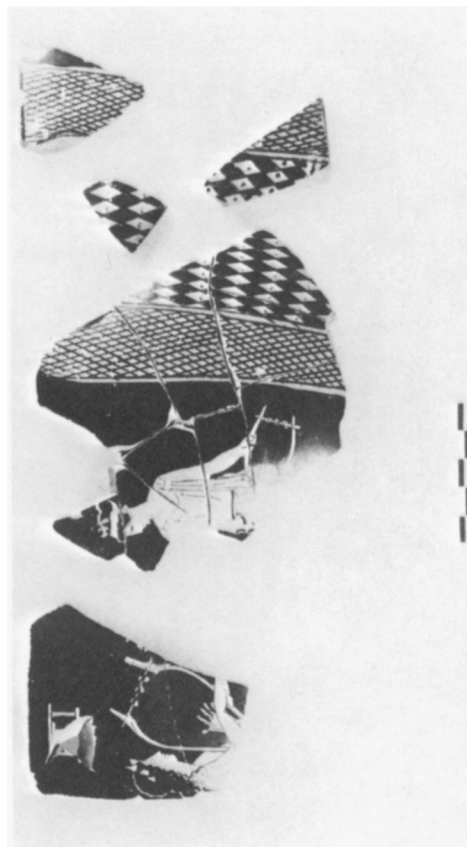
No. 44: Oxford, Ashmolean 1934.339



No. 43: Ferrara, Museo Nazionale 25412

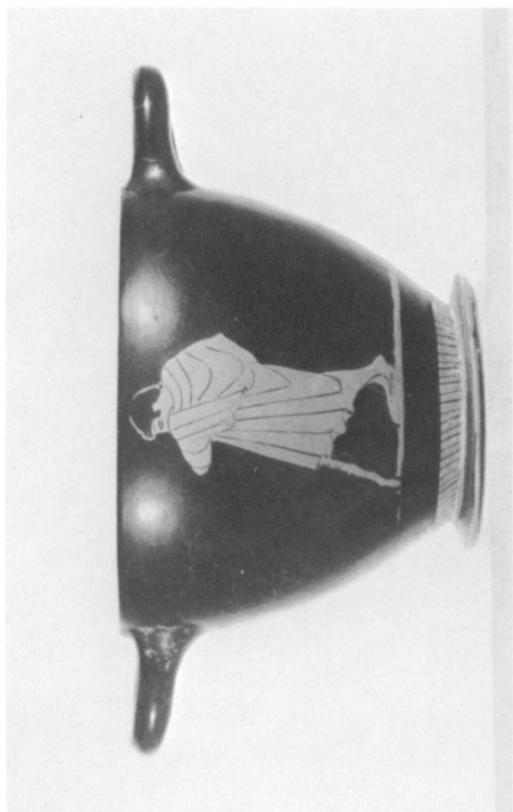


No. 71: Godalming, Charterhouse 66.1960



No. 58: Athens, Agora P 19390 a-e

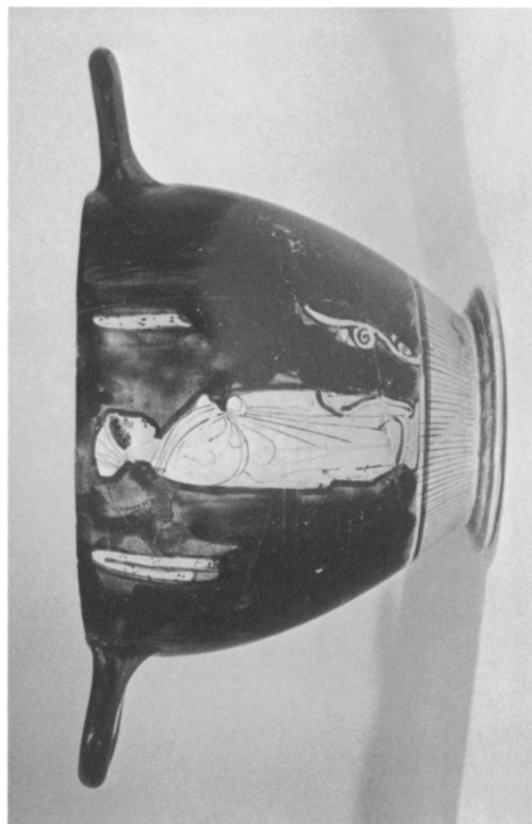
JOHN H. OAKLEY: ATTIC RED-FIGURED SKYPHOI OF CORINTHIAN SHAPE



No. 11: Syracuse, Museo Nazionale 21052



No. 11



No. 52: London Market, Ede



No. 18: Palermo, Fondazione Mormino 823

JOHN H. OAKLEY: ATTIC RED-FIGURED SKYPHOI OF CORINTHIAN SHAPE