

ATTIC BLACK FIGURE FROM CORINTH: I

(PLATES 12–16)

THROUGHOUT almost its entire history, Attic black figure was imported into Corinth. The earliest black-figured vase dates to the beginning of the 6th century B.C., while the latest examples, with the exception of Panathenaic amphorae, belong to the mid-5th century. A broad spectrum of shapes, painters, and subjects appears at Corinth, and it is the purpose of this article and its successors to present the Attic black figure found at the site and to discuss its broader implications, both artistic and commercial.¹

The earliest black-figured vase found at Corinth is the olpe C-32-235. Assigned by Beazley to the group of the Early Olpai, it is certainly early in that sequence, as its shape

¹ This is the first of a series of three articles devoted to the Attic black figure found at Corinth in the excavations of the American School of Classical Studies. I have divided the material chronologically; this article catalogues works from before ca. 550 B.C., while the subsequent studies will cover the second half of the 6th century and the first half of the 5th century, respectively. These divisions are somewhat arbitrary, and I have not adhered to them absolutely, as in those cases where it seemed more important to keep a group of pieces together. For example, all Siana cups, even those which date to the 540's, are included here, and all Little Master cups will appear in the second article. Some material will be studied elsewhere by other scholars: E. G. Pemberton will publish the Attic black figure from the Sanctuary of Demeter and Kore on Acrocorinth in *Corinth* XVIII, i, forthcoming; J. L. Bentz has presented the material from the so-called Cemetery A and from several deposits in *Pottery at Ancient Corinth from mid-Sixth to mid-Fifth Century B.C.*, diss. University of Cincinnati, 1982 and is the author of the study of the Greek pottery from Temple Hill which will appear in the *Corinth* series. I have also omitted here pieces which have already been fully published in *Corinth* volumes or in *Hesperia*, although I refer to such pieces and make necessary additions and corrections. I would like to thank Patricia Lawrence, John H. Oakley, and Ann R. Steiner, who discussed various pieces with me, and Julie L. Bentz, who allowed me to mention several Temple Hill fragments in advance of her publication of them. H. A. G. Brijder has given me the benefit of his wide acquaintance with Siana cups, and Warren G. Moon, D. J. R. Williams, and D. A. Amyx have kindly provided information on Corinth vases and comparanda. Most of the photographs are the work of I. Ioannidou and L. Bartzioti, and Figure 1 is by G. M. Cooper. My work at Corinth was greatly facilitated by a grant-in-aid from the American Council of Learned Societies. Finally, I wish to thank David B. Brownlee for faithful companionship, Charles K. Williams, II and Nancy Bookidis for help and encouragement, and all three for boundless good humor. A preliminary report on the early Attic black figure at Corinth was presented at the annual meeting of the Archaeological Institute of America, 1983 (abstract, *AJA* 88, 1984, p. 238).

Works frequently cited are abbreviated as follows:

- Bakır, *Berlin F 1659* = G. Bakır, *Berlin F 1659 Ressamı*, Izmir 1982
Bakır, *Sophilos* = G. Bakır, *Sophilos. Ein Beitrag zu seinem Stil*, Mainz 1981
Beazley *Addenda* = Beazley *Addenda. Additional References to ABV, ARV² & Paralipomena*, compiled by L. Burn and R. Glynn, Oxford 1982
Bentz = J. L. Bentz, *Pottery at Ancient Corinth from mid-Sixth to mid-Fifth Century B.C.*, diss. University of Cincinnati, 1982
Brijder = H. A. G. Brijder, *Siana Cups I and Komast Cups*, Amsterdam 1983
Broneer, *Hesperia* 30, = O. Broneer, "Investigations at Corinth, 1950," *Hesperia* 20, 1951, pp. 291–300
1951
Corinth VII, iii = G. R. Edwards, *Corinth*, VII, iii, *Corinthian Hellenistic Pottery*, Princeton 1975

Corinth inventory numbers are prefixed C-, CP-, KP (Potters' Quarter), T (North Cemetery).

and fill ornament attest, and dates to *ca.* 600 B.C.² The three fragments 7–9, which may belong to a single lekythos of Deianeira shape, and the plate 35 date to *ca.* 590–580 B.C. These are then only slightly earlier than 2, a hydria(?) by the KX Painter.³ Two works associated with Sophilos, the dinos 3 and the krater 5, can be assigned to the last years of the first quarter-century.

In the second quarter of the 6th century, there is a substantial increase in the amount of Attic black figure found at Corinth, although the number of shapes represented is much reduced, with cups constituting the large majority of the preserved material.⁴ It should be stressed that the quantity of black figure from the first decades of the century is sufficient to suggest that the increase after *ca.* 575 B.C. simply reflects the intensification of contacts previously established. The connections made by the KX Painter in the 580's B.C. are subsequently strengthened by his followers in the Komast Group, for there are works at Corinth by the KY Painter and by other members of the Group, the latest of which can be dated to the late 560's or early 550's B.C.⁵ There are two cups (15 and 16) amongst the vases attributed to the Komast Group, and their importance foreshadows the significance that the subsequent Attic cup form, the Siana, will have amongst imports from Athens between *ca.* 570 B.C. and *ca.* 540 B.C. The work of the two great Siana cup painters, the C Painter and the Heidelberg Painter, appears at Corinth, as does that of the workshop of the Griffin-bird

² *ABV*, p. 14, no. 15. S. S. Weinberg, *Corinth*, VII, i, *The Corinthian and Orientalizing Pottery*, Cambridge, Mass. 1943, p. 71, no. 309, pl. 37, and I. Scheibler, "Olpen und Amphoren des Gorgomalers," *JdI* 76, 1961 (pp. 1–47), p. 16, note 39, and p. 34.

³ A lid fragment by the KX Painter is approximately contemporary with 2; see the catalogue entry for 2.

⁴ For the situation in the second quarter of the 6th century, see, most recently, J. B. Salmon, *Wealthy Corinth*, Oxford 1984, p. 109, citing C. Roebuck, "Some Aspects of Urbanization in Corinth," *Hesperia* 41, 1972 (pp. 96–127), p. 125.

⁵ 16 and C-74-194 (from Temple Hill, see 11) are by the KY Painter, and 11 is near him. The work of the Komast Group also appears elsewhere in Corinth. The skyphos fragment C-62-890 is from the well at Anaploga and has been attributed to the Group. See D. A. Amyx and P. Lawrence, *Corinth*, VII, ii, *Archaic Corinthian Pottery and the Anaploga Well*, Princeton 1975, p. 117, An 96, pl. 71. KP 2713, also a skyphos, was found in the Potters' Quarter and is compared by Boulter to the cup New York, M.M.A. 22.139.22, the name vase of the Painter of New York 22.139.22. See A. N. Stillwell and J. L. Benson, *Corinth*, XV, iii, *The Potters' Quarter. The Pottery*, Princeton 1984, p. 363, no. 228, pl. 124. The Painter of New York 22.139.22 is otherwise known only as a decorator of Komast cups, but KP 2713 is clearly his work. For the hand with the drinking horn, compare Taranto 110550 (Brijder, no. K 2, pl. 2:a), and for the composition of KP 2713 (a komast with drinking horn to right, facing a komast to left), see side A of Thorikos TC 64.262 (Brijder, no. K 3; K. van Gelder, "An Early Archaic Grave from the Cemetery South of the Theatre at Thorikos . . .," *Studies in South Attica I* [*Miscellanea Graeca* 5], P. Spitaels, ed., Gent 1982 [pp. 105–135], pl. 5:3). For the Painter of New York 22.139.22, see van Gelder, *op. cit.*, pp. 120–122, and Brijder, pp. 67–71.

In addition to the decorated Komast Group fragments, there are examples of a "pre-Komast" cup (C-53-158; see Brijder, no. PK 8, fig. 7) and of plain Komast cups (see Brijder, nos. K 108, K 110, K 134, K 140, K 155, and K 173). Two of the plain Komast cups (no. K 108: T 2950; no. K 110: T 1714) are what Brijder calls type A and are contemporary with the earliest decorated Komast cups, those in the manner of the KX Painter. Finally, there are two cups at Corinth by the Painter of Athens 533, a contemporary of the later artists of the Komast Group. Brijder has assigned to him the North Cemetery cup T 1816 (no. K 198 [number wrongly given as T 816], fig. 24) and the fragment C-53-226 (no. K 109; following D. Callipolitis-Feytmans' attribution in "La coupe apode à boutons en Attique et le Peintre d'Athènes 533," *BCH* 103, 1979 [pp. 195–215], p. 208).

Painter, which produced some of the latest Sianas. The C Painter himself decorated two cups, and five more can be associated with members of his workshop, including the Malibu Painter and the Cassandra Painter.⁶ A decorator of Siana cups primarily, the Heidelberg Painter is represented by **25**, on which he has painted a favorite scene, Herakles fighting the Nemean Lion, in an unusual way.⁷ One of his experiments outside the range of Sianas is his cup-skyphos **14**, which he has decorated in a Siana spirit, nonetheless. The Griffin-bird Painter's workshop is represented by two cups, **30** and **31**, which are connected with the work of the Painter of Tübingen 2236 and are dated to the 540's B.C.

There are a good many different shapes represented here, including some unusual forms, such as the dinos (**3**), the probable Deianeira lekythos (**7-9**), the tripod-pyxis (**10**), and the plate (**35**). The krater will be a popular import in the later 6th century, and there are two early ones (**4** and **5**), but there seems to be only one amphora (**1**) and one hydria (**2**).⁸ Drinking vessels are by far the most common, for there are three skyphoi (**11-13**) and a cup-skyphos (**14**), and more than half the catalogued pieces are cups. Amongst the cups and skyphoi there are also some unusual pieces, such as the skyphos foot **13**, the Heidelberg Painter's cup-skyphos **14**, the Komast-like cup **17**, and the Cassandra Painter's cup **32**, which may be an early lip-cup, as might **33**.

Many of the pieces published here lack precise provenances, but there are some significant contexts. Five cup fragments (**21**, **26**, **28**, **30**, and **34**) were found in Well 1946-3, which predates the South Stoa and is located under its colonnade to the north of Shop IV.⁹ Fragments of two Siana cups (**24** and **25**) were found in the Sacred Spring. There are five pieces (**1**, **13**, **19**, **22**, and **27**) from Forum Southwest; the latter two are from the area near pre-South Stoa Building II.

The Attic black figure presented here may not seem startlingly different from that found in other cities with strong commercial ties to Athens, although the sheer quantity of this early material and its frequent exceptional quality are surely special. Furthermore, there are several vases found at Corinth which have a distinctively Corinthian flavor. The

⁶ By the C Painter: **19** and **20**. In addition to **20**, there is a second C Painter fragment from the North Cemetery: T 1652a, *ABV*, p. 55, no. 84; Carl W. Blegen, H. Palmer, and R. S. Young, *Corinth*, XIII, *The North Cemetery*, Princeton 1964, p. 325, X-253, pl. 98; Brijder, no. 95, pl. 20:d. **18** is near the C Painter, and CP-552 was attributed by Beazley to the C Painter (*ABV*, p. 52, no. 13) but reassigned by Brijder to his Taras Painter (see **18**). **21** is by the Malibu Painter, **32** by the Cassandra Painter, and **22** and **23** are related to the C Painter's workshop, as is C-65-453, from the Demeter Sanctuary (Brijder, no. 296, pl. 60:b).

⁷ The double-decker Siana cup C-65-444, from the Demeter Sanctuary, has been attributed by Brijder to the Heidelberg Painter; see **25**. The Siana cup C-73-14 has also been attributed to the Heidelberg Painter (C. K. Williams, II and P. Russell, "Corinth: Excavations of 1980," *Hesperia* 50, 1981 [pp. 1-44], pp. 29-30) but seems to be the work of Lydos or someone near him. See T. H. Carpenter, *Dionysian Imagery in Archaic Greek Art*, Oxford 1985, p. 118, note 84. I am grateful to H. A. G. Brijder for this reference.

⁸ In addition to the two amphorae **1** and C-39-172 (see the catalogue entry for **1**), there is also a third, a late "horseman" amphora (C-47-768). See Bentz, pp. 355-356, D3-137, pl. 55.

⁹ For Well 1946-3, see Broneer, *Hesperia* 20, 1951, pp. 294-296, where the well is dated to the second quarter of the 6th century B.C. See also *Corinth* VII, iii, pp. 218-219, no. 87. On the evidence of **30** and several cup fragments to be published in the second article of this series, the date of Well 1946-3 should be revised downwards in order to include at least the decade 550-540 B.C.

Komast-like cup 17, the plate 35, and the krater 4 are all certainly Attic, but they are also very strongly Corinthianizing.¹⁰ These pieces indicate continuing Corinthian influence on the developing Attic black figure, but they also provide strong evidence of the vitality of Corinthian taste even as Corinth's own black figure was being eclipsed by that of Athens.¹¹

CATALOGUE

All measurements are in meters.

AMPHORA

1. Fragment of an amphora(?) Pl. 12
C-60-146. W. 0.0406, Th. (at lower break) 0.0038. A single fragment from the upper body of an amphora(?). Forum Southwest, west of South Stoa.

A bearded, draped male faces left. At right are two unidentified objects. The left one may be part of a hand or perhaps a drinking horn. Red: hair and beard.

Unattributed.

About 560–550 B.C.

The man on 1 may be part of a group such as appears on side B of the amphora Berlin 1690 by the Amasis Painter (*ABV*, p. 151, no. 11, p. 687; *Paralipomena*, p. 63, no. 11; S. Karouzou, *The Amasis Painter*, Oxford 1956, pl. 9, top; D. von Bothmer, *The Amasis Painter and his World*, Malibu/New York/London 1985, pp. 77–78), which is later than the Corinth piece. The objects at right would then be part of the hand and face of a figure like the naked, dancing man on the Berlin amphora.

Close in date and style to 1 and decorated with a similar subject, is the small amphora C-39-172 (Bentz, p. 439, D6-169; pp. 143–144, pl. 56). The composition of its only preserved side is apparently a reduced version of that on Berlin 1690: a fluteplayer facing two men. As Bentz has suggested (p. 144), there is something of the Heidelberg Painter in C-39-172, but the vase seems to be the work of an imitator, for the drapery of the men is rendered in

what is almost a parody of the clothing of many Heidelberg Painter figures. The Heidelberg Painter himself decorated the B side of a small amphora (once Riehen, Gsell; *Paralipomena*, p. 27, no. 61; Bothmer, *op. cit.*, p. 50, fig. 46) with a scene which is similar to those on C-39-172 and Berlin 1690, although it is somewhat abbreviated, for the flute player faces only one man, perhaps Dionysos.

HYDRIA

2. Hydria(?) Pl. 12

C-59-1. H. 0.102, D. foot 0.107, Th. (at upper break) 0.0026. Nine joining fragments preserve the entire foot and part of the lower body of a closed vessel with echinus foot and a fairly heavy, rounded body, probably a hydria. East side of the Lechaion Road, Well 1959-3.

The entire underside of the foot is reserved; the slanting portion of the foot is slightly convex. On the outside of the foot, which has misfired in spots, there is a red line just above the edge. The lower body of the vase is black, and there is a thick red line along the upper part of the black, just below the figured frieze.

A feline moves to left and a goat to right. There is one rosette above the back of the feline and another below the belly of the goat. Four incised lines and a bit of black preserved within the curve of the feline's tail clearly belong to the goat's tail, and several incised lines and two spots of black at the right edge of the piece are from the goat's throat and beard. The

¹⁰ To this group may be added the tripod-kothon fragment CP-2575 (Amyx and Lawrence [footnote 5 above], no. 211, pp. 59–60, pl. 42), which Amyx and Lawrence connect with the Group of the Dresden Lekanis.

¹¹ M. B. Moore and M. Z. P. Philippides, *The Athenian Agora, XXIII, Attic Black-figured Pottery*, Princeton 1986 appeared while this article was in press. I have not, therefore, been able to consider it fully.

animals on the preserved frieze have a black ground line, and a tiny bit of glaze at the top edge of the fragment is likely to be part of the ground line of another animal frieze. Red: neck, chest, and stripes on belly and haunch of feline, stripes on belly and haunch of goat, sheath of goat, centers and petals of rosettes. White: scrotum of goat.

Attributed to the KX Painter.

About 585–580 B.C.

H. S. Robinson and S. S. Weinberg, "Excavations at Corinth, 1959," *Hesperia* 29, 1960 (pp. 225–253), pp. 245, 252, pl. 64:e.

2 is related stylistically to the later lekanides by the KX Painter; its animals are very close to those on Athens, N.M. 296 (*ABV*, p. 24, no. 7; *Beazley Addenda*, p. 3; J. D. Beazley, "Groups of Early Attic Black-Figure," *Hesperia* 13, 1944 [pp. 38–57], pl. 5:1). The vase seems to be a round-bodied hydria, in shape rather like two which Bakır assigns to the circle of Sophilos: Athens, N.M. 19191 (Bakır, *Sophilos*, B.15, fig. 39, pls. 72–75) and the now lost hydria formerly in the Geladakis collection, with two stray fragments still in Marburg (*ABV*, p. 42 [Sophilos or near him]; Bakır, *Sophilos*, B.16, pl. 84; Beazley, *Hesperia* 13, 1944, pls. 7:3 and 4, 8:1). There are base rays on both of these hydriai, and **2** is unusual in that it has a solid black lower body.

Beazley attributed only one hydria to the KX Painter, the Samos fragments with Herakles and Nereus (*ABV*, p. 25, no. 18; *Paralipomena*, p. 15, no. 18; *Beazley Addenda*, p. 3; J. D. Beazley, *The Development of Attic Black-Figure*, Berkeley 1964, pl. 7:1). G. Schmidt has recently suggested, however, that the Samos fragments belong rather to an amphora, and he also notes that several other examples of such vases by the KX Painter are preserved at Samos. See "Tyrrhenische Gefässe auf Samos," *Greece and Italy in the Classical World* (Acta of the XI International Congress of Classical Archaeology), London 1979, pp. 216–217. Two hydriai, which were found in the Kerameikos but have not yet been fully published, may be added to the list of works by the KX Painter and his workshop. See K. Vierneisel, "Die Ausgrabungen im Kerameikos 1963. 1. Heilige Strasse," *Δελτ* 19, 1964, B'1 (1966; pp. 38–42), pp. 41–42. A loutrophoros, a skyphos, an oinochoe, and a fragment of an unidentified shape, which were found with the hydriai, were

assigned by Vierneisel to the KX Painter himself (*Paralipomena*, p. 15; *Beazley Addenda*, p. 3; Vierneisel, *op. cit.*, pls. 37, 38).

The KX Painter is also represented at Corinth by a lid fragment, C-39-320 (see Bentz, p. 446, D6-186). The number of lids by the KX Painter remains constant, however, for, as Beazley suspected, Boston, M.F.A. 88.1078 (*ABV*, p. 25, no. 11; A. Fairbanks, *Museum of Fine Arts, Boston, Catalogue of Greek and Etruscan Vases I*, Boston 1928, pl. 37:346.6) joins London, B.M. 88.6-1.733 (B 103.25; *ABV*, p. 25, no. 12). I am grateful to D. J. R. Williams for verifying this for me.

DINOS

3. Fragments of a dinos Pl. 12

CP-2582 and C-35-94. CP-2582: L. 0.0665, W. top of mouth 0.035. C-35-94: L. 0.116, W. top of mouth 0.0367–0.037. Two non-joining fragments from the mouth of a dinos. The provenance of CP-2582 is not known; C-35-94 is from Forum South Central.

On both fragments, the inside and outside edges of the mouth are red, and there are alternating black and red tongues on the shoulder. On the top of the mouth are compass-drawn rosettes with double centers. Parts of two rosettes are preserved on CP-2582 and parts of three on C-35-94. Red: centers and alternate petals of the rosettes.

Near Sophilos.

About 580–570 B.C.

A. B. Brownlee, *Attic Black-Figured Dinoid*, diss. Harvard University, 1981, pp. 127, 423–424, nos. 26, 27; *eadem*, review of Bakır, *Sophilos*, *AJA* 86, 1982 (pp. 600–601), p. 601.

These two dinos fragments are closely related to the work of Sophilos, although without additional figure decoration one cannot be certain of the attribution to the painter himself. The rosettes are close to those on the top of the mouth of Louvre E 873 (*ABV*, p. 39, no. 12; *Beazley Addenda*, p. 4; Bakır, *Sophilos*, A.4, pls. 46–48; see also *CVA*, Louvre 2 [France 2], III H d, pl. 14 [63]:4, for detail of the top of the mouth), and the two dinoid are also alike in the use of red on both the inside and outside edges of the mouth. Bakır dates Louvre E 873 to the late phase of Sophilos' career, from 580 to before 570.

KRATERS

4. Fragment of a column-krater(?) Pl. 12

CP-2587. H. 0.0428, W. 0.0805, Th. (at lower break) 0.0055. A single fragment from the shoulder of a large open vessel, probably a column-krater.

The black at the top edge of the fragment is probably from the krater's black neck. On the shoulder, a winged creature to left. Two black dots at the left edge of the fragment are perhaps best identified as the ears of the creature, so that it is more likely a griffin-bird than a siren or sphinx, as D. A. Amyx (Corinth inventory book) has also noted. Red: wing covert.

Unattributed.

About 585–575 B.C.

The color of the clay of 4 is warm and reddish, but the exterior appears to have been covered with a buff slip, which is in imitation of Corinthian vases and is not uncommon on early Attic black-figured pieces. Corinthian influence can also be observed in the choice of subject matter, for the griffin-bird is rare in Attic work of this date, as Beazley and Payne noted in their discussion of the column-krater London, B.M. B 101, which has a griffin-bird between sphinxes on one side ("Attic Black-figure Fragments from Naucratis," *JHS* 49, 1929 [pp. 253–272], pp. 255–256). London, B.M. B 101 was not attributed by Beazley, but G. Bakır has recently added it to the expanded oeuvre of the Painter of Berlin 1659 (Bakır, *Berlin F 1659*, p. 87, A-6, fig. 17). See also T. Bakır, *Der Kolonnenkrater in Korinth und Attika zwischen 625 und 550 v. Chr.*, Würzburg 1974, p. 20, A 2, pp. 60–61 (where B 101 is also attributed to the Painter of Berlin 1659).

5. Fragment of a column-krater Pl. 12

CP-537. W. 0.108, Th. 0.0067–0.0075. A single fragment from the body.

A panther to right and a bird (siren?) to right, whose wing alone is preserved. There are parts of two rosettes in the field. Red: neck of panther and wing covert of bird.

Near Sophilos.

About 580–570 B.C.

The scene on one side of this column-krater probably consisted of a pair of panthers flanking a bird or siren, like that on the column-krater Aigina 1775a

(*ABV*, p. 41, no. 25; Bakır, *Sophilos*, B.12, pls. 76–78), which has a swan between panthers on side B. The creature on 5, with folded wing held obliquely, is probably a siren rather than a swan and resembles the siren between lions on the top of Sophilos' tripod-kothon Boston, M.F.A. 98.915 (*ABV*, p. 41, no. 27; Bakır, *Sophilos*, A.22, pls. 26–29). Two fragments of a column-krater from Temple Hill (C-1978-170) show a komast between facing sirens, and the scene is comparable to side A of Aigina 1775a and may be from the same vase as 5. Beazley attributed the Aigina column-krater to Sophilos, but Bakır assigned it to the painter's circle.

Sophilos varies the treatment of his panthers' faces a good deal, but the Corinth panther still seems to stand apart from his work. It is closest to those on the loutrophoros-amphora Athens, N.M. 991 (*ABV*, p. 38, no. 1; *Beazley Addenda*, p. 4; Bakır, *Sophilos*, A.14, figs. 21–25, pls. 49–54) and the lekani Athens, N.M. 998 (*ABV*, p. 41, no. 28; Bakır, *Sophilos*, A.27, pls. 58, 61), both of which Bakır assigns to the late phase of Sophilos' career, from 580 to before 570.

OLPE

6. Fragments of an olpe or an amphora Pl. 14

CP-2586 a, b. Two non-joining fragments from the lower body of an olpe or an amphora. The glaze is brownish in places.

a) H. 0.0414, W. 0.0637, Th. (at upper break) 0.0043.

Two feet of a ruminant to right, on a black ground line. The lower body of the vessel is black, and there is a red line part way down, which is preserved at the bottom edge of the fragment.

b) H. 0.031, W. 0.025, Th. (at upper break) 0.0043.

Cistern 1901-1, Archaic storage pit in the Roman terrace wall before Shops V and VI of the Northwest Shops (see R. Stillwell, R. L. Scranton, and S. E. Freeman, *Corinth*, I, ii, *Architecture*, Cambridge, Mass. 1941, pl. VIII). On a black ground line, the foot of a ruminant to right. The lower body of the vessel is black.

Unattributed.

About 580–560 B.C.

The feet of the animal which are preserved on a belong to a hind leg and a foreleg, and the foot on b is

probably also from a hind leg. The two fragments may be from an olpe with a single ruminant to right, such as Corinth C-32-235 (*ABV*, p. 14, no. 15; C. G. Boulter, "A Pottery-deposit near Temple E at Corinth," *AJA* 41, 1937 [pp. 217-236], pp. 235-236) and other pieces from the group of Early Olpai (*ABV*, pp. 14-15, 679; *Paralipomena*, p. 9; *Beazley Addenda*, p. 2; see also I. Scheibler [footnote 2 above], pp. 1-47). The fragments are a little thick, and the scale of the animal depicted is somewhat large, so that the olpe would have been a rather large one, such as Oxford G.204 (V.505; *ABV*, p. 10, no. 4 [Manner of the Gorgon Painter]; *Beazley Addenda*, p. 2; *CVA*, Oxford 2 [Great Britain 9], III H, pl. 13 [414]:1 and 2). The fragments might also be from an amphora, such as the later, rather old-fashioned neck-amphora Taranto 20770 (F. G. Lo Porto, "Ceramica arcaica dalla necropoli di Taranto," *ASAtene*, n.s. 21-22, 1959-1960 [pp. 7-230], pp. 214-215), which dates well into the second quarter of the 6th century B.C.

LEKYTHOI

7. Fragment of a lekythos(?) Pl. 14
 CP-2583. H. 0.0368, Th. 0.0034 (at upper break), 0.004 (at lower break). A single fragment from the lower body of a small closed vessel, probably a lekythos.
 A feline walks to left. There is a second black line beneath the ground line, and the body of the vessel is reserved below. Red: stripes on haunch and belly of feline.
 Unattributed.
 About 590-580 B.C.
8. Fragment of a lekythos(?) Pl. 14
 CP-2584. H. 0.0488, Th. 0.0044 (at upper break), 0.0028 (at lower break). A single fragment from the upper body of a small closed vessel, probably a lekythos.
 Part of the wing and tail of a siren to left. Rosette in the field at the right edge. Red: wing covert and tail bar of siren.
 Unattributed.
 About 590-580 B.C.
9. Fragment of a lekythos(?) Pl. 14
 CP-2585. H. 0.0347, Th. 0.0036 (at upper break), 0.0049 (at lower break). Single fragment

from the body of a small closed vessel, probably a lekythos.

The head of a figure, probably a siren or sphinx, to right. Rosette in the field. Above the figure's head is a single black line (which has separated in places). At the right edge is a bit of black glaze with two incised arcs, which may be part of the tendril of a floral complex or of another figure. Red: figure's face.

Unattributed.

About 590-580 B.C.

Sirens and sphinxes in this period often have red faces. See, e.g., the sirens and sphinxes on the amphorae Louvre E 817 by the Gorgon Painter (*ABV*, p. 9, no. 7; *Paralipomena*, p. 6, no. 7; *Beazley Addenda*, p. 1; Scheibler [footnote 2 above], figs. 1, 2) and Louvre E 819 by Sophilos (*ABV*, p. 38, no. 5; Bakır, *Sophilos*, A.9, pls. 13, 14).

7, 8, and 9 may be from the same vase. Their interiors are very much alike and have the pronounced wheel rings characteristic of lekythoi. 7 and 9 have a similar clay color, while that of 8 is slightly lighter. The added red of all three fragments is the same, and the style of drawing is very close. There is almost no vertical curvature in the fragments, so that the vase must have been straight sided and is very likely a lekythos of Deianeira shape. The vessel would have had at least two friezes; 7 and 9 may have been from a lower frieze and 8 from an upper.

Most lekythoi of Deianeira shape from this period have a single large frieze on the body and separate shoulder decoration, such as Istanbul 7314 (*ABV*, p. 11, no. 18 [Manner of the Gorgon Painter]; *Beazley Addenda*, p. 2; G. Bakır, "Der Maler von Istanbul 7314," *AA [JdI]* 93; 1978 [pp. 26-43], p. 27, figs. 1-4) and Louvre CA 823 (*ABV*, p. 12, no. 23 [Manner of the Gorgon Painter]; *Beazley Addenda*, p. 2; Bakır, *op. cit.*, figs. 12-14). Both Bakır (*op. cit.*) and K. Kilinski, II ("The Istanbul Painter," *AntK* 21, 1978, pp. 12-16) believe that the two vases are by the same hand. The consistent scale of 7, 8, and 9 suggests, however, that the original vessel was decorated with at least two friezes of similar height. One might compare the name vase of the Painter of Berlin 1659 (*ABV*, p. 20, no. 1; Bakır, *Berlin F 1659*, p. 85, A-1, figs. 1-9) and a lekythos now in a German private collection (*Münzen und Medaillen, Sonderliste R*, 1977, pl. 37:18; *Griechische Vasen aus westfälischen Sammlungen*, Münster 1984, p. 243, no. 100). For lekythoi of Deianeira shape, see

also C. H. E. Haspels, *Attic Black-figured Lekythoi*, Paris 1936, pp. 1–6 and H. G. G. Payne, *Necrocorinthia*, Oxford 1931, pp. 191–194.

TRIPOD-PYXIS

10. Fragment of a tripod-pyxis Pl. 14

C-26-66. H. 0.035, W. 0.0415, Th. 0.0045. A single fragment preserves part of one leg of a tripod-pyxis. East of Theater, Athena Trench.

The inside of the leg is reserved, and there is a black line just above the resting surface. The round molding on the bottom of the leg and the preserved edge of the leg (on the left) are red. There is a bit of black glaze and a slight outturning on the preserved edge, which mark the junction of the leg and the bowl of the tripod-pyxis. On the exterior of the leg, a swan to right with wings outstretched. Red: wing covert and two dots, perhaps drips, on the bird's chest.

Unattributed.

About 575–550 B.C.

10 is from a fairly small tripod-pyxis. The composition of the swan, with its outstretched wings, must have resembled that of a siren on an earlier, unattributed tripod-pyxis from the Kerameikos (inv. no. 44: K. Kübler, *Kerameikos*, VI, ii, *Die Nekropole des späten 8. bis frühen 6. Jahrhunderts*, Berlin 1970, p. 513, no. 130, pl. 100). Closer in date to **10** is a fragment from Tocra (J. Boardman and J. Hayes, *Excavations at Tocra 1963–1965, The Archaic Deposits I* (British School of Archaeology at Athens, *Supplementary Volume 4*), Oxford 1966, no. 1035, p. 99, fig. 48), which has a single sphinx on one leg. For tripod-pyxis, see Kübler, *op. cit.*, pp. 186–187; I. Scheibler, "Exaleiptra," *JdI* 79, 1964, (pp. 72–108), pp. 94–95; and J. de la Genière, "À propos d'un vase grec du Musée de Lille," *MonPiot* 63, 1980, pp. 31–62.

SKYPHOI

11. Fragment of a skyphos Pl. 14

CP-2590. W. 0.030, Th. (at lower break) 0.0022. A single fragment from the body of a skyphos.

The fragment preserves the lower part of the body of a komast dancing right. His left leg is kicked up

high behind him, and he wears a short chiton. Red: chiton.

Near the KY Painter [also Amyx].

About 570–560 B.C.

11 is closest to the work of the KY Painter but is probably not by him. The lines describing the knee and the back of the leg on **11** are rather straight and angular in contrast to those on most KY Painter figures, which are usually curved and more expressive. Compare, e.g., Villa Giulia 45707 (*ABV*, pp. 33, 714; *Paralipomena*, p. 16, no. 17 *bis*; Brijder, no. K 14, pl. 4:b) and Vienna 3667 (*ABV*, p. 32, no. 12; Brijder, no. K 21, pl. 4:c). There are, however, examples of hastier, less refined, and probably later work, which seem closer to **11**: e.g., the left komast of a pair under the handle of the column-krater Louvre Cp 12249 (*ABV*, p. 31, no. 4; *Paralipomena*, p. 16, no. 4; *CVA*, Louvre 12 [France 19], III H e, pl. 156 [829]:4) and the second dancer from the right on the column-krater Berlin 1966.17 (A. D. Trendall and T. B. L. Webster, *Illustrations of Greek Drama*, London 1971, p. 21, top left). The Berlin column-krater was attributed by Greifenhagen; it was not included in *ABV* or *Paralipomena*.

The KY Painter specialized in Komast cups, but he did decorate a few skyphoi (*ABV*, p. 31, nos. 7 and 8; *Paralipomena*, p. 16, no. 8 *bis*; *Beazley Addenda*, p. 4), including another fragment from Corinth, C-74-194, from Temple Hill. For the KY Painter, see also Brijder, pp. 73–76. For Komast Group skyphoi, see W. Hornbostel, *Aus Gräbern und Heiligtümern. Die Antikensammlung Walter Kropatscheck*, Mainz 1980, pp. 64–65. The skyphos mentioned by Hornbostel (p. 64), then in the Zurich market (Arete), is now Bloomington, Indiana University Art Museum 74.6.5 (see also H. C. Ebertshäuser and M. Waltz, *Antiken I. Vasen—Bronzen—Terrakotten des klassischen Altertums*, Munich 1981, p. 65, fig. 78). I am grateful to W. G. Moon for information about the skyphos.

12. Fragment of a skyphos Pl. 14

CP-2592. H. 0.025, W. 0.0215, Th. (at lower break) 0.0025. A single fragment preserving part of the lip and upper body of a skyphos.

On the exterior, there are two black lines immediately below the lip. Half a rosette and the end of a tendril from the floral ornament beneath the handle are preserved. Striations from the area around the handle stump are visible at the right edge of the fragment. Red: one rosette petal.

Attributed to the Komast Group.

About 570–555 B.C.

The rather small, blobby tendril end, which is defined only by a single incised line, and the tiny rosette are similar to those found on the works of the younger members of the Komast Group, particularly the KY Painter and Brijder's Vienna Komast Painter (Brijder, pp. 82–84). The similarities are close enough to provide only a chronological range for **12**, however, not a secure attribution.

13. Foot of a skyphos Pl. 14

C-72-293. H. 0.0195, D. foot 0.074. A single fragment preserving the foot and a small part of the lower body of a skyphos. Forum Southwest, cut against west wall of Dionysion.

The underside of the foot: the navel is fairly flat, only slightly convex, and is decorated with a red circle and black dot center surrounded by three black concentric circles and one red. The slanting portion of the foot is black, and the resting surface, which is reserved, is decorated with three black concentric circles.

On the exterior, there is a red line where the foot joins the body, then a reserved band, a red line, and a small part of the black body above.

On the interior, which is glazed black, there is a red dot in the center, surrounded by three concentric red circles at varying intervals. The outermost red circle corresponds in position to the red line above the reserved area on the exterior.

Unattributed.

About 575–550 B.C.

13 is very carefully potted and painted, and the preserved decoration is unusual. The undersides of

most skyphos feet are decorated with a simple dotted circle (see B. A. Sparkes and L. Talcott, *The Athenian Agora*, XII, *The Black and Plain Pottery of the 6th, 5th and 4th Centuries B.C.*, Princeton 1970, p. 82). The painter of **13** has added a trio of black circles and a single red circle to that basic scheme, and he has also painted three black circles on the resting surface. This more elaborate design makes one think of the somewhat later Klitomenes/Kritomenes skyphos in Princeton (inv. no. 29.180; *ABV*, p. 167; *Paralipomena*, pp. 69, 523; *Beazley Addenda*, p. 21; H. R. W. Smith, "The Skyphos of Klitomenes," *AJA* 30, 1926, pp. 432–441). The circles on the foot of the Princeton skyphos, however, are placed singly or in pairs, and the trios of circles on **13** can be compared to those found on the feet of Siana cups, Gordion cups, and a few lip-cups. For circles on cup feet, see Beazley, "Little Master Cups," *JHS* 52, 1932 (pp. 167–204), p. 168, note 8; D. von Bothmer "Five Attic Black-Figured Lip-Cups," *AJA* 66, 1962 (pp. 255–258), pp. 255–256; Brijder, p. 147, note 392, and p. 148. The treatment of the exterior of the skyphos cannot be paralleled exactly either; one expects rays on figured skyphoi and either rays or a red band on black-glazed examples of this period (see Sparkes and Talcott, *op. cit.*, p. 81). For the red circles on the interior of **13**, compare again the Klitomenes/Kritomenes skyphos.¹²

CUP-SKYPHOS

14. Cup-skyphos Fig. 1, Pl. 13

CP-881. H. 0.106, D. (without handles) 0.168, D. (with handles) 0.245, D. foot 0.080. Numerous joining fragments preserve most of the vase, although a good deal of the center of side B is missing. Some restorations in plaster. Forum, west part.

The slanting portion of the underside of the foot is black, while the navel and resting surface are reserved. The edge of the foot is also reserved, and

¹² Contemporary with **13** is another skyphos foot (C-50-68), with base rays and a lotus-and-bud chain above, which has been identified as Attic. L. J. Siegal (*Corinthian Trade in the Ninth through Sixth Centuries B.C.*, diss. Yale University, 1978, pp. 267–268) called the piece Euboean, however, and that seems to be correct. A fragment of an unusual cup (C-1985-104, from East of Theater), with a procession of draped figures on the outside and also dated to the second quarter of the 6th century B.C., seems to be Euboean as well.

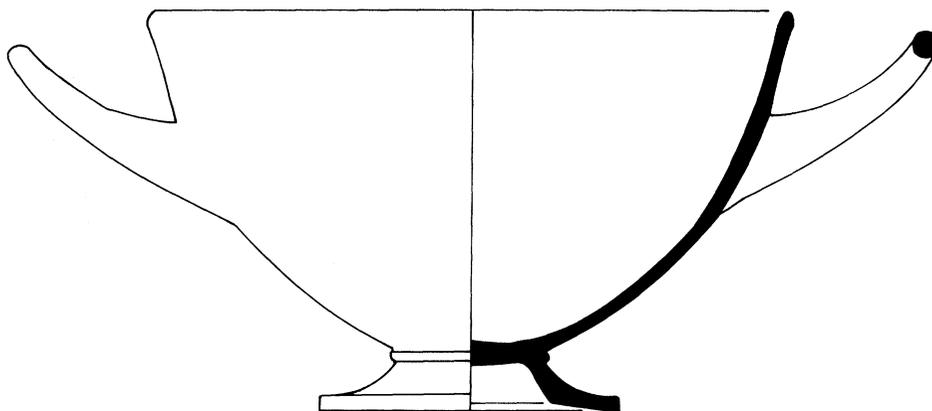


FIG. 1. Cup-skyphos 14

there is a thick red fillet where the foot joins the body. Above the fillet, a black band, a red(?) line, and rays (47 preserved). There are groups of three black lines above and below the main picture. The edge of the lip is black. On the interior, just below the lip, there is a reserved line, and the insides of the handles are also reserved. The upper part of the vase has misfired a reddish-greenish color.

Side A. Two bearded boxers fight between two draped men. The boxers are naked but for leather thongs on their hands, and fillets. The flanking men wear fillets, chitons, and himatia and carry staffs.

Side B. In the center, a naked discus thrower strides to left. The youth's left arm is upraised, and he leans forward slightly. Although his right arm is not preserved, it is clearly lowered, as he begins the action of throwing the discus, which he holds in his right hand. A pair of draped men with staffs stands on either side of the discus thrower. All the figures wear fillets; the men wear chitons and himatia.

Underneath the handles. Under the handle to the left of side A, a swan to left with outstretched wings. Under the handle to the right of side A, folded garments on a campstool.

Added color. Red: Side A, chiton of 1, himation of 4, chests and fillets of 2 and 3. Side B, chiton of 1, himation of 2, chest of 3, folds and scarves of the himatia of 4 and 5. Wing bars of swan. White: Side A, dotted crosses on himation of 1 and on scarf of 4,

fingernails of 1. Side B, dot triangles on himation of 1 and on chiton of 5, dotted crosses on chiton of 2 and on himation of 4, fingernails of 1. Dotted crosses on drapery on campstool, rings on campstool.

Attributed to the Heidelberg Painter [Beazley].

About 560 B.C.

ABV, p. 66, no. 59; *Paralipomena*, p. 27, no. 59; p. 90, no. 2; E. Karydi, "Ein Skyphos aus dem Kerameikos," *AM* 77, 1962 (pp. 105–110), p. 108, note 7 and pl. 30:4; B. Freyer-Schauenburg, "Gorgoneion-Skyphoi," *JdI* 85, 1970 (pp. 1–27), p. 22, note 19; Brijder, p. 128, note 197.

Scenes from the palaistra also appear on four Siana overlap cups by the Heidelberg Painter and become increasingly common in the course of the second quarter of the 6th century (see Beazley, *Development* [under 2], p. 50; Brijder, p. 127). These Heidelberg Painter palaistra scenes, as on Louvre CA 1684 (*ABV*, p. 64, no. 27; *Beazley Addenda*, p. 6; *CVA*, Louvre 8 [France 12], III H e, pl. 75 [507]:1, 2, and 5), sometimes show more than one event on each side, or, as on Munich 7739 (*ABV*, p. 64, no. 28; R. Lullies, "Neuerwerbungen der Antikensammlungen in München," *AA* [*JdI* 53], 1938 [cols. 420–466], figs. 31–33, cols. 449–452) include a number of onlookers at a single event. On 14, however, the squarer field requires fewer characters. The boxers are true heavyweights, particularly in comparison to the Heidelberg Painter's boxers on

Louvre CA 1684, and remind one of Philostratos' remark that a boxer's prominent belly might be an asset, because it would make it more difficult for his opponent to get at his head (E. N. Gardiner, *Athletics of the Ancient World*, Oxford 1930, p. 204). The two athletes on **14** are standing in the usual boxing position, and the man on the left appears to be using his left arm to parry the blow of his opponent's right hand. Both men wear leather thongs on their hands, as do the boxers on Louvre CA 1684.

A discus thrower appears on three other Siana cups by the Heidelberg Painter: Cabinet des Médailles 314 (*ABV*, p. 65, no. 41; *CVA*, Bibliothèque Nationale 1 [France 7], pl. 45 [329]:1-5); Munich 7739 (*ABV*, p. 64, no. 28; R. Lullies, *loc. cit.*), and Amsterdam 10.000 (H. A. G. Brijder, "Changing the Subject: Evidence on Siana Cups," *Ancient Greek and Related Pottery*, H. A. G. Brijder, ed., Amsterdam 1984, pp. 248-251). On the Paris and Munich cups and **14**, the discus throwers are represented at the beginning of the "backward swing" (Gardiner, *op. cit.*, pp. 161-165). With right leg advanced and left arm upraised, they are about to draw the discus back, pivot on the right foot, and begin the follow through. The athlete on the Amsterdam cup is at a different stage in the swing. The Corinth and Paris discus throwers are very close, and both pieces are to be dated in the middle phase of the painter's career; the Munich cup is later.

There is under-handle decoration on most of the elaborate double-decker Siana cups by the Heidelberg Painter, and **14** may also be compared with these cups in the use of rays beneath the main picture. Swans are the commonest motif on these Heidelberg Painter cups; they appear usually singly, as on **14**, but sometimes in pairs, on at least eight cups listed by Beazley (*ABV*, p. 63, nos. 1-4, 6-8; *Paralipomena*, p. 27, no. 10 *bis*; *Beazley Addenda*, p. 6) and also on two others from Thasos (inv. no. 59.106; J.-J. Maffre, "Céramique attique à décor mythologique trouvée à l'Artémision de Thasos," *BCH*, Suppl. 5, *Thasiaca*, [Paris] 1979, (pp. 11-74), pl. 14, fig. 1 and p. 16, fig. 2; and no inv. number, J.-J. Maffre and F. Salviat, "Travaux de l'École française en 1975. Thasos. II. Artémision," *BCH* 100, 1976 [pp. 774-785], p. 778, figs. 22-24). A swan to right also appears under each handle of a double-decker Siana cup in the Basel market (*Münzen und*

Medaillen, Auktion 63, 29 June 1983, pp. 13-14, no. 22, pls. 9, 10) which has been attributed to an artist near the Heidelberg Painter. The space available beneath the handle of **14** has dictated that the swan be somewhat short-legged, but it is otherwise closest to the swans on Louvre CA 576 (*ABV*, p. 63, no. 3; *Beazley Addenda*, p. 6; *CVA*, Louvre 8 [France 12], III H e, pl. 75 [507]:6 and 7). The folded garment on the campstool is a much less common motif, appearing only under the handles of Taranto 110339 (*Paralipomena*, p. 27, no. 13 *bis*; *Beazley Addenda*, p. 6 [references under 13, rather than 13 *bis*]; F. G. Lo Porto, "Vasi attici a figure nere da una tomba tarantina," *BdA* 44, 1959 [pp. 93-115], figs. 1, 10-12, 14).

This is one of the earliest Attic black-figured cup-skyphoi, and its closest parallel is Louvre A 479 by the Amasis Painter (*ABV*, p. 156, no. 80, p. 688; *Paralipomena*, p. 65, no. 80, p. 90; Bothmer, *The Amasis Painter* [under 1], pp. 200-203, no. 54). The Louvre cup-skyphos is a work of the Amasis Painter's middle period, and Bothmer assigns it a date of ca. 540 B.C. It clearly shows the influence of band-cups, which **14** does not, but otherwise the two vases are close in shape, in size, and in the general scheme of their decoration. F. Villard ("L'évolution des coupes attiques à figures noires (580-480)," *REA* 48, 1946 [pp. 153-181], p. 169) had already suggested a connection between the Louvre cup-skyphos and Siana cups, and the Heidelberg Painter's **14**, which has features in common with his double-decker Siana cups, strengthens the relationship between the two shapes, as Karydi has also noted (*op. cit.*, p. 108, note 7). For cup-skyphoi, see Karydi, *op. cit.*, pp. 105-110, Villard, *op. cit.*, pp. 169-172, *Paralipomena*, pp. 90-91, and Bothmer, *op. cit.*, p. 202.

KOMAST CUPS

15. Fragment of a Komast cup Pl. 14
 CP-2589. H. 0.0244, W. 0.041, Th. (at lower break) 0.002. A single fragment preserving part of the body and lip of a Komast cup. From the same cistern (1901-1) as **6**.

On the interior, a reserved line just below the edge of the lip, which is black. On the exterior, on the lip, a single rosette is preserved. There is a black line where the lip joins the body, and below that there is

the spiral end of a tendril from the floral ornament at the handle. Striations and traces of a handle stump are preserved at the left edge of the fragment. Red: center of rosette.

Attributed to the Komast Group.

About 580–565 B.C.

The large, single-centered rosette is similar to those on cups by two painters whose work is in the manner of the KX Painter, the Painter of New York 22.139.22 and Brijder's Béziers Komast Painter (Brijder, pp. 69–72). The rosettes on **15** appear to have been fairly far apart, like those on the name vase of the Béziers Komast Painter (Béziers 583-34; *ABV*, p. 36, no. 3; *Paralipomena*, p. 17; Brijder, no. K 8, pl. 3:a), and the configuration of petals on **15** is close to that on the Béziers cup.

16. Fragment of a Komast cup Pl. 14

CP-2591. H. 0.0173, W. 0.0193, Th. (at lower break) 0.002. A single fragment from the body of a Komast cup.

A komast, wearing a short chiton, dances right. Only his upper body is preserved, and four tiny incised lines at the right edge are all that remain of his beard. Red: chiton.

Attributed to the KY Painter.

About 575–565 B.C.

A. B. Brownlee, review of Brijder, *AJA* 90, 1986 (pp. 106–108), p. 107.

The slope of the shoulders and the double-line sleeve trim are characteristic of the KY Painter's work. As Brijder notes (p. 75), the artist usually defines the lower edge of the beards of his men with short incised lines, and he has done so on **16**. The compositions of KY Painter Komast cups are centripetal (Brijder, p. 74): the leftmost komast always dances right, while the other one or two figures move left. The komast on **16** is, therefore, on the left side of the scene and closely resembles the leftmost dancers on side B of Yale 1913.102 (*ABV*, p. 32, no. 16; Brijder, no. K 19; D. M. Buitron, *Attic Vase Painting in New England Collections*, Cambridge, Mass. 1972, p. 17, bottom) and side A of Palermo 5527 (*ABV*, p. 32, no. 15; *Beazley Addenda*, p. 4; Brijder, no. K. 15; W. Hornbostel, "Zwei neue Schalen der Komastengruppe," *MüJb* 26, 1975 [pp. 37–64], p. 54, fig. 16).

17. Fragments of a Komast-like cup. Pl. 14

CP-2588 a, b. Two non-joining fragments preserve part of the lip and handle zone of a large cup. The lip is offset, and there is a groove where it joins the body.

a) H. 0.0375, W. 0.049, Th. (at lower break) 0.004.

On the interior, the lower body is black, while the lip is decorated with alternating red and black tongues (parts of three are preserved). A reserved band marks the junction of lip and body, separating the tongues and the black. On the exterior, a trace of the reserved lip, and below that, a black line just below the groove which separates the lip from the body. In the handle zone, a man and woman to left. The man wears a chiton(?) and has a fillet and two bands in his hair. He holds a spear in his right hand, and his left hand is upraised in greeting. Traces of the hand of another figure or perhaps the point of another spear are preserved at the left edge of the fragment. The woman wears a himation which she holds out in front of her, and her hair is held by a band which appears below her ear. Red: dots on woman's garment and on central panel of man's; lateral panels of man's garment. White: female flesh.

b) H. 0.033, W. 0.051, Th. (at lower break) 0.004.

On the interior, the lower body is black, and the lip is decorated with alternating black and red tongues. A reserved band marks the junction of the black lower body and the tongues. Parts of six tongues are preserved, with white dots between the tongues. On the exterior, on the lip, there is a black line below the edge and a net pattern. Black line below the junction of lip and handle zone. In the handle zone, part of the handle stump and some of the glaze from the handle are preserved. At the lower edge of the fragment, a spot of glaze which may be part of the handle-zone decoration.

Unattributed.

About 570–560 B.C.

This is a most unusual cup, having features which are characteristic of both Komast and Siana cups. The shape is that of a Komast cup, but the cup's "non-komast" subject matter and large size (estimated diameter about 0.27) make one think of Siana

cups. There is another "hybrid" cup, Samos K 1280 by the KX Painter (*ABV*, p. 26, no. 27 [number wrongly given as 1184]; W. Technau, "Griechische Keramik im samischen Heraion," *AM* 54, 1929 [pp. 6–64], pl. 4:1–3; H. Kyrieleis, *Throne und Klinen. Studien zur Formgeschichte altorientalischer und griechischer Sitz- und Liegemöbel vorhel-lenistischer Zeit*, Berlin 1969, pl. 19:1 [with additional fragments]), which also has several of the distinctive features of 17, such as its large size, the decoration on the inside of the lip, and the finely detailed scene in the handle zone. Beazley called the Samos cup "Siana cup or the like?," but Brijder records that it is neither Komast- nor Siana-like (see p. 64, note 24).

The net pattern decorating the outside of the lip is common on later Komast cups, such as those of the KY Painter and the Falmouth Painter. The KY Painter is the first to use the pattern, and Brijder (p. 75) suggests that he may have borrowed it from Corinthian cups. And indeed the particular combination on 17 of tongues on the inside of the lip and net pattern on the outside makes one think of Middle Corinthian cups, especially those of the Gorgoneion Group, rather than Attic cups. 17 was clearly made, at least partly, in imitation of these Corinthian cups and, as such, can be compared once again to Samos K 1280 and especially to a second cup by the KX Painter, London, B.M. 86.4-1.1061 and 1914.3-17.10, from Naukratis (*ABV*, p. 26, no. 26; Brijder, no. PK 9, figs. 8a, 8b, pl. 1:a). Both cups have lips decorated with ornament which is common on Gorgoneion Group cups, and the configuration of lines on the lip and body can also be paralleled on cups of painters in the Group. The profile of the London cup is nearer to the shape of the Corinthian cups than that of 17, and it is also a little earlier. One might note here, however, another feature of 17 which can be regarded as Corinthianizing, even though it is not unknown in Attic, and that is the practice of applying added white directly on the surface of the clay. For Gorgoneion Group cups, see Payne, *Necrocorinthia* (under 9), pp. 310–312 and D. A. Amyx, *Corinthian Vase-Painting of the Archaic Period* (forthcoming), pp. 194–204.

The style of drawing on 17 does not seem to be that of any of the known artists of the period. It is closest to that of the Komast Group, and the male

figure, especially, has something of the look of the early KY Painter, although there is much more incised detail than that artist customarily employs. The subject of the cup is not immediately discernible, but its apparent complexity makes one think of Siana cups rather than Komast cups. The figures might be from the right side of a strongly symmetrical arrangement such as one finds in the work of the C Painter (e.g., Thasos 2440 and 2440 *bis*; *Paralipomena*, p. 24, no. 75 *ter*; Brijder, no. 45, pl. 13:d). The Heidelberg Painter often used this kind of composition, and one may also compare his work, although it is a little later than the Corinth cup. The gestures and the grouping of the characters on 17 remind one of cups such as his double-decker Sianas, Brussels A 1578 (*ABV*, p. 63, no. 7; *CVA*, Brussels 1 [Belgium 1], III H e, pl. 1 [14]:2) and Heidelberg S 61 (the central group of side A particularly; *ABV*, p. 63, no. 2; *Beazley Addenda*, p. 6; *CVA*, Heidelberg 4 [Germany 31], pls. 149, 150 [1488, 1489]).

SIANA CUPS

18. Fragment of a Siana cup Pl. 15
C-37-2978. H. 0.0273, W. 0.021, Th. 0.0035. A single fragment from the lip of an overlap Siana cup. Forum South Central, Pit 1937-1, pottery mainly 4th century B.C. See *Corinth* VII, iii, p. 221, deposit 90, and C. H. Morgan, II, "Excavations at Corinth, 1936–37," *AJA* 41, 1937 (pp. 539–552), pl. 13:2 ("cistern").

On the interior, a reserved line just below the edge of the lip. The edge of the lip is black. On the lip, a warrior moves to right. He wears a high-crested Corinthian helmet and brandishes a spear. Two incised lines preserved below the warrior's chin are probably from his beard. Traces of his right hand appear at the left edge, and a small part of his shield is visible at the right edge. Red: helmet and part of crest(?).

Near the C Painter.

About 575–565 B.C.

Combat scenes, consisting of three pairs of warriors, are common on the exteriors of Siana overlap cups by the C Painter, and the figure on 18 was undoubtedly part of such a pair. Stylistically, he is more difficult to place, for while he seems closest to

the warriors on Athens, N.M. 432 (*ABV*, p. 52, no. 12; Brijder, no. 10; J. D. Beazley, "The Troilos Cup," *MMS* 5, 1934–1936, p. 103, figs. 11, 12), which Brijder calls early, he is not so near those on another early cup, London, B.M. B 382 (*ABV*, p. 51, no. 5; *Paralipomena*, p. 23, no. 5; *Beazley Addenda*, p. 5; Brijder, no. 2; Beazley, *op. cit.*, pp. 100–101, figs. 9, 10). The chins of the C Painter's right-facing warriors usually overlap their shields, although those on Mainz 89 do not (*Paralipomena*, p. 23, no. 12 *bis*; Brijder, no. 62; *CVA*, Mainz 1 [Germany 15], pl. 41 [734]:3 and 4). On **18**, the warrior's chin is clearly separated from his shield, and in that respect, the fragment recalls early work by the Taras Painter, such as Corinth CP-552 (*ABV*, p. 52, no. 13 [C Painter]; Bentz, pp. 180–182, A2-5, pl. 43; Brijder, no. 128, pl. 27:b, c) and a cup in the Basel market (*Paralipomena*, p. 24, no. 13 *bis*; *Beazley Addenda*, p. 5; Brijder, no. 129, pl. 27:d, e). For combat scenes by the C Painter and Taras Painter, see Brijder, pp. 124 and 162. Brijder (*per ep.* January 21, 1986) attributes **18** to the C Painter and assigns it to the artist's middle period; I prefer to keep **18** a little apart from the C Painter himself.

19. Fragment of a Siana cup Pl. 15

C-60-147. H. 0.027, W. 0.015, Th. 0.0022. A single fragment from the lip of an overlap Siana cup. Forum Southwest, west of South Stoa.

On the interior, a reserved line just inside the lip and a small reserved area at the base of the lip. Siana cups do not usually have a reserved line below the lip on the interior, and so the reserved area is probably a spot which the painter missed when glazing the interior of the cup. The edge of the lip is black. On the exterior, on the lip, a bearded banqueter reclines, his head turned to right. He wears a fillet and a himation which covers his left shoulder but leaves his right shoulder bare. His right arm is held horizontally across his chest. Red: himation. White: fillet.

Attributed to the C Painter [Brijder].

About 570–565 B.C.

Brijder, no. 40, pl. 13:f.

The figure on **19** is clearly part of a symposion, a common subject on overlap Siana cups by the C Painter. Brijder dates **19** to the middle phase of the painter's career, and there are similar contemporary

symposiasts on Berlin 4516 (*ABV*, p. 52, no. 27; *Beazley Addenda*, p. 5; Brijder, no. 54, pls. 16:d, 17:a) and Berlin F 1755 (*ABV*, p. 53, no. 32; *Beazley Addenda*, p. 5; Brijder, no. 59, pl. 17:c). The arms of reclining men by the C Painter more commonly hang down in front of the couch, but on some cups, including the two in Berlin and **19**, they are held horizontally. The symposiasts regularly wear red himatia, as on **19**, and their fillets are also usually red. The man on **19**, however, wears a white fillet, as does the banqueter on the fragment Amsterdam 6445-45 (Brijder, no. 39, pl. 13:g; see also J. M. Hemelrijk, "Vases in the Allard Pierson Museum, Beazley's Lists and *CVA*.-Scheurleer," *BABesch* 46, 1971 [pp. 105–122], pp. 113–114). For C Painter symposia, see Brijder, pp. 126–127.

20. Fragment of a Siana cup Pl. 15

T 1225. H. 0.042, D. foot (est.) 0.095. A single fragment preserving part of the foot, stem, and tondo of a Siana cup. North Cemetery, section 12B, above grave 311. See Blegen, Palmer, and Young (footnote 6 above), p. 325, X-253 *bis*.

On the underside of the foot, a black line on the inner side of the resting surface. Inside the stem, a black spike, partly broken off. In the tondo, a warrior, holding shield and spear, moves to left. His midsection, including his raised left upper leg, and parts of his round shield (seen in profile) and his spear are preserved. A portion of his right hand is preserved at the right edge of the fragment. White: dots on the shield rim.

Attributed to the C Painter [Beazley].

About 570–565 B.C.

ABV, p. 55, no. 90; Blegen, Palmer, and Young, *loc. cit.*; Brijder, p. 115, no. 78, pl. 18:h.

Naked, running warriors are common in cup interiors by the C Painter. They regularly move to the left in the middle phase of the painter's career, as on **20** (Brijder, pp. 114–115), and they usually carry shields. A round shield seen in profile, as here, however, is rare, although the warrior on Athens, N.M. 532 (*ABV*, p. 52, no. 12; Brijder, no. 10; Beazley [under **18**], p. 103, figs. 11 and 12) also carries such a shield. The midsection of the Athens warrior is missing, but the composition of the tondo is close to that of **20**. The treatment of the spearhead is also characteristic of the C Painter.

21. Fragment of a Siana cup Pl. 15

C-50-61. H. 0.0536, W. 0.0865, Th. (at lower break) 0.0035. A single fragment preserving part of the handle zone and lower body of an overlap Siana cup. South Stoa, Well 1946-3, pre-Stoa well north of Shop IV. See *Corinth* VII, iii, pp. 219–220, deposit 87.

A horse gallops to left, and a male, also to left, runs alongside. The horse's rider, who is not preserved, apparently holds a spear whose shaft appears below the horse's belly. There is a black ground line, and the lower body of the cup is black. At the very bottom of the fragment is a tiny reserved area and a dot of glaze. Red: stripe on horse's leg.

Attributed to the Malibu Painter [Brijder].

About 565–560 B.C.

Brijder, no. 223, pl. 45:d.

Brijder assigns **21** to the middle phase of the career of his Malibu Painter, a younger colleague of the C Painter. He identifies the scene as one of warriors and horsemen setting out, and that is one of the Malibu Painter's favorite subjects (p. 169). One may compare **21** to the painter's name vase, Malibu 77.AE.46 (Brijder, no. 247, pl. 44:a, b), and to Laon 37.1015 (*ABV*, p. 681, no. 50 *bis* [C Painter]; *Paralipomena*, p. 23, no. 50 *bis*; Brijder, no. 248, pl. 44:c, d), which show complete versions of the scene. In style, **21** is closest to another middle-period cup, once in the Basel market (Brijder, no. 221, pl. 38:f). Brijder notes (p. 29) that the artists in the C Painter's workshop regularly paint four black lines in the reserved band on the lower body, and part of such a scheme is preserved at the lower edge of **21**.

22. Fragment of a Siana cup Pl. 15

C-71-250. H. 0.0245, W. 0.031, Th. 0.0035. A single fragment from the lip of an overlap Siana cup. Forum Southwest, west of Building II.

On the interior, a reserved line just below the edge of the lip. The edge of the lip is black. On the exterior, on the lip, a bearded man moves left, with one arm up and one arm down. He wears a fillet and a short chiton. At the left edge of the fragment, a bit of black glaze bordered above and on the right by incised lines. Red: fillet and chiton.

Related to the C Painter's Workshop [Brijder].

About 565–555 B.C.

Brijder, no. 325, pl. 60:t.

The man appears to be running or dancing, and Brijder suggests that he may be part of a komos (p. 266). The style of drawing owes something to the C Painter's work but is very brittle in comparison to the master's more flowing, if sometimes less precise line.

23. Fragment of a Siana cup Pl. 15

C-47-885. H. 0.028, W. 0.030, Th. 0.003. A single fragment from the lip of a double-decker Siana cup. Southeast Building, Well 1947-2. See *Corinth* VII, iii, p. 217, deposit 81.

On the interior, a reserved line just below the edge of the lip. The edge of the lip is black. On the exterior, the lip is decorated with ivy. A black line where the lip is set off from the body.

Related to the C Painter's Workshop [Brijder].

About 565–555 B.C.

Brijder, no. 306, pl. 60:i.

The close spacing and the shape of the ivy leaves on **23** recall those on the lips of double-decker Siana cups by Brijder's Double-palmette Painter (see, e.g., Syracuse 6190 [Brijder, no. 271, pl. 55:a]). The stems of the leaves on **23** are straight, however, unlike those on Double-palmette Painter cups, which always slant to the left (Brijder, p. 198). The Double-palmette Painter is represented at Corinth by the double-decker Siana cup C-47-691 (Brijder, no. 273, pl. 55:b; Bentz, pp. 349–350, D3-127, pl. 44).

24. Fragments of a Siana cup Pl. 15

C-69-330 and C-69-331. Two non-joining fragments preserve part of the lip and handle zone of a double-decker Siana cup. Sacred Spring, fill above early 4th-century B.C. floor.

C-69-330. Max. pres. dim. 0.0475, Th. (at lower break) 0.002.

The interior is black; there is no reserved line just inside the lip. The edge of the lip is black. On the exterior, the lip is decorated with a floral ornament consisting of alternating palmettes and lotus buds, with connecting stems. One palmette and one lotus are largely preserved, and traces of a second palmette remain at the right edge of the fragment. A black line separates the lip and the handle zone. A small part of the handle stump and some of the glaze from the handle are preserved in the handle zone.

Red: core and alternate leaves of palmette, center of lotus bud, and lines at the bases of palmette and lotus.

C-69-331. H. 0.0273, W. 0.0358, Th. 0.0032.

On the interior, there is a reserved line just inside the lip. The edge of the lip is black. On the exterior, the lip is decorated with a floral ornament consisting of alternating palmettes and lotus buds, and one palmette and one lotus bud are preserved. There is a black line at the junction of lip and handle zone. Red: center of lotus bud and core, alternate leaves, and line at base of palmette.

Attributed to the Red-black Painter [Brijder].

About 560–550 B.C.

These two fragments seem to be from the same cup, although there are some slight differences between them. For instance, C-69-330 lacks the reserved line just inside the lip. Such a line is ubiquitous on Siana cups, however, and it seems likely that the artist was a little careless as he painted the black line on the edge of the lip and, as a result, partly obscured the thin reserved line. On C-69-331, there is some dilute glaze overlying the top of the reserved line, which suggests, perhaps, that the painter was allowing the glaze to encroach upon the reserved area. The painter's lack of care may also explain why the line on the top edge of the lip is thicker on C-69-331 than on C-69-330.

The floral ornament on the lip closely resembles that on the lip of the double-decker Siana cup, Athens, N.M. 529 (*ABV*, p. 67, no. 1 [Manner of the Heidelberg Painter]; *Paralipomena*, p. 27, no. 1; detail of lip and handle zone: N. Yalouris, *Olympia: Altis and Museum*, Munich/Zurich 1972, fig. 102, bottom). **24** may also be compared to two fragments from Naukratis (London, B.M. B 601.41; Beazley and Payne [under **4**], pp. 259–260, no. 23, pls. 16:10 and 11, 17:23) and a cup in Leningrad (Γ 2484; X. S. Gorbunova, *Chernofigurnye atticheskie vazy v Ėrmitazhe*, Leningrad 1983, no. 1, pp. 17–18 [C Painter]; Brijder, p. 119, note 86), which have similar ornament on the lip. On the London fragments, however, the bud has a white center, and the style of drawing seems earlier. The Leningrad cup is closer in date to **24**, but the elements of its lip ornament are placed at broader intervals than those on either the Corinth cup or Athens, N.M. 529. Brijder assigns

both London, B.M. B 601.41 and the Leningrad cup to his Red-black Painter (*per ep.* January 21, 1986).

A similar palmette-and-lotus-bud ornament appears in cup tondi, such as Perachora P 3643 (*Paralipomena*, p. 25 [number wrongly given as P 3693]; *Perachora. The Sanctuaries of Hera Akraia and Limenia II*, T. J. Dunbabin, ed., Oxford 1962, pl. 139), Athens, Agora inv. P 20716 (*Paralipomena*, p. 25; E. Vanderpool, "A Black-figured Kylix from the Athenian Agora," *Hesperia* 20, 1951 [pp. 61–63], pls. 31, 32; Moore and Philippides [footnote 11 above], no. 1678, pl. 109), and Kassel T 663 (*Paralipomena*, p. 25; *Beazley Addenda*, p. 5; E. Simon and M. Hirmer, *Die griechischen Vasen*, Munich 1976, pl. 60). The Kassel cup is not so close to **24** as the others, however, for while the individual elements of the floral are similar, its configuration is very different. Brijder has recently attributed the Kassel and Agora cups to his Red-black Painter (p. 119, note 87, and p. 187, note 583).

25. Fragment of a Siana cup Pl. 15

C-72-177. H. 0.0775, W. 0.065, Th. 0.003–0.004. A single fragment from the lower body of a Siana cup, preserving part of the exterior frieze and the tondo. Sacred Spring, northern area of temenos.

On the exterior of the cup, three male figures to right. The leftmost man and the center man (whose lower drapery is preserved) hold spears or staffs, and the rightmost figure appears to be in motion. On the lower body, a reserved band with three black lines. On the interior, the tondo, which is bordered by three black lines, is decorated with a scene of Herakles and the Nemean Lion. Part of the Lion's head (to left) and the left hand of Herakles grasping the Lion's neck are preserved. Red: dots on drapery of center figure on exterior, ear, lower lip, and dots on mane of Lion. White: Lion's teeth and Herakles' fingernails.

Attributed to the Heidelberg Painter [Brijder].

About 560–550 B.C.

Double-decker Sianas by the Heidelberg Painter usually have elaborate ornament beneath the pictures on the exterior, so **25** is probably an overlap cup. Also, Brijder notes (p. 29) that the Heidelberg Painter regularly paints three lines in the reserved

band on the lower body of overlap cups. The left-hand and center figures on the exterior appear to be spectators at an event in which the right-hand figure is participating. The composition was undoubtedly symmetrical: a central event flanked by groups of spectators. Such arrangements are common on Heidelberg Painter cups, and the figure on the right could be an athlete, or a warrior, or even Herakles.

Herakles and the Nemean Lion is one of the Heidelberg Painter's favorite subjects, appearing on no fewer than 18 cups: *ABV*, p. 64, nos. 14, 16–18; p. 65, nos. 34–37, 41, 42; p. 66, no. 55; *Paralipomena*, p. 27, no. 58 *quater*; Thasos 59.106 (Maffre [under 14], figs. 1, 2); Swiss, private (*ibid.*, fig. 5); Corinth C-65-444, from the Sanctuary of Demeter and Kore on Acrocorinth, close to the preceding; 25; Taranto 20773 (Lo Porto [under 6], p. 218, figs. 193, 194); Amsterdam 10.000 (Brijder, in *Ancient Greek and Related Pottery* [under 14], pp. 248–251); and Athens, N.M. 17554 (see Brijder, p. 186, note 578). Maffre also adds a double-decker Siana cup in Palermo (I. Tamburello, "Palermo," *NSc* 23, 1969 [pp. 277–315], p. 284, fig. 12) to the list of Heidelberg Painter representations of the story, but it is surely not the work of the painter himself.

The scheme most commonly employed by the Heidelberg Painter has Herakles moving right and the Lion left. The Lion turns his head back, so that the heads of both figures are to right. Herakles usually holds the Lion's neck in the crook of his left arm, while his right hand may hold his club or his other hand or may grasp the animal's forepaw or its neck. On the cup Taranto 20773, however, the Heidelberg Painter has turned the Lion around, so that both Herakles and his adversary move and face right. The picture thus loses some of its power, for the two figures are no longer locked in combat and Herakles appears to be easily subduing a rather heraldic lion.

25 differs from both of these basic schemes, for the Lion looks left and is clearly face to face with Herakles, whose left hand holds the creature's neck. The Lion might have been moving left, but a more successful composition results if the Lion moves right, with his head turned back. One might compare here the Heidelberg Painter's overlap Siana cup, Louvre A 478 (*ABV*, p. 66, no. 54; *Paralipomena*, p. 26, no. 54; *Beazley Addenda*, p. 6; *CVA*, Louvre 8

[France 12], III H *e*, pl. 76 [508]:2–5), with a fight between Herakles and a centaur in the tondo. There both figures move right, but the centaur turns back left and is face to face with Herakles.

For representations of Herakles and the Lion by the Heidelberg Painter, see Brijder, p. 186, note 578 and Maffre, *op. cit.*, pp. 18 and 20. For the theme in general, see F. Brommer, *Heldensage*³, pp. 109–143, and K. Schauenburg, "Ein Psykter aus dem Umkreis des Andokidesmalers," *JdI* 80, 1965 (pp. 76–104), p. 79, note 11.

26. Fragment of a Siana(?) cup Pl. 15

C-50-188. H. 0.034, D. 0.045. A single fragment preserving part of the stem and tondo of a Siana(?) cup. From the same well (1946-3) as 21.

The interior of the stem is reserved, and there is a black line just above the broken edge which would have been about halfway up the stem. The exterior of the stem is black, as is what is preserved of the lower body. In the tondo, a siren or sphinx is turned to left. The lower edge of the creature's wing is preserved at the bottom of the fragment. Red: alternate feathers and wing covert. White: throat stripe and dots on narrow border alongside wing bar.

Unattributed.

About 570–550 B.C.

Sphinxes are relatively common on the interiors of cups by artists in the C Painter's workshop. Brijder notes (p. 119) that C Painter sphinxes, as on Louvre F 65 (*ABV*, p. 52, no. 11; Brijder, no. 9), seem to have set the pattern for the other painters; the creatures are seated to right, with head turned back and left paw upraised. Sirens, however, are found on only three cups from the workshop. Two are by the C Painter, Montreal 59.Cb.2 (*ABV*, p. 52, no. 14; *Paralipomena*, p. 23, no. 14; Brijder, no. 30, pl. 15:a) and Thera (*Paralipomena*, p. 24, no. 24 *quater*; Brijder, no. 106), and one is the work of his old-fashioned colleague, the Omobono Painter (Syracuse 6028; *ABV*, p. 53, no. 45 [C Painter]; *Paralipomena*, p. 23, no. 45; Brijder, no. 289, pl. 57:e). The line part way up on the interior of the stem is characteristic of Heidelberg Painter Siana cups, although a few feet from the C Painter's workshop have them as well (Brijder, p. 30), but sphinxes and sirens are not found in Heidelberg

Painter tondi. There are sirens on the exterior of an overlap Siana cup from Taranto attributed to the painter by Lo Porto ([under 6], pp. 217–218).

27. Fragment of a Siana cup Pl. 15

C-71-114. Max. pres. dim. 0.0605, Th. (at lower break) 0.0035. Two joining fragments preserve part of the lower body of a double-decker Siana cup. Forum Southwest, fill beneath upper clay floor east of east wall of Building II, probably post-occupation of building.

At the top of the fragment, a black line which separates the lip and the handle zone. Above the line, there is a tiny bit of black glaze which may be from the decoration on the lip. In the handle zone, Herakles, wearing his lionskin, wrestles with Triton and holds the monster across the chest, with his hands clasped in a vise grip. Besides his lionskin, Herakles also wears a chiton, for the edge of the sleeve appears at the right edge of the fragment, underneath Triton's left shoulder. Triton is bearded and has long hair held in place by a fillet and a band. Two arcs from Triton's chest and part of the stripe which runs along his tail are preserved at the bottom of the fragment. Between Herakles' right arm and Triton's forehead, at the left edge of the fragment, there are two short incised lines and traces of glaze, and they may be from Triton's tail. Red: ear and part of lion's head, Triton's beard, fillet, and hair between fillet and band. White: Triton's stripe.

Unattributed.

About 555–550 B.C.

This depiction of Herakles and Triton is fairly close, although reversed, to the scene in the tondo of a slightly later, unattributed lip-cup, Tarquinia RC 4194 (Simon and Hirmer [under 24], pl. XXI; E. Pierro, *Ceramica 'ionica' non figurata e coppe attiche a figure nere, Materiali del Museo Archeologico Nazionale di Tarquinia VI*, Rome 1984, pp. 122–125, no. 11, pls. 41:11 a and b, 42:11 c).¹³ The painter of the Tarquinia cup has fully exploited the shape of the field by tightly coiling the monster's tail; on the Corinth cup, Triton's tail undoubtedly stretched out to the left, as it commonly does in such depictions.

On analogy with Tarquinia RC 4194, the Corinth Triton might also be trying to unlock Herakles' grip by grasping the hero's left arm with his own left hand, but one cannot be certain.

The theme of Herakles fighting Triton or Nereus is found on other Siana cups and seems particularly associated with the Heidelberg Painter, who is partial to Herakles scenes in general. Herakles wrestles with Triton in the tondo of the double-decker London, B.M. 1947.7-14.16 (*ABV*, p. 61, no. 8; *Beazley Addenda*, p. 6; P. Brize, *Die Geryoneis des Stesichoros und die frühe griechische Kunst*, Würzburg 1980, p. 160, *NER III* 19, pl. 12:1), which Beazley called related to the C Painter but wondered if it might be an early work of the Heidelberg Painter. The London cup probably dates to about 570–565 B.C. and is thus considerably earlier than the Corinth cup. Closer in date are two Sianas securely attributed to the Heidelberg Painter, on which Herakles' adversary is Nereus: Basel market (*Münzen und Medaillen, Auktion 51, 14–15 March 1975*, no. 119, pl. 20) and once New York, M.M.A. 12.253.3 (*ABV*, p. 66, no. 56; Brize, *op. cit.*, pl. 14:1). On the latter cup, Herakles holds Nereus in a strong grip (one arm over and one arm under Nereus' shoulders; Herakles' right hand grasps his own left wrist), and the two appear to be more actively engaged in fighting than on the Basel cup, where Nereus seems to have given up.

28. Fragment of a Siana cup Pl. 15

C-50-56. H. 0.0485, W. 0.0715, Th. 0.004. A single fragment preserving part of the lip and handle zone of a double-decker Siana cup. From the same well (1946-3) as 21.

On the interior, a reserved line just below the edge of the lip. The edge of the lip is black. On the exterior, the lip is decorated with ivy, and a black line marks the junction of the lip and the body. There is a dot between each pair of leaves. No decoration is preserved in the handle zone. Red: alternate ivy leaves.

Unattributed.

About 560–550 B.C.

Broneer, *Hesperia* 20, 1951, p. 294.

¹³ The Tarquinia cup is usually given a date of ca. 550 B.C., although Pierro (*loc. cit.*) has recently dated it to ca. 530 B.C., which seems too late.

Ivy decorates the lips of many double-decker Siana cups. The simple and bold design of the ivy on **28** seems closest to the work of Brijder's Taras Painter, an associate of the C Painter. There is no decoration preserved in the handle zone, and the cup may have had a plain handle zone or a somewhat sparsely decorated one. The Taras Painter decorated a series of cups with ivy on the lip and plain handle zones late in his career (e.g., Cologne, University, inv. no. 306: *Paralipomena*, p. 25, no. 109 *bis* [C Painter]; Brijder, no. 193, pls. 36:l and 37:b; see also Brijder, nos. 189–192, 194). The handle zone of **28** might also have been decorated with widely spaced figures, such as appear on the Taras Painter's Oxford 1934.332 (*ABV*, p. 75, no. 4 [Related to the Griffin-bird Painter. II. Various]; Brijder, no. 182, pl. 37:a; Bakır, *Berlin F 1659*, E-1, figs. 187–190 [Painter of Oxford 1934.332]). There are, however, no dots between the leaves of ivy by the Taras Painter.

29. Fragment of a Siana(?) cup Pl. 15

C-39-319 a. H. 0.0435, W. 0.049, Th. (at lower break) 0.004. Three joining fragments preserve part of the handle zone and lower body of a Siana(?) cup. Near Temple E, Well 1939-1. See *Corinth VII*, iii, p. 200, deposit 8.

A horse, which appears to be riderless, moves right. There are two large spots of black at the left, perhaps from a palmette. Two black lines frame the bottom of the picture, and the lower body is black. Red: stripe on horse's hindquarters.

Unattributed.

Mid-6th century B.C.

The subject of this fragment is not easy to discern. The shape appears to be a Siana cup, as Brijder thought, rather than a band-cup, for the size of the palmette(?) and of the horse are too large for the handle frieze of a band-cup of this apparent size. The combination of *two* lines at the bottom of the picture and a black lower body is unusual. Most of the material from this deposit has been studied in detail by J. L. Bentz.

30. Siana cup Pl. 16

C-50-67 a, b. From the same well (1946-3) as **21**.

a) H. 0.114–0.116; rest. D. (without handles) 0.195, D. (with handles) 0.262, D. foot 0.073.

Numerous joining fragments preserve the foot, both handles, and over half the body. Some restorations in plaster. The interior of the stem is almost perfectly conical, and the resting surface of the foot is very flat. The cup has misfired grayish in some places and brownish red in others. The reserved areas are streaky, and the clay is fairly light in color.

On the interior of the stem, just above the inside edge of the resting surface, there is a black line, which has fired reddish. On the interior of the cup, in the tondo, which is bordered by a black line, a hen walks to right. There is a reserved line just below the edge of the lip, which is black. On the exterior of the cup, the lip is decorated with a lotus-bud-and-flower ornament. Black line where lip joins body. In the handle zone, on one side, a swan to right with outstretched wings between two facing deer on a black ground line. On the other side, also on a black ground line, one foot of a ruminant at left and three of another at right are preserved. The lower body of the cup is black but for a reserved line part way down. Red: tail bar, line at base of tail, wing bar, and arc on lower edge of wing of hen; necks of deer and wing bars of swan. White: neck of hen, contours of lotus buds, dots on rumps and belly stripes of both deer, genitalia of right-hand deer, and dot on tail of left-hand deer, lines above and below wing bars on swan.

b) H. 0.047, W. 0.063, Th. 0.0017. Part of the lip and handle zone are preserved on the non-joining fragment b.

As on *a*, there is a reserved line on the interior just below the edge of the lip, the edge of the lip is black, and, on the exterior, the lip is decorated with a lotus-bud-and-flower ornament, and a black line marks the junction of lip and body. In the handle zone, there is a swan with outstretched wings to right, and part (ear?) of another animal is preserved at the right edge. The two sides of the cup clearly have the same subject: swan between deer. Red: wing bars of swan. White: contours of lotus buds, line above each wing bar of swan, and line below bar on swan's right wing.

Attributed to the Griffin-bird Painter [Beazley], the Painter of Tübingen 2236 [Bakır].

About 550–540 B.C.

ABV, p. 74, no. 53; *Paralipomena*, p. 29, no. 53; Broneer, *Hesperia* 20, 1951, p. 294, pl. 90; Boardman and Hayes (under 10), p. 96, note 5; Siegal (footnote 11 above), pp. 280–281, no. 225; Bakır, *Berlin F 1659*, pp. 64–66, C-4, figs. 156, 157; Brijder, p. 214, note 751.

Beazley attributed 30 to the Griffin-bird Painter. Hayes, however, compared it to four pieces from Tocra (Boardman and Hayes, *loc. cit.*, nos. 1042–1045), which he assigned to the painter's manner, and to five other vases. Three of the five pieces, Tübingen D 34 (2236), Heidelberg 284, and Capua 203, had already been attributed to the Manner of the Griffin-bird Painter by Beazley (*ABV*, p. 74, nos. 4, 5, and 8); Hayes added two more, Taranto 54971 and a fragment from Lipari. Bakır combined all but one of the works on Hayes' list with Acropolis 1416 and Dresden ZV.839 (*ABV*, p. 74, nos. 6 and 9 [Manner of the Griffin-bird Painter]) and formed the oeuvre of his Painter of Tübingen 2236. Taranto 54971, which was on Hayes' list of comparisons, is kept apart from the painter himself by Bakır. For the Painter of Tübingen 2236 and Taranto 54971, see Bakır, *Berlin F 1659*, pp. 64–66, 98–100, figs. 150–164. Hayes and Bakır are surely correct in separating 30 and the other works from the Griffin-bird Painter himself, and the newly named Painter of Tübingen 2236 appears to be a consistent artistic personality.

The lotus-and-bud ornament on the lip of 30 may be compared to that on Taranto 54971 (Bakır, *Berlin F 1659*, figs. 159–164); on both, the ornament is denser than on Tocra no. 1042 (Boardman and Hayes, *op. cit.*, pl. 75) or Capua 203 (*CVA*, Capua 2 [Italy 23], III H, pl. 11 [1074]:2, 5, and 8). The buds on 30 are outlined in white, as on the Capua cup. Hens and swans are the painter's favorite animals; rams appear on the Taranto cup. The tondi of Tübingen 2236 (Bakır, *Berlin F 1659*, C-1, figs. 150–152; *CVA*, Tübingen 3 [Germany 47], pl. 25 [2270]:1–3) and Capua 203 are also decorated with hens.

31. Fragment of a Siana cup Pl. 16
C-33-456. H. 0.056, W. 0.0595, Th. 0.003. A single fragment preserving part of the lip and handle zone of a double-decker Siana cup. Forum South-

east, South Stoa. The reserved areas are streaky, and the glaze is grayish.

On the interior, there is a reserved line just inside the lip, whose top edge is not preserved. On the exterior, the lip is decorated with a floral ornament consisting of detached lotuses and buds. A black line separates the lip and the handle zone. In the handle zone, on a black ground line, a swan with outstretched wings faces right and a ram moves left. The lower body of the cup is black. Red: core of lotus, neck of ram, wing bars of swan, and two dots on right wing of swan. White: contour of lotus bud, stripes flanking wing bars of swan, and horn and belly stripe of ram.

Near the Painter of Tübingen 2236.

About 550–540 B.C.

31 is related to the work of Bakır's Painter of Tübingen 2236. Lotus-and-bud ornament, for example, appears on the lips of cups by the painter, such as 30, Capua 203 (*ABV*, p. 74, no. 8 [Manner of the Griffin-bird Painter]; *CVA*, Capua 2 [Italy 23], pl. 11 [1074]:2, 5, and 8; Bakır, *Berlin F 1659*, pp. 98–99, C-5), and a fragment from Lipari (Bakır, *Berlin F 1659*, p. 99, C-6; L. Bernabò Brea and M. Cavalier, *Meligunis-Lipàra* II, Palermo 1965, pl. 40:2). The paired swan and ram may be compared to those on Taranto 54971 (Lo Porto [under 6], fig. 183:f; Bakır, *Berlin F 1659*, CC-1, figs. 159–164), which Bakır places near the Painter of Tübingen 2236. Brijder (*per. ep.* January 21, 1986) attributed 31 to the Painter himself; I keep it apart. The painting on 31 is somewhat debased: the lotuses and buds lack connecting stems, and the neck and wing of the swan are not carefully delineated.

CUPS OF UNKNOWN FORM

32. Fragment of a cup Pl. 16
CP-3001. H. (of stem) 0.024, tondo max. dim. 0.0395. A single fragment preserving part of the stem and the decorated tondo of a cup. The interior of the stem is reserved, and there is no spike.

In the tondo, an Amazon runs to right. She wears a short, belted chiton with crosshatched hem and holds a spear in her lowered right hand. On her left arm she carries a round shield seen in profile. Her head appears to be turned back left, and both the end

of a lock of hair and the tip of her helmet crest can be seen at the top edge of her shield. Red: chiton and alternate stripes on shield. White: flesh and alternate stripes on shield.

Attributed to the Cassandra Painter [Brijder].

About 570–565 B.C.

Brijder, pp. 142, note 352, and 145, pl. 26:e.

Brijder assigns several other pieces to his Cassandra Painter, including the Siana cups London, B.M. B 379 (*ABV*, p. 60, no. 20 [Manner of the C Painter]; *Paralipomena*, p. 26, no. 20; *Beazley Addenda*, p. 6; Brijder, no. 121, pl. 24), London, B.M. B 380 (*ABV*, p. 55, no. 91 [C Painter]; *Beazley Addenda*, p. 5; Brijder, no. 122, pl. 25), Athens, N.M. 531 (*ABV*, p. 55, no. 92 [C Painter]; Brijder, no. 123), and, very probably, the lip-cup Oxford 1965.120 (*ABV*, p. 57, no. 112 [C Painter]; *Paralipomena*, p. 23, no. 112; *Beazley Addenda*, p. 5; Brijder, pl. 79 [profile]; H. Catling and M. Robertson, "Antique vases (Ashmolean Museum, Oxford)," *Burlington Magazine* 108, April 1966 (pp. 197–200), figs. 50 and 51).¹⁴ **32** is from a cup of somewhat delicate make, with a stem which is fairly small in diameter, and Brijder suggests that it may be from a lip-cup or a Merrythought cup.

Amazons are not common in the C Painter's workshop. As tondo decoration, a single running Amazon appears on Taranto I.G. 4442 by the C Painter (*ABV*, p. 53, no. 48; Brijder, no. 52, pl. 15:e), and Herakles fight an Amazon on Naples, M.N. 81150 (*ABV*, p. 60, no. 5 [Related to the C Painter]; Brijder, no. 266, pl. 53:c), which Brijder suggest recalls his Vintage Painter. The Amazon on **32** appears to turn her head back and may be compared to the figure on the Naples cup and also, more closely, to the Amazon who flees from Herakles on the interior of the cup Berlin 3402 (*ABV*, p. 67; *Beazley Addenda*, p. 6; E. Rohde, "Drei Siana-schalen der Berliner Antiken-Sammlung," *Studies in Honour of Arthur Dale Trendall*, Sydney 1979, A. Cambitoglou, ed., pp. 132–147, pl. 37, fig. 6; see p. 145, note 32, where Rohde notes that the provenance of the Berlin cup, Corinth, is not secure).

Beazley called the Berlin cup related to the Heidelberg Painter but suggested that it recalled the C Painter as well. The crosshatched garment hem appears on other figures by the Cassandra Painter, such as the collapsing Medusa on side A of London, B.M. B 380. There is a good deal of careful incision on **32** and an exuberant use of added color, both of which are characteristic of the Cassandra Painter.

33. Fragment of a cup Pl. 16

C-36-2478. H. 0.0173, W. 0.0296, Th. 0.0025. A fragment from the tondo of a cup. From a drain in the South Basilica.

On the interior of the cup, the tondo is bordered by two rows of dots between groups of three lines (only two of the outer group are actually preserved). Within the tondo, there is a satyr with large equine ears and a tufted forelock to left. There are five tiny depressions in the clay to the right of the satyr. Red: face and the inside of one ear.

Unattributed.

About 570–560 B.C.

The exact form of **33** is uncertain. Although dot borders are common on the tondi of Siana cups, **33** seems too delicate in make to be a Siana cup and may be an early lip-cup. Such borders appear on a few lip-cups, although a less elaborate pattern of tongues and lines is found on the tondi of most lip-cups (Beazley [under **13**], p. 169). One may compare the early, experimental lip-cup, Oxford 1965.120, which has very thin walls and dot bands in its tondo (see **32**). Gordion cups also have elaborate tondo borders, including double rows of dots, but they are smaller and even more finely made than **33**. (The diameter of the tondo of **33**, excluding its decorative border, is about 0.010 m., which is closer in size to those on Siana cups and lip-cups.) One would expect to find a trace of a reserved band on the exterior of **33**, if the cup were a Gordion, but it is entirely black. For Gordion cups, see M. Robertson, "Gordion Cups from Naucratis," *JHS* 71, 1951, pp. 143–149, and H. A. G. Brijder, *Siana Cups II* (forthcoming).

The painting is also very fine and is clearly the

¹⁴ Beazley assigned Oxford 1965.120 to the C Painter (*ABV*, p. 57, no. 112; *Paralipomena*, p. 23, no. 112; *Beazley Addenda*, p. 5), while Brijder tentatively attributes it to his Cassandra Painter and calls it the earliest lip-cup (Brijder, p. 142, note 352, pl. 79). I am not certain that London, B.M. B 379 is the Cassandra Painter's work. See Brownlee (under **16**), p. 107.

work of a miniaturist. The satyr's forelock can be compared to those on Kleitias' centaurs (more so than his satyrs) on the François Vase (*ABV*, p. 76, no. 1, p. 682; *Paralipomena*, p. 29, no. 1; *Beazley Addenda*, p. 7; *Materiali per servire alla storia del vaso François, Bollettino d'Arte*, serie speciale 1, Rome 1981, figs. 67, 68). The red ear and face and the placement of the ear (high on the creature's head) are not, however, found on Kleitias' beasts. The figure of Polyphemos on the fragment of a volute-krater (Basel, Cahn 1418) attributed to Kleitias by Cahn also has such a forelock, as well as a red face. See D. von Bothmer, "A New Kleitias Fragment from Egypt," *AntK* 24, 1981, pp. 66-67. Bothmer notes that the Cahn fragment is from the same vase as a fragment in the Pushkin Museum, Moscow, which had already been attributed to Kleitias (*ABV*, p. 77, no. 2).

34. Fragment of a cup Pl. 16

C-50-74. H. 0.0415, D. est. 0.140, Th. 0.004.

Part of the lip and upper body of a small, rather fine cup. From the same well (1946-3) as 21.

The interior is black. On the exterior, the edge of the lip is red, and just below, there is a dilute glaze line. The lip is decorated with ivy, and a red line marks the junction of the lip and the black lower body. Dot circles appear between some of the leaves. Since there are no dot circles at all on the right third of the piece, and there are striations on the black body at the right edge, the handle of the cup was probably just off the edge of the body of the fragment. Red: alternate ivy leaves. White: dots on ivy stem.

Unattributed.

About 575-550 B.C.

Broneer, *Hesperia* 20, 1951, p. 294.

This small cup has an offset lip like a Siana or Komast cup, but the edge of the lip is thickened and even slightly beveled, unlike either of these types of cups.

Brijder's Taras Painter experimented with a number of different schemes of decoration for Siana cups. The cup London, B.M. 1906.12-15.3 (*ABV*, p. 57, no. 109 [C Painter]; Brijder, no. 133, pls. 29:f, 81), which Brijder assigns to the painter's early career, has ivy on the lip and a black handle zone, as well as a red lip edge and a red line at the junction of the lip and the handle zone.

PLATE

35. Fragment of a plate Pl. 16

C-29-154. H. 0.0492, W. 0.0612, Th. 0.0095-0.0120. A single fragment preserving part of the floor of a plate. Because there is a slight curvature on the side of the fragment which is decorated with the floral, that is clearly the interior of the plate. The glaze on the outside of the plate is worn and peeling. Odeum.

On the top side, part of a floral ornament. The ornament is very likely a palmette-lotus cross, and what is preserved is part of a lotus and several tendrils connecting it to the palmette (at the left edge) and to the rest of the complex. The cuff of the lotus is decorated with a crenellated pattern. On the underside of the plate, a rider, wearing a chiton, to right. He has the reins in both hands, the left held above the right. At the right edge of the fragment, part of the horse's mane.

Red: cuff, core, central leaf, and alternate petals of lotus, palmette petal, and rider's chiton. White: dots in borders on either side of crenellation pattern and on border of core of lotus.

Unattributed.

About 590-580 B.C.

Palmette-lotus crosses are found in the tondi of a few Attic plates, such as two from the Kerameikos (inv. no. 1602: D. Callipolitis-Feytmans, *Les plats attiques à figures noires*, Paris 1974, p. 300, no. A I, 6, figs. 1, 10; Kübler (under 10), no. 100, pl. 92; inv. no. 43: *Paralipomena*, p. 12, no. 7 bis [Ceramicus Painter]; Callipolitis-Feytmans, *op. cit.*, p. 368, no. B I, 2, pl. 68, fig. 52). The floral complex on 35 was clearly very large and undoubtedly decorated the entire floor of the plate, as on Kerameikos 1602. The configuration of the complex is closer to that on the Ceramicus Painter's plate, but there the ornament occupies only a small medallion in the center of the floor and is surrounded by an animal frieze. Although these floral complexes are Attic in style, the floral cross as a motif on the floor of a plate is originally a Corinthian idea, which appears at the beginning of Middle Corinthian (Callipolitis-Feytmans, *op. cit.*, p. 34), and is particularly popular with the Chimaera Group. A further connection with the Chimaera Group may be the decorative scheme on the underside of 35. The horse and rider were probably the only decoration within the foot ring,

and the plate may thus be compared to Chimaera Group plates, such as Copenhagen, Ny Carlsberg 3289 (F. Johansen, "Et korinthisk fad of 'Chimaeramalern'," *MedKøb* 21, 1964, pp. 42–52; B. Rafn, "The Corinthian Chimaera Group," *Acta Archaeologica* 49, 1978 (pp. 151–190), p. 154, no. 8) and Copenhagen, National Museum 1630 and 1631 (*CVA*, Copenhagen 2 [Denmark 2], pl. 90 [91]:3 and 4; P. Lawrence, "The Corinthian Chimaera Painter," *AJA* 63, 1959 (pp. 349–363), p. 356, pl. 89, figs. 13, 14; *eadem*, "Notes on the Chimaera Group," *AJA* 66, 1962 [pp. 185–187], pp. 186–187). The Ny Carlsberg plate has been assigned to the Chimaera Painter himself. Copenhagen 1630 and 1631 were attributed to the Painter of the Copenhagen Sphinxes by Lawrence; others assign the two plates to the Painter of Louvre E 574 (see, most recently, Rafn, *op. cit.*, p. 158, note 38). Thus, although the style of 35 is thoroughly Attic, its composition appears to be Corinthian in inspiration. For Attic plates, see Callipolitis-Feytmans, *op. cit.*; for Corinthian plates, see *eadem*, "Evolution du plat corinthien," *BCH* 86, 1962, pp. 117–164, and, for this period particularly, pp. 127, 134–136. For connections between the Chi-

maera Group and contemporary Attic vase painters, see Rafn, *op. cit.*, pp. 181–190. The crenellation pattern on the lotus cuff is not common on florals of this period. There is a simplified version on the floral to the right of the sphinx on the olpe Louvre A 474 (*ABV*, p. 14, no. 10 [Early Olpai]; *Paralipomena*, p. 9, no. 10; Scheibler [footnote 2 above], fig. 35).

STAND(?)

36. Fragment of a stand(?)

Pl. 16

CP-3127. H. 0.032, L. 0.043.

This fragment preserves part of a fairly elaborate molding from a stand, or perhaps from a large vessel, such as a krater. The upper and lower surfaces of the piece are reserved, except for their edges just above the figured frieze, which are black, and they are broken off at the back. The surfaces are worn, and the glaze has fired brownish.

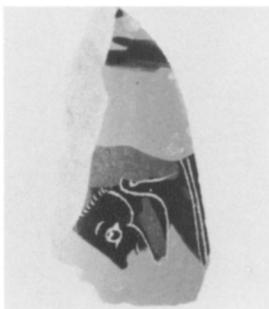
In the frieze, a feline to left and a ruminant (probably a deer), with head lowered, to right. The surface is too worn to determine added color.

Unattributed.

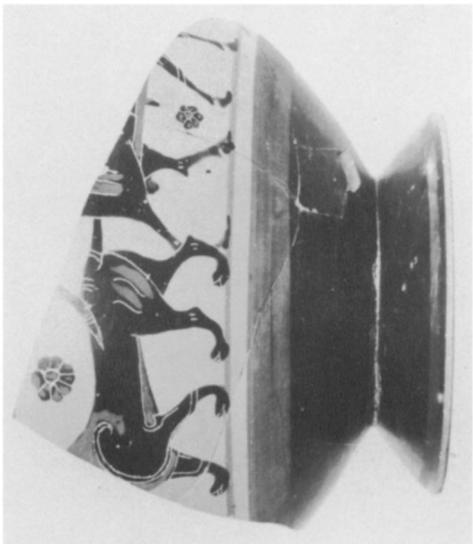
About 575–550 B.C.

ANN BLAIR BROWNLEE

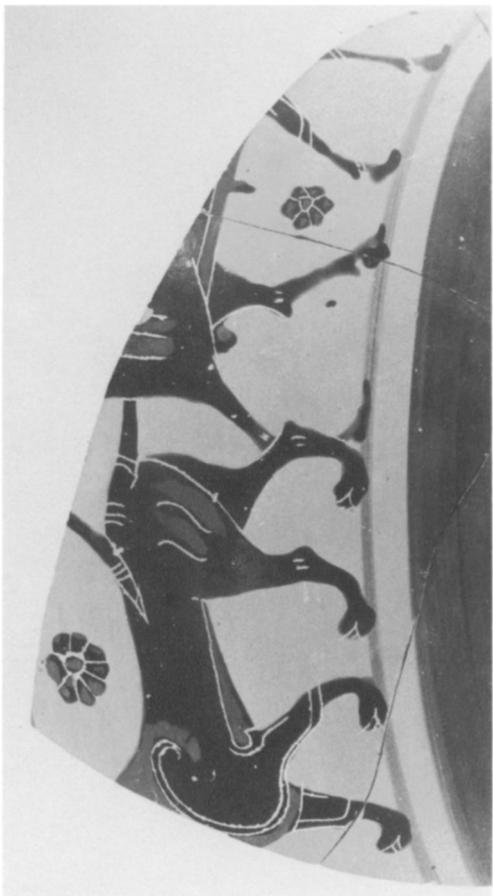
LEHIGH UNIVERSITY
Department of Classics
Bethlehem, Pennsylvania 18015



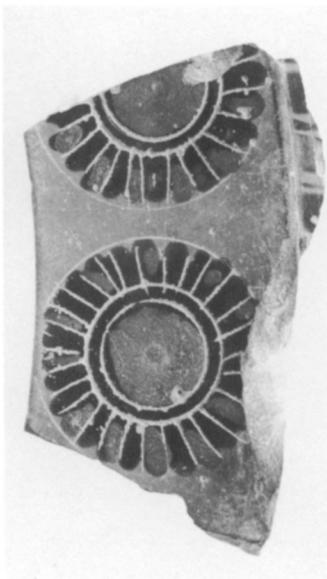
1 (C-60-146)



2 (C-59-1)



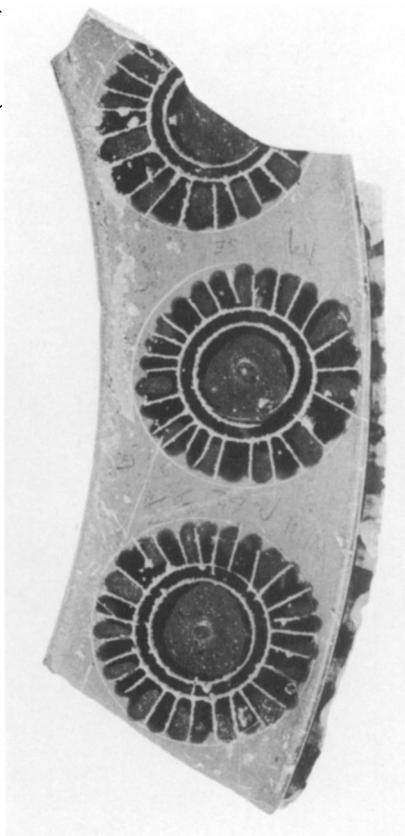
2, detail



3 (CP-2582)



4 (CP-2587)



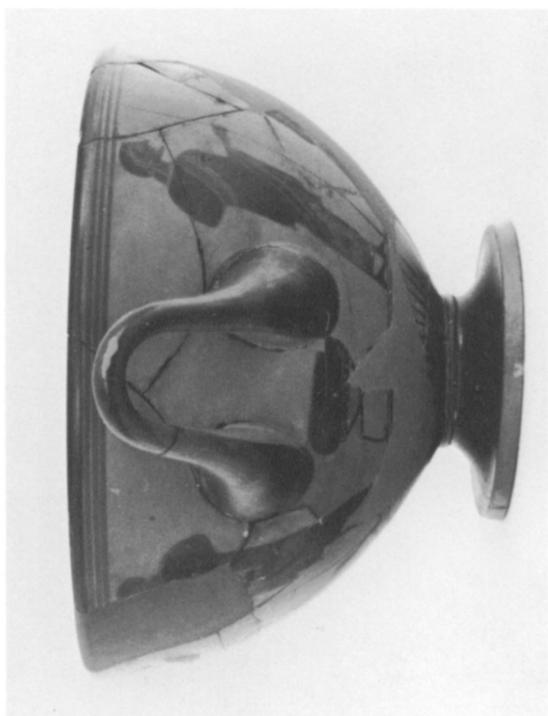
3 (C-35-94)



5 (CP-537)

Amphora, Hydria, Dinos, and Kraters

Scale (1, 3, 4) 1:1
(2, 5) 1:2



Handle A/B

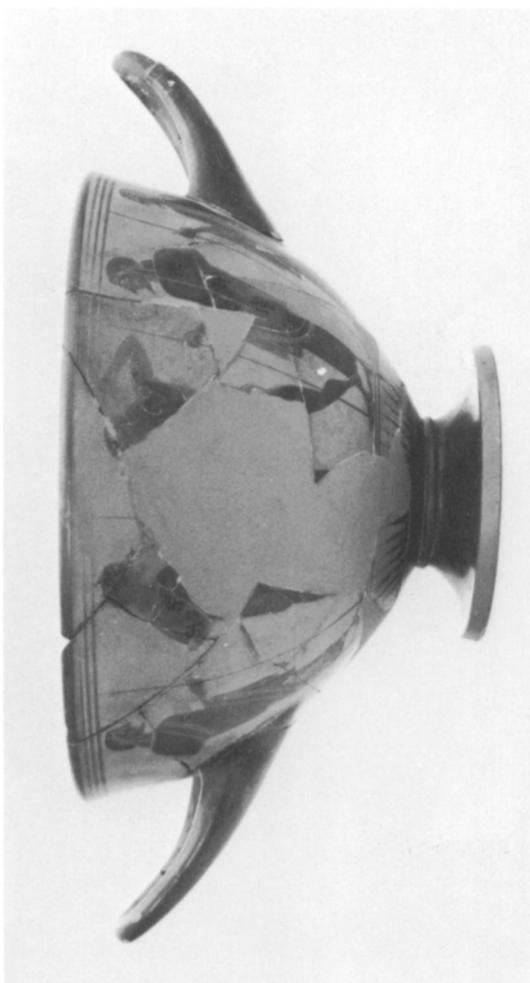


Handle B/A

Scale 1:2



Side A

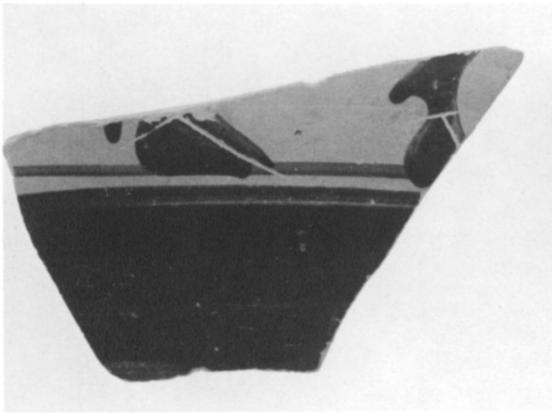


Side B

Cup-skyphos 14

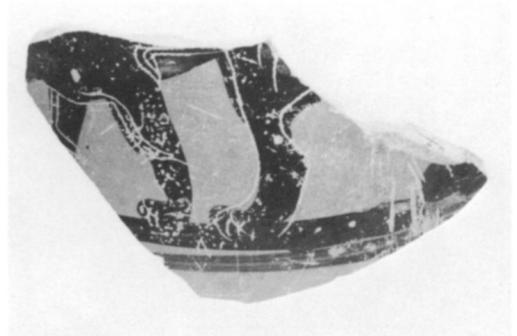
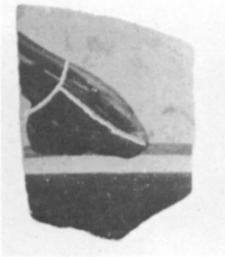
ANN BLAIR BROWNLEE: ATTIC BLACK FIGURE FROM CORINTH: I

PLATE 14

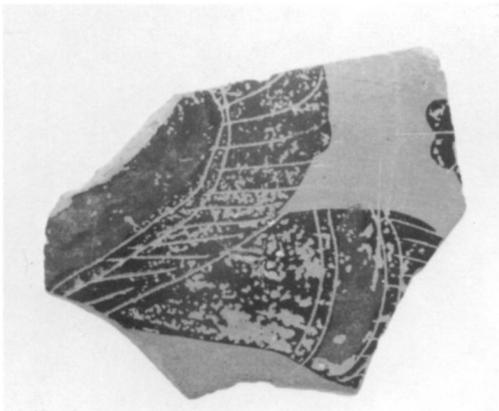


6 (CP-2586 b)

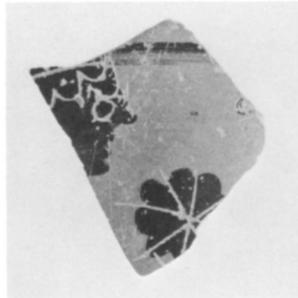
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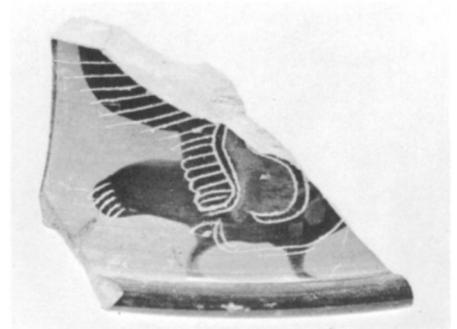
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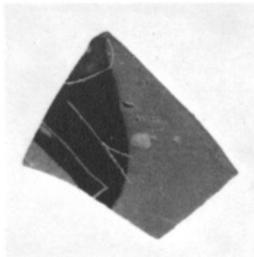
8 (CP-2584)



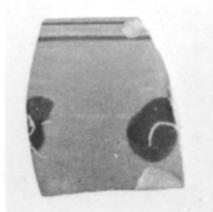
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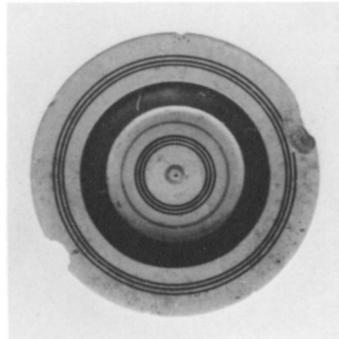
10 (C-26-66)



11 (CP-2590)



12 (CP-2592)



13 (C-72-293)



15 (CP-2589)

Olpe, Lekythoi, Tripod-Pyxis, Skyphoi, and Komast Cups



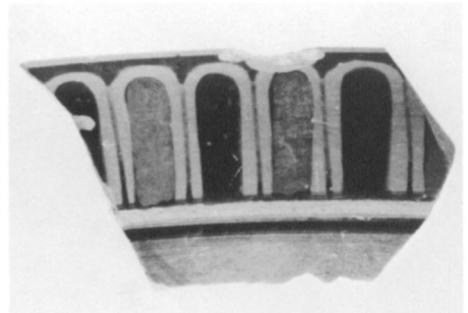
16 (CP-2591)



17 (CP-2588 a)



17 (CP-2588 b), exterior



17 (CP-2588 b), interior

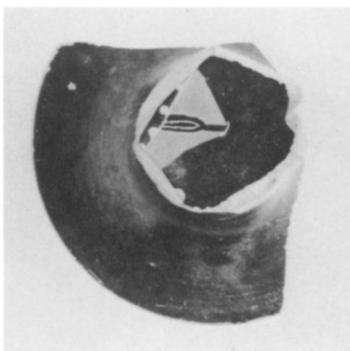
Scale 1:1 except 13, 1:2



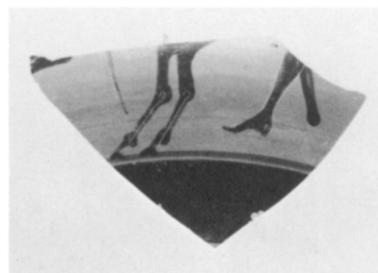
18 (CP-37-2978)



19 (C-60-147)



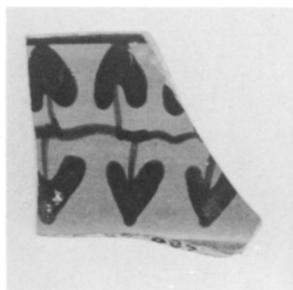
20 (T 1225)



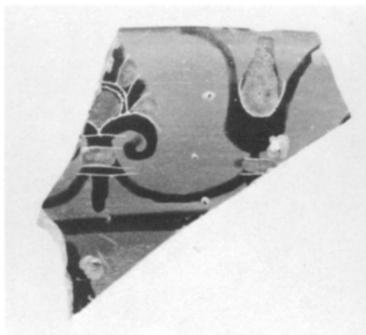
21 (C-50-61)



22 (C-71-50)



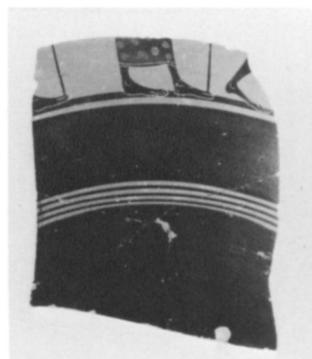
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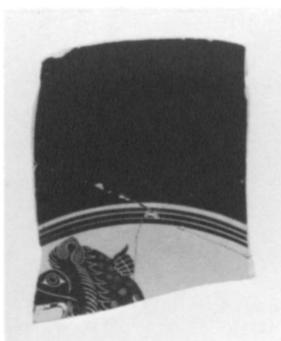
24 (C-69-330)



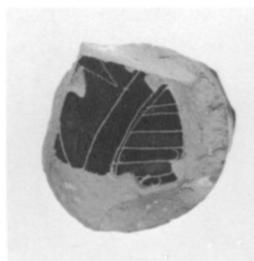
24 (C-69-331)



25 (C-72-177), exterior



25, interior



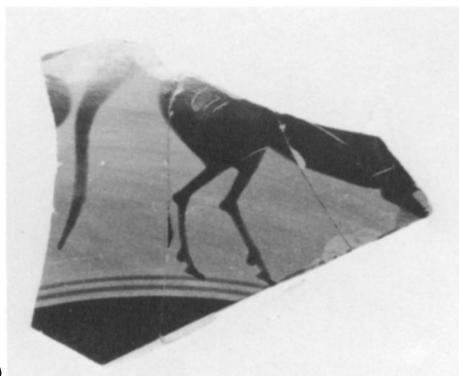
26 (C-50-188)



27 (C-71-114)



28 (C-50-56)



29 (C-39-319a)

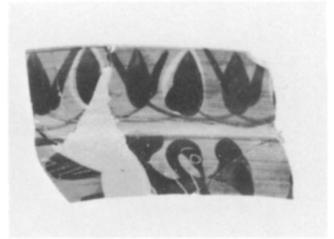
Siana Cups

Scale (18, 19, 22-24, 27, 29) 1:1
(20, 21, 25, 26, 28) 1:2

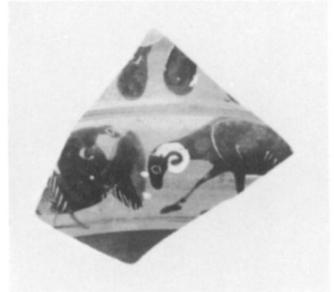
PLATE 16



30 (C-50-67 a)



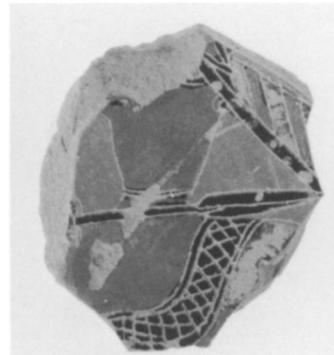
30 (C-50-67 b)



31 (C-33-456)



30, tondo



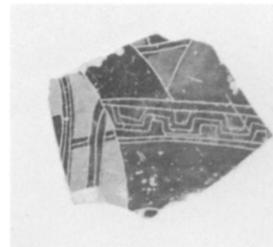
32 (CP-3001)



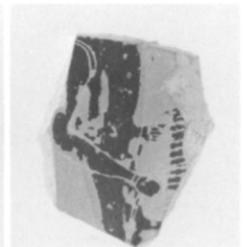
33 (C-36-2478)



34 (C-50-74)



35 (C-29-154), top



35, bottom



36 (CP-3127)

Scale (32-34, 36) 1:1
(30, 31, 35) 1:2

Siana and Other Cups, Plate, and Stand

ANN BLAIR BROWNLEE: ATTIC BLACK FIGURE FROM CORINTH: I