

# GERYON AND OTHERS IN LOS ANGELES

(PLATES 1–11)

## GERYON

**G**ERYON has always been a creature of the West; and as West has been extended westward, so that poor monster has constantly been dislocated, until at last he finds himself at home whether in Berkeley (*C.V.*, University of California, 1, pl. 21, 1 a) or now in Los Angeles, where he is located on the following.

### 1. Los Angeles County Museum A 5832.50.137. Amphora type B. Plates 1-2.

Ht. 427 to 431, diam. body 292 to 294 (I give dimensions in millimeters and warn that maximum and minimum figures reflect measurements at no more than two or three points).

Put together from fragments with missing pieces restored in plaster on both A and B.

A, Herakles fights Geryon; on the ground between them Eurytion, dying, clutches his head (crushed, I suppose, by Herakles' club). Leftmost Geryon falls; rightmost will be next. Modern paint (Pl. 1, a) along a fracture-line from Herakles' right buttock downward to a point on his left thigh, thence northeast-southwest across left thigh, pelt's legs, and Herakles' right thigh above knee; Herakles' right leg from (and including) knee to middle of calf, except for a small section of ancient black from upper part of knee to fracture-line across thigh. Modern paint for Eurytion's left leg from knee to middle of calf, the lower part of his right leg and his right ankle, the lower edge of his left thigh and buttock, and the fracture-line crossing his left wrist, chest, neck, and right forearm. Modern paint along the three prongs of a break across shields of rightmost and middle Geryon, and the continuation of the lower prong across leftmost Geryon's kilt and the bottom of his shield.

B, Dionysos and Ariadne, with three satyrs, the second garlanded, two tailless (Pl. 1, b). Ariadne's right hand grasped the edge of her shawl (Pl. 2, e: the ghost of a white-painted forearm and extended thumb remain, the fingers clutching the folded edge of her himation and concealed by the cloth); her left hand was forward about at the level of her waist, and an incised diagonal line (northeast-southwest) marks the top of her left forearm with the cloth of her himation folded over it. The restorer had applied his paint as follows (compare Pl. 1, b with Pl. 2, b, c, d): Satyr 1: along a fracture-line on head across top of nose and part of eye to back of skull; to compensate

*Hesperia*, XXIV, 1

for the modern black covering part of the ancient incision for the eye (Pl. 2, c, much like the eye of his fellows) the restorer had put in iris and lower part of perimeter of sklera with light (and sloppy) incisions (Pl. 1, b). Satyr 2: along thin fracture-lines across neck and thigh. Dionysos (Pl. 2, b): along fracture-line across his right elbow and back of himation; mid parts of body, except for a part of rear panel of himation, but including the greater part of his right hand (there was slight repainting along fracture-lines across his left hand, but most of the hand is intact); most of the red on the panel of himation hanging from his left wrist; on the ivy branch, all above the fourth pair of leaves from the bottom except for parts of three leaves, and the stem had been wrongly restored to run towards the tip of the rhyton instead of the incised lines of its proper base preserved on a splinter of the ancient surface at the god's right hand. Ariadne: the rear part of the red border at the bottom of her peplos and sections through the middle part of her body, either over plaster or over terracotta pieces with incised drapery lines and disintegrated glaze; the hanging ends of her himation to left and to right were rendered very like those of her congener on Louvre F 32 (Pl. 3, d) rather than in the manner of the restorer (Pl. 1, b). Satyr 3 (Pl. 2, d): on a wide patch across top of chest and tip of beard; most of buttocks and thighs, partly repainted on terracotta, partly on plaster; the lower two-thirds of the tail except for a brief piece near the tip and the tip itself, the repainting on terracotta; a section of his left forearm towards wrist.

Top of mouth (patched and refurbished with color) and underside of foot reserved. Black glaze inside neck for some 50 mm. below edge of mouth. The black of the body in part refreshed. Red bands around vase: on neck three, about equally spaced; beneath picture-panels two, and two above ray-zone; three on foot, top, middle, and bottom. Lines frame pictures right, left, and bottom; lotos-palmette border at top on A (centers of most palmettes and all lotoses red), pendent lotos-bud-and-leaf on B (most leaves roughly edged with red, buds with white centers). Other red: the knot of Herakles' pelt and the front part of his kilt, borders on Eurytion's shirt and the strap across his breast, dots on rightmost Geryon's shield, outer and inner borders respectively of middle and leftmost Geryon's shields, helmet cap of middle Geryon, greaves and crest of leftmost Geryon, beards of Eurytion and Dionysos and satyrs, Dionysos' wreath and the fillet worn by satyr 3, the top of Dionysos' rhyton and stripes on his himation, Ariadne's peplos (the overfold and the lower border), the centers of the rosettes on her himation. Other white: Geryon's ray blazon, bands on his helmet crests, his sword strap, Ariadne's flesh and the dots of the outer member of the rosette design on her himation, the garland worn by satyr 2.

This amphora was acquisitioned in 1950, the gift of the late William Randolph Hearst. R. Forrer kindly informs me that between 1946 and 1950 it is documented for two private collections in England. I take it to be the amphora (no. 186) once in

the collection of the Count de Saint-Ferriol at Uriage in Dauphiné and so reported to the Archaeological Institute in 1951 in Princeton at the Institute's Christmas meeting. The Saint-Ferriol amphora was published by H. Boucher in *Monuments Piot*, XX, 1913, pp. 96-100 with fig. 7 (an all but illegible photograph of the amphora showing side A) and fig. 8 (a drawing, with inaccuracies, of Herakles and the lower parts of Eurytion). Boucher claimed for the height of the Saint-Ferriol amphora 420 mm. and for the circumference 900 mm.; I measure the amphora in Los Angeles height *ca.* 430 mm. and diameter *ca.* 293 mm. (which yields approximately 920 mm. for the circumference). Boucher further claimed "vase recollé, fatigué, noir delavé, mais non restauré" (*ibid.*, p. 99); whatever the meaning of the second adjective, the first and third are true enough of the vase in Los Angeles, the fourth certainly not, nor do I see on satyr 1 "au poignet droit un petit collier qui pend en triangle et simulé par des points blancs" (*ibid.*, p. 98). So far as I know, two students have noticed the amphora since 1913, each from Boucher's publication alone. At the end of his list of Group E Sir John Beazley remarked "An amphora in the Saint-Ferriol Collection . . . might belong. . . . Boucher compares it with" London B 194.<sup>1</sup> And W. Technau, though he omitted it from *Exekias* where he distributed between his Quadriga Painter and his Athena-birth Painter so many Group E pots and some others,<sup>2</sup> did include it later in a list of ten amphorae with dionysiac pictures, part Group E and part otherwise classified, which he proposed to connect with Faina 119.<sup>3</sup>

The fight with Geryon is a standard Group E picture: Herakles coming in from the left with club or sword, Geryon attacking from the right, his leftmost body falling in death, and Eurytion on the ground between them, his position varying. The difficulty about pictorializing the fight is the representation of Geryon, and the draughtsman who devised the Group E scheme, it is agreed, did not meet with the success the master draughtsman Lydos had attained.<sup>4</sup> The dionysiac is also standard in Group E,

<sup>1</sup> *B.S.A.*, XXXII, 1931-32 (published 1934), pp. 3-8 (for the Saint-Ferriol amphora, p. 8); cf. *Development of Attic Black-figure*, 1951, p. 63. Additions to Group E made by: G. Hafner, *Viergespanne in Vorderansicht*, 1938, pp. 28-29; Sir John Beazley, *Raccolta Guglielmi*, I, 1939, p. 40, no. 35; D. A. Amyx, *University of California Publications in Classical Archaeology*, I, no. 8, 1941, pp. 179-198 (on the inscription cf. J. H. Jongkees in *Studia van Hoorn*, pp. 68-74); H. Bloesch, *Antike Kunst in der Schweiz*, 1943, pp. 42-45, 161-163. Cf. A. D. Trendall, *J.H.S.*, LXXI, 1951, p. 181, no. 9 (" . . . somewhere near the Exekias group"); Sir John Beazley, *Some Attic Vases in the Cyprus Museum* (from *Proceedings of the British Academy*, XXXIII), pp. 10-11, a13 (Vatican 352, "near Group E").

<sup>2</sup> See *Exekias (Bilder Griechischer Vasen)*, ed. Beazley and Jacobsthal, no. 9, 1936), pp. 22-24. Hafner, *Viergespanne*, p. 29, note 14, denies that the work of Technau's Quadriga Painter can be distinguished from that of his Athena-birth Painter, at least so far as pictures with chariot facing are concerned. Bloesch, *Ant. Kunst*, p. 163, note 9, claims that more vases classified in Group E can be located in the list of the Athena-birth Painter than Technau has placed there.

<sup>3</sup> *Röm. Mitt.*, LIII, 1938, pp. 101-103 with list on p. 103. B. Neutsch, *Ganymed* (ed. R. Herbig, 1949), p. 38, no. 6, cites it from the Boucher publication and from Technau.

<sup>4</sup> See Beazley, *D.A.B.*, pp. 48 and 63.

normally composed with Dionysos and several satyrs, the latter sometimes garlanded, sometimes tailless, and occasionally, substituting for a satyr, a woman (presumably Ariadne) with her himation shawl-like over her head. I wish to consider, among geryonomachies and dionysiads listed for Group E, the following.<sup>5</sup>

#### GERYONOMACHY AND DIONYSIAD

a. Naples 81094. *C.V.*, 1, pl. 4, 1-2 (Adriani's description of B in *C.V.*, pp. 4-5, is confused in regard to right and left; Beazley, *J.H.S.*, LXXII, 1952, p. 157, notes that pl. 4, 2 is reversed); Group E, no. 25. A, Herakles, Eurytion, Geryon, very like the Los Angeles amphora in drawing and in details of composition. B, Dionysos and three satyrs. The god's peg-nose is comparable to that on the Los Angeles amphora, and satyrs 1 and 3 are comparable respectively to satyrs 4 and 1 on Louvre F 55 (below, *c*, Pl. 3, b). But the picture differs in some respects from the others: Dionysos holds kantharos, not rhyton, has grapes as well as ivy, and his crown has a bottom row of leaves as well as a top row.

b. Zürich, Roš. Bloesch, *Ant. Kunst*, pp. 42-45, 161-163, pls. 14-17. A, Herakles, Eurytion, Geryon, like the preceding: sketchy (even for this list), but for Herakles' peg-nose compare Dionysos in Los Angeles and Herakles on Louvre F 55; Bloesch (*op. cit.*, p. 162, note 7) compares the shield device of middle Geryon with that of Athena on Berlin 1698 (Group E, no. 33; Athena-birth Painter, no. 2, Technau, *Exekias*, p. 23). B, Dionysos and four satyrs, if that is what Bloesch means by his report (*op. cit.*, p. 163, note 8) that the picture closest to this is B of Copenhagen 7068 (below, *i*). Bloesch locates the amphora in the list of Technau's Athena-birth Painter and notes the painter's fondness for tailless satyrs.

c. Louvre F 55. Plate 3, a-b. *C.V.*, 3, pl. 15, 6 and 9, and pl. 18, 4; C. Albizzati, *Vasi*

*antichi dipinti del Vaticano*, p. 127, note 2, no. 4; Group E, no. 16; Technau, *Exekias*, p. 24, no. 15 (Athena-birth Painter); *id.*, *Röm. Mitt.*, LIII, 1938, p. 103 (Faina 119 Group, no. 4). A, like the preceding, also with a peg-nose Herakles; for Eurytion's two-line ear compare the left ear of facing Eurytion on London B 194 (below, *f*, Pl. 4, a) and the ear, partly incised, partly white silhouette, on Ariadne in Los Angeles (Pl. 2, e). B, Dionysos and four satyrs, the composition a rather nice combination of unity, movement, humour with satyr 1 staring out of the picture to frighten any who looks.

#### GERYONOMACHY AND OTHER

d. Würzburg 245. E. Langlotz, *Gr. Vasen*, p. 45, and pl. 79; Group E, no. 1; Technau, *Exekias*, p. 24, no. 16 (Athena-birth Painter). A, Herakles, Eurytion, Geryon, close to the group in Los Angeles. B, Herakles and lion, with spectators, to left, a woman, and to right, a man. The drawing is like: compare, for example, Herakles' ear with that of Dionysos in Los Angeles, his nose and adjacent incised markings particularly with Dionysos on Louvre F 55 (Pl. 3, b).

e. Brussels R 289. *C.V.*, 2, pl. 16, 4 a-b; Group E, no. 19. A, Eurytion faces Geryon, the reverse of the normal position, and Herakles' dress remains uncertain, for much of the picture is lost; I hold it with the others on the showing of falling Geryon in *C.V.*, pl. 16, 4 b. B, Herakles and lion, with minor variations from the preceding, apparently a replica of Munich 1382 (Group E, no. 4 and pl. 1, 2; *C.V.*, 1, pl. 18, 1, and pl. 19, 1-2).

<sup>5</sup> I omit (for lack of illustration) Tarquinia 621 (Group E, no. 30), Boulogne 88 (Group E, no. 27 bis), Chiusi 1806 (Group E, no. 17). For Louvre F 53 (Group E, no. 31) and Vatican 347 ("a little apart") see below. I cite Group E by number alone; the proper page in *B.S.A.*, XXXII, 1931-32 can easily be found. Vases in the list are type B amphorae unless otherwise noted.

f. London B 194. Plate 4, a-c. Amphora type A. *C.V.*, 3, pl. 37, 1 a-b; Albizzati, *Vasi del Vaticano*, p. 127, note 2, at end; Group E, no. 35 (" . . . restorations: on A, most of Herakles' r. arm and of his sword-blade, nearly all the hithermost arm of Geryon; on B, most of the driver's face, and parts of three horse-heads"; so Beazley); Technau, *Exekias*, p. 23, no. 4 (Athena-birth Painter). A, Herakles overruns the dog Orthros as well as Eurytion facing; the heads of middle and rightmost Geryon very like those in Zürich. B, chariot turning; the fightingman's face like that of falling Geryon on A.

#### DIONYSIAC AND OTHER

g. Louvre F 32. Plate 3, c-d. *C.V.*, 3, pl. 14, 8, pl. 15, 2, pl. 16, 3; Albizzati, *Vasi del Vaticano*, p. 127, note 2, no. 1; Group E, no. 15; Technau, *Exekias*, p. 24, no. 14 (Athena-birth Painter); *id.*, *Röm. Mitt.*, LIII, 1938, p. 103 (Faina 119 Group, no. 3). A, birth of Athena. B, Dionysos, Ariadne, three satyrs—the picture posed much like the dionysiac in Los Angeles, except that satyr 3 faces center like the rest; note the ε-shape flourish for the interior markings of Dionysos' ear.

h. Würzburg 250. Langlotz, *Gr. Vasen*, pl. 71, who claims (text *ad loc.*) the same hand in Gerhard, *A.V.*, 1, pl. 1 (Reinach, *Répertoire*, II, p. 20) = Boston 00.330 (A, birth of Athena, and B, chariot facing; Technau, *Exekias*, p. 23, Athena-birth Painter no. 8; Hafner, *Viergespanne*, p. 8, no. 70, and p. 28 "Group E," with frontispiece pl. I [B]; G. H. Chase, *Greek and Roman Antiquities* [Museum of Fine Arts, Boston], pp. 47-48, fig. 57 [A]); Technau, *Exekias*, p. 23, no. 7 (Athena-birth Painter). A, birth of Athena. B, Dionysos with satyrs and a maenad who runs off with satyr 3, abandoning satyr 2 who faces (inviting sympathy?); a satyr's ear for Dionysos (intentional?—the contrary, Beazley, *J.H.S.*, LIV, 1934, p. 91); with satyr 2 Langlotz compares the facing satyr on Louvre F 55 (Pl. 3, b); very like are satyrs 3 in Würzburg and Los Angeles.

i. Copenhagen 7068. *C.V.*, 3, pl. 102, 1 a-b; Albizzati, *Vasi del Vaticano*, p. 127, note 2, no. 8; Group E, no. 14; Technau, *Röm. Mitt.*, LIII, 1938, p. 103 (Faina 119 Group, no. 6). A, Herakles and lion, much like Brussels R 289 (above, e). B, Dionysos and four satyrs, composition not unlike the dionysiac in Los Angeles with the rightmost figure dancing out of the picture (but note the position of his arms and hands); very like are satyrs 1 here and on Louvre F 32 (Pl. 3, d) and in Los Angeles (Pl. 1, b), satyr 2 here and 1 on Louvre F 32 and 2 on Louvre F 55 (Pl. 3, b).

j. London B 163. *C.V.*, 3, pl. 29; Albizzati, *Vasi del Vaticano*, p. 127, note 2, no. 5; Group E, no. 23. A, Herakles and birds; he seems close to Herakles particularly on Würzburg 245 (above, d) and on London B 194 (above, f). B, two women in one cloak and three satyrs, the rightmost dancing out of the picture; compare satyr 2 here and satyrs 3 on Louvre F 55 and F 32 (Pl. 3, b and d), satyr 3 here and 4 on F 55.

k. Munich 1394. *C.V.*, 1, pl. 26, 4, and pl. 29, 2; Group E, no. 29; Technau, *Röm. Mitt.*, LIII, 1938, p. 103 (Faina 119 Group, no. 8). A, Dionysos between two satyrs; and B, Ariadne between the like. The picture has been divided and put part on one side and part on the other; but attributes, poses, drawing are like the others—compare particularly satyr 2 on Louvre F 32 (Pl. 3, d) and 3 on Copenhagen 7068 (i).

l. Faina (no inventory number). Technau, *Röm. Mitt.*, LIII, 1938, pp. 104-105, no. 9, and pl. 28 (Technau associates the vase neither with Group E nor with his Faina 119 Group). A, fightingmen, mounted and foot; and B, Dionysos with four satyrs. Note the symmetrical composition of the march-past on A and compare head and face of the outermost of the warriors to left with Geryon on No. 1 (Pl. 1, a)—or with a, b, etc. Compare pose and attributes of Dionysos with No. 1, etc.; note the similar ear and the row of leaves along the top of the crown alone. For the satyrs compare particularly No. 1, and c, g, i.

Of this list, Beazley classified in Group E the items *a*, *c-g*, *i-k*, with No. **1** as a possible. Albizzati associated *c*, *f-g*, *i-j*. Technau assigned to the Athena-birth Painter *c-d*, *f-h*, and in his later grouping around Faina 119 associated No. **1**, *c*, *g*, *i*, *k*. Bloesch added *b* to the list of the Athena-birth Painter, and Langlotz through Boston 00.330 connected *h*. I add *l* on the basis of the photographs published by Technau and think that all are indeed work of the same hand.

It may appear to some that Herakles on the Zürich amphora (*b*) and on Louvre F 55 (*c*) can hardly go with Herakles in Los Angeles or Naples (*a*), Würzburg (*d*), and London (*f*). The pair in Zürich and Paris do seem rather slender at the waist, their profiles resemble each other rather more than either resembles the others, and the somewhat prissy pose of the head of Herakles in Zürich is his alone; but in other respects the pair is drawn like the rest, and Geryon's heads as well as the dionysiac picture on B, I would suppose, hold the Zürich and Paris amphorae with the others.

The mechanics of the transition between falling Geryon and his neighbor appear to have been troublesome to the draughtsman. It seems always to have been his notion that leftmost Geryon falls, yet invariably he shows part of middle Geryon's helmet overlying that of falling Geryon. His treatment of other difficulties varies. On the Los Angeles and Naples amphorae (**1** and *a*) the collar-band of middle Geryon ends at the right sleeve-line of leftmost Geryon, and the rim of the shield of middle Geryon is back, masking much of the area of transition. On the amphora in Zürich (*b*) there is no sleeve-line for leftmost Geryon, and middle Geryon's collar-band runs over sloppily to end on leftmost Geryon's neck. On Louvre F 55 (*c*) middle Geryon's shield is high and well back, which forces out of position what is apparently intended for the upper line of the right upper arm of leftmost Geryon and places middle Geryon's collar-band high, running to the edge of falling Geryon's helmet. On Würzburg 245 (*d*) middle Geryon's shield is again high and back, but not so far back as to distort the position of the upper line of leftmost Geryon's right upper arm, and properly enough no collar-band for middle Geryon is indicated. On London B 194 (*f*) middle Geryon's shield is forward, the right shoulder-line of falling Geryon becomes a shoulder-line of middle Geryon, and there the collar-band of middle Geryon ends. These phenomena I take to be not so much an indication of different draughtsmen as a result of indifferent, sketchy drawing, and perhaps a factor of the initial positioning of Geryon's shields. The cartoon for this Geryon is best reflected by Geryon on Louvre F 53 (Pl. 4, d) where, with middle and leftmost Geryon's shields well spread, the addition of a single line to mark the back of leftmost Geryon and care to avoid overlaying the helmet of middle Geryon on that of his falling companion produce the required illusion.

If I omit from this list geryonomachies and dionysiacs in Technau's Faina 119

Group <sup>6</sup> and Albizzati's group of eighteen amphorae,<sup>7</sup> it is because I do not believe that they belong with the preceding. Nor does Vatican 347 <sup>8</sup> (A, chariot overrunning foe, and B, geryonomachy) where the right shoulder-line of falling Geryon is continuous with the collar-band of middle Geryon (presumably it is leftmost Geryon who falls, though it is the rear leg of middle Geryon which is out of step with the others). On Vatican 347 the composition is a bit elaborated, with Athena backing Herakles and Orthros scrambling up the right frame of the picture. The Painter of Vatican 365 on his amphora Guglielmi 39 kept Athena backing Herakles, gave Eurytion stone and club, brought down *rightmost* Geryon the first to die, and on the extreme right of his picture showed a second herdsman (with club) running off.<sup>9</sup> The same elaborate scheme is used for the picture on Munich 1379, "related" to the Painter of Berlin 1686, but *leftmost* Geryon falls and the man running off to right has no club.<sup>10</sup>

<sup>6</sup> *Röm. Mitt.*, LIII, 1938, p. 103. These are Faina 119 itself, Louvre F 3 (with which Beazley compares Munich 1371 and Vatican 346, *J.H.S.*, LIX, 1939, p. 305), Louvre F 5 (which Beazley, *loc. cit.*, holds for the same hand as Munich 1373 and Munich 1374), Munich 1401 (Painter of Berlin 1686, Beazley, *B.S.A.*, XXXII, 1931-32, p. 10, no. 7; *J.H.S.*, *loc. cit.*), and Würzburg 246 (the same painter, Beazley, *B.S.A.*, XXXII, 1931-32, no. 5).

<sup>7</sup> Albizzati, *Vasi del Vaticano*, p. 127. Some fifteen of the eighteen members and probables of Albizzati's group are Group E or another of the classifications which cluster around Exekias, one is in the Swinger's list (no. 17 in *B.S.A.*, XXXII, 1931-32, p. 13), the remaining two do not concern me here.

<sup>8</sup> Albizzati, *op. cit.*, pp. 135-136 and pl. 43; belonging to Group E, but "a little apart" from the majority, Beazley in *B.S.A.*, *op. cit.*, p. 8, no. 3; "Quadriga Painter," Technau, *Exekias*, p. 22, no. 3.

<sup>9</sup> On B horseman between warriors: Beazley, *B.S.A.*, *op. cit.*, p. 9, no. 2, and *Raccolta Guglielmi*, pp. 42-43, no. 39 and pl. 14.

<sup>10</sup> On B Herakles and Kyknos, with Athena, Zeus, Ares: R. Lullies in *C.V.*, Munich, 1, pls. 10, 4; 13, 1-2; 28, 3; cf. Beazley in *J.H.S.*, LIX, 1939, p. 305: "somewhat recalls" the Painter of Berlin 1686. Elements of this standard picture of the fight with Geryon (with or without side figures) vary through the second half of the century, but not perhaps very much except for the Swinger's good representation on his neck-amphora Cabinet des Médailles 223 (*C.V.*, pls. 38, 4-5; 39, 1-3 and 5; Beazley, *B.S.A.*, XXXII, 1931-32, p. 16, no. 63; Charlton, *Manchester Memoirs*, LXXXIII, 1938-39, pp. 195, 199, 200-201): A, Herakles, backed by Athena, shooting around the pot at, B, Orthros (fierce) and a spread-out Geryon whose rightmost body falls forward (shield profiled) and leftmost backward (inner side of shield showing). Compare the neck-amphora Bologna GM 3 (*C.V.*, 2, pl. 12, 3-4), on A, Orthros snapping at Herakles who shoots around the pot at, B, Geryon, his leftmost body falling, its right shoulder hooked over the edge of middle Geryon's shield—a stiffer figure than Geryon in Paris. Standard are the type B amphorae Naples 112849 (side figures: *C.V.*, 1, pl. 5, 3-4; cf. Beazley, *J.H.S.*, LXXII, 1952, p. 157, ". . . so far as can be judged from such reproductions it is not far from the manner of Exekias: foot modern?"), London B 156 (*C.V.*, 3, pl. 27, 1 a-c), London B 157 (*C.V.*, 3, pl. 26, 3 a-d, shield device of middle Geryon like that on the Los Angeles amphora), the Nikosthenic neck-amphora Louvre F 115 (*C.V.*, 4, pl. 37, 10-11 and 14-15: Athena joins the fight; Geryon holds shields against Herakles, not the spectator), the neck-amphorae Villa Giulia M 489 (P. Mingazzini, *Vasi della Collezione Castellani*, pls. LXIX, 7, and LXXI, 4, "near" the Painter of Munich 1519, Beazley, *A.R.V.*, p. 152 middle, 1), London B 220 and B 221 (*C.V.*, 4, pls. 53, 4 a-b; 54, 1 a-b; the latter painted by the Medea Painter, for whose list see H. R. W. Smith, *A.J.A.*, XLIX, 1945, p. 473; and the former potted by the Canoe

Louvre F 53 (*C.V.*, 3, pls. 19-20; here Pls. 4, d; 5, a-c), A, Herakles, Eurytion, Geryon (nose and mouth of middle head, Pierre Devambes writes me, are modern), Ἐχσεκίας ἐποίησε, Στεσίας καλός, other inscriptions, and B, Anchippos and his charioteer in chariot to right, much impressed Buschor, who agreed that decoration was Exekias' work, thought it painted ca. 550 and the model for geryonomachies during the second half of the century.<sup>11</sup> It was then disassociated from the list of Exekias' pictures and placed in Group E by Beazley.<sup>12</sup> Recently it has again been claimed for Exekias by B. Neutsch.<sup>13</sup> His major premise, the Geryon picture in Zürich (above, *b*) and the picture on F 53 cannot be the work of the same painter, is doubtless sound enough; his minor premise, the picture in Zürich cannot be work of Exekias, few, I suppose, will challenge; but his conclusion, the picture on F 53 was therefore painted by Exekias, hardly follows.

Nor is his conclusion bolstered, I think, by horse-names shared by F 53 and work of Exekias: Kalliphora on Berlin 1720, Kalliphoras and Semos on the plaque in Berlin, Technau, *Exekias*, p. 22, I, pl. 16, 2. The horse-names prove no closer connection with Exekias than is already apparent from the signature Ἐχσεκίας ἐποίησε. Nor can the style of the drawing on F 53 be explained away by the assertion that it is "early" Exekias on the evidence of Στεσίας καλός and the Stesias of *I.G.*, I<sup>2</sup>, 987,

σῆμα φί[λ]ο παιδὸς τόδε ἰδὲν Δι[όδωρος] ἔθηκεν  
Στεσίω, ἡδὺν θάνατο [ς δακρυ]όες καθ[έ]χει,

copied in 1832 by Ross (and Wordsworth), since lost, published from Ross's copy. Even if it be granted that kalos-name and epitaph refer to the same individual, and

Potter around the last decade of the century, according to Bloesch, *J.H.S.*, LXXI, 1951, p. 38, no. 1 of the potter's list), Würzburg 230 (Langlotz, pl. 62: rightmost Geryon collapses backward with considerable success; cf. the b. f. neck-amphora once in the Paris market, *Tableaux anciens* . . . *provenant de l'Hotel de Madame I.P.*, 4 juin, 1937, p. 21, no. 32 and pl. X, with A, a rather similar geryonomachy, and B, Dionysos between dancing maenads), Berkeley 8/3851 (*C.V.*, University of California, pl. XXI, 1 a), and the oenochoe Würzburg 343 (Langlotz, pl. 103: middle Geryon falls back and seems a completely detached figure; to left, the hindquarters of Geryon's cattle). On the Leagros Group geryonomachies London B 310 and Munich 1719 see Beazley, *D.A.B.*, pp. 82-83; the Castle Ashby neck-amphora by the Madrid Painter, *id.*, *B.S.R.*, XI, 1929, pp. 7-8. Lekythoi of the Leagros Period, Oxford 1927.4070 and Delos Heraion 547 (Dugas, *Délos*, X, pp. 158-159, p. 171, pls. XXXIX, LXIX, Herakles, in part three-quarters, shooting bow): C. H. E. Haspels, *Attic Black-figured Lekythoi*, pp. 43-44, 46, 99. And for Berlin 1999, a lekythos by the Edinburgh Painter, see Beazley, *B.S.R.*, XI, 1929, p. 12, no. 22; Haspels, *op. cit.*, p. 217, no. 21.

In *Ganymed* (ed. R. Herbig, 1949), pp. 29-41, B. Neutsch publishes a neck-amphora (Heidelberg S 178) with Herakles and Geryon on A and B, and lists (pp. 38-39) thirty-five Attic black-figured vases with Geryonomachies. Further, K. Schauenburg, *C.V.* Heidelberg, 1, 1954, pl. 36.

<sup>11</sup> Furtwängler and Reichhold, *Gr. Vasenmalerei*, III, pp. 216-218.

<sup>12</sup> *B.S.A.*, XXXII, 1931-32, p. 3 and p. 6, no. 31. Cf. *A.B.S.*, p. 18, and *D.A.B.*, pp. 63-64. Technau, *Exekias*, p. 23, no. 6 of the list of the Athena-birth Painter.

<sup>13</sup> *Marburger Jahrbuch für Kunstwissenschaft*, XV, 1949-50, pp. 50-52 and particularly p. 51 with note 17.

the two fragments of the epitaph were available so that one could see what the letters really look like, it is hardly to be imagined that the epitaph would furnish evidence to indicate that Stesias was a decade or two older than Onetorides, the kalos-name which appears on vases signed as painted by Exekias. Though the identification of *Στεσίας καλός* with *Στεσίας Δι[οδόρο]* and a date for the latter's epitaph " bald nach mitte des sechsten Jahrhunderts " have been in the literature at least since 1887,<sup>14</sup> no evidence has since appeared to substantiate the claim for the date of the inscription then made; indeed one had better offer to date the Stesias of *I.G.*, I<sup>2</sup>, 987 from his notion of the date of F 53 (if Stesias be the same) rather than claim that pot is dated by inscription. There is in fact no external evidence to pin down the date of *Στεσίας καλός* as there is perhaps the date of *Ὀνετορίδες καλός* if that name on Exekias' vases refers to the youth called *Ὀνετορίδες καλός* on a vase " in the manner of " the Andokides Painter.<sup>15</sup> And for *a priori* argument on a relationship between a painter's style and the kalos-name on his vases, it should not be forgotten that Onetorides appears both on Berlin 1720, among Exekias' plainest, and on Vatican 344, among his most elaborate, the painter of both vases certified by the *ἔγραψεν* signature.<sup>16</sup>

It is not alone the drawing of Exekias with which one must reckon, at whatever

<sup>14</sup> Studniczka, *Jahrbuch*, II, 1887, pp. 160-161.

<sup>15</sup> A b. f. hydria, Manner of the Andokides Painter, no. 17, Beazley, *A.R.V.*, p. 6. For the list of vases with Onetorides see *A.R.V.*, p. 937, which adds to the list (1939) of Lullies, *R.E.*, s.v. Onetorides, the North-Slope calyx-krater attributed to Exekias by Broneer (*Hesperia*, VI, 1937, pp. 469-486), correctly reports as b. f., not r. f., the hydriae Leningrad 142 (201, Lullies: *Jahrbuch*, XLII, 1927, p. 161 and pl. 10; Beazley compares Louvre F 298, *C.V.*, pls. 72, 2, and 71, 8) and New York 14.105.10 (Manner of Andokides Painter, no. 17; cf. *Bull. Met. Museum*, X, 1915, p. 123, fig. 2), attributes to the Princeton Painter the b. f. amphora Lullies no. 4 (Bonn 365: *Arch. Anz.*, 1935, p. 419, no. 8, fig. 11), and omits the b. f. amphorae Lullies no. 5 (Boulogne 73 after Hoppin, *Black-figure*, p. 109, note, on Luce's authority) and no. 6 (Philadelphia MS 3497, after Hoppin, *op. cit.*, p. 111, 17 bis, with Exekias for attribution and [*Ὀνετορίδ*]es καλός for inscription: ". . . seems to stand between Exekias and the Lysippides Painter [i. e., Andokides Painter]," Beazley, *A.B.S.*, p. 31; cf. *A.R.V.*, p. 1). As for [*Ὀνετορίδ*]es καλός on MS 3497 Roger Edwards pointed out to me, as we were looking at the pieces of the amphora, that there is not room for so long a name if the restored letters are spaced anywhere like the preserved, themselves more widely spaced than the letters of the names of the figures in the picture, which too implies a shorter name to go with καλός; Hoppin's publication of 1924 obscured facts correctly reported in Mrs. Dohan's of 1915 (cf. *Museum Journal*, VI, p. 88). The external evidence for the date of Onetorides (irrespective of one's notion of what constitutes early, middle, or late Exekias) consists alone of the New York hydria listed "manner of Andokides Painter," and one's feeling of security about the value of the testimony of this vase is subject to the assault of Bonn 365 attributed by Beazley to the Princeton Painter, whose connections are otherwise not usually thought to be with the successors of Exekias (cf. Beazley in *B.S.A.*, XXXII, 1931-32, p. 17; *J.H.S.*, LIX, 1939, p. 305; *Raccolta Guglielmi*, pp. 40-41, no. 36, at end).

<sup>16</sup> Berlin 1720: Technau, *Exekias*, pls. 1-2. Vatican 344: Albizzati, *Vasi del Vaticano*, pls. 40-42 and pp. 127-133, figs. 62-68. Technau, *op. cit.*, pp. 8 ff., argued from these facts, not that Exekias might paint one way today and another tomorrow, but that he developed a mature command of his art with remarkable speed.

remove, in any consideration of F 53 and Group E geryonomachies and dionysiacs, but also (I suggest) the work found on vases in the growing list of the Exekian known as the Painter of Berlin 1686, who could, when he liked, draw very well indeed.<sup>17</sup> In Würzburg 246 that painter has combined geryonomachy and dionysiac: A, Herakles, Eurytion, Geryon, with Hermes backing Herakles and a second herdsman (with club) running off to right; B, Dionysos, Ariadne, and to right a satyr looking back at them, to left a satyr who seems to forbid a maenad access to Dionysos.<sup>18</sup> Pose and attributes of Dionysos and Ariadne are like those in the ordinary Group E dionysiac except that the god has a vine with grapes and a bottom row of leaves on his crown. The Group E god on Naples 81094 (above, *a*) also has two rows of leaves on his crown and carries in one hand a vine with grapes (as well as a spray of ivy). In other dionysiacs by 1686—Würzburg 249 (Dionysos without Ariadne<sup>19</sup>) and Munich 1401 (Ariadne present, and the broad himation-panel on the god's right side hanging straight from his shoulder<sup>20</sup>)—pose and attributes of god and Ariadne are much the same as those conventional in Group E pictures, but always the god's wreath has a double row of leaves. Sharp-nose satyr 2 on Würzburg 246 seems very like sharp-nose satyr 1 on Naples 81094 (above, *a*), and pug-nose satyr 1 on 246 is reminiscent of the pug-noses on, for example, Louvre F 55 (*c*). Satyr 2 on Würzburg 249 is not distant. And the simple Group E ear, for example Dionysos in Los Angeles, is the ear used, with only slightly more elaboration, by the Painter of Berlin 1686 in Dionysos on Würzburg 246 and on Munich 1401 (compare the citharist and Zeus on A of Philadelphia MS 3441, Pl. 6, *a*).

<sup>17</sup> Beazley increased his list of four in *C.V.*, Oxford, 2, p. 98, to eleven in *B.S.A.*, XXXII, 1931-32, pp. 10-11, and merged with it the work of the Painter of London B 197 in *J.H.S.*, LIX, 1939, p. 305 (London B 197 and Faina 73: *B.S.A.*, *op. cit.*, p. 11), adding Munich 1375 (*C.V.*, 1, pl. 9, 3-4). Technau, *Röm. Mitt.*, LIII, 1938, pp. 93 ff., no. 1, took Faina 73, London B 197, and Munich 1381 into a group by his "Triton Master"; the association of London B 197 and Munich 1381 was rejected by Lullies (*C.V.*, Munich, 1, p. 16, top right). Bloesch (*Ant. Kunst*, p. 164, note 9) gave Faina 73 along with a Herakles-Triton neck-amphora in Zürich (*op. cit.*, pp. 46-49 and 163-164, pls. 18-20) to the Painter of Louvre F 51 (*C.V.*, 6, pl. 67, 3-6; the painter's list, Beazley, *B.S.A.*, *op. cit.*, pp. 11-12). I propose to retain Faina 73 in the list of the Painter of Berlin 1686; and the figure-drawing on the Zürich amphora, as one sees it in Bloesch's pl. 19, seems to me less reminiscent of Louvre F 51 than it is, for example, of Nicosia 440 (Beazley, *Attic Vases in Cyprus*, p. 6 and pl. 2; Rumpf, *Sakonides*, pl. 26 *a*) and Cabinet des Médailles 206 (Beazley, *op. cit.*, p. 7; Rumpf, *op. cit.*, pl. 26 *b*), and a Tarentum neck-amphora with Herakles and Nessos (Rumpf, *op. cit.*, pl. 25), all by Lydos, and Würzburg 241 by the Phrynos Painter (Langlotz, *Gr. Vasen*, pls. 64-65; Beazley, *J.H.S.*, LII, 1932, p. 199; *Attic Vases in Cyprus*, p. 9)—where one should compare particularly the drawing of nostril, moustache, mouth and contrast Louvre F 51. For the place of London B 197 in the development of amphora shapes during the latter part of the archaic period ("early") see Bloesch in *J.H.S.*, LXXI, 1951, p. 29, note 2; cf. Beazley, *B.S.A.*, XXXII, 1931-32, p. 11 ("... one of the earliest amphorae type A").

<sup>18</sup> Langlotz, *Gr. Vasen*, pl. 66; attributed to the Athena-birth Painter by Technau, *Exekias*, p. 24, no. 17.

<sup>19</sup> *Op. cit.*, pl. 80; also attributed to the Athena-birth Painter by Technau, *op. cit.*, p. 24, no. 18.

<sup>20</sup> *C.V.*, 1, pl. 32, 2.

The Herakles on Würzburg 246 and others by 1686 have much in common with Herakles on Louvre F 53 (Pl. 5, a). Note the shawl-like drape of the pelt and the knot on the pelt's forelegs on F 53, Würzburg 246, London B 197,<sup>21</sup> Bologna PU 192;<sup>22</sup> the close-set, up-swept lines of the hair of the pelt's mane on F 53, Würzburg 246, London B 197, and Faina 73;<sup>23</sup> the loop which represents the lower end of the pelt's jaw on F 53, London B 197, Faina 73, and B of Bologna PU 192 (on F 53 separated by three lines and on London B 197 separated by two lines from the rest of the jaw). The ear characteristic of the pelt on F 53 (and of the pelts on the Group E pots in the above list) is used by the Painter of Berlin 1686 on Minotaur on Oxford 1918.64<sup>24</sup> and in part on the pelts on Würzburg 246, London B 197, Faina 73. There is a certain largeness of feature which characterizes Herakles on F 53, Würzburg 246, London B 197, and Triton on Faina 73: eye and brow rather alike on all; not dissimilar markings for nostril, moustache, mouth—if a bit crude on F 53, one must note that the painter's black has played him false, shrinking within the incised contour. The Painter of Berlin 1686 liked noses of prominence, and prominent noses are a hallmark of F 53 and the Group E pots of the preceding list: compare again Herakles on Würzburg 246, London B 197, and Triton on Faina 73 with Herakles on F 53 and, for a less skillful version of the same nose, the Herakles on A and B of Munich 1379 ("related" to the Painter of Berlin 1686<sup>25</sup>); compare further Herakles on Bologna PU 192 (by 1686) with Herakles in Naples (above, *a*) or Los Angeles (No. 1) or London (*f*), Dionysos on Würzburg 246 or Theseus and Athenians on Oxford 1918.64 (both by 1686) with Dionysos and Poseidon on Louvre F 32 (*g*) or Dionysos on Louvre F 55 (*c*) or Copenhagen 7068 (*i*) or Herakles in Zurich (*b*) or on Louvre F 55 (*c*).

I should think it likely that Louvre F 53, with its Ἐχσεκίας ἐποίησε, was in fact decorated by the Painter of Berlin 1686. Of Herakles sufficient has been said above. Let the suggestion find support, for the rest, on a detailed comparison of the figures on F 53 (Pls. 4, d; 5, a-c) and those on Philadelphia MS 3441 (Pl. 6). Note the manner of drawing the hair: Eurytion, Anchippos' charioteer, horses' manes and tails on F 53, and citharist, Zeus, Poseidon on MS 3441. The face of the citharist on MS 3441 seems to be the twin of that of the charioteer on F 53; compare too the face of Poseidon on MS 3441 and Anchippos' on F 53. To return briefly to noses, note that the Painter of Berlin 1686 affects a hump in the profile of his noses at eye level; it is slight enough in Zeus on A of MS 3441 (Pl. 6, a), pronounced in Poseidon on B of the same vase (Pl. 6, b); Anchippos has it on F 53 (Pl. 5, c), and it shows clearly

<sup>21</sup> *C.V.*, 3, pl. 38, 1 b, and particularly the detail on pl. 41, 1.

<sup>22</sup> *C.V.*, 2, particularly pl. 4, 3.

<sup>23</sup> *Röm. Mitt.*, LIII, 1938, pl. 22.

<sup>24</sup> *C.V.*, 2, pl. 5, 3-4.

<sup>25</sup> *C.V.*, 1, pl. 13.

on the incised contour of the nose of Herakles on side A of that vase (Pl. 5, a; cf. *C.V. Louvre*, 3, pl. 20, 3). Elbows of citharist and Zeus on MS 3441 are comparable to the elbow of leftmost Geryon on F 53 (Pls. 6, a; 4, d), and the left kneecap of the youth on B of MS 3441 is drawn not unlike the corresponding part on Herakles of F 53 (Pls. 6, b; 5, a), and the H-shaped knee-marking by the top edge of the greave on the left leg of the warrior B 5 of MS 3441 (Pl. 6, b) not unlike the marking in the same position on the rear leg of rightmost Geryon on F 53 (Pl. 4, d).

Differences remain, but none greater perhaps than can be noted within the list already claimed for the Painter of Berlin 1686. The version of Geryon on Würzburg 246, with middle Geryon's shield covering falling Geryon's body from neck to hip, frankly refuses to attempt the problem of representing falling Geryon, but this I suppose to be not so much an indication of the draughtsman's inability to find a device for the degree of illusion shown on F 53, as it is an indication of his embarrassment for space, having elected to flank his main group with side figures. Both the stiff-legged Geryon of Würzburg 246 and the faltering legs of F 53's Geryon are reflected in the versions of the monster by the Group E draughtsman of the geryonomachies and dionysiads of the list given above; there as elsewhere in his geryonomachies and dionysiads his work is, on the reading of the evidence here proposed, indebted to that of the Painter of Berlin 1686.

## OTHERS

One is in Venice (No. **16**). The rest are in Los Angeles, again the gift of the late William Randolph Hearst, except for No. **12** given by Jacob Hirsch. I list by no means all the vases in either collection, nor do I aim at a complete account of any here put down, but simply a change-of-address notice for several mentioned (briefly or at length) in the literature. In the phrase for date I emphasize the element "about."

### ATTIC BLACK-FIGURE

#### 2. A 5933.50.28. Neck-amphora.

Formerly Lord Melchett: *Cat. Sotheby 14 May, 1946*, no. 85; Eugenie Strong, *Catalogue of Greek and Roman Antiques*, no. 46, pl. XLI (A); ". . . probably the same as one sold in the Jekyll collection on July 6th, 1914," Beazley, *J.H.S.*, XLIX, 1929, p. 311; Technau, "Die Göttin auf dem Stier," *Jahrbuch*, LII, 1937, pp. 83-84, fig. 5 (A).

Ht. 444, diam. body 290.

Interior of mouth and neck black, of body unpainted. Top of mouth, undersides of handles, underside of foot reserved. On underside

of foot graffiti: ΓΕ (ancient) and in three lines R. READY | BRITISH | MVSVM | 1882. Mended from many pieces, patches and fracture-lines repainted and areas of damaged surface refreshed; parts, chiefly in neck and mouth, restored in plaster; foot broken away from body all around (the lines of fracture seem to make a join in a section to left of A, the rest of the perimeter built up in plaster).

A and B, female on bull; she wears chiton and himation, carries grape vines in her right hand, and is winged. The rear feet of the bull on side A (the side figured by Mrs. Strong) are repainted, and on side B repaint along the edge of the bull's neck from top of chest to and

across base of muzzle, thence along upper edge of head and across base of horn; other repaint at neck and right hand of the winged female on B. The upper part of the lotos-palmette on the neck side B is modern, also the bottoms of the rays of the ray-zone and the band at joint of body and foot.

About 520-510 B.C. For shape compare London B 239 (*C.V.*, 4, pl. 58, 3)=no. 6 of Bloesch's Lea-Group neck-amphorae, *J.H.S.*, LXXI, 1951, p. 38.

3. A 5933.50.10. Neck-amphora.

Formerly Lord Melchett: *Cat. Sotheby 14 May, 1946*, no. 86; Eugenie Strong, *op. cit.*, p. 45, no. 47, pl. XLI (A).

Ht. 367 to 370, diam. body 238 to 240.

Interior of mouth and neck black, of body unpainted. Top of mouth, undersides of handles, underside of foot reserved. Red stripe at outer edge of lip, another at bottom of mouth exterior; alternate tongues and top frame of tongue-panels red.

A, citharist between women. B, hoplite and archer leaving home. Repaint (until recently): the white on the feet of the women to left on side A and most of that on the feet of the women to right; the black on the feet of the citharist refreshed and that of the ivy-leaf border beneath the picture; modern color on unfigured areas and on plaster patches in lip. The right hand of the farthest of the two women to right is raised in salute, white-painted thumb and fingers erect, thumb looking as though it might be an awkwardly misplaced plectrum projecting between the citharist's doubled fingers; the pose is also confused by a pit, plaster-filled and repainted, at the top of the woman's fingers and by an abrasion of the surface immediately behind them.

About 510-500 B.C. For shape compare the list of Bloesch's Canoe Potter, *J.H.S.*, *loc. cit.*

ATTIC RED-FIGURE

EARLY ARCHAIC

4. A 5933.50.21. Cup by the Nikosthenes Painter.

Beazley, *A.R.V.*, p. 99, no. 13. Formerly Marshall Brooks (*Cat. Sotheby 14 May, 1946*, no. 28), Edward Preston, Caroline Augusta Tulk: Mary H. Brauholtz, "A New Vase Signed by Pamphaios," *J.H.S.*, XLIII, 1923, pp. 133-138, fig. 2 (I, the restored parts blacked out in the photograph with remarkable, but not complete accuracy), fig. 1 and pl. III (A), pl. IV (B, the restored parts omitted in the drawing).

Ht. 123, diam. 326, as restored.

On the reserved side of the foot, B:

ΠΑΝΦΑΙΟΣ ΕΡΩΙ } < } ΕΣ ΕΝ.

Epigraphically the fourth letter can be  $\odot$ ,  $\odot$ ,  $\odot$ ; a widish vertical nick defaces it; parts of the circle are preserved to left and to right of the nick. The character between *iota* and *epsilon* of the verb is spaced out from its neighbors in normal fashion, or rather a shade farther from *iota* than is normal for spacing between letters, and a shade closer to *epsilon*; it resembles nothing so much as the topmost and middle strokes of a three-bar *sigma*. I, youth preparing couch (pillow and mattress) before which table; less of the detail of the face and more about the middle of the figure are preserved than are shown in *J.H.S.*, *loc. cit.*; the youth's right hand is preserved on one side of the pillow and part of his left arm extended behind the other. A, Herakles and companion fighting centaurs. B, harnessing chariot for Athena and Herakles. At one handle grasshopper, at the other ivy-leaf crossed by a centaur's tail. Brauholtz associated the cup with other work by the Nikosthenes Painter, at that time not so called (namely, *A.R.V.*, pp. 98 ff.: list nos. 11, 17, 20, 21; *ibid.*, p. 101, no. 3 of a group of three which "might also be by the Nikosthenes Painter . . .").

About 510-500 B.C. Compare the folds of Athena's skirt on B with those of her skirt on the "early" panathenaic by the Berlin Painter, Beazley, *Der Berliner Maler*, p. 16, no. 12, pl. 11; and contrast the kilts of the warriors arming on the Castle Ashby cup of "about 520," one of the Nikosthenes Painter's "earlier works," Beazley, *B.S.R.*, XI, 1929, pp. 16-17, no. 24, and pl. VI. The shape of the Los Angeles cup is like that of London 1907.10—21.1, *A.R.V.*, p. 102,  $\gamma\gamma$ , and p. 951 = Bloesch, *Formen Attischer Schalen*, p. 66, no. 33 (for the B.M. inventory I follow *A.R.V.*), and pl. 18, 4, a later member of a group which Bloesch dates in the last decade and a half of the sixth century.

#### LATE ARCHAIC

5. A 5933.50.33. Nolan amphora by the Berlin Painter. Plate 7, c.

Beazley, *Vases in American Museums*, 1918, p. 38; *Der Berliner Maler*, 1930, p. 17, no. 59; *A.R.V.*, p. 135, no. 61. Formerly Marshall Brooks (*Cat. Sotheby 14 May, 1946*, no. 30), Thomas Hope, Sir William Hamilton: E. M. W. Tillyard, *Hope Vases*, p. 52, no. 92, pl. 9 (A); S. Reinach, *Répertoire des vases peints*, II, 1924, p. 310, 4 (A, B) = Tischbein, *Collection of Engravings from Ancient Vases Now in the Possession of Sir William Hamilton*, III, pl. 7 (I cite Tischbein from the reproductions in Reinach's second volume; the original is not available).

Ht. 344 to 347, diam. body 192.

Inside of neck and mouth black, underside of foot reserved, interior of body unpainted. The black-glaze of the ground in parts greenish, in parts red (for red the result of defective firing see G. M. A. Richter, *B.S.A.*, XLVI, 1951, pp. 143-150, and *C.V.*, Metropolitan Museum, 2, 1953, pp. XV-XVI, and the literature there reported).

A, Nike in flight with cithara (Pl. 7, c) towards, B, youth, his hand outstretched to receive it. In the lock of hair on Nike's neck note the three-dimensional effect of shading. Nike

transports the cithara, is not ". . . playing it with the fingers of her left hand . . ." (Tillyard).

About 470-460 B.C. ("late," Beazley, *A.R.V.*, *loc. cit.*). The painter's very long career extends well into the Classical period (see Beazley, *Der Berliner Maler*, p. 15; on the beginnings, Martin Robertson, *J.H.S.*, LXX, 1950, pp. 23-34).

#### EARLY CLASSICAL

6. A 5933.50.16. Lekythos by the Oionokles Painter.

*A.R.V.*, p. 439, no. 37. Formerly Viscount Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 51), Hope: Tillyard, pp. 60-61, no. 107, pl. 15 (cf. pp. 53-54).

Ht. 235, diam. 91.

Interior of mouth and neck black, of body unpainted. Underside of foot reserved. Among the separators in the maeander are squares with St. George's cross and a dot in each corner.

On body: Hermes takes sword to fleeing woman; inscriptions in red,  $\text{KALO}\Sigma$ ,  $\text{KALE}$ ,  $\text{lambda}$ s and  $\text{sigma}$  (four-bar) retrograde. The sword is rarely Hermes' instrument in any situation; the picture may well be a conflation of the Hermes-pursuing-woman and the Mene-laos-attacking-Helen.

About 480-470 B.C. Cf. Beazley, *Vases in Poland*, p. 19; *C.V.*, Oxford, 1, pl. 23, 4 (= *A.R.V.*, p. 439, no. 39); Richter and Hall, *Red-Figured Athenian Vases*, p. 55, no. 33.

7. A 5933.50.12. Column-krater by the Syracuse Painter.

*A.R.V.*, p. 352, no. 6. Formerly Brooks (*Cat. Sotheby 14 May, 1946*, no. 33), Hope, Hamilton: Tillyard, p. 74, no. 125, pl. 20 (A); Reinach, II, p. 330, 1 (A) = Tischbein, IV, pl. 41.

Ht. 404 to 408, diam. mouth 332 to 341, diam. body 320 to 324.

Interior of neck and body black; underside of foot reserved. Top of mouth and handles

black. Immediately beneath pictures red stripe (its faint traces visible beneath right side of B and across handle-zone to left side of A).

A, Hermes pursuing woman, second woman to left and king to right. B, youth between men. Between the time of Tillyard's photograph and the acquisition of the vase in Los Angeles repaint had been removed from hair and beard of the king A 4.

About 480-470 B.C. Beazley, *A.R.V.*, p. 352 top, puts this vase among the early works of the Syracuse Painter.

8. A 5933.50.34. Calyx-krater compared to work of the Mykonos Painter by Beazley, *A.R.V.*, p. 355, no. 1. Plate 7, a and b.

Formerly E. P. Warren, F. Devey, Marshall Brooks: *Cat. Sotheby 14 May, 1946*, no. 42.

Diam. mouth 352 to 359.

Foot and lower part of stem restored in wood, beginning *ca.* 317 below lip. On interior, floor plaster, terracotta walls black; reserved band *ca.* 2 to 4 wide at lip, another of like width beneath it. Inner sides of handles and panel on body beneath each handle reserved.

A (Pl. 7, a), Hermes pursuing woman. B (Pl. 7, b), woman approaching man. The instrument held by the man on B seems a spear: cf. spears on the New York skyphos by the Penthesileia Painter, Richter and Hall, *R.F. Ath. Vases*, p. 107, no. 77, pl. 79.

About 475-465 B.C. Compare the systems of folds in cloaks of Hermes and woman here and Hermes on No. 6, above, and (for example) Athena on the "late" lekythos by the Brygos Painter, Richter and Hall, *R.F. Ath. Vases*, pp. 69-70, no. 48, pl. 46 = *A.R.V.*, p. 256, no. 160; the folds in the cloak of the man on B and the flutist, Richter and Hall, pl. 46, no. 47 = *A.R.V.*, p. 255, no. 159, again "late" Brygos Painter.

9. A 5933.50.27. Amphora type A by the Deepdene Painter, the name-vase.

Beazley, *V.A.*, p. 194, addenda to p. 133; *A.R.V.*, p. 327, no. 25. Formerly Brooks (*Cat.*

*Sotheby 14 May, 1946*, no. 43, pl. II [A, B]), Hope, Hamilton: Tillyard, p. 48, no. 84, pl. 8 (A, B); Reinach, II, p. 298, 1-2 (A, B) = Tischbein, II, pls. 22-23.

Ht. 455 to 457, diam. 270 to 273.

Interior of neck black; top and underside of mouth, underside of foot reserved. Handles concave in horizontal section.

A, Athena pours wine for Herakles, and B, a maenad the same for Dionysos. Athena's gorgon seems to grin with amusement over and beyond the grimace usual in such creatures. Doubtless the eyes both of Herakles and of maenad "glitter" (the contrary, Tillyard, *loc. cit.*).

About 470-460 B.C. Compare the painter's New York stamnoi, Richter and Hall, *R.F. Ath. Vases*, pp. 112-114, nos. 82-83.

10. A 5933.50.41. Pelike by Hermonax. Plates 7, d-f; 8, a-j.

*A.R.V.*, p. 318, no. 25. Formerly Brooks: *Cat. Sotheby 14 May, 1946*, no. 34; F. P. Johnson, *A.J.A.*, XLIX, 1945, pp. 499-501 (in note 22 on p. 499 read "25" for "29"), fig. 17 (A, B).

Ht. 331 to 333, diam. 248 to 249.

Inside of neck and, streakily, body black. Underside of foot reserved.

A (Pl. 7, e), youth leaving home, the libation. B (Pl. 7, f), man and women conversing. Men and youth wear wreaths, the youth a taenia in addition. Johnson gives Beazley's list of repaint. The restorer had found the surface of the vase pocked, pitted, cracked here and there, and in places the black much disintegrated. He plugged cavities with plaster and spread his own colors far and wide from blemished areas, covering much good or little damaged Hermonax. His work yields to cleaning. The left foot of B 2 (Pl. 7, d) was not three-quarter; parts of the lines for big, second, and third toes remain. In the right foot of B 2 the lateral part of the line for the big toe remains, the restorer had refreshed the ghost of other

parts of the line; the lateral and, thinner, upper parts of the line of the little toe of this foot remain, and the lower part of the line between second and third toes. All the line of the lower edge of the himation of B 2 is preserved; it had been refreshed by the restorer. In the woman B 1 (Pl. 8, a) all the lower edge of the himation, except for a pit at the upper left part of the hanging end of the pointed fold to right, stood beneath the repaint. In the woman B 3 (Pl. 8, b) the toes of her left foot had been refreshed; patches and ghost parts of their lines remain, and good black to mark the edge of the heel of her left and parts of the dorsal edge of her right foot. The woman A 1 (Pl. 8, c) had lost the greater part of outline and inner detail of her rearmost foot; of her advanced foot, good black defines heel and sole and part of dorsal edge of big toe, the ghost of her ankle is to be seen, and the lines for the toes, astonishingly, are ancient—astonishingly, for advanced leg and foot must be the left, yet the toes of a right foot are drawn. The peplos of A 1, except for great part of the lower edge, was intact beneath patches of the restorer's overpaint; also intact beneath the restorer's paint were the whole of her right hand, the whole of her jug except the tip of its spout (Pl. 8, d), the stream of wine flowing from jug to phiale (Pl. 8, j), and the stream pouring over the forward edge of the phiale towards the ground (it can be followed to a point opposite the knuckles of A 1's left hand). Hermonax has allowed his background black to encroach upon the reserved parts inside the relief-line of the outer edge of A 1's left index finger. For the youth A 2 (Pl. 8, e) there is good black by his raised left heel, which is drawn in depth with greater success than the restorer had indicated, and much of the repaint on the lines of his high-laced sandals (cf. Richter and Hall, *R.F. Ath. Vases*, p. 99, note 3) was simply refreshing of ancient glaze. For the feet of the man A 3 (Pl. 8, f), the upper edge of his right has good black beside it, and a toe line, an ankle line, and the shadow of the

rear edge at ankle level remain; good are toes and edge of heel of his left foot and most of the maeander-border's topmost framing-line which gives the soles of both feet. The lower edge of the himation of A 3 is preserved except for a short section over his right and a shorter over his left foot. For the outspread hands, the line at the base of the fingers of the man A 3 (Pl. 8, g) was completely preserved beneath the restorer's paint; between the fingers it runs across Hermonax' own black background glaze, being in fact a continuous line like that on the outspread hand of the woman B 3 (Pl. 8, h). On the palm of the woman B 3 the whole of the leftmost line remains, for its lower part a short section of black and the shadow of the rest; the whole of her wrist line is preserved. The three lines in the palm of the man A 3 are certainly ancient. Note further that the restorer had tinkered with the front parts of brow, iris, lashes of the youth A 2 (Pl. 8, i), lost in a surface abrasion. Finally, parts of the palmette at the base of the handle to left of side A remained beneath thick layers of the restorer's black.

About 460-450 B.C. Johnson, *op. cit.*, p. 501, compares the woman A 1 with a woman by the Achilles Painter, Pfuhl, *Malerei u. Zeichnung*, III, fig. 522, dated ca. 455 B.C. by Schefold *ad loc.*

11. A 5933.50.37. Column-krater related to the Florence Painter and the Boreas Painter.

*A.R.V.*, p. 344. Formerly Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 53, pl. III [A]), Hope, Sir John Coghill: Tillyard, pp. 76-77, no. 130, pl. 21 (A); Reinach, II, p. 14, 3 (A) = Millingen, *Peintures antiques de vases grecs de la Collection de Sir J. Coghill*, pl. 41 (I cite Millingen by Reinach's reproductions; the original is not available).

Ht. 360 to 363, diam. mouth 305 to 307, diam. body 282 to 284.

Interior of neck and body black. Underside of foot reserved. In a section of the lower part of the body a long and irregular crack with

seven pairs of repair-holes drilled along its length; at least four pairs of holes can be detected through modern repaint along the crack on the exterior surface of the wall. The neck, side B, is black.

A, Dionysos between satyrs, one leading a donkey, the other fluting and riding on his shoulder a dwarf satyr. B, man between youths.

About 460 B.C. Compare the column-krater by the Boreas Painter himself: Richter and Hall, *R. F. Ath. Vases*, p. 116, no. 86.

**12.** A 5890.48.1. Column-krater by the Lenin-grad Painter.

*A.R.V.*, p. 373, no. 3, and p. 1088. Formerly E. P. Warren, Dr. Vladimir Simkhovitch (New York), and New York market: *Cat. Parke-Bernet 24 April, 1943*, no. 50, with illustration of A (I owe the references to Sir John Beazley's *Paralipomena*, pp. 26, 39, 202); Ebria Feinblatt, Los Angeles County Museum, *Bulletin of the Art Division*, II, 1949, pp. 15-16, figs. 1 (A) and 2 (B).

Ht. 441 to 442, diam. mouth 370 to 374, diam. body 343 to 353.

Foot in two degrees.

Interior of neck and body black; underside of foot reserved. In bottom, a hole with diam. 20. Red stripe circles body immediately beneath picture-panels, another at top of ray-zone—both much faded.

On upper surface of mouth joined lotos-buds, on each handle a palmette with side-spirals and an ivy-leaf beneath the volute of the spiral. On side of mouth ivy-leaf. On neck, A, a panel of joined lotos-buds; neck, B, is black. At base of body rays. Pictures framed by ivy-leaf on left and right, tongues above, reserved ground-band below. A, symposium; presumably the youth fends off an advance from the man to right before taking the lyre (six strings drawn with light relief-line) held out by the man to left; the tables in front of the couches were always empty; on wall folded himation and a kylix. B, youth fluting for youths to left and to right. A 2 and 3, B 1 and 3 wear wreaths, A 1 and

B 2 wear taeniae, all in added red, all faded; A 3 in addition to his wreath has a reserved taenia, and the kylix in his hand is reserved.

About 460-450 B.C. The vase ought to be about the time of the Pan Painter's late work, for example, the column-krater Syracuse 12781: Beazley, *Der Pan-Maler*, p. 21, no. 13, and p. 17, pl. 29, 2, and pl. 30, 2.

**13.** A 5933.50.30. Pelike. Plate 9, a and b.

Listed by Beazley in *A.R.V.*, p. 564, I, no. 5, from Gerhard's Berlin Apparatus (23.31.1, I am indebted to Dr. Elizabeth Rohde for a tracing of the drawing) as formerly Nola, Calefatti, from Nola, now attributed by him, from the vase itself, to the hand of the Sabouroff Painter; I am obliged to Sir John for writing me of his relocation of the pelike, also for the references: Holland 306 and Sir John Evans (*Cat. Sotheby 29 July, 1946*, no. 165); further, see his *Paralipomena*, pp. 187-8: ". . . by the Sabouroff Painter . . . and should be added to my list as no. 71 bis" (cf. *Paralipomena*, pp. 957, 1891).

Ht. 217 to 220, diam. 160.

Interior of neck and body black, thin and streaky inside body. Underside of foot reserved.

A (Pl. 9, a), woman with sash and mantelled youth, a chair between them. B (Pl. 9, b), woman with phiale at flaming altar.

About 450 B.C. Compare the Sabouroff Painter's New York lekythos, Richter and Hall, *R.F. Ath. Vases*, pp. 135-136, no. 104 (= *A.R.V.*, p. 560, no. 80).

#### CLASSICAL

**14.** A 5933.50.13. Pelike by the Biscoe Painter, the name-vase. Plate 9, c.

*A.R.V.*, p. 718, no. 1. Formerly Brooks, Biscoe: *Cat. Sotheby 14 May, 1946*, no. 45.

Ht. 246, diam. 188 to 190.

Underside of foot reserved. Inside of neck and, streakily, body black.

At base of each handle tongue-pattern dotted; above picture, B, addorsed palmettes, diagonal, and scrolls. A (Pl. 9, c), Dionysos between satyr and maenad. B, three youths mantelled.

About 450-440 B.C. Compare, for example, the Nekyia Painter's calyx-krater of like date, Richter and Hall, *R.F. Ath. Vases*, pp. 168-171, no. 135.

**15.** A 5933.50.15. Kalpis by the Io Painter.

*A.R.V.*, p. 390, no. 3. Formerly Brooks (*Cat. Sotheby 14 May, 1946*, no. 40), Warren, Hope: Tillyard, p. 63, no. 113.

Ht. 294 to 298, diam. 230 to 231.

Top and underside of lip reserved. Inside neck at top a black band *ca.* 24 wide, otherwise the interior of neck reserved, as interior of body, underside of foot, inner sides of horizontal handles, and panel on body beneath each horizontal handle.

On shoulder: seated woman and youth, another youth, other women. The woman to right wears a fillet like that of the seated woman. The seated woman offers the youth what seems to be a one-handler cup, drawn as if seen from above (if I read correctly the much faded traces of what remains of the object).

About 440-430 B.C. The Io Painter a "later mannerist" no. 10 of the group: *A.R.V.*, p. 390 and p. 369.

**16.** Venice (California). Collection of the one-time Classical Center of the Los Angeles City Schools, now at the Venice High School. Lekythos by the Phiale Painter. Plate 9, d.

*A.R.V.*, p. 657, no. 73, crediting the attribution to the late De Forest Rodecape of Berkeley.

Eos pursuing Kephalos. It seems probable from the record in Los Angeles that the lekythos was purchased in Rome in the summer of 1928.

About 440-430 B.C. Compare the painter's New York lekythos, Richter and Hall, *R.F. Ath. Vases*, p. 156, no. 123.

**17.** A 5933.50.29. Neck-amphora by the Hector Painter.

Beazley, *V.A.*, pp. 173, 196; *A.R.V.*, p. 684, no. 4. Formerly Brooks (*Cat. Sotheby 14 May, 1946*, no. 44, pl. III [A]), Hope, Hamilton: Tillyard, pp. 49-50, no. 86, pls. 8 (A) and 9

(B); Reinach, II, p. 324, 4 (A) = Tischbein, IV, pl. 9.

Ht. 487 to 490, diam. 258.

Inside of neck black to *ca.* 25 from bottom. Underside of foot reserved.

At base of each handle a single palmette; beneath B 2 maeander in pair. A, Triptolemos, in his winged car, between Demeter and Kore; above Triptolemos, very faint, ΚΑΛΟΞ (four-bar *sigma*). B, woman and two youths; B 2 wears a wreath.

About 440-430 B.C. Cf. Beazley, *V.A.*, pp. 171-172, and *V. Pol.*, p. 53; compare further an amphora of like date by the Lykaon Painter, in New York, Richter and Hall, *R.F. Ath. Vases*, pp. 163-165, no. 130.

**18.** A 5933.50.38. Stemless cup by the Marlay Painter. Plate 10, a.

*A.R.V.*, p. 768, no. 40. Formerly Brooks (*Cat. Sotheby 14 May, 1946*, no. 47), Wright, Hope: Tillyard, p. 106, no. 181.

Ht. 60 to 62, diam. 218 to 222.

Inner sides of handles reserved. Foot in two degrees. Transition between bowl and foot a smooth curve like no. 161, Caskey, *Geometry of Gr. Vases*, p. 207. Bearing-surface of underside of foot reserved; within this, ten concentric bands of varying width, five black, five reserved, a black dot to mark the center, rounded fillet at both edges of second black band from center and ridged tooling near inside edge of fourth; the second is concave in section.

I (Pl. 10, a), youth and man on dinner-couch, in the former's left hand a cup, at his right shoulder, on the wall, part of an object I do not name, the rest out of the picture; small reserved exergue. A and B, lozenges; at each handle a b. f. man, both filleted, one with two wreathes, the other with one. The kylix held by the youth shows one handle, three-quartered; the youth's index finger lies along the bowl and the base of the handle, his thumb is hooked over the rim; the other handle is of course invisible on the far side of the kylix.

About 430 B.C. Cf. Richter and Hall, *R.F. Ath. Vases*, pp. 172-173, no. 137; Beazley, *J.H.S.*, LIX, 1939, pp. 11-12, nos. 31-33.

19. A 5933.50.39. Stemless cup by the Marlay Painter. Plate 10, b.

*A.R.V.*, p. 767, no. 26. Formerly Brooks (*Cat. Sotheby 14 May, 1946*, no. 46), Wright, Hope, Hamilton: Tillyard, pp. 105-106, no. 180; Reinach, II, p. 321, 6 (I)= Tischbein, III, pl. 57.

Ht. 66, diam. 220.

Inner sides of handles reserved. Foot in two degrees. Transition between bowl and foot filleted like no. 162, Caskey, *op. cit.*, p. 208. Bearing-surface underside of foot reserved; within this twelve concentric bands of varying width, six black, six reserved, a black dot to mark the center, third and fifth black band from center concave in section, edges of both ridged, outer edge of fifth slightly so.

I (Pl. 10, b), youth standing before seated woman; on the wall alabastron hanging from strap; reserved exergue. A and B, lozenge pattern; beneath each handle a b. f. goat. Tillyard spoke of the youth as "carrying" the alabastron and the strap as "an oval with horizontal line." But the hand of the youth is raised towards the woman, palm down, fingers and thumb extended, and a considerable area of black separates hand and vase. On part of the vertical axis of the "oval with horizontal line" lies a broadish, thinned-glaze line not very well preserved; strings connecting strap and alabastron were not indicated. For carrying-straps see C. H. E. Haspels, *B.S.A.*, XXIX, 1927-28, pp. 216-233; for black-glaze stripes on carrying-straps see, e. g., *C.V.*, Cambridge, 2, pl. XXIV, 3 a, and Richter and Hall, *R.F. Ath. Vases*, pl. 129, no. 127.

#### EARLY FOURTH CENTURY

##### PLAIN CLASS

20. A 5933.50.40. Bell-krater, Port Sunlight Group, the name-piece for the group.

*A.R.V.*, p. 868, no. 3. Formerly Cowdray

(*Cat. Sotheby 2 Dec., 1946*, no. 57), Leverhulme, Hope, Hamilton: Tillyard, p. 91, no. 152, pl. 25 (A); Reinach, II, p. 329, 5 (A)= Tischbein, IV, pl. 40.

Ht. 336 to 342, diam. mouth 377 to 379, diam. body 295 to 299.

Underside of foot, inner sides of handles, panel beneath each handle reserved. Interior of body black, with reserved band (*ca.* 3 to 6 wide) at lip and another (*ca.* 2 to 6 wide) below it at point where mouth begins to flare; a large patch of red on parts of floor and wall inside. A small hole drilled into inside wall about opposite one handle-attachment. A large piece of mouth and body broken out of B has been replaced without involving restoration in the picture.

A, woman fluting for symposiasts, a youth and a man on each of two couches. B, three youths mantelled.

21. A 5933.50.43. Bell-krater.

Formerly Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 54), Hope, Hamilton: Tillyard, pp. 91-92, no. 153, pl. 25 (A); Reinach, II, p. 305, 1 (A)= Tischbein, II, pl. 56.

Ht. 334 to 341, diam. mouth 359 to 363.

The inside half of the handles, the parts of the body beneath the handles, and the underside of the foot reserved. Interior black, with reserved band (5 to 8 wide) at lip, another (4 to 6 wide) lower a little beneath start of flare of mouth.

A, two satyrs beneath a colossal couch with cushions and a fringed cover; to left a man and to right a woman, each on a pedestal. B, three youths mantelled. Reinach (*loc. cit.*) omitted the "suspect" in the notice of the vase in his first edition (1900); there is in fact no repaint.

W. Hahland, *Studien zur Attischen Vasenmalerei um 400 v. Chr.*, 1931, p. 56, associates this vase with other examples of ". . . eine grosse Masse meist schlechter Vasen, die den Stil des Dinos und der Wiener Kratere [Dinos Painter nos. 3 and 8 in *A.R.V.*, p. 790] nachahmend und verzerrend weiterpflanzen."

**22.** A 5933.50.44. Bell-krater.

Formerly Brooks (*Cat. Sotheby 14 May, 1946*, no. 49), Hope, Hamilton: Tillyard, p. 99, no. 164, pl. 27 (A); Reinach, II, p. 229, 2 (A)= Tischbein, II, pl. 28.

Ht. 336 to 341, diam. mouth 349 to 353.

Underside of foot, inner sides of handles, and panel beneath each handle reserved. Interior black, with reserved band *ca.* 3 to 5 wide at lip, another of like width lower where flare of mouth begins. Exterior glaze red streaked on body below pictures and on foot.

A, quadriga racing to goal. B, three youths mantelled. The three erect "spikes" of the charioteer's chaplet on A are leaf-shape; a fourth hangs down from the cirlet at a point behind the charioteer's ear—it is perhaps the victor's laurel rather than a "spiked crown." The band beneath the chariot's team runs its wavy course from the hind legs of the rearmost horse, across the top step of the pedestal, almost to the shaft of the column: can it be the finish-tape just broken by the team? The harness of the white horse is yellow and yellowish brown.

Hahland (*op. cit.*, p. 72) associates this vase with No. 20 (above), with Meleager Painter no. 11 (*A.R.V.*, p. 871), and with several others "in die Nachfolge des Pronomoskraters" (Pronomos Painter, no. 1, *A.R.V.*, p. 849).

**23.** A 5933.50.45. Bell-krater by the Meleager Painter.

Beazley, *Paralipomena*, pp. 203, 1405, adding it to *A.R.V.*, p. 871, as no. 16 ter. Formerly Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 62), Hope: Tillyard, p. 93, no. 154.

Ht. 337 to 344, diam. mouth 365 to 368.

Inner half of handles, body beneath handles, underside of foot reserved. Interior black, with reserved band (*ca.* 5 wide) at lip, another (*ca.* 4 wide) immediately beneath start of flare of mouth.

A, symposium, two men and three youths. B, Eros between youths.

## SOUTH ITALIAN

## EARLY ITALIOTE

**24.** A 5933.50.35. Bell-krater by the Tarporely Painter, the name-vase. Plate 10, c and d.

Noël Moon, *B.S.R.*, XI, 1929, p. 41, pl. XIII (A); A. D. Trendall, *Frühitaliotische Vasen*, pp. 25 f. and 40, no. 59. Formerly Brooks (*Cat. Sotheby 14 May, 1946*, no. 60, pl. IV [A]), Hope, Hamilton: Tillyard, p. 113, no. 211, pl. 30 (A); Reinach, II, p. 300, 3 (A)= Tischbein, II, pl. 33.

Ht. 354 to 374, diam. mouth 365 to 370, diam. body 262 to 267.

Underside of foot, inner sides of handles, panel beneath each handle reserved. Interior black, with reserved band (*ca.* 5 wide) at edge of lip, another (*ca.* 3 to 6) lower where flare of mouth begins. Maeanders in threes and saltire squares beneath pictures only. In the reserved, top framing-band of the maeander are lightly incised marks which can be followed all around body; between the pictures they underlie the black glaze; on B they are in part overrun by the thick black glaze of the topmost framing-line.

A (Pl. 10, c), maenad crowning youth who carries cup and thyrsos, Pan with bird. B (Pl. 10, d), three youths mantelled.

About 400 B.C. Cf. Trendall, *op. cit.*, p. 26.

## PAESTAN

**25.** A 5933.50.36. Bell-krater by Python.

Trendall, *Paestan Pottery*, p. 68 (Papposilen Group no. 5) and p. 120, no. 140, pl. XXI b (A), and *Supplement*, 1952, p. 10, no. 171. Formerly Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 64), Hope: Tillyard, p. 143, no. 273, pl. 37 (A).

Ht. 377 to 380, diam. mouth 368 to 371.

Underside of foot, inner sides of handles, panel beneath each handle, and band on side of foot at top reserved. Interior black, with reserved bands: at lip, *ca.* 6 to 8 wide; just below start of flare of mouth, *ca.* 5 to 7 wide. Towards

bottom a crack circles body; it is now repainted on exterior surface of vase, but not so in the illustrations published by Tillyard and by Trendall.

A, papposilen and Dionysos off to a party; red and white for the flame of the former's torch, stripes and dots for decoration on the altar beneath him. B, two youths mantelled, both with wreaths and sticks, one with plant-spray; no altar.

About 335-325 B.C. Cf. Trendall, *P.P.*, p. 75, and *Suppl.*, p. 36; further, see his recent sketch in *Vasi Italioti ed Etruschi (Vasi antichi dipinti del Vaticano)*, fasc. 1, 1953, pp. 24-26.

**26.** A 5933.50.46. Bell-krater by Python.

Trendall, *P.P.*, p. 66 (Silen Group no. 2), p. 67, and p. 119, no. 109, pl. XX a (A), and *Suppl.*, p. 10, no. 156. Formerly Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 63), Hope, Hamilton: Tillyard, pp. 141 f., no. 271, pl. 37 (A); Reinach, II, p. 289, 2 (A) = Tischbein, I, pl. 42. Put together from several large pieces, the fracture-lines repainted.

Ht. 382 to 388, diam. mouth 368 to 371, diam. body 237 to 239.

Underside of foot and panel on wall beneath each handle reserved. Inside black, with reserved band (*ca.* 3 to 6 wide) at edge of lip, another (*ca.* 4 to 9) lower where flare of mouth begins.

A, silen with thyrsos and centaur with flaming torch and branch from which hang votives. B, two youths, each mantelled, each with wreath on head, each with stick, the youth to right holding a plant spray in his raised right hand; on right, altar.

About 335-325 B.C.

#### CAMPANIAN

**27.** A 5933.50.32. Alabastron by the C. A. Painter.

Beazley, *J.H.S.*, LXIII, 1943, p. 87, no. 45 (a reference I owe to A. D. Trendall). Formerly Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 61), Hope, Hamilton: Tillyard, p. 150, no. 287,

pl. 40 (rollout): Reinach, II, p. 315, 1 = Tischbein, III, pl. 23.

Ht. 199, diam. body 108.

Top of mouth black; top of lip and contiguous side reserved. On underside of foot reserved center and eleven concentric bands alternately black (the glaze carelessly applied), six black and five reserved.

Aphrodite (Beazley) and Eros, two women, a diminutive maid.

About 330-320 B.C. Cf. Trendall, *P.P. Suppl.*, p. 36; further, see the account of Campanian in *Vasi Italioti ed Etruschi*, 1, pp. 38-42.

**28.** A 5933.50.22. Neck-amphora by the Ixion Painter. Plate 11, a-c.

Beazley, *J.H.S.*, LXIII, 1943, p. 94, no. 9. Formerly Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 66), Hope: Tillyard, pp. 146-149, no. 283, pls. 39 (drawing of A) and 34 (drawing of B) —for notices of the vase before it passed into the Hope Collection, *ibid.*, p. 149.

Diam. 228 to 229.

Restored: mouth, upper part of neck, handles, lower degrees of foot (the ancient foot let into a circular wooden base with elaborated mouldings and the whole painted over to pass for a single foot of several degrees).

A (Pl. 11, a), fight over body (fifteen figures in three registers). B (Pl. 11, b-c), Eros with ἴνυξ, youth and woman, women. On neck, A, lower parts of woman and warrior; B, palmette with side tendrils. For the ἴνυξ see A. S. F. Gow on Theocritus, ii: *J.H.S.*, LIV, 1934, pp. 1-13, and *Theocritus*, 1950, vol. II, p. 41.

About 325-315 B.C. Cf. Beazley, *op. cit.*, p. 93; Trendall, *Handbook to the Nicholson Museum*,<sup>2</sup> pp. 329, 332.

**29.** A 5141.50.803. Bell-krater, Rhomboid Group, near the Painter of London F 229. Plate 11, d and e.

Beazley, *J.H.S.*, LXIII, 1943, p. 99, nos. 6 and 7, quoting Tischbein, V, pls. 63 and 62 (a reference which I owe to A. D. Trendall). Once Hamilton: Reinach, II, pp. 349-350 (A, B) = Tischbein, *loc. cit.* The vase was in the London

market in 1946; R. Forrer kindly writes me that it was formerly in the collection of P. W. Mallet.

Diam. of body 260 to 262, of mouth 379.

Foot and half of stem modern; several large breaks in rim have been mended. Handles black, reserved panel beneath each. Interior black. Tongues at base of each handle-attachment.

A (Pl. 11, d), Eroses grooming woman. B (Pl. 11, e), woman dancer and woman acrobat (a flaring light shows some traces of the latter's skirt).

About 315-305 B.C. Cf. Trendall, *Nicholson Handbook*,<sup>2</sup> p. 332.

#### APULIAN

#### 30. A 5933.50.42. Bell-krater.

Formerly Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 58), Hope, Hamilton: Tillyard, p. 118, no. 222, pl. 31 (A); Reinach, II, p. 291, 1 (A)= Tischbein, I, pl. 52.

Ht. 325 to 329, diam. mouth 354.

Reserved: inner sides of handles, panel beneath each handle, underside of foot, band at outer edge of top of foot, a second at upper and a third at lower edge of side of foot. Interior black, with reserved bands: at lip, *ca.* 3 to 4 wide; at start of flare of mouth, *ca.* 3 to 5 wide. At bottom of interior a circular patch of red.

A, two naked jockeys racing left, behind them Ionic column, presumably the meta. B, three youths mantelled.

This doubtless belongs among fourth-century vases of the "plain style" which derives from the Sisyphus Painter by way of the Tarporley Painter and his group (cf. Trendall, *Frühitaliotische Vasen*, p. 26; *Nicholson Handbook*,<sup>2</sup> pp. 322 and 326; *Vasi Italioti ed Etruschi*, 1, pp. 2-3, 69-71).

#### GNATHIA

#### 31. A 5933.50.17. Pelike.

Formerly Cowdray (*Cat. Sotheby 2 Dec., 1946*, no. 59), Hope: Tillyard, p. 169, no. 330.

Ht. 249, diam. body 142, diam. mouth 118 to 119.

Interior of neck and underside of foot reserved; interior of body unpainted. Reserved band at bottom of body. Top of foot a very thin black, and black for the top of the mouth. No incision in the tongues on B and no dots. The circles on B are separated by pairs of white dots arranged in vertical line (:).

Woman bathing at pedestalled basin; she wears earring, but not necklace; her slippers are laced once beneath the arch, twice around the ankle with yellow lacings. On the dotted ground-line the yellow has all but vanished from the dots to right, leaving white. The rim of the basin is drawn with brownish yellow, its farther edge represented with correct perspective, but the woman's arms shown as if extended behind the basin rather than into it. Brownish-yellow stripe at bottom of basin, separating it from pedestal cap, which is white. Three brownish-yellow stripes at top of stem of pedestal, another at top of the flaring bottom of the stem, and I think traces of six others between the triplet and the single, making ten in all. Upper step of base edged top and bottom with brownish-yellow bands; lower step white. The alabastron (white and yellow) on the ground is doubtless supported in its upright position by a bracket the rectangular end of which appears on each side of the upper part of the vase's body. The yellow garment on the wall to right has brownish-yellow stripes; the red garment on the wall to left has stripes now too faded to reveal their original color (presumably yellow or white). Beneath each garment a half-circle of dots, yellow or a trace of yellow over white remaining on some.

About 350-325 B.C. A member of the Red-and-White Band Group (here the band has red and yellow oblongs): cf. T. B. L. Webster, *Manchester Memoirs*, LXXXIII, 1938-39, pp. 201 ff., and (revising his chronology downward) *J.H.S.*, LXXI, 1951, pp. 224 ff., with literature there reported.

## EPILOGUE

A 5141.48.368. *Cat. Sotheby 12 April, 1948*, no. 29. Corinthian oenochoe, trefoil mouth, flat bottom. Animal friezes. Los Angeles County Museum, *Bulletin*, II, 1949, p. 17, fig. 3.

A 5933.50.9. Once Cowdray: *Cat. Sotheby 2 Dec., 1946*, no. 49. Attic b. f. amphora type B. A, horse's head; B, the like. Graffito on underside of foot ✕.

A 5933.50.7. Once Brooks: *Cat. Sotheby 14 May, 1946*, no. 16. Neck-amphora attributed by Beazley to the Antimenes Painter (*Raccolta Guglielmi*, p. 46). A, fight. B, two warriors conducting a woman. Graffito on underside of foot  $\swarrow$ .

A 5933.50.25. Once Brooks: *Cat. Sotheby 14 May, 1946*, no. 15, pl. I (A, B). Attic b. f. neck-amphora. A, Herakles and Cerberus. B, warrior's leave-taking. Graffito on underside of foot  $\nabla$ .

A 5933.50.26. Once Brooks: *Cat. Sotheby 14 May, 1946*, no. 17. Attic b. f. neck-amphora. A, citharist, two women, a deer. B, Hermes, Athena, Dionysos, a goat. Graffito on underside of foot KA.

A 5933.50.8. Once Joan Evans and Sir John Evans (*Cat. Sotheby 29 July, 1946*, no. 167; cf. Beazley, *E.V.P.*, p. 27), B. Hertz and J. Mayer, Forman (*Cat. Sotheby and Wilkinson 7 Feb., 1859*, no. 182; and *Cat. Sotheby, Wilkinson, and Hodge 19 June, 1899*, no. 317; these two references I owe to D. von Bothmer). Attic b. f. stamnos. Shoulder, revel; A, banquet; B, revel. Dipinto on underside of foot O $\leq$ .

A 5933.50.11. Once Brooks: *Cat. Sotheby 2 Dec., 1946*, no. 41. Attic b. f. hydria said to be near the Antimenes Painter (*Cat. Sotheby, loc. cit.*). Chariot, soldiers, old man. On shoulder, chariot, soldiers and civilians. Predella, hunting the deer.

A 5933.51.122 (formerly numbered A 5933.51.29). Once Arkwright (R. Forrer), then London market: *The Connoisseur, Souvenir of the Eleventh Antique Dealers' Fair*, June, 1951, p. XCII top right; *Illustrated London*

*News*, June 16, 1951, p. 994 top left (I owe the first reference to C. C. Rounds, the second to D. von Bothmer). Attic b. f. hydria. Quadriga and driver, soldiers, civilians. On shoulder, fight (with the attitudes but not the weapons of attack). Graffito on underside of foot  $\nabla$ .

A 5933.50.20. *Cat. Sotheby 2 Dec. 1946*, no. 67. Attic b. f. olpe. Dionysos and satyrs.

A 5933.50.18 a. Once Brooks: *Cat. Sotheby 14 May, 1946*, no. 26 first item. Attic b. f. lekythos. Achilles and Ajax playing draughts.

A 5933.50.18 b. Once Brooks: *Cat. Sotheby 14 May, 1946*, no. 26 second item. Attic b. f. lekythos. Chariots racing.

A 5933.50.23. Once Clifford White: *Cat. Sotheby 14 May, 1946*, no. 97. Attic b. f. lekythos. The dragging of Hektor.

A 5933.51.108 (formerly numbered A 5933.51.15). Once Eileen A. Craufurd, Stowe: *Cat. Sotheby 17-18 Jan., 1951*, no. 168, pl. III (A) —I owe the reference to C. C. Rounds. Volute-krater, “. . . goes, as Corbett saw, with the volute-krater London E 470, and is probably by the same hand . . .” (Beazley, *Paralipomena*, p. 954); and “. . . probably by the same hand as London E 470, which is connected with the Geneva Painter in *A.R.V.*, p. 430. . . .” (*ibid.*, p. 1404). A, Menelaos and Helen. B, symposium. (Helen and most of B modern; foot alien.)

A 5933.50.24. Once Brooks: *Cat. Sotheby 14 May, 1946*, no. 58, pls. V-VI. White-ground lekythos. Five figures at tomb.

A 5933.50.31. Once Brooks: *Cat. Sotheby 14 May, 1946*, no. 63. Italiote head-vase (Io). On neck, A, Eros, B, woman harpist.

A 5933.50.19 a. Once J. Fischl: *Cat. Sotheby 14 May, 1946*, no. 127 item 1. Gnathia pelike. Swan.

A 5933.50.14. Once J. Fischl: *Cat. Sotheby 14 May, 1946*, no. 125. Bucchero oenochoe. Parther, palmettes, pylons.

A 5933.50.19 b. Once J. Fischl: *Cat. Sotheby 14 May, 1946*, no. 127 last item. Ram-head rhyton.

A fascicule of *C.V.A.* is planned to include collections in this area, and work on the preparation of the material is in progress. For permission to study and publish the vases in the Los Angeles County Museum I wish to express my thanks to Marvin C. Ross, Chief Curator of the Art Division; for a like permission in regard to vases in her care to Martha Ward of the Venice High School. I am indebted to the Research Committee of the University of California, Los Angeles, for grants in aid of photography and of travel; to Roger Edwards, Peter Corbett, Pierre Devambaz for photographs of vases in Philadelphia, London, Paris; to C. C. Rounds for access in New York to records of the William Randolph Hearst collections; to Christine Alexander and to Dietrich von Bothmer for hospitality at the Metropolitan Museum; to Sir John Beazley for other courtesies and for permission to make use of the copy of *Paralipomena* to *A.R.V.* on deposit at the Metropolitan Museum; to the Institute for Advanced Study, Princeton, for membership during the fall term of 1952, when, among other occupations, some beginning was made in my study of Los Angeles vases.

PAUL A. CLEMENT

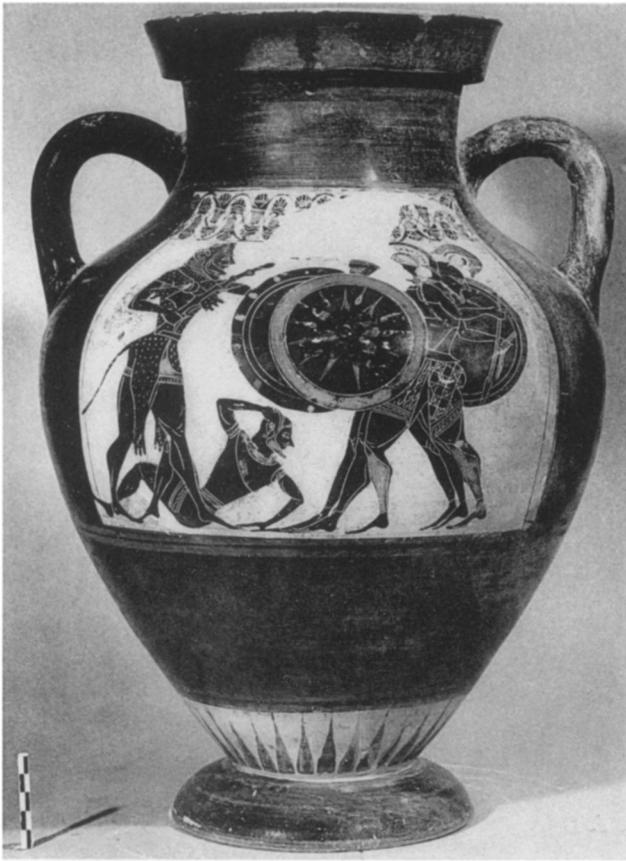
UNIVERSITY OF CALIFORNIA  
LOS ANGELES



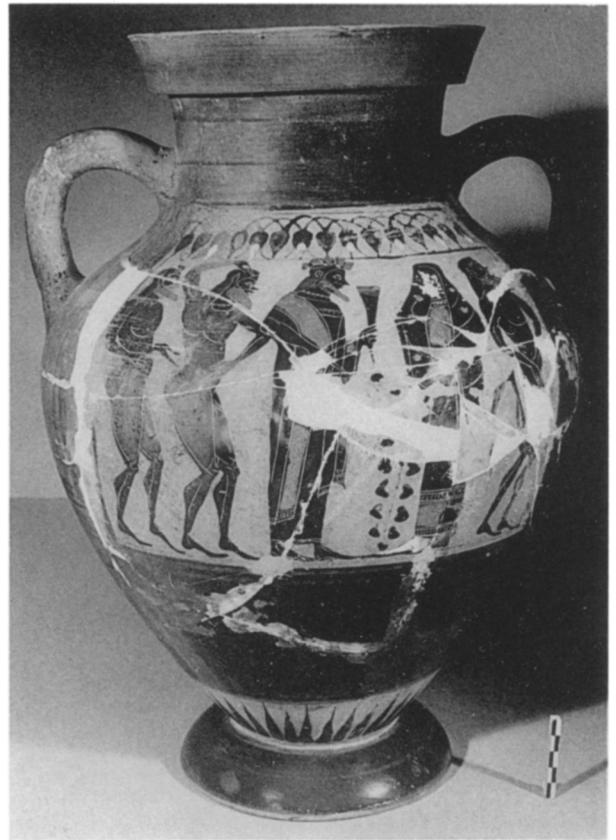
a. No. 1, Side A



b. No. 1, Side B



a. No. 1, Side A



b. No. 1, Side B



c. No. 1, B, Satyr 1

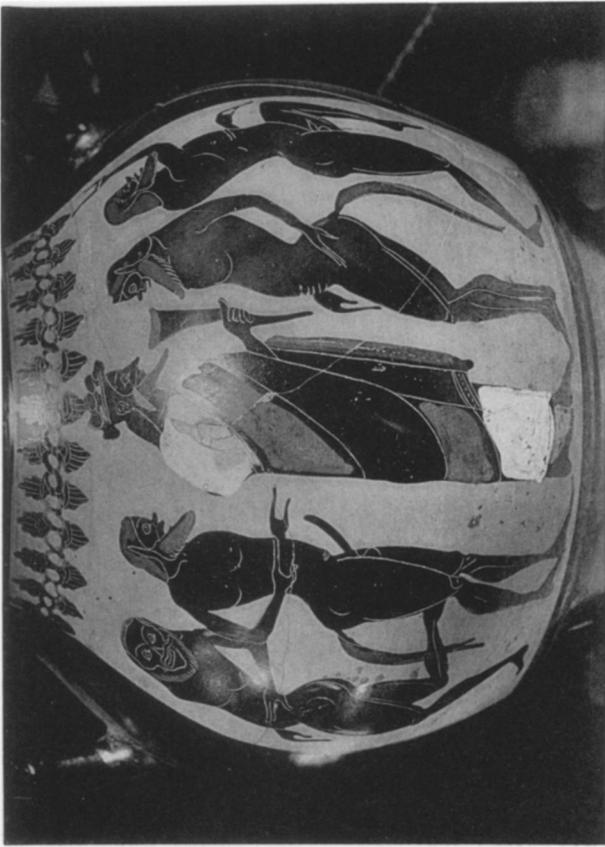


d. No. 1, B, Satyr 3

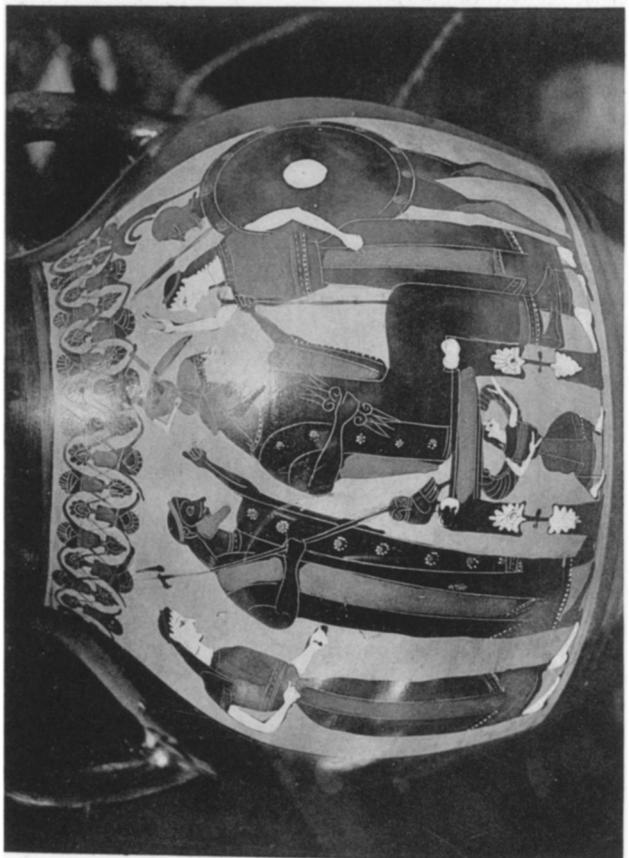
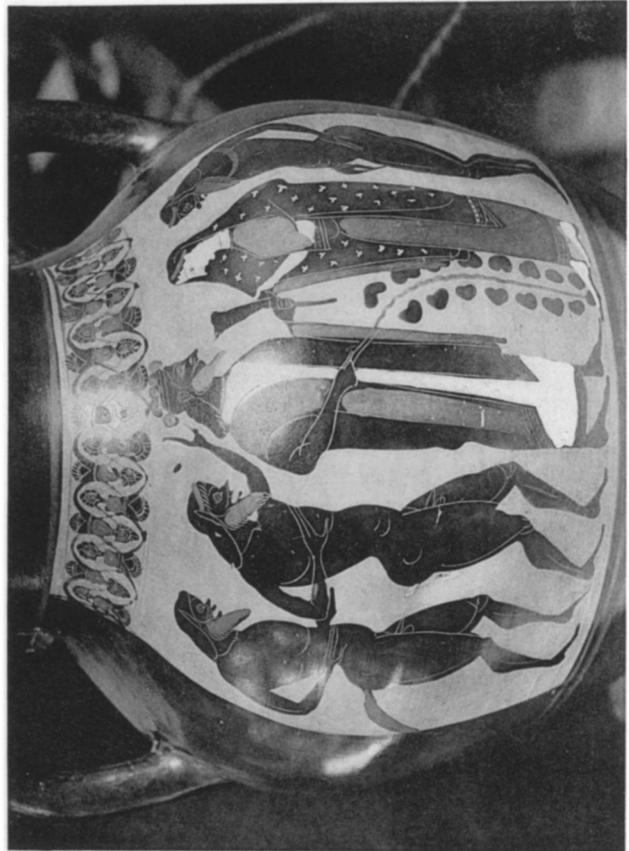


e. No. 1, B, Ariadne

(c-e, After cleaning)



a. and b. No. 1, c, Louvre F 55, Sides A and B



c. and d. No. 1, g, Louvre F 32, Sides A and B

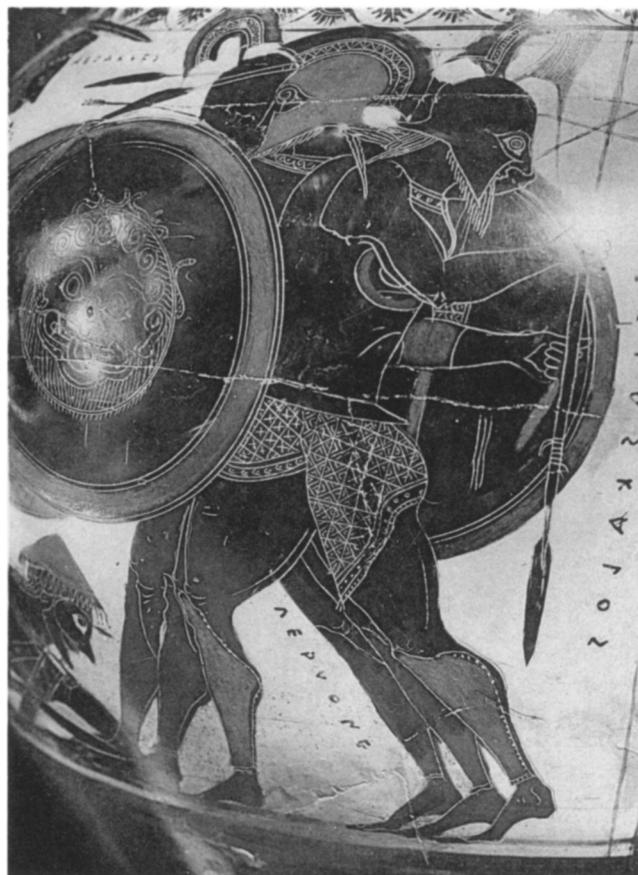
PAUL A. CLEMENT: GERYON AND OTHERS IN LOS ANGELES



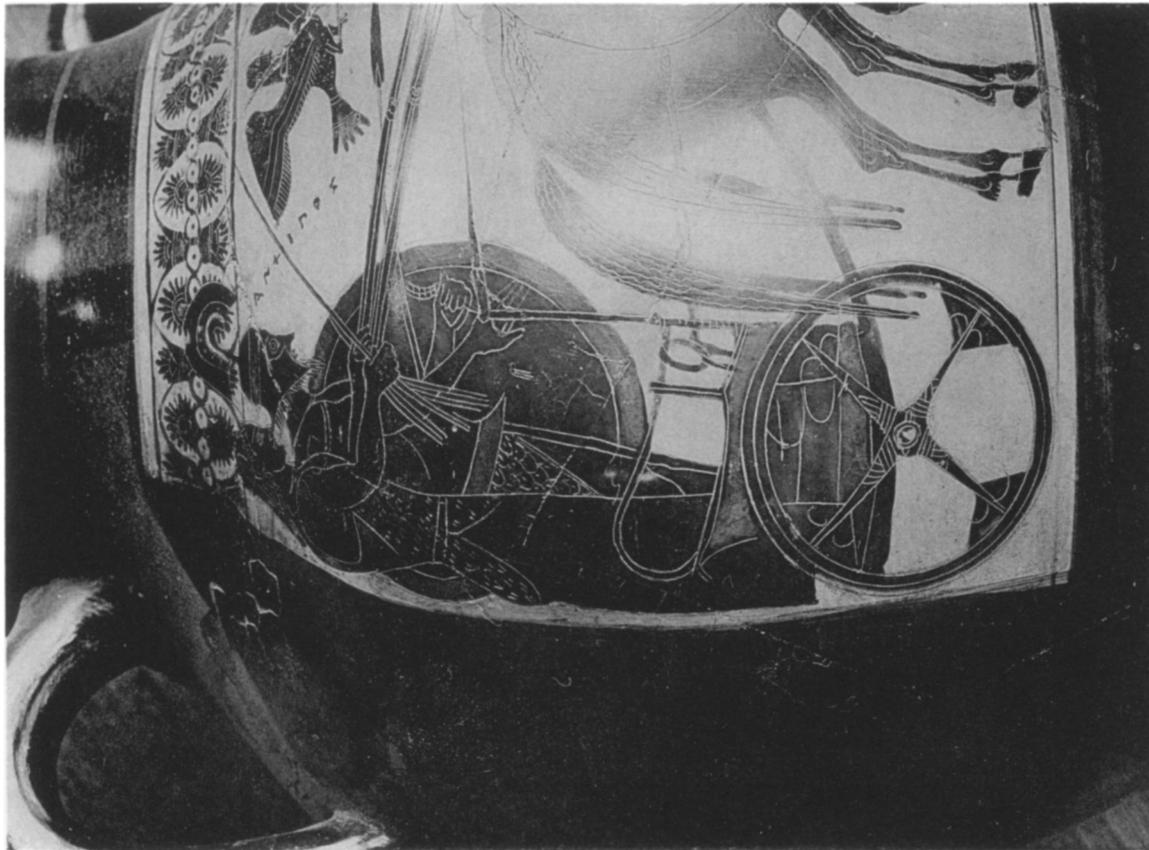
a. and b. No. 1, f, London B 194, Side A, Left and Right



c. No. 1, f, London B 194, Side B



d. Louvre F 53, Side A, Geryon



c. Louvre F 53, Detail Side B



a. Louvre F 53, Side A

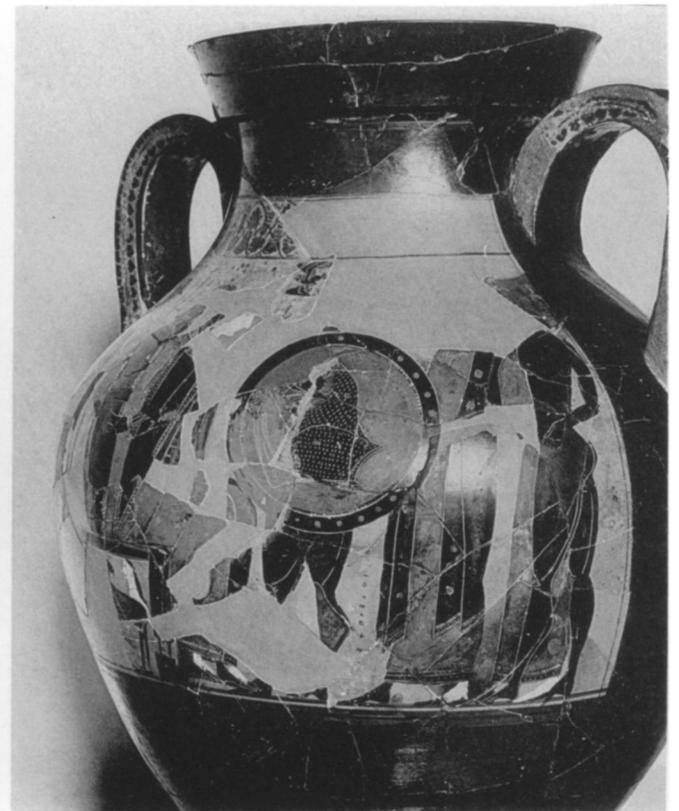
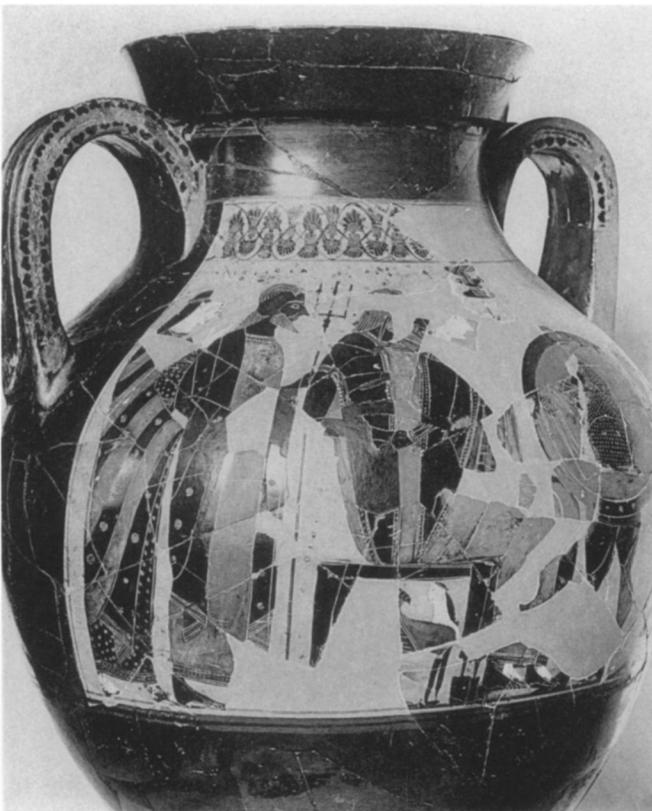


b. Louvre F 53, Side B

PAUL A. CLEMENT: GERYON AND OTHERS IN LOS ANGELES



a. Philadelphia MS 3441, Side A



b. Philadelphia MS 3441, Side B



a. No. 8, Side A



b. No. 8, Side B



c. No. 5, Side A



d. No. 10, B 2



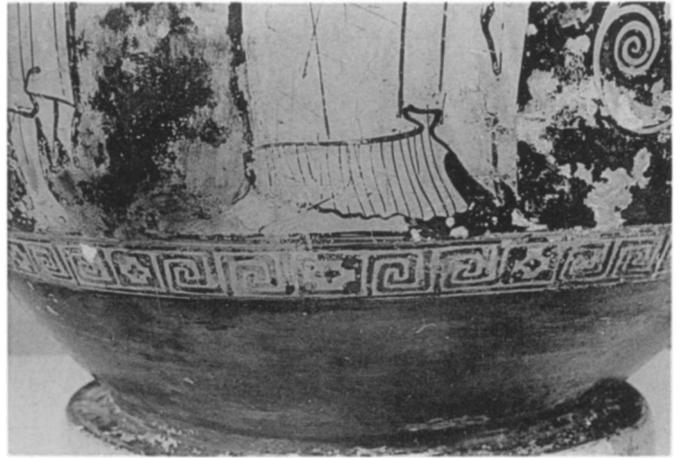
e. No. 10, Side A



f. No. 10, Side B



a. No. 10, B 1



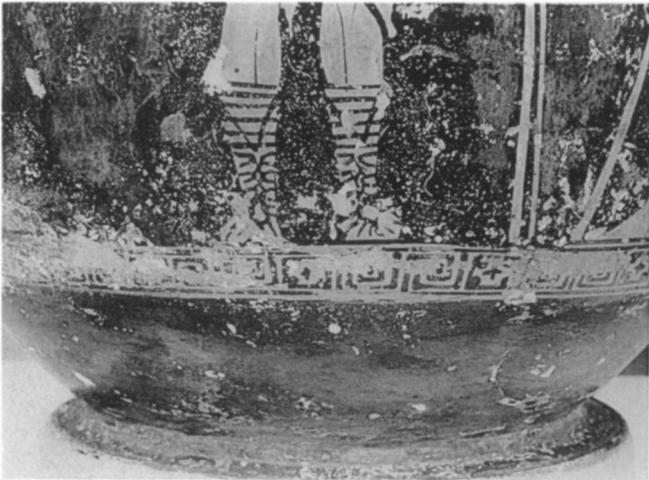
b. No. 10, B 3



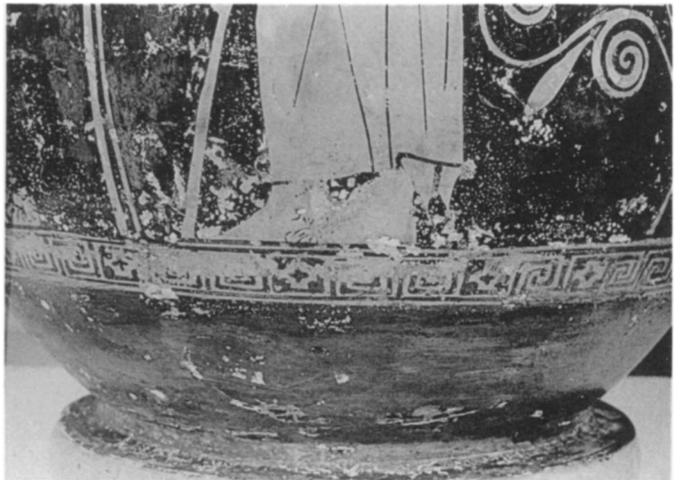
c. No. 10, A 1



d. No. 10, A 1 and 2



e. No. 10, A 2



f. No. 10, A 3



g. No. 10, A 3



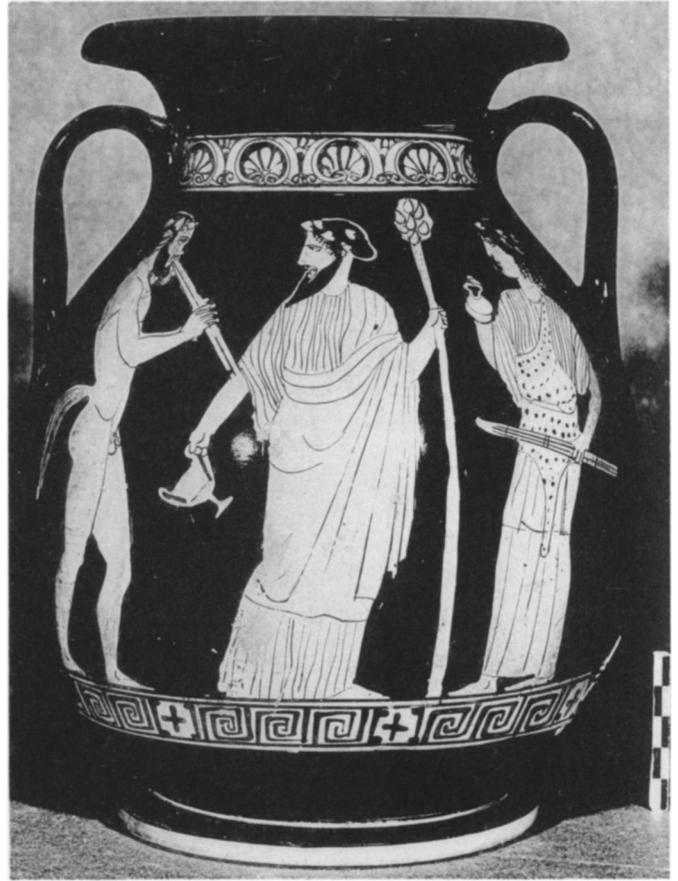
h. No. 10, B 3



i. No. 10, A 2



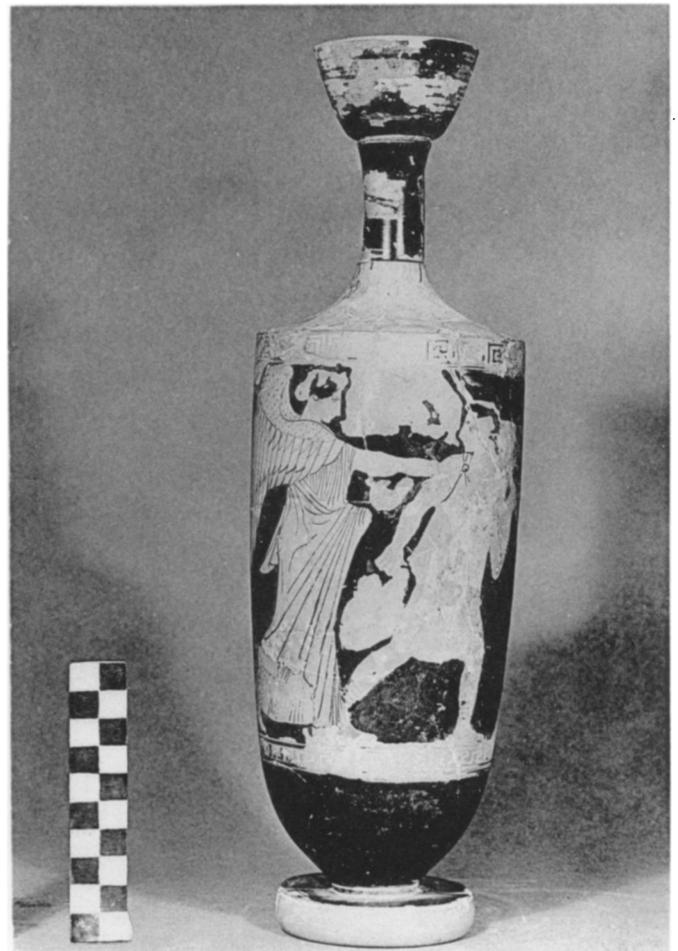
j. No. 10, wine from jug of A 1



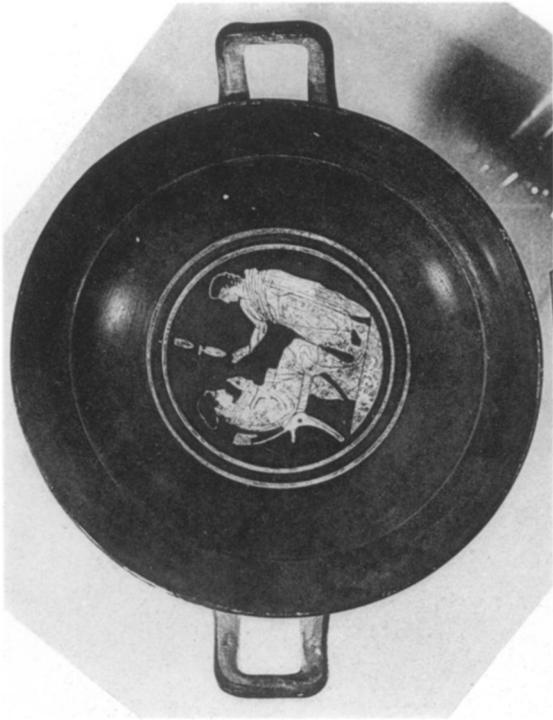
c. No. 14, Side A



a. and b. No. 13, Sides A and B



d. No. 16



b. No. 19, Interior

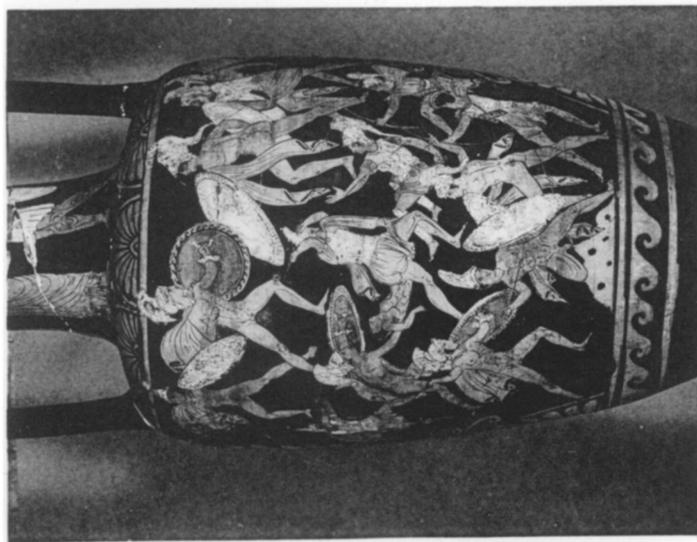


c. and d. No. 24, Sides A and B



a. No. 18, Interior





a.-c. No. 28, Side A, Side B, and Detail of Side B



d. and e. No. 29, Sides A and B