

LISE HANNESTAD

THE FOLLOWERS
OF THE PARIS PAINTER

With a Contribution by Anja Drukker

Det Kongelige Danske Videnskabernes Selskab
Historisk-filosofiske Meddelelser 47, 4



Kommissionær: Munksgaard

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Summary

The *Amphiaraos Painter*, the *Tityos Painter*, the *Painter of Bibl. Nat. 178*, and the *Silen Painter*—all followers of the *Paris Painter*—are individually discussed with respect to their style, selection of *ornaments* and *figure* scenes, their *vase* shapes, and date. The discussion of the Pontic workshop's relations to Greek art and other Etruscan monuments and their place of origin is a continuation of the last section of my "The Paris Painter" (Det Kongelige Danske Videnskabernes Selskab Historisk-filosofiske Meddelelser 47,2). Also included is an annotated catalogue of Pontic vases not attributed to any of the above-mentioned painters and a list of additions to the works of the Paris Painter.

Preface

My thanks are especially due to The Royal Danish Academy of Sciences and Letters for their undertaking of the publication of my research on the Pontic vase-painters.

I should also like to thank The Danish Research Council for the Humanities and the University of Aarhus for financial support that made my studies abroad possible.

In addition, I am indebted to the many museum authorities who have kindly permitted me to publish the photographs used in the present paper and who assisted me during my visits to the various museums. I am particularly grateful to Soprintendente M. Moretti who generously has allowed me to publish the vases from tomb 177 in Vulci, now in the Villa Giulia.

Finally I want to thank Professor dr. phil. P. J. Riis and Miss Anja Drukker for the trouble they have taken in reading the manuscript and for their many valuable suggestions. To Miss Annette Rathje, Poul Pedersen who made the drawings, and Mrs. Lee Davis who undertook the laborious task of revising my English, I owe a special debt.

List of Abbreviations

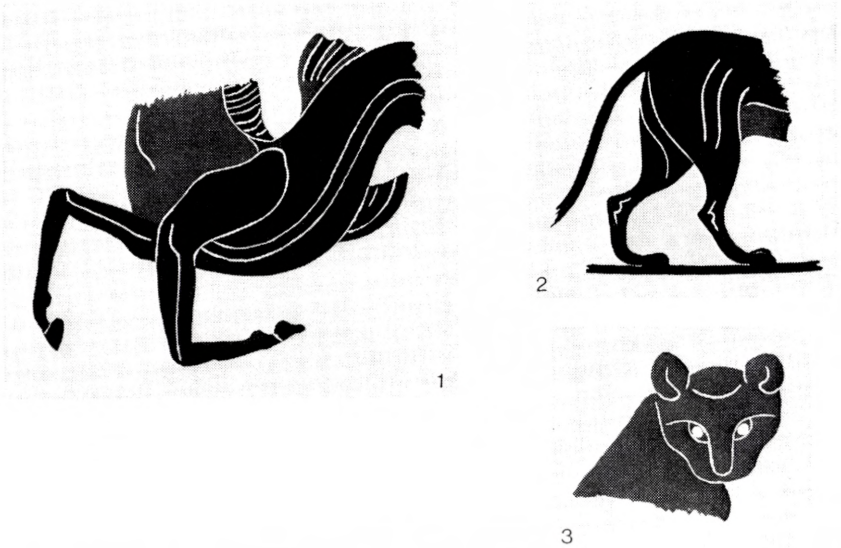
- Albizzati — C. Albizzati, Vasi antichi dipinti del Vaticano.
- Andrén Arch.Arch. Ter. — A. Andrén, Architectural Terracottas from Etrusco-Italic Temples (Skrifter utgivna av Svenska Institutet i Rom VI), 1940.
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- Baur — Paul V. C. Baur, Centaurs in Ancient Art, 1912.
- Beazley EVP — J. D. Beazley, Etruscan Vase-Painting, 1947.
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- Brunn-Körte — H. Brunn — G. Körte, I rilievi delle urne etrusche I—III, 1870–1916.
- Dohrn — T. Dohrn, Die schwarzfigurigen etruskischen Vasen aus der zweiten Hälfte des sechsten Jahrhunderts, 1937.
- Ducati — P. Ducati, Pontische Vasen, 1932.
- Endt — J. Endt, Beiträge zur ionischen Vasenmalerei, 1899.
- FR — A. Furtwängler — K. Reichhold, Griechische Vasenmalerei I—III, 1904–1932.
- Gerhard — E. Gerhard, Etruskische Spiegel I–V, 1840–97.
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- Graef — B. Graef, Die antiken Vasen von der Akropolis zu Athen, 1909–33.
- Gsell — S. Gsell, Fouilles dans la Nécropole de Vulci, 1891.
- Hampe-Simon — R. Hampe — E. Simon, Griechische Sagen in der frühen etruskischen Kunst, 1964.
- Hemelrijk — J. M. Hemelrijk, De Caeretaanse Hydriae, 1956.
- Jacobsthal, Ornamente — P. Jacobsthal, Ornamente griechischer Vasen, 1927.
- Langlotz — E. Langlotz, Griechische Vasen in Würzburg, 1932.
- Latte — K. Latte, Römische Religionsgeschichte, 1960.
- Mingazzini — P. Mingazzini, Vasi della Collezione Castellani I, 1930.
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- R.G. — J. D. Beazley — F. Magi, La raccolta Benedetto Guglielmi nel Museo Gregoriano Etrusco, 1939.
- Roncalli — F. Roncalli, Le lastre dipinte da Cerveteri, 1965.
- Roscher — W. H. Roscher, Lexikon der griechischen und römischen Mythologie.
- Sieveking-Hackl — J. Sieveking — R. Hackl, Die königliche Vasensammlung zu München, 1912.
- Thiersch — H. Thiersch, "Tyrrhenische" Amphoren, 1899.
- The titles of periodicals are abbreviated according to the list of abbreviations in Archäologische Bibliographie des deutschen archäologischen Instituts.

The Amphiaraos Painter

In my paper on the Paris Painter¹ I tried to show that he was the founder of the Pontic workshop, starting around or shortly after the middle of the 6th century B. C.²

However, he soon took on apprentices who imitated and developed his ideas. The first of these followers may have been the *Amphiaraos Painter*³. His name-piece is an amphora in Munich, no. 838 (cat. no. 1), which on one side of the shoulder has a representation of a scene that seems to depict the departure of Amphiaraos (pl. 2). A closer study of the many animals, especially the horses, reveals how much they differ from those of the Paris Painter. The very consistent rendering of details that characterized the work of the Paris Painter is lacking. Nonetheless, there are certain features which may be taken as characteristic, such as the incision all the way round the shoulder blade (fig. 1)⁴, and a weakened version of the Paris Painter's foreleg incision (fig. 1)⁵. Two or three long, curved incisions mark the musculature of the hindquarters and an incision like a four-stroked sigma marks the heel on the hindlegs (fig. 2). Frequently the legs of one animal have different colours, in a wholly unnaturalistic way, something never seen in the Paris Painter's works. The faces of the panthers have a characteristic form (fig. 3). The bellies of the animals can be red or white, whereas in the Paris Painter's animals they are always white if differentiated from the rest of the body. Some of the animals (several of the horses and the sitting griffin) have a row of short strokes at the top of their hindquarters.

Many of these details recur on the chalice Munich 938 (cat. no. 2), such as the incisions on the shoulder blade⁶ and the foreleg, the rows of short strokes on the backs of the goat, sphinx, and panther, plus the facial drawing of the panther. However, the rendering of the muscles on the hindquarters is more in the style of the Paris Painter, with a red stripe between two incisions; also the animals do not have differently coloured legs.



Closely related to this chalice are two chalices in Orvieto (cat. nos. 3 and 4) and three sherds of a globular cup (?) in Bonn (cat. no. 5). A kyathos in Villa Giulia (cat. no. 6) with an animal frieze containing birds, horses, chimaera, sphinx, and panther must also be a work by him. The panther is drawn with the characteristic facial features, and the horses have closed shoulder blades and foreleg incisions similar to those shown on fig. 1.

An oinochoe in the British Museum, B55 (cat. no. 7), has an animal frieze on the shoulder consisting of sphinx, panther, and lion, all very similar to the animals on Munich 838 (cat. no. 1), but the drawing is coarser and more sketchy. This oinochoe resembles one in Karlsruhe (cat. no. 8), on which the animal frieze on the shoulder consists of the same animals and the plants are very similar; the two palmettes on one of the plants recur in the belly frieze of British Museum B55 (cat. no. 7). However, the incisions on the Karlsruhe oinochoe (cat. no. 8) are so extremely clumsy that one is inclined to consider it a work by an apprentice.

An oinochoe in the Museo Nazionale in Civitavecchia (cat. no. 9) must also be a work by this painter. The facial drawing



of the panthers is as shown in fig. 3. The attitude of the grazing deer is similar to that of the goat on Munich 938 (cat. no. 2). Many of the animals have a row of short strokes at the top of their backs. The heads of the lions suggest those on Munich 838 (cat. no. 1), 938 (cat. no. 2) and British Museum B55 (cat. no. 7). The filling ornaments under the animals look like simplified versions of the volute ornaments seen in the centauromachy on the shoulder of Munich 838 (cat. no. 1). The heads of the horses in the shoulder frieze recall those on Munich 838 (cat. no. 1).

Very similar to this oinochoe is an oinochoe in Villa Giulia (cat. no. 10). The lions are related to that on Munich (cat. no. 1), although they have more incisions to indicate the ribs and a curved line to delimit the hindquarters—a trait always shown by the Paris Painter, but not often by the Amphiaraios Painter. The horses too suggest those on Munich 838 (cat. no. 1), although they are more carelessly drawn and with fewer details. Their raised forelegs are similar to the hindmost foreleg of the hippocamp on Munich 838 (cat. no. 1). The bull frieze on the shoulder of this oinochoe is a good illustration of the Amphiaraios Painter's inconsistency in the rendering of details. One of the bulls has no indication of the shoulder blade, two have a partly closed one, while the last has a closed shoulder blade—the trait most often



seen on this painter's animals. Only the last bull has an incision on the foreleg. The belly of this bull is left in the colour of the clay, while on the other three it is black like the rest of the body.

A lydion in Munich, no. 1003 (cat. no. 11), must also be included among this painter's works. The head of the panther is very typical, while the head and hair of the siren suggest, for instance, the heads of the sphinxes on the Civitavecchia oinochoe (cat. no. 9).

Also related to Munich 838 (cat. no. 1) is an amphora in the Vatican, Albizzati no. 230 (cat. no. 12), in terms of the use of dot rosettes and the volute ornaments under the sirens on the neck. The form of the birds and the sirens does not have exact parallels in other works of the Amphiaros Painter, but the face and the hair (especially the fringe) of the siren in the belly frieze have a certain resemblance to the sirens and the seated sphinx on Munich 838 (cat. no. 1)⁷.

Another work probably by this painter is a kylix in Munich, no. 992 (cat. no. 13). The bird on the tondo resembles those on the Civitavecchia oinochoe (cat. no. 9), especially in the drawing of the upper part of the leg and of the feet. The palmettes suggest the palmettes on Munich 838 (cat. no. 1).

Further, a kylix in Munich, no. 530 (cat. no. 14), could also be a work by him. The griffin in the tondo has a W-shaped knee-joint on the hind legs and two short strokes on the rear-most hind leg just where it appears behind the other leg—a detail also seen, for instance, on the deer on the Civitavecchia oinochoe (cat. no. 9) and on one of the bulls on the Villa Giulia oinochoe (cat. no. 10). A counterpart to this kylix, decorated with a sphinx in the tondo, is in the Museo Nazionale in Civitavecchia (cat. no. 16).

A cup in Basle (cat. no. 17) is decorated in a style which is a very clumsy imitation of the Paris Painter's, but also showing traits characteristic of the Amphiaros Painter. Probably it is one of his very first works, where he still depends heavily on the Paris Painter's style.

The Amphiaros Painter has a large repertory of animals. His favourites are birds, lions, sphinxes, panthers and griffins. More seldom may be seen bulls, hippocamps, tritons, deer and goats, and once or twice chimaera and a griffin-bird.

As in his rendering of animals, the Amphiaros Painter is

also highly inconsistent in his rendering of human beings. Even the proportions of the figures vary considerably on one and the same vase. For illustration a comparison may be made between the two slender warriors in the Amphiaraos scene on Munich 838 (cat. no. 1) and the two small warriors in the upper belly frieze. Examples of his varying representation of ears are shown in fig. 4. The eye is practically always incised and almond-shaped, and sometimes the iris is marked by an incised circle⁸. The facial profile is nearly always incised, a trait seldom seen in the Paris Painter's works. It is usually carried out by three strokes, one indicating the forehead and nose, another the line from nose to mouth and the mouth, and the third the chin. Examples of his rendering of the knee are seen in fig. 5.

An amphora now in the Antikenmuseum in Basle (cat. no. 15) has been attributed by Margot Schmidt⁹ to the Tityos Painter. This attribution is certainly erroneous, as also maintained by Dohrn¹⁰; but the amphora could, however, be a work by the Amphiaraos Painter¹¹. The departure of Amphiaraos is represented in very much the same way as on Munich 838 (cat. no. 1). The fringed chiton of the charioteer, which Dohrn considered one of the many suspicious features in the style of this vase, is also seen on the horsemen on the Villa Giulia oinochoe (cat. no. 10). The ornament frieze above the ring of rays is seen on the kyathos in the Villa Giulia (cat. no. 6). The white dots for eyes, which are probably one of the features that led Margot Schmidt to consider the vase a work by the Tityos Painter, are also seen on the two warriors on the A-side of the shoulder of Munich 838 (cat. no. 1) (cf. note 8). There is the same inconsistency in style as seen on several works by the Amphiaraos Painter.

The Amphiaraos Painter is a great lover of plants in his compositions. And yet in this feature, too, there are inconsistencies on the same vase. On Munich 838 (cat. no. 1), the centauro-machy takes place in a thick setting of plants, while in the Amphiaraos scene there are no plants. One might argue that the plant setting was used because the painter wished to indicate the centauro-machy taking place in the wild woods. But the painter has also placed a large plant between the two standing, arguing men in the figure scene on the shoulder of the Civitavecchia oinochoe (cat. no. 9).

The volute-like plants between the legs of Heracles and

the two centaurs on Munich 838 (cat. no. 1) recur in a modified version under the sirens on the shoulder of Vatican 230 (cat. no. 12), and in very simplified versions, where they have been altered to become filling ornaments, on the Karlsruhe and Civitavecchia oinochoai (cat. nos. 8 and 9). Probably the filling ornaments under the animals on the Villa Giulia oinochoe (cat. no. 10) derive from those on the Civitavecchia oinochoe (cat. no. 9).

The plants behind the warriors in the upper belly frieze on Munich 838 (cat. no. 1) have a parallel in the plant-like delimitation of the animal frieze on the shoulder of the Karlsruhe oinochoe (cat. no. 8).

On the oinochoai in Civitavecchia and Villa Giulia (cat. nos. 9 and 10), the painter favours plants with lanceolate leaves with knobs along the edge.

A great variety of ornamental friezes are seen on the works of the Amphiaraos Painter. Like the Paris Painter, he is especially fond of motifs incorporating the lotus and palmettes. Friezes of alternating lotus and palmettes are seen on Munich 838 (cat. no. 1), Karlsruhe (cat. no. 8), Vatican 230 (cat. no. 12), Munich 992 (cat. no. 13), and the Basle amphora (cat. no. 15). Munich 838 (cat. no. 1) has a lotus with a square receptacle and central petals which look like a palmette. On Karlsruhe (cat. no. 8), Munich 992 and 1003 (cat. nos. 13 and 11) the lotus is like the Paris Painter's type 1. On the Basle amphora (cat. no. 15), the central petal is detached from the receptacle and flanked by two small petals of the same kind. On Vatican 230 (cat. no. 12) and Basle Zü 388 (cat. no. 17), the lotus has a rounded receptacle as in the Paris Painter's type 3. On the last vase (cat. no. 17) the Amphiaraos Painter has borrowed the incised triangle in each lotus from the Paris Painter.

The palmettes are also of different types. On Munich 838 (cat. no. 1) and 992 (cat. no. 13) the leaves are placed in tiers. On Karlsruhe (cat. no. 8) and British Museum B55 (cat. no. 7) the palmette is solid with an incision following the contour, probably to indicate the receptacle. On the neck of Vatican 230 (cat. no. 12) and the Basle amphora (cat. no. 15) the palmettes are similarly solid, with incisions to indicate the individual leaves and the receptacle, while in the upper belly frieze of

Vatican 230 (cat. no. 12), the palmettes are of the Paris Painter's type 3.

Other ornaments used only very occasionally by the Amphiaros Painter are: pseudomeander¹², meander where every second section is filled with a cross consisting of five small squares¹³, a frieze of alternating standing and pendant squares with a dot in the centre¹⁴, net pattern¹⁵, band of stylized flowers (?)¹⁶, undulating band¹⁷, a very simplified tongue pattern¹⁸, battlement with a cross in each section¹⁹, band of pomegranates²⁰, and the large rosette on the bottom of the Basle cup (cat. no. 17).

In studying the style of the above-mentioned vases, it is evident that although there is a basic likeness in conception and in some of the details, there is a remarkable difference, for instance, between the fine, precisely drawn animals on the Orvieto cups (cat. nos. 3 and 4) and Munich 938 (cat. no. 2) on the one hand, and the animals on British Museum B55 and the Villa Giulia oinochoe (cat. nos. 7 and 10) on the other. This difference in quality, which also applies to the rendering of human beings, led Dohrn to the theory of two different painters. Nonetheless, this assumption is clearly erroneous. A closer study of Munich 838 (cat. no. 1) reveals that this difference in quality can exist on one and the same vase, as seen when contrasting the chariot frieze on the belly and the centauiromachy on the shoulder.

The Structure of the Decoration

So few vases survive of a certain shape by the Amphiaros Painter that it is impossible to decide whether the composition of their decoration was as established as that of the Paris Painter's amphorae²¹. In the main, he seems to have followed the rules of decoration worked out by the Paris Painter. His amphorae²² all have a black foot, a ring of rays around the lower part of the body²³, and black handles. On Munich 838 (cat. no. 1) and Basle Zü 209 (cat. no. 15), the vertical black panels under the handles have been left out. All three amphorae have more friezes on the belly than the two normally seen on the Paris Painter's works. While the Paris Painter usually²⁴ places a figure frieze on the shoulder and animal and ornamental friezes on the belly, the Amphiaros Painter places an extra figure frieze on

the belly of both Munich 838 (cat. no. 1) and Basle Zü 209 (cat. no. 15).

Two different forms of decoration are seen on his oinochoai. Group 1, comprising Karlsruhe B2588 (cat. no. 8) and British Museum B55 (cat. no. 7), has a black foot, neck, mouth, and handle. On the shoulder there is an animal frieze separated from the handle by two vertical lines on both sides. On the top of the belly is a black frieze framed by two narrow bands of pseudo-meanders²⁵. There follows, on Karlsruhe B2588 (cat. no. 8), a double band of lotus and palmettes, and on British Museum B55 (cat. no. 7), a frieze of alternating pendant and standing palmettes. On both oinochoai this floral frieze is separated from the ring of rays by a narrow band of pseudomeander.

Group 2, which comprises the oinochoai in the Villa Giulia and Civitavecchia (cat. nos. 9 and 10), has an animal frieze on the neck, a bird frieze above the ring of rays, and an animal frieze on the upper part of the belly²⁶. On the shoulder of the Civitavecchia oinochoe (cat. no. 9) is a figure frieze, on the Villa Giulia oinochoe (cat. no. 10) an animal frieze. In group 2 the black frieze characterizing the bellies of group 1 is reduced to a narrow band²⁷.

All the three chalices²⁸ have a black foot, stem, and lower part of the bowl, while the upper part is decorated with an animal frieze. The same applies to the kyathos in the Villa Giulia (cat. no. 6), the offset lip of which is decorated with a meander. The handle is black except for a panel on the inside.

The structure of decoration of the three kylikes (cat. nos. 13, 14 and 16) is in accordance with the usual practice for lip cups²⁹.

Figure Scenes

Real figure scenes are present on Munich 838 (cat. no. 1), Basle Zü 209 (cat. no. 15), and the Civitavecchia oinochoe (cat. no. 9). In addition, the Amphiaros Painter sometimes places one or more human figures in the animal friezes³⁰.

On one side of the shoulders of both Munich 838 (cat. no. 1) and Basle Zü 209 (cat. no. 15), the same subject is evidently depicted. Very probably the scenes should be interpreted as the *departure of Amphiaros*³¹, although this is not absolutely cer-

tain as the woman identified as Eriphyle does not hold a necklace^{31a}. The representation of the motif is much the same on the two vases: to the right Eriphyle (on Munich 838 (cat. no. 1) placed above the handle due to lack of space) and Alkmaion look imploringly at Amphiaraos, who is about to mount the chariot and looks back towards his wife and child. The chariot and the horses fill in the centre of the scene, while to the left a man facing the right sits on a folding-stool with a staff in one hand. He is probably a seer predicting the fate of Amphiaraos. On the extreme left warriors are marching along. The scene has a close parallel in the representation of the departure of Amphiaraos on a late Corinthian crater in Berlin F 1655³². Here again may be seen the imploring Alkmaion, Amphiaraos looking back while mounting the chariot, and the seer (sitting on the ground). Most at variance with the first scene is Eriphyle, who here stands among the household with the necklace in her hand. On the crater are depicted a large number of subordinate characters, as well as the palace of Amphiaraos; on the two Pontic vases only the main characters of the myth are seen. On the chest of Kypselos, Amphiaraos was depicted in the same posture as on the crater, according to Pausanias³³, and this is also true of a sheet of bronze found in Olympia³⁴.

Very similar in its main features is also the Attic representation seen on Acr. 2112³⁵ by the C Painter and probably inspired by Corinthian prototypes. Other Attic representations, however—seen on three Tyrrhenian amphorae³⁶ and an amphora by the Priam Painter³⁷—differ more from those of the Amphiaraos Painter; yet here also are seen the imploring family, Amphiaraos about to mount his chariot, and the seer³⁸.

Only on what might be a very abridged Etruscan version of the motif, a bronze relief from a chamber tomb at Castellina in Chianti³⁹, is Amphiaraos seen about to draw his sword in the same way as on the two representations by the Amphiaraos Painter. This could mean that both the version on this bronze and the two on the Pontic vases have a common Etruscan prototype, whose source of inspiration was probably a Corinthian representation of the motif.

Hampe's interpretations of the warriors on the B-side of the Basle Amphora (cat. no. 15) as Tydeus and Polyneikes, and

the battle scene on the upper belly frieze as the fight between the Argives and Thebans⁴⁰, are largely hypothetical and seem to me not very likely. More probable, although also far from certain, is the old interpretation of the chariot frieze on the belly of Munich 838 (cat. no. 1) as the funeral games of Pelias⁴¹. The combination of the departure of Amphiaraos and the funeral of Pelias is seen on the above-mentioned Corinthian crater⁴², on one of the three Tyrrhenian amphorae⁴³, and on the chest of Kypselos⁴⁴.

Heracles fighting two centaurs is seen on the B-side of Munich 838 (cat. no. 1). The hero is dressed in the lion's skin and armed with his club. This representation is very similar to that of the Tityos Painter on Bibl. Nat. 173 (cat. no. 25) (cf. p. 25—also for its relations to other Etruscan groups of monuments and to Greek art).

The figure scene on the shoulder of the Civitavecchia oinochoe (cat. no. 9) is very difficult to interpret. I have been unable to find any Greek or Etruscan parallel to it. In the middle of the scene stand two men, to the right an elderly, bearded man and to the left a younger, beardless one. They both wear a chiton, cloak and boots. The young man carries a sceptre (?) in his left hand while he raises the right in a sort of greeting. The old man also raises his right arm while the left one is bent, his hand clenched on his breast. On either side of this group a man wearing similar dress and a petasos sits on a folding-stool. The man to the right has a short beard and carries a sceptre (?) in one hand while he raises the other in the same gesture as the standing men. The seated man to the left, who is beardless, carries a lituus in the left hand and raises the right. The four seem to be engaged in some kind of discussion. Behind each of the seated men is a dog and a chariot being mounted by a charioteer. The charioteers are dressed in short chitons and the one to the right wears a petasos (the head of the left charioteer is missing).

It is notable that the two men to the left are characterized as young and the two to the right as older. On an amphora by the Paris Painter, Orvieto inv. no. 2665⁴⁵, is represented, on the one side, a procession of young men who seem to meet a similar procession of older men coming from the other side of the vase. Every second young man wears a petasos; and they

are led by a bearded man wearing a petasos and carrying a kerykeion. On the Civitavecchia oinochoe (cat. no. 9) the petasoi of the two seated men are adorned with an incised circle, from which radiate three small, straight incisions, and a strap at the top. On a cup in Hamburg⁴⁶, a very similar incision is seen on the petasos of Hermes, but the strap has been left out. The petasos of the charioteer does not have this adornment, and it is possible that it characterizes the two seated men as being more important⁴⁷. A discussion between men, some of whom are sitting on folding-stools and others standing, is seen, for instance, on a cippus from Chiusi in Palermo⁴⁸ where two rows of men are sitting on folding-stools opposite each other. As on the oinochoe, they are equipped with litui and sceptres and gesturing in a lively manner. Three men, who also seem to take part in the discussion, stand behind them. Similar representations are seen on another cippus in Palermo⁴⁹ and on a cippus in Munich⁵⁰, where two men only sit opposite each other, one of them carrying a sceptre, the other a lituus⁵¹.

This type of scene, characterized by lively gesticulating men of different ages sitting on folding-stools and equipped with sceptres or litui (and sometimes with men standing behind them also participating in the discussion), is thus well known in Etruscan art⁵². Yet, among the representations enumerated, none is really close to the representation on the oinochoe. They all lack the chariots flanking the seated men, and on none of them are *two* standing men seen between the men on the folding-stools. Moreover, the content of the representation on the oinochoe hardly has any connection with that of the grave cippi⁵³.

If the motif is interpreted on the basis of Greek premises, it could rather represent a gathering of Achaean heroes from the Iliad. The closest parallel seems to be a representation on a skyphos by the Brygos Painter in Vienna⁵⁴, which shows the ransoming of Hector on the other side.

Dating

If, as suggested on p. 8, the cup in Basle (cat. no. 17) is considered to be a work by the Amphiaraios Painter, it is certainly the oldest of his extant works. The two oinochoai in Karls-

ruhe and the British Museum (cat. nos. 7 and 8) are probably also among his earliest works, considering their old-fashioned shape and very simple animal frieze.

On the other hand, the oinochoai in Civitavecchia and Villa Giulia (cat. nos. 9 and 10), which are closely related, must be reckoned among his latest works. On the Civitavecchia oinochoe (cat. no. 9) he makes ample use of folds in the garment: for example, a sort of zig-zag folds in the loose part of the cloaks. Munich 838 (cat. no. 1) is probably somewhat older than the two last oinochoai, as folds are hardly indicated. Yet on the chiton of Amphiaraios are seen transverse folds very similar to those on the chiton of one of the charioteers on the Civitavecchia oinochoe (cat. no. 9); further, on the amphora in Basle (cat. no. 15), which is likely to have been made at the same time as Munich 838 (cat. no. 1), the charioteer of Amphiaraios has the same fringed chiton as the horsemen on the Villa Giulia oinochoe (cat. no. 10). So probably only a short time elapsed between the production of the two amphorae (cat. nos. 1 and 15) and the two oinochoai (cat. nos. 9 and 10).

The kyathos in Villa Giulia (cat. no. 6) has the same band of meander as the Basle amphora (cat. no. 15) and is likely to have been made about the same time. A net pattern on the rim of the Vatican amphora (cat. no. 12) is probably copied from the later work of the Paris Painter⁵⁵.

Those items of the Amphiaraios Painter's production which Dohrn attributed to his Triton Painter⁵⁶ (cat. nos. 3-5) and the cup Munich 938 (cat. no. 2) have their closest parallel in Munich 838 (cat. no. 1). They are all characterized by use of tritons and hippocamps in the animal friezes.

The rendering of the folds on the Civitavecchia oinochoe (cat. no. 9) indicates that it is probably contemporary with the latest work of the Paris Painter. It is also very similar to the rendering of folds on many of the Caeretan hydriai⁵⁷. The Basle amphora (cat. no. 15), with the two women standing beside the warriors on the B-side, can hardly have been made before the amphora Bibl. Nat. 172⁵⁸ by the Paris Painter, where a similarly rendered woman stands behind one of the warriors on the B-side. The kyathos and oinochoe in Villa Giulia (cat. nos. 6 and 10) were found in tomb 177 in the Necropoli dell'Osteria to-

gether with an Attic Little Master cup, a very late oinochoe by the Paris Painter (cf. p. 81), and two late plates by the Tityos Painter (cf. p. 31).

Everything considered, the career of the Amphiaraos Painter seems to have come to an end around 520 B.C., or shortly afterwards. It is more difficult to determine at what time he started. My guess is not much before 530 B.C.

The Tityos Painter

Dohrn's Tityos Painter⁵⁹ presents several problems. However, there is little doubt that the following nucleus of vases may be attributed to one specific painter: Florence 3778 and 3779 (cat. nos. 18–19), Munich 836 (cat. no. 20), 937 (cat. no. 21), 990 (cat. no. 22), 976 (cat. no. 23), Münzen und Medaillen XVIII, 140 (cat. no. 24), Bibl. Nat. 173 (cat. no. 25), *Ars Antiqua* I, 129 (cat. no. 26), a plate in the Villa Giulia (cat. no. 27), *Gallerie Vollmoeller* I, no. 100 (cat. no. 28), Greifswald no. 383 (cat. no. 29), and Sotheby 4–5–1970 no. 110 (cat. no. 29a).

As in the case of the Paris Painter, the best starting-point for an analysis of our present painter's style is the animals. Figure 6 shows his characteristic incisions on the front legs with two hooks marking the transition from body to leg, and a curved line further down the leg⁶¹. The shoulder is rendered in practically the same way as by the Paris Painter, and to its termination on the back also corresponds a similar arch on the hindquarters. However, the Tityos Painter very often places a shorter, parallel incision behind the shoulder line, as seen on fig. 6. In particular, the felines often have very sturdy forelegs. On the hindquarters are two curved incisions, and on the top of one or both hind legs one short curved incision⁶². On top of the hindquarters is sometimes seen a row of short strokes⁶³. On most of the animals the belly is indicated by a plain stroke of white not delimited by incision. An S-shaped line is incised in the ears⁶⁴. The eye is often just a white or red blob without incisions. The characteristic faces of his panthers are seen in fig. 7.

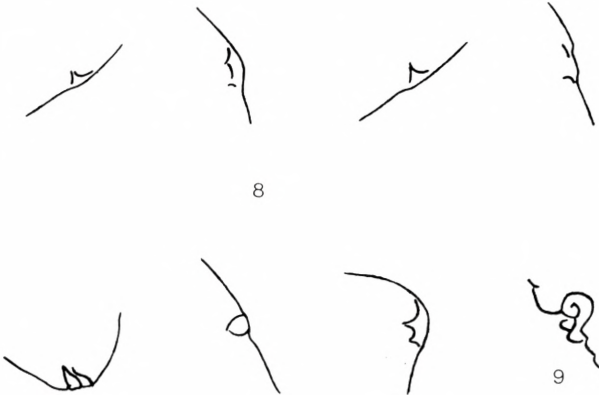
Although these details are seen on all the vases mentioned above, a comparison between the Florence oinochoai (cat. nos. 18–19) and Bibl. Nat. 173 (cat. no. 25) reveals a significant



difference in the general appearance of the animals. On *Bibl. Nat.* 173 (cat. no. 25) the animals are short-legged and heavy and the lines are very hastily, one might say sloppily, executed, while on the Florence oinochoai (cat. nos. 18–19), the animals have the same neat lines and proportions as the Paris Painter's. An amphora in Reading (cat. no. 30) shows the same careless style as *Bibl. Nat.* 173 (cat. no. 25), and many of the details of the animals are the same as seen on the vases mentioned above⁶⁵, so there can be no doubt that this vase is also a work by the Tityos Painter⁶⁶.

The animal frieze on an oinochoe in Stockholm (cat. no. 41) shows details reminiscent of the Tityos Painter's animals, and the oinochoe is probably best considered a very careless work by this painter.

Certain standard features can also be detected in the human beings and objects on these vases. The two centaurs on Munich 836 (cat. no. 20) and the one fighting against Heracles on *Bibl. Nat.* 173 (cat. no. 25) all have the same forward bristling fringe of hair⁶⁷. The rendering of anatomical details varies more in the human beings than in the animals. Among the more consistent features are two curved incisions on the upper arm and a zig-zag at the elbow. In contrast with the Paris Painter, the Tityos Painter normally renders the toes on the hindmost foot. His figures stride along in violent action, very often in "Knielauf". As with the animals, but not as frequently, the eyes are sometimes just white blobs with a black pupil. One or two curved incisions are often seen on the thighs. The different ways in



which he renders the knee are shown in fig. 8. His drawing of the ear varies, but it is always a variation of the representation seen in fig. 9, unless it is just marked by a curve in the hairline.

Many of these characteristic details can be found in the tondo figure on a plate in the Ny Carlsberg Glyptotek (cat. no. 31); this figure's hair is also quite similar to, for instance, the hair of one of the centaurs on Munich 836 (cat. no. 20). This plate and another plate in the Villa Giulia (cat. no. 32), where the details of the human beings and of Nessos' horse body are much the same, while Heracles' chest is rendered in the same way as on *Bibl. Nat.* 173 (cat. no. 25), must be works by the Tityos Painter. Very similar in style to these plates are the remains of the animals and human beings on a sherd in Bonn (cat. no. 33).

Another work by the Tityos Painter is a globular cup now in Boston (cat. no. 34). Its sphinxes and lion have the characteristic details mentioned above, and the band of ivy is quite similar to that of *Bibl. Nat.* 173 (cat. no. 25).

On the painter's name-piece, *Bibl. Nat.* 171 (cat. no. 35), many details in the figure scenes on the shoulder recall his work although there are some variations. The horses are similar to those on the Reading amphora (cat. no. 30). Tityos' breast resembles that of the centaurs on *Bibl. Nat.* 173 (cat. no. 25) and the Pholos oinochoe (cat. no. 26). The rendering of his hips, abdomen, and sex recalls that of the corresponding features of Nessos on the plate in the Villa Giulia (cat. no. 32). The figures

stride along in the Tityos Painter's characteristic way. Several of them have eyes rendered as white blobs with black pupils.

However, the animals on the belly frieze are very different from his usual rendering of such creatures. Many of the most characteristic features are missing, so that while the shoulder representations are probably by the Tityos Painter himself, the animal frieze is more likely to have been made by an apprentice.

On the Florence oinochoai (cat. nos. 18–19), the palmettes of the neck friezes and of the belly frieze of 3778 (cat. no. 18) have a very special form. Basically it is the Paris Painter's palmette type 1⁶⁸, but with one incision at the top drawn right down to the receptacle, and the others drawn only half way or less. The receptacle is red, delimited by a white line, and has a vertical incision in the centre. This very special palmette is also seen on a plate on the market (cat. no. 36) and on an oinochoe in Erlangen (cat. no. 37), both of which must be attributed to the Tityos Painter. The team of horses on the shoulder of the oinochoe (cat. no. 37) recalls the horses on the Reading amphora (cat. no. 30) and Bibl. Nat. 171 (cat. no. 35). Between the horses and the two women stands a plant of a type very often used by the Tityos Painter (see below).

A single palmette of this type is seen on two sherds from a patera (?) in Parma (cat. no. 38). The hindquarters of the feline and the forepart of the lion on one of the sherds are similar to those of the animals on, for instance, the Florence oinochoai (cat. nos. 18–19). A single specimen of the palmette is also seen on a fragmentary cup in Bonn (cat. no. 39), where the siren's body, legs, and wings are exactly the same as those of the sirens on the Parma sherds (cat. no. 38).

The panthers on a globular cup in the Metropolitan Museum (cat. no. 40) have faces drawn in the manner characteristic of the Tityos Painter (cf. fig. 7): one of them has a double shoulder line (cf. fig. 6); the woman's head is very similar to the heads of the sirens on the Parma sherds (cat. no. 38), and the way in which she holds her chiton recalls that of the women on the Erlangen oinochoe (cat. no. 37).

A cup of the same shape in Basle (cat. no. 42) is probably also a work by the Tityos Painter. For instance, the foreparts of the tritons are similar to those of the centaurs on the Pholos

oinochoe (cat. no. 26) and the one on the B-side of Bibl. Nat. 173 (cat. no. 25).

The vases mentioned above are all, with reasonable certainty, attributable to the Tityos Painter. Dohrn's other attributions to his Tityos Painter⁶⁹ appear dubious or erroneous to me⁷⁰.

The two oinochoai Bibl. Nat. 178 (cat. no. 43) and Toronto 919.5.138 (cat. no. 44) are very closely related. Dohrn considered them works by the Tityos Painter, pointing to a likeness between the animals on the Toronto oinochoe (cat. no. 44) and the animals on Bibl. Nat. 171 (cat. no. 35) and Bibl. Nat. 173 (cat. no. 25)⁷¹. This likeness appears to me very tenuous. Actually, the animals on the two oinochoai have none of the details characteristic of the Tityos Painter (see above p. 17). The panthers' faces are totally different. Nowhere on the two oinochoai is seen the double shoulder line. The incisions on the transition from body to front leg are not of the characteristic hooked shape, and the incisions on the paws are also different. In the human beings, too, the details are different: e.g. the rendering of the knee by two curved strokes. The figures' faces are characterized by a long concave profile of forehead and nose, something not seen in the work of the Tityos Painter.

The ornaments on the two oinochoai are not seen elsewhere in the Tityos Painter's production, with a single exception: in one of the squares of the meander on the belly of Bibl. Nat. 171 (cat. no. 35) (pl. 000) may be seen the same type of cross as used on the handle discs of the Toronto oinochoe (cat. no. 44).

When all the differences between the two oinochoai and the works of the Tityos Painter have been enumerated, it must be confessed that they have much in common. For example, the horse and the posture and dress of the human beings in the shoulder frieze of Bibl. Nat. 178 (cat. no. 43) are related to the team of horses and the posture and dress of the two women on the Erlangen oinochoe (cat. no. 37). Nonetheless, many details of these figures are also very different.

Two amphorae, one in Würzburg (cat. no. 45) and one in Vienna (cat. no. 46), must also be separated from the main group of vases attributable to the Tityos Painter. They share common traits with the works of both this painter and the painter

of the two oinochoai mentioned above. Their style of drawing is characterized by a number of small, nervous incisions and wavy lines. The proportions and postures of the human beings have much in common with those of the figures on the two oinochoai (cat. nos. 43–44). The same applies to the chiton of the warrior to the left of the A-side of the Vienna amphora (pl. 000) which has counterparts in the chiton of the man to the extreme left on *Bibl. Nat.* 178 (cat. no. 43) and of the man to the extreme right on the Toronto oinochoe (cat. no. 44). The way in which the tips of the warriors' hair are rendered below their raised arms on the Vienna amphora (cat. no. 46) is also seen on the Toronto oinochoe (cat. no. 44). Few of the animal details on the Würzburg amphora (cat. no. 45) are identical to those on the two oinochoai (cat. nos. 43–44), yet there is some likeness between the griffins on all three vases, a likeness which is emphasized when these griffins are compared with any of the Tityos Painter's griffins.

The two amphorae (cat. nos. 45–46) could be works by a painter imitating the style of the painter of the two oinochoai (cat. nos. 43–44), but more likely they represent an early stage of this painter's production when he was more influenced by the Tityos Painter⁷² than in his later oinochoai⁷³. For more about this painter, see p. 31ff.

Like the other Pontic vase-painters, the Tityos Painter has a taste for vegetation in his compositions, in animal as well as in figure friezes. One of his favourite plants has a long stem with small dot-shaped leaves⁷⁴. His special type of palmette used as a single plant is seen, as already mentioned, on the Parma sherds (cat. no. 38), Bonn 464,58 (cat. no. 39), and München und Medaillen XVIII, 140 (cat. no. 24).

The trees carried by the centaurs on Munich 836 (cat. no. 20) have two types of leaves: those with incisions all along the edge, seen also on the Reading amphora (cat. no. 30) and on the Stockholm oinochoe (cat. no. 41), and those with only two curved incisions seen also on the plate (cat. no. 28). Under some of the animals on the Florence oinochoai (cat. nos. 18–19) are plants consisting of a stem crowned by one large heart-shaped leaf. A very similar plant is seen, for instance, on one of the Parma sherds (cat. no. 38)⁷⁵.

Similar to the Paris Painter and the Amphiaraos Painter, the ornamental friezes of the Tityos Painter very often incorporate palmette and lotus. Frequently he combines them with volutes so that the palmette is standing, and the lotus (or another palmette) hanging. He too has several versions of both. I have already mentioned his special palmette (p. 20) which might be called type 1⁷⁶. Type 2 is a variant of type 1 where all the incisions are drawn right down to the receptacle which is smaller than in type 1. Normally this type has no knobs along the edge⁷⁷. Type 3, which is seldom seen, consists of single leaves, as the Paris Painter's type 3⁷⁸. Diverging from these three types are the mutually related palmettes on the Reading amphora (cat. no. 30) and the cup in Basle (cat. no. 42).

His most frequently used type of lotus has a rounded receptacle separated from the petals by a white band and/or incisions. From the receptacle grow three petals, the central one normally differing in colour from the two outer ones. Sometimes the central petal is adorned with a vertical incision⁷⁹. Elaborate versions of this lotus are seen on the neck of Munich 836 (cat. no. 20), the Erlangen oinochoe (cat. no. 37), the Stockholm oinochoe (cat. no. 41), and in the tondo of the Villa Giulia plate (cat. no. 27). On the neck of the Florence oinochoai (cat. nos. 18–19), the receptacle is square and not delimited from the petals by white lines or incisions. Lotus buds are seen on the necks of the Erlangen and Stockholm oinochoai (cat. nos. 37 and 41).

One of his specialties is a fan-shaped flower, seen on the belly of Munich 836 (cat. no. 20) and on the rim of Munich 976 (cat. no. 23) and Münzen und Medaillen XVIII, 140 (cat. no. 24), alternating with another type of flower.

The meander is seen on the Florence oinochoai (cat. nos. 18–19), on Bibl. Nat. 173 (cat. no. 25), and on the Metropolitan Museum cup (cat. no. 40); the star meander on Bibl. Nat. 171 (cat. no. 25)⁸⁰.

Other ornamental bands appearing only infrequently are tongue pattern⁸¹, net pattern⁸², band of ivy⁸³, band of spirals⁸⁴, and undulating band^{84a}.

As in the case of the Amphiaraos Painter, comparatively few vases of a particular shape by the Tityos Painter have survived⁸⁵.

It looks as if the Tityos Painter also generally used the same schemes of decoration as the Paris Painter.

One minor divergence is that, like the Amphiaraos Painter, he often places three friezes on the belly of his amphorae. The clay-coloured rim of Munich 836 (cat. no. 20) is not known from the extant works of the Paris Painter. Of vase shapes unknown in the Paris Painter's production, for example the chalice, it may be mentioned that on the only extant chalice by the Tityos Painter, Munich 937 (cat. no. 21), the lower part of the belly is decorated with a ring of rays instead of being black, as on the extant chalices by the Amphiaraos Painter. Of the two kyathoi, Munich 976 (cat. no. 23) is in a fragmentary condition but seems to be decorated in the same way as Münzen und Medaillen XVIII,140 (cat. no. 24), i.e. with a black foot and handle (except for a panel on the inside), a ring of rays around the lower part of the bowl, and an animal frieze on the upper part. On the rim there is an ornamental band. The three globular cups in the Metropolitan Museum, Basle and Sotheby (cat. nos. 40 42 and 29a) have a black foot, handle and rim. The lower part of the belly is decorated with a ring of rays and an ornamental band, the upper part and the shoulder with a figure frieze (in the main this structure of decoration is used on all the globular cups in the Pontic group).

The Tityos Painter was very fond of animal friezes and used them on the belly of four (out of five) oinochoai⁸⁶ and on all four amphorae⁸⁷. His favourite animals are the same as the Paris Painter's: lions, sphinxes, panthers, and griffins. Less common are goats, deer, rams, boars, and long-necked birds.

Figure Scenes

The majority of the Tityos Painter's figure scenes are mythological. His favourite hero is Heracles, who appears on six of his works⁸⁸. Heracles' dress and arms vary. On Bibl. Nat. 173 (cat. no. 25) and *Ars Antiqua* I, 129 (cat. no. 26), he wears a lion's skin drawn over his head, and is armed with both bow and club. On the Villa Giulia plate (cat. no. 32), the arms are the same, but he wears a chiton as on Munich 836 (cat. no. 20), where he is unarmed. On the Florence oinochoai (cat. no. 18–

19) he wears a lion's skin, but its head is seen on his breast and he is armed with a sword.

On *Ars Antiqua* I, 129 (cat. no. 26), Heracles' adventure with the centaur Pholos is represented. Pholos is sitting on a stone; behind him is the pithos. Heracles has just started to drive away the attacking centaurs. The majority of the Greek representations of this myth are Attic. Most show Heracles receiving the wine from the pithos. However, a neck amphora in the Louvre⁸⁹ also shows Heracles driving away the centaurs. Pholos is not seen and instead of him Athena stands beside the pithos. On a neck amphora in the Vatican⁹⁰, Heracles fights against three centaurs beside the pithos. Here neither Pholos nor Athena are seen. The Corinthian representation of the myth on a kotyle in the Louvre⁹¹ is nearer to the Tityos Painter's. Pholos stands beside the pithos at the entrance to his cave while Heracles drives away the centaurs. This representation, being Middle Corinthian, is however much earlier than the Tityos Painter's. Two related representations are known from East Greek art, one on the temple frieze from Assos⁹², where Pholos stands behind Heracles, who shoots an arrow at the fleeing centaurs, the other on a fragmentary terracotta frieze from Akalan⁹³ where Heracles, standing beside the pithos, shoots an arrow at the advancing centaurs⁹⁴. Some of the fragmentary metopes from the temple at Foce del Sele have been claimed by the excavators to represent this myth⁹⁵. Compared with the Greek representations of the myth, the Tityos Painter's is exceptional in showing Pholos seated instead of standing beside the pithos. L. Banti⁹⁶ has collected four Etruscan representations of the myth all showing Pholos seated. Two of them are on the rim of Red Ware braziers⁹⁷ and are very close to the Tityos Painter's representation of the myth. Banti thinks that they are based directly on his representation, and that the Tityos Painter introduced this variation of the theme with a seated Pholos in Etruria. I find it more probable that the three representations have a common Etruscan source⁹⁸.

A less elaborate centauro-machy is seen on *Bibl. Nat.* 173 (cat. no. 25) where Heracles fights a centaur; on the other side a second centaur comes to the rescue. As mentioned on p. 14, this representation is very similar to that of the Amphiaraios Painter

on Munich 838 (cat. no. 1). In both these representations, the fight takes place face-to-face, a scheme seen also, for instance, on a stone relief in Tarquinia⁹⁹ and a Red Ware pithos in Vienna¹⁰⁰, whereas in Greek representations the centaurs are normally already on the run. However, an Attic oinochoe in the Musée Rodin¹⁰¹ and a Laconic dinos in the Louvre¹⁰² show the same scheme as the four Etruscan representations. On the dinos Heracles is armed with a club while the bow hangs on his back, while in Attic late black-figure representations he usually fights with a sword. On an Attic neck amphora in Munich¹⁰³ the same distribution of figures is seen as on Bibl. Nat. 173 (cat. no. 25), but here the centaur on the B-side is pulling up a tree.

Heracles' fight against Nessos is depicted on one of the two recently acquired plates in the Villa Giulia (cat. no. 32). Deianeira runs in front of Nessos and there is a tree between them. Nessos, who is rendered as an Ionic centaur, carries a tree and is being pursued by Heracles, who is armed with bow and club. The motif is also seen on the oinochoe by the Paris Painter in the Villa Giulia¹⁰⁴, but here Deianeira, partly hidden by Nessos' hind-quarters, is running towards Heracles. This scheme is also known from three Caeretan hydriai¹⁰⁵ and from Attic vase painting. On the other hand, the Tityos Painter's rendering of Deianeira—running in front of Nessos—is very seldom seen in Attic¹⁰⁶. He probably borrowed the motif from the Paris Painter¹⁰⁷, and changed it in order to fill out the whole frieze on the plate¹⁰⁸.

An unusual motif is seen on the A-side of Munich 836 (cat. no. 20). The left half of the scene is filled by a monster with 12 snake heads, the right half by a man clad in a chiton carrying two dogs and running towards the monster. The scene has usually been interpreted as Heracles and the Hydra, but Amandry¹⁰⁹ excludes it from his list of representations of this myth. Although it must be admitted that this scene has no connection with other Etruscan representations of Heracles' fight against the Hydra¹¹⁰, I find it very difficult not to consider it a representation of this myth. Heracles, dressed only in a chiton, and without the lion's skin, is also seen on the plate in the Villa Giulia (cat. no. 32). The reason why the Tityos Painter provided Heracles with the two dogs was probably that they were to be fed to the monster. There may be an Attic parallel to this on a skyphos in

Athens¹¹¹, where Heracles is extending in his right hand a white object (more of which he carries on his left arm) towards the monster. The object is usually interpreted as a stone but, as Brommer has suggested, it could be drugged meat or the like.

Finally, on the two oinochoai in Florence (cat. nos. 18–19) Heracles is seen flanked by two lions whom he seems about to attack with his sword. The motif, which is very similar to that on British Museum B56 (cat. no. 64) by the Silen Painter, has been examined by Schauenburg¹¹².

The shoulder scenes on the Reading amphora (cat. no. 30) have been interpreted by Ure as follows; A: Achilles, who has unhorsed Troilos after leaping on to the led horse; and B: Achilles carrying Troilos to the altar in order to sacrifice him¹¹⁴. The interpretation of scene B is probable, although the representation is unique. Greek representations of the sacrificing of Troilos are rare, and the few that exist either represent the moment when Achilleus sacrifices the youth¹¹⁵ while Trojan warriors advance towards the altar, or when Achilles, who has just killed Troilos, now defends himself against the Trojans¹¹⁶. Without name inscriptions, it is sometimes difficult to distinguish between representations of this theme and representations of the death of Astyanax¹¹⁷.

If Ure's interpretation of the A-side (as Achilles just having thrown Troilos off his horse) is correct—and to me it seems so, as it can hardly be interpreted as a battle scene (an amazonomachy) because the two men in Scythian dress are unarmed—this is also a unique representation of the myth¹¹⁸. The usual representation of this phase of the Troilos myth—the pursuit—is seen on Louvre E703 (cat. no. 49) by the Silen Painter¹¹⁹, where Achilleus pursues Troilos on foot. However, on one of the Loeb tripods¹²⁰, where the pursuit is depicted in the usual way, there is a fallen warrior (?) under Troilos' horses¹²¹. This fallen warrior is unknown in Greek representations of the myth, but he is seen in Etruscan Hellenistic representations¹²². It looks as if he is rather an established element in Etruscan versions of the myth. The Tityos Painter probably misunderstood another Etruscan representation of the theme or deliberately changed it so as to depict the fallen warrior as Troilos. On an urn from Chiusi in Berlin¹²³, the motif of a fallen warrior under a mounted horse-

man with a led horse is very close to the representation on the Reading amphora (cat. no. 30), except for the fact that Troilos' companion has been replaced by two standing, saluting men. A rather similar motif is seen on two Etruscan helmet attachments in the Ny Carlsberg Glyptotek¹²⁴ (pl. 00). In terms of their content, the two last-mentioned examples can hardly have any connection with the Reading amphora (cat. no. 30), but they show that it is an established pictorial type which can be used for different purposes. A figure lying (though hardly fallen) under a horse is also seen in other Etruscan monuments, such as on the silver relief in the British Museum¹²⁵ and on the Monteleone chariot¹²⁶. In some of the late Etruscan urns with representations of the Troilos myth, a helmet or the like¹²⁷ is placed under the horse, showing that the purpose is purely filling. The hydria often seen under the horses in Attic representations is not seen in any of the early Etruscan versions and only very infrequently in the later Etruscan, in accordance with the fact that Polyxena here plays a very secondary role in the myth¹²⁸. In archaic Greek art a fallen warrior is normally not placed under one horse but under two oppositely rearing horses¹²⁹, or under a team of horses¹³⁰. The Thracian dress worn by Troilos and his companion does not occur in Attic representations until the classical red-figure style¹³¹. It could be the Tityos Painter's own invention or borrowed from another—now lost—Etruscan monument.

The unusual representation on the A-side of Bib. Nat. 171 (cat. no. 35) of Apollo punishing Tityos for carrying off Leto has already been treated by several scholars¹³².

On the B-side of this amphora (cat. no. 35) is a scene which de Luynes¹³³ interpreted as the punishment of Koronis and Ischys, an interpretation which has recently been reconfirmed by E. Simon¹³⁴. The man and woman with bows to the right can hardly be other than Apollo and Artemis¹³⁵. Before trying to interpret the scene further, let us consider the very unusual scene on the shoulder of the Stockholm oinochoe (cat. no. 41). From the right march two hoplites and a warrior in a Thracian cap¹³⁶ who carries a sword or a dagger. In front of them a seated woman raises her arms in an imploring gesture towards six men in short chitons and winged boots who come from the left. The first of these men carries a bow and arrows in his left hand while he

stretches out his right in greeting. The two men following him are armed with spears, the third one has a strange blunt weapon and wears a hat, and the two last carry axes. All five men raise their left arm in greeting. Cahn¹³⁷ has suggested that the scene represents a gigantomachy with a pleading Gaia in front of three giants and Apollo with his bow and arrows in front of five other gods. The figure interpreted by Cahn as Apollo is very close in appearance to one of the two standing figures on the Velletri frieze slabs showing an assembly of gods¹³⁸. On the Campana plaques a figure of the same appearance is seen twice: walking in front of a procession¹³⁹ and running in front of a winged demon-like creature in winged boots who carries away a woman¹⁴⁰. On the B-side of Bibl. Nat. 171 (cat. no. 35) the man with the bow, who is in all probability identifiable as Apollo, is also assisted by these winged demons in winged boots. Here they are not carrying the woman, but one of them has just grasped her chiton. On the Stockholm oinochoe (cat. no. 41), the five men behind Apollo may also be identified as demons assisting the god, although they do not have wings and are armed¹⁴¹. On this oinochoe too, Apollo differs from the other representations of him mentioned above by having winged boots. However, Apollo with wings on his feet is seen, for instance, on a late archaic/early classical mirror in Vienna¹⁴² in a scene identified as his quarrel with Idas for Marpessa. The representations on the Stockholm oinochoe (cat. no. 41), Bibl. Nat. 171 (cat. no. 35), and the Campana slabs probably all depict an Etruscan myth or rather group of myths in which the essential elements are Apollo (in the aspect of a death god?), his winged assistants¹⁴³, and a woman whom they carry off.

On the cup in the Metropolitan Museum (cat. no. 40), the woman with the bow is probably Artemis, while the man could be one of Apollo's assistants because he has the same equipment—winged boots and axe—as the two hindmost of Apollo's companions on the Stockholm oinochoe (cat. no. 41).

A running wolf-man is seen on the tondo of one of the plates in the Villa Giulia (cat. no. 32). His head is that of a wolf, his body is hairy, and his fingers are replaced by large claws, but his feet are human. Such wolf-demons are also seen elsewhere in Etruscan art¹⁴⁴. Erika Simon¹⁴⁵ has convincingly connected

them with the cult of Soranus on the Soracte¹⁴⁶. The closest parallel to the Tityos Painter's wolf-man is the one on a black-figure amphora, Louvre E 723, attributed by Dohrn to the Ivy-Leaf Group¹⁴⁷; this figure, however, has a more human appearance and wears a chiton and cuirass.

The inspiration of the tondo on the plate in the Ny Carlsberg Glyptotek (cat. no. 31) was probably the tondos of Greek kylikes¹⁴⁸. Also, the motif itself—winged figure in winged boots and carrying wreaths—was borrowed from Greek art¹⁴⁹.

The gorgons on the neck of the Reading amphora (cat. no. 30) have been thoroughly described in the CVA Reading 1. The strange objects which they hold in their raised hands are probably haltères as seen on the gorgon on the rod tripod in Berlin Fr. 767¹⁵⁰.

Dating

The following vases make up a very uniform group: the Florence oinochoai (cat. no. 18–19), Munich 836 (cat. no. 20), 937 (cat. no. 21), 976 (cat. no. 23), 990 (cat. no. 22), the Erlangen oinochoe (cat. no. 37), the sherds in Parma (cat. no. 38), Bonn 464,58 (cat. no. 39), and Münzen und Medaillen XVIII,140 (cat. no. 24). They are all characterized by meticulous drawing, and the proportions of their figures are rather similar to those used by the Paris Painter.

Bibl. Nat. 173 (cat. no. 25), *Ars Antiqua* I,129 (cat. no. 26), the Basel cup (cat. no. 42), Bibl. Nat. 171 (cat. no. 35), and the Reading amphora (cat. no. 30), on the other hand, show a wilder, more hasty style giving a wind-swept effect. One of the plates in the Villa Giulia (cat. no. 27) also belongs here, as its rams are very similar to the animals on Bibl. Nat. 173 (cat. no. 25). In the tondo figure on the plate in the Ny Carlsberg Glyptotek (cat. no. 31), the figures on the Nessos plate in the Villa Giulia (cat. no. 32), and the sherd Bonn 507 (cat. no. 33), the details are rendered in a way resembling that of Bibl. Nat. 173 (cat. no. 25), although the drawing is much more meticulous and without the turbulent effect, showing that there is no chronological difference between his hasty and his neat style.

Group 1 presumably represents the first stage of the Tityos

Painter's career when he was still strongly influenced by the Paris Painter¹⁵¹. On Munich 836 (cat. no. 20) and the Erlangen oinochoe (cat. no. 37), the zig-zag folds of the garments recall those of the Paris Painter on, for instance, British Museum B 57¹⁵², and those of the Silen Painter on the amphora in Bruxelles¹⁵³. Similar folds are also seen, for example, on the Basle cup (cat. no. 42). On Bibl. Nat. 171 (cat. no. 35), the plate in the Ny Carlsberg Glyptotek (cat. no. 31), and the Nessos plate in the Villa Giulia (cat. no. 32), the Tityos Painter uses the more recent tubular folds¹⁵⁴, whereas on the Stockholm oinochoe (cat. no. 41) he seems to attempt to render zig-zag folds radiating from a central fold (cf. the Bibl. Nat. 178 Painter p. 33).

Compared with the Paris Painter, the Tityos Painter is also more advanced in the rendering of anatomical details: for example, he renders the collar-bone and the single toes on the hindmost foot.

The plates in the Villa Giulia (cat. nos. 27 and 32) were found in grave 177 on the Necropoli dell'Osteria in Vulci¹⁵⁵.

The Tityos Painter seems to have started his career some time after 530 B.C.¹⁵⁶ and to have continued to work to at least around 510 B.C. or perhaps later.

The Painter of Bibliothèque Nationale 178

On p. 21 I removed the two oinochoai Bibl. Nat. 178 and Toronto 919.5.138 (cat.nos. 43–44) from the work of the Tityos Painter and attributed them to a separate vase painter, to whom also the two amphorae Würzburg 780 (cat. no. 45) and Vienna IV 1127 (cat. no. 46) can perhaps be attributed.

The two oinochoai are among the best of the Pontic vases and their painter was certainly of the first rank in the Pontic workshop. Unfortunately, it is difficult to attribute other vases to him. The globular cup Munich 984 (cat. no. 47) could be a work by him. The lion and the panther are related to the animals of the four vases mentioned above, although not very many details are exactly similar. The wings of the sphinx differ from the normal wings of his animals, however, they are not very different from the wings of the demon on the shoulder of the Toronto oinochoe (cat. no. 44). The head of the sphinx has a certain

resemblance to the head of one of the dancers on the neck of the Würzburg amphora (cat. no. 45).

An oinochoe in the British Museum (cat. no. 124) is related to his works. Several points of resemblance can be enumerated: the palmette ornament at the handles; the white loin cloth of one of the dancers recalling that of the older man on the Toronto oinochoe (cat. no. 44); the drawing of the fingers; and the curved incisions indicating the upper arm muscles, which resemble the calf muscles of the two men flanking the kylix on the Toronto oinochoe (cat. no. 44). The posture of the standing man to the right of the handle is similar to that of the foremost man on *Bibl. Nat.* 178 (cat. no. 43) and his hair style recalls that of the hindmost man on this oinochoe. However, the proportions of the figures and a large number of details are very different, so probably the oinochoe in the British Museum (cat. no. 124) was made by an apprentice rather than by the Painter of *Bibliothèque Nationale* 178 himself. If, however, it is considered to be a late work by this painter, the idea of attributing a hydria in the Villa Giulia to him (see p. 49) must be abandoned.

The following discussion of this painter, to whom so few vases can be attributed, must necessarily be of a very preliminary character.

Several new ornaments are seen on the five vases (cat. nos. 43–47)¹⁵⁸ and also ornaments wellknown from other Pontic vase painters are often of a different form¹⁵⁹, or combined in a new way¹⁶⁰. The ornamental frieze above the ring of rays on the Vienna amphora (cat. no. 46) is also seen in the works of the Silen Painter and the Tityos Painter¹⁶¹, and, as mentioned in note 72, the lotus-palmette frieze on his Würzburg amphora (cat. no. 45) is related to those of the Tityos Painter. As for the scheme of decoration, nothing new is seen. His favourite animals also seem to have been lions, panthers, sphinxes, and griffins. Hippocamps and tritons are seen on Würzburg 780 (cat. no. 45) and *Bibl. Nat.* 178 (cat. no. 43), respectively. On the latter vase, he has provided one of the sphinxes with a pair of human legs.

His figure scenes—both those of the two oinochoai (cat. nos. 43–44), and one of the two on the Vienna amphora (cat. no. 46)—also include animals in a way that makes it difficult to say whe-

ther they are intended to be an integral part of the figure scene or just filling. The composition of all his figure scenes is rather uninteresting, and one gets the feeling that they often consist of single figures without relation to each other, meant only to be decorative.

The scene on the shoulder of Bibl. Nat. 178 (cat. no. 43) has been interpreted by E. Simon¹⁶² as Aphrodite (the woman with the staff) leading Paris to Helena, the man behind Aphrodite being Aeneas. This interpretation is rather hypothetical, there being no Etruscan representations of the theme in the same form. Aphrodite (Turan) bringing Helena and Paris together is seen on some late Etruscan mirrors¹⁶³, but in quite a different form.

With respect to the dating of this painter, the general appearance of the chitons of the two women on Bibl. Nat. 178 (cat. no. 43) is very similar to that of Leto (Gaia) on Brussels R223 (cat. no. 57). However, the lower edge of the part of the garment being lifted by the women shows folds running not just in one direction but radiating from a higher central fold¹⁶⁴, recalling those seen in Attic red-figured vases from the last two decades of the sixth century. As examples might be mentioned the late works of Oltos, such as the large kylix in Tarquinia¹⁶⁵ or the Nicosthenic amphora Louvre G2 from the Pamphaios group¹⁶⁶, in which the general appearance of the garments of the women is also very similar to that on Bibl. Nat. 178 (cat. no. 43). Among the Caeretan hydriai, similar radiating folds are seen on the chitons of Hermes on Vatican 229¹⁶⁷, and of Nestor on Louvre C321¹⁶⁸, both of which are dated by Hemelrijk¹⁶⁹ to after 520 B. C.

It is difficult to ascertain how much earlier are the two amphorae Würzburg 780 (cat. no. 45) and Vienna IV 1127 (cat. no. 46). The clay-coloured rim might indicate that they were made about the same time as Munich 836 (cat. no. 20) by the Tityos Painter. For the possibility of the Painter of Bibliothèque Nationale 178 to continue his career after the Pontic tradition had come to an end, see p. 49.

The Silen Painter

By Anja Drukker¹⁷⁰ and Lise Hannestad.

The Silen Painter was introduced in "The Paris Painter" under the colourless name of the Louvre E703 Painter¹⁷¹. In the following we take a closer look at him and his work¹⁷².

We consider his name-piece to be the amphora Würzburg 779 (cat. no. 48) where both shoulder zones are decorated with four dancing silens. This amphora is very close to the work of the Paris Painter and, as has been suggested¹⁷³, the Silen Painter was probably a pupil of the Paris Painter. We shall see that he was also influenced to a certain extent by the youngest Pontic painter, the Tityos painter.

The important identifying traits of this painter as seen on the Würzburg amphora (cat. no. 48) (and by which a series of other vases can be attributed to him as well) may be described as follows. The dancing silens (see fig. 10) have a characteristic facial profile: a snub nose with a little hook underneath, an almond-shaped eye that tends to become circular on some vases¹⁷⁴, and a mouth incised by a straight, short stroke ending in a sharp angle downwards. Their ribs are incised in a fir-tree pattern, and the calf muscle is indicated by a curved line that is sometimes S-shaped. This last detail may be seen in the works of the Tityos Painter, whereas the Paris Painter draws quite a different calf¹⁷⁵. In the rendering of knee caps, the Silen Painter is not always consistent. On the Würzburg amphora (cat. no. 48) occur at least four different stylizations, and even more variations are to be seen on other vases. On the whole, these dancing silens give a fleshy and sturdy impression, while their movements are lively but heavy. The same dancing silens are to be seen on the amphorae Louvre E703, Munich 840-41 (cat. nos. 49-51), the oinochoai Munich 924 and Bonn 1587 (cat. nos. 52-53), and the fragmentary chalice Munich 952 (cat. no. 54). On the ampho-



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ra Munich 839 (cat. no. 55) and the oinochoe in Oxford (cat. no. 56) the dancers are not silens but human beings.

The silens always have long horses' tails, whereas the feet and ears may be either equine or human. On Munich 952 (cat. no. 54) there is one silen with horses' ears and one with human ears; on Louvre E703 (cat. no. 49) one silen has hoofs and the others have human feet. On Würzburg 779 (cat. no. 48) and Bonn 1587 (cat. no. 53) all the silens have horses' feet; on the other vases they have human feet¹⁷⁶. All these vases showing silens were attributed by Dohrn to the Paris Painter (except for Munich 952 (cat. no. 54) which was not attributed to any painter), but a comparison between these silens and those on a hydria in Fiesole¹⁷⁷, which was without question decorated by the Paris Painter, clearly reveals the differences. Also instructive is a comparison with the dancers on the Paris Painter's amphora in Orvieto¹⁷⁸. These figures wear white animal hides, just as some of our silens do, but details like the drawing of the calf and the knee caps, as well as the physiognomy and proportions of the figures, are so dissimilar as to point very strongly to the existence

of two different painters. At the same time, this Orvieto amphora clearly influenced the subsequent works of our painter.

Around the belly of the Würzburg amphora (cat. no. 48) runs an animal frieze that shows additional identifying traits of the Silen Painter. Towards the left, in procession, walk a bull, a deer, a panther, a goat, and a siren, while a bird, called an eagle by Langlotz, is turned towards the right. In general, animals are of particular importance in attributing a vase to the Paris Painter, and, as already pointed out¹⁷⁹, there are many differences between the Würzburg animals and the Paris Painter's animals. Some small but notable incisions on the Würzburg animals are the two parallel short strokes on the hind legs and the small circles on the ankles (see fig. 11). The latter feature may be borrowed from the Paris Painter¹⁸⁰, though he only incises a semicircle on the ankles. The Silen Painter does not confine this circle to the ankles: the paws of a lion, a panther or a sphinx may also be embellished by it.

The shoulder, which the Paris Painter renders more or less consistently by a kind of double arch, is indicated by the Silen Painter by a slightly curved line, sometimes in the form of a less pronounced double arch, sometimes by an S-shape. The siren on the Würzburg amphora (cat. no. 48) has widespread wings with a rounded upper part, a type of wing which occurs on quite a number of vases. A second type can be seen on the London dinos (cat. no. 58): here the top part of the wing is cut off straight horizontally. The reason for this cutting off might have been a practical one: the animals were painted on a scale too large for the space allowed by the borderlines of the decoration zone, so it was impossible to paint a round wing. On the amphora Brussels R223 (cat. no. 57) both types occur, but, as we shall see, the Silen Painter usually did not mind rendering the same details in different ways on one and the same vase.

There is also a remarkable difference in the proportions of the animals: some are "normal", some are extremely heavy, and some are extremely slim. The Würzburg animals may be placed in the first category, whereas on the oinochoe Bonn 1587 (cat. no. 53), the two other types are represented: on the neck walks a fat lion—who also appears on the London dinos (cat. no. 58)—and, around the belly, walk panthers with very long, slim legs, something also seen on the Oxford olpe (cat. no. 59). Nearly all

the animals have a white belly, which is occasionally delimited by incision. Sometimes it is just a white stripe, and sometimes the upper border is elegantly curved, as demonstrated by the Würzburg animals.

Whereas the rendering of anatomical details is a trustworthy characteristic in attributing a work to the Paris Painter, the same cannot be said for the work of the Silen Painter. The anatomical details in fore and hind legs are indicated by lines, which may be long or short, straight or curved, or by nothing at all. The haunches and ribs are mostly indicated by two or three concentric curved lines, which however are a standard feature in nearly all vase fabrics. The eyes again show a differentiation in stylization: triangular, almond-shaped, circular, with or without a tear duct. Pupils are not indicated. All in all, it has become clear that our painter has a variable style which is difficult to pin down. However, for every vase in the catalogue there are good reasons for an attribution to him, though there does exist a small number of vases of which the attribution is less manifest. These will be discussed below.

Fourty different ornaments occur on the twenty-four vases! One of the Silen Painter's favourite ornaments is the palmette with knobbed edge. It occurs on eight vases¹⁸¹ and consists of a solid palmette on which leaves may be incised¹⁸². The receptacle is—except for the palmette on Louvre E703 (cat. no. 49)—always indicated, sometimes by incision and sometimes by adding colour or by reservation. Sometimes the knobs on the edge of the palmettes are round dots¹⁸³ and tend to become a thick wavy line. The palmettes around the belly of the Oxford oinochoe (cat. no. 56) can also be considered “knobbed palmettes”; these however are not solid, but from the receptacle grow separate leaves ending in dots. This knobbed edge is also seen on some animals in the figure frieze: the horses' manes on Louvre E703 (cat. no. 49), Munich 923 (cat. no. 60), and the lions' manes on Munich 920 (cat. no. 63), London B56 (cat. no. 64), Bonn 464,45 (cat. no. 65), the lion in the upper frieze of the London dinos (cat. no. 58), and the one on the fountain of Louvre E703 (cat. no. 49). Although this knobbed edge does not furnish a sufficient criterion for attribution, it is still an important feature.

As stated above, the Silen Painter was very much inspired by

the Paris Painter with regard to figure friezes, and this applies to the ornaments as well. Besides the solid, knobbed palmette, we also see palmettes with separate leaves standing upright around the lower part of the London dinos (cat. no. 58) and turned in a horizontal position around the belly of Munich 923 (cat. no. 60). The latter arrangement echoes that on the Paris Painter's amphorae Bibl. Nat. 172¹⁸⁴ and Villa Giulia¹⁸⁵, though there the leaves are separated by incision. A simplified version of this palmette is depicted on the neck of Munich 922 (cat. no. 66). The palmettes on the two small bands underneath the figure friezes of Munich 923 and 924 (cat. nos. 60 and 52) are only rudimentary. Palmettes are always combined with lotus blossoms or buds, and the types occurring do not differ essentially from those described in the "Paris Painter"¹⁸⁶. The net pattern on the rims of Louvre E703 (cat. no. 49), Würzburg 779 (cat. no. 48), and the Oxford olpe (cat. no. 59) is well attested in Pontic ornamentation, and so are the tongue pattern¹⁸⁷, the standing or pendant lotus flowers and buds on curved or interlacing stems¹⁸⁸, the meander¹⁸⁹, and the star meander¹⁹⁰. As far as the large meander composition on the shoulder of Munich 923 (cat. no. 60) is concerned, Dohrn pointed to parallels in Etruria¹⁹¹. The band of loops enclosing very simplified lotus buds is to be seen only on two other Pontic vases¹⁹². The scales with dots on the lip of the Brussels amphora (cat. no. 57) (there divided by a zigzag line) only recur on the handles of a Nicosthenic amphora by the Paris Painter¹⁹³. The motif may be inspired by Etrusco-Corinthian pottery.

Besides the knobbed palmette, another favourite motif of the Silen Painter is the spiral or lyre. By the complex combination of several spirals, intricate ornaments such as those seen on the neck of Louvre E703 (cat. no. 49) are created. The simplest form of the spiral band may be seen around the belly of Munich 922 (cat. no. 66): it consists of a simple row of spirals next to one another, enlivened by small coloured leaves. This band is doubled on the neck of Munich 839 (cat. no. 55) and around the belly of British Museum B56 (cat. no. 64) where the leaflets are incised like chevrons. The spirals may be turned opposite to each other. The double spiral band can also be seen around the belly of Munich 923 (cat. no. 60), where it is enlarged by a

separate leaf palmette; it also forms the middle part of the ornament on the neck of Louvre E703 (cat. no. 49). The upper and lower parts of that ornament are very much akin to the lower half of the ornament around the belly of Würzburg 779 (cat. no. 48), while we meet standing volutes underneath the animal frieze of the Oxford olpe (cat. no. 59). The neck of Munich 841 (cat. no. 51) is decorated by volutes turned vertically so as to create a double volute cross, again enlivened by small coloured leaves as well as by two horizontal flowers. This ornament is very much like the ornament on a La Tolfa amphora¹⁹⁴.

Our painter's love of spirals led him to insert them even into figure friezes: in that of Munich 841 (cat. no. 51) a volute grows under the legs of the warrior. Here it may be considered as a filling ornament (just like the bird and the plant underneath the legs of Achilles and his companion on Louvre E703 (cat. no. 49) and the bird under the winged man on Brussels R223 (cat. no. 57)), as must certainly the flying spiral above one of the silens on Munich 952 (cat. no. 54).

Spirals were also used to adorn the handle zones: on Louvre E703 (cat. no. 49) both the handle attachments are framed by a black line ending in volutes connected by three horizontal lines. Out of the handle zone of Munich 922 (cat. no. 66) comes a spiral with a lotus flower, and under the handle zone of the Oxford olpe (cat. no. 59) hangs a volute as tall as the whole animal frieze, with three small leaves forming a weakened palmette. On the namepiece amphora (cat. no. 48) we also see a palmette underneath the handle zone and this feature, which was originally based on an imitation of metal vases¹⁹⁵, is not uncommon in Pontic vase production¹⁹⁶.

In view of the above discussion of these main characteristic details, it should be clear that most of the vases included in the catalogue are decorated by the Silen Painter. As stated, certain of the listed vases present some difficulties in attribution, and the purpose of the following discussion is to look more closely at those in question. The vases listed in the catalogue as nos. 49–53, 60 and 57 have already been attributed to him¹⁹⁷; cat. nos. 58 and 64 were termed "related to this painter's works".

The oinochoe Munich 920 (cat. no. 63) was assigned by Dohrn to the Tityos Painter, and his arguments for it are not unreason-

able: his comparison of the hair of the man (Heracles?) and the two women with the hair of the man on New York 06.1021.46 (cat. no. 40) is justified, as is also his statement that the vases illustrating women gathering their skirts are related¹⁹⁸. In spite of these arguments the oinochoe also possesses certain characteristics pointing to the Silen Painter: the lions' heads may be profitably compared with one of the lions on the London dinos (cat. no. 58) (Pl. 30–31), and the double arch separating the mane from the face is rather typical of our painter¹⁹⁹ (see fig. 12). The horizontal folds in the skirts of the woman are not unlike those in the dress of Leto on the Brussels amphora (cat. no. 57), while the face of the man between the lions closely resembles that of Apollo on the Brussels amphora. Around the belly can be seen a broad black band, a feature which is not very common on Pontic vases, but which recurs on two other vases of the Silen Painter (cat. nos. 51 and 55). The proportions of the man, especially of the fleshy thighbones, are similar to those of Achilles on the amphora Louvre E703 (cat. no. 49). The knobby edge of the lions' manes, a characteristic mentioned above, can be compared with the horse's manes on Louvre E703 and Munich 923 (cat. nos. 49 and 60). The knobby palmette around the belly of the Munich oinochoe (cat. no. 63) has already been discussed. Thus, it is clear that this vase can safely be attributed to the Silen Painter.

Dohrn's attribution of the oinochoe British Museum B56 (cat. no. 64) to the Paris Painter was previously discredited by Hemelrijk²⁰⁰. To Dohrn²⁰¹, the proportions of the man drawing his sword suggested those of the corresponding figure on the Paris Painter's hydria in Fiesole²⁰²; further he compared the lion's head and leg incisions with those of the animals on Vatican 231²⁰³ and Würzburg 779 (cat. no. 48). To us, however, these arguments illustrate the inspiration which the Silen Painter received from the Paris Painter. It is not difficult to see, for instance, that the physiognomy of the kneeling man is not typical of the work of the Paris Painter; on the contrary, the face with the snub nose strongly suggests the Silen Painter's facial drawing. The lion's head seems an imitation of the typical lion of the Paris Painter²⁰⁴, as does the panther's. The knee cap of the man is one of the types occurring on Würzburg 779 (cat. no. 48) and

Louvre E703 (cat. no. 49). The belly stripes of the animals are coloured and incised in the same way as on the Würzburg animals. The division into zones, all separated by two thin varnish lines, is exactly matched on the oinochoe Munich 922 (cat. no. 66), while the discs flanking the handle have the same eight-petal rosette as those on Munich 924 (cat. no. 52). All in all, an attribution of this oinochoe to the Silen Painter seems justified, though it stands a bit apart from the core of his work.

An oinochoe (cat. no. 61) in Basle shows a symposium. Underneath the belly ornament runs an animal frieze which is not in the style of the Silen Painter, but in spite of this the symposium is so similar to those illustrated on the fragments in Bonn (cat. nos. 65 and 68) that there can be no doubt about its attribution to the Silen Painter²⁰⁵.

Regarding the other vases included in the catalogue, it is assumed that the attribution is clear without further explanation.

There remain some small vases outside the catalogue because their details are too weakened to justify an attribution, but they do bring to mind the Silen Painter, and they may belong to the outskirts of the oeuvre: a chalice depicted in auction catalogue Ede Nov. 1973 no. 94,23 (cat. no. 154), showing animals with slim legs; a one-handled cup Munich 987 (cat. no. 114) also showing animals including a lion with a cusped mane; exactly the same lion is to be seen on a chalice Sotheby 3-12-73 no. 121 (cat. no. 140); a two-handled cup Munich 989 (cat. no. 95) showing a symposium not unlike that of cat. nos. 54 and 68; an oinochoe in Hamburg (cat. no. 103) showing six men on horseback holding a branch behind them, and on the shoulder a large meander complex interspersed with small animals. This vase seems to be a direct copy of the oinochoe Munich 923 (cat. no. 60), but as the drawing shows no characteristics of the Silen Painter, we consider it an imitation by some other hand.

Figure scenes

The Silen Painter has a strong preference for Dionysian themes such as dancers (very often silens and maenads) and banquet scenes. In the Paris Painter's production there are a couple of vases with comast scenes²⁰⁶ and one with an unusual

banquet scene²⁰⁷. Dancing scenes are also seen on the Toronto oinochoe (cat. no. 44) by the Bibl. Nat. 178 Painter and on the oinochoe in the British Museum (cat. no. 124), but it seems that among the Pontic vase painters only the Silen Painter was really concerned with these themes.

Dancing silens and maenads are seen on Louvre E 703 (cat. no. 49), Bonn 1587 (cat. no. 53)—where a large krater has been placed between two of the silens—and Munich 924 (cat. no. 52)—where Dionysus is present, sitting on a throne with a kantharos in his hand. On Würzburg 779 (cat. no. 48), Munich 840 (cat. no. 50), 952 (cat. no. 54), and 841 (cat. no. 51), only silens perform the dance. On Munich 840 (cat. no. 50) Dionysus is seen again, this time standing calmly among the wild silens. Revellers are seen on Munich 839 (cat. no. 55) and in a more elaborate scene on the oinochoe in Oxford (cat. no. 56).

As mentioned in "The Paris Painter",²⁰⁸ the white animal hides worn by two of the silens on Würzburg 779 (cat. no. 48) were probably inspired by works of the Paris Painter such as Orvieto 463²⁰⁹. The scenes of dancing maenads and silens in the presence of Dionysus were probably borrowed by the Silen Painter from Attic vase painting.

Of his banquet scenes, only that on Basle 211 (cat. no. 61) is fully preserved. Six men dressed in cloaks lie on three couches with cushions and covers. Some of them have drinking cups or phialae in their hands. In front of the couches are three tables. To the far left are seen a large kylix, a table (?), and a servant with a large oinochoe. Another servant raising his left hand in a kind of greeting (?) stands between two of the couches.

The more fragmentary scenes on Munich 952 (cat. no. 54), Bonn 464,45 and 46 (cat. no. 65), and 464,70/71/75 (cat. no. 68) seem to be very similar to that on the Basle oinochoe (cat. no. 61). On both Munich 952 (cat. no. 54) and Bonn 464/45/46 (cat. no. 65) is seen the servant standing with the large oinochoe.

Banquet scenes are a favourite motif of Etruscan art of this period²¹⁰ and in many ways the Silen Painter's banquet scenes are typical Etruscan. For example, the kline with its cover hanging over both ends is a characteristic feature of Etruscan banquet scenes²¹¹. The servant with the oinochoe and the gestures of the figures are also in accordance with the majority of Etruscan

banquet scenes. However, compared with other Etruscan representations, those of the Silen Painter are rather simplified, there being no musicians, or no birds and dogs under the klinai.

Horsemen are seen on the B-side of the Brussels amphora (cat. no. 57) and on Munich 923 (cat. no. 60). In both cases, a winged demon is placed among them. The Silen Painter probably borrowed the motif from the Paris Painter, who used it frequently.

The representation of a woman standing behind one of the fighting warriors on Munich 841 (cat. no. 51) was probably also borrowed from the Paris Painter²¹². The painter had no room for a woman behind the second warrior, so here he placed the forepart of a horse. The fighting scheme in which one of the warriors grasps the other by his crest is very common in Greek fighting scenes.

In the hunting scene on the A-side of Munich 839 (cat. no. 55), the woman and the naked man behind the man with the bow are probably purely filling, without relation to the hunt.

The amphora Louvre E 703 (cat. no. 49) has on its A-side a representation of Achilles pursuing Troilos. This phase of the myth is very popular in Attic pottery of the 6th century. However, the motif of Achilles grasping Troilos by the hair seems not to have been depicted on any of the surviving black-figured vases of the 6th century (?), the Brygos cup Louvre G 154²¹³ being the oldest extant Greek example of it. It was not the Silen Painter's own invention, as it was used on one of the Loeb tripods also²¹⁴. The most reasonable explanation is that the motif was borrowed from a Greek source now lost, rather than having been invented in Etruria and later taken up by Greek artists. A testimony to its long popularity in Etruria is found in the many representations of it on Etruscan Hellenistic urns²¹⁵.

The B-side of Louvre E 703 (cat. no. 49) shows two warriors pursuing a woman who has placed one foot on the top step of a flight of stairs leading to an altar-like structure. She looks back towards the warriors and raises her right arm. The scene has been interpreted as Polyxena at the fountain²¹⁶. Although the altar-like structure is somewhat similar to the fountain on the A-side, there are nevertheless so many differences—above all no indication of a spout from which the water flows—that this

interpretation seems very unlikely. It is more probable that the scene shows Polyxena at an altar seeking protection from her pursuers during the fall of Troy²¹⁷. However, this interpretation must also be considered hypothetical, as there are no close parallels to it in either Greek or Etruscan art.

On the A-side of the Brussels amphora (cat. no. 57) the punishment of Tityos is seen in a version nearer to Greek representations of the myth than is that of the Tityos Painter (cf. p. 28). These Greek representations, however, vary considerably. Only the fleeing Tityos and Apollo pursuing him are constantly seen. Artemis is usually also seen—armed like her brother with the bow²¹⁸. Other figures and their positions vary. The only person on the Silen Painter's amphora whom it is difficult to identify is the woman running in front of Tityos. Camporeale²¹⁹ named her *Ge*, because she seems to be fleeing from the Letoides instead of running towards them in the hope of rescue. However, when *Ge* is present in 6th century Greek representations of the myth, she always stands calmly in the middle of the scene²²⁰. An example of this can be seen on a Tyrrhenian amphora in Tarquinia²²¹; here, the woman fleeing with Tityos in much the same way as on Brussels R 223 (cat. no. 57) must therefore be *Leto*. Probably, then, the woman on the Brussels amphora is also better identified as this goddess.

The rushing lion, in front of Apollo, is also seen in a representation of the myth on one of the Caeretan hydriai²²², where, however, it is behind Artemis. Hemelrijk²²³ argues that here his *Knee Painter* for once did not get inspiration for his figure scenes from Attic models but from Etruscan. However, a late Attic black-figured *Iekythos* by the *Theseus Painter*²²⁴, showing a lion in the same position as on the Brussels amphora (cat. no. 57), proves that this detail was also borrowed from Attic.

In the main, the representation of the punishment of Tityos on one of the *Loeb tripods*²²⁵ resembles that on the Brussels amphora (cat. no. 57), only here Artemis and the lion have been left out (probably due to lack of space), and Tityos has put his arm around *Leto*. Camporeale maintained that because Tityos' knee is on the ground both these Etruscan versions of the myth represent a later phase than do the Greek ones. We find this interpretation too subtle. In several of the Greek representations *Ti-*

tyos is already badly wounded by arrows, whereas on the Brussels amphora (cat. no. 57) he is not hit at all, so one might reverse the argument and hold that this represents an earlier phase.

For Camporeale's²²⁶ dating of the Brussels amphora as earlier than the Loeb tripod, see p. 46.

The amphora in Oxford (cat. no. 69) depicts a representation of Heracles pursuing a centaur on the A-side. The hero in "Knie-lauf" wears a red chiton and carries a large red object (a club?) in his right hand; in his left he holds a smaller red stick (?). The centaur is unarmed and looks back over his shoulder raising his left arm. The scheme is very much like the Paris and the Tityos Painters' rendering of the Heracles-Nessos adventure, except for the lack of Deianeira.

On the B-side of this vase (cat. no. 69) is seen a chariot drawn by two horses. The driver is equipped with a red whip. It may represent the hero's chariot.

Dating

The Silen Painter's inconsistency in the rendering of details makes it difficult to establish an internal as well as an external chronology for his works.

However, it may reasonably be assumed that the vases whose style is strongly influenced by that of the Paris Painter belong to the earlier part of his production. This applies to Würzburg 779 (cat. no. 48), Ashmolean Museum 1971.911 (cat. no. 69), Louvre E 703 (cat. no. 49), Munich 839-41 (cat. nos. 55, 50-51) and 924 (cat. no. 52)—the last five forming a very homogeneous group. Close to these are also Munich 920 (cat. no. 63), 923 (cat. no. 60), and Brussels R 223 (cat. no. 57).

The oinochoai with banquet scenes²²⁷ probably represent a later stage in his production. They show the animals with very slim limbs. Bonn 1587 (cat. no. 53) is related by its silen-maenad frieze to the former group and by its animal frieze on the belly to the latter. Most of his other works should be placed in between these two groups. For example, Ashmolean Museum 1961.467 (cat. no. 59) has animals with slim limbs, whereas its two sirens are very similar to those of group 1.

Würzburg 779 (cat. no. 48) must have been produced about the same time as New York 55.7²²⁸ and Tarquinia 529²²⁹, both by the Paris Painter, as the ornamental friezes on the bellies of the three vases are very similar²³⁰. In addition, Würzburg 779 (cat. no. 48) has a convex rim decorated with a net pattern—a trait also pointing to a dating around the middle of the Paris Painter's career²³¹.

The two amphorae Munich 839 and 841 (cat. nos. 55 and 51) have a markedly concave rim like that of the amphorae of the latest group of the Paris Painter's production²³² and Bibl. Nat. 171 (cat. no. 35), which belongs to the latest works of the Tityos Painter.

Folds are no criterion for dating the Silen Painter's works, as he renders them in a highly inconsistent manner. On Brussels R 223 (cat. no. 57), for example, he carefully indicates the folds in Leto's chiton, but not a single one in the chitons of Apollo and Artemis. The same applies to Munich 920 (cat. no. 63), where he has attempted to render folds radiating from a central fold in the man's chiton, whereas no folds are seen in the chiton of one of the women, and there is only a rather summary rendering of folds in that of the other woman.

The Silen Painter's career probably started about the same time as that of the Tityos Painter—or perhaps a bit earlier—and seems to have come to an end shortly before that of the latter, because tubular folds are not seen on any of his extant works. But as there is no line of development in his rendering of folds, this dating is still very uncertain.

In absolute dates we should place his career from ca. 530 to 510 B.C., or perhaps shortly before.

Shapes²³³

To a large extent, the followers of the Paris Painter used the same vase shapes as he did. The amphora and the oinochoe with disc handles are also their favourite shapes among the large vases. However, the Paris Painter's Corinthianizing hydriai and his version of the Nikostenic amphora seem to have been given up. Only very occasionally did they try to vary the shape of amphora used by the Paris Painter²³⁴. The Amphiaraios Painter

(if he was the potter, too) changed the low conical foot into a bell-shaped one on Munich 838 (cat. no. 1), and on Berlin F 1673 (cat. no. 119) the usual round handles are replaced by tripartite. The Amphiaraos Painter also used a type of oinochoe differing from the usual one with disc handles. This second type, exemplified by Br. Mus. B 55 (cat. no. 7) and Karlsruhe B 2588 (cat. no. 8), is characterized by a more globular body, a round handle and a lack of discs. Like the usual type, it was probably borrowed from Etruscan bucchero. The oinochoe in Hamburg (cat. no. 103) has a unique handle clearly borrowed from metal prototypes. As Hoffmann pointed out, the handle is very similar to the handles of a group of Etruscan metal oinochoai²³⁵. These oinochoai are dated by their grave contexts to the period covering the last years of the 6th century and the beginning of the 5th. The imitation on this oinochoe probably shows that the manufacture of the metal oinochoai must have started a little earlier than hitherto maintained. Other unusual types of oinochoai are the two small ones in Würzburg, 783 and 784 (cat. nos. 90 and 89), with their high, bell-shaped foot, rather broad neck and bipartite handle without discs.

The unique olpe by the Silen Painter in Oxford (cat. no. 59) is of a shape which is also seen in Etruscan bucchero and bronzes²³⁶. Unique among the larger vases is the dinos by the Silen Painter in the Victoria and Albert Museum (cat. no. 58).

The number of different shapes used for the small vases is much larger. Among the surviving works of the Paris Painter are a plate²³⁷ and a kyathos on a stemmed foot²³⁸, shapes also popular among his followers. However, the most popular shape seems to have been the chalice on a stemmed foot of varying height. The stem sometimes has one or more profiles. Also common is the globular cup with offset rim and a horizontal handle—occasionally also supplemented with a vertical handle. These shapes, as well as the kyathos on a stemmed foot are, as Dohrn pointed out²³⁹, borrowed from bucchero.

The kyathos, of which, for instance, there are two examples among the surviving works of the Tityos Painter, derives from Attic or bucchero²⁴⁰.

Unusual drinking vessels are the kantharos²⁴¹ and the globular cup with a flat or pointed bottom²⁴². It is clear that at

least the version with the flat bottom has its prototypes in buccero ware²⁴³.

Further examples of the great variety of shapes produced by the Pontic workshop are the two stands in Berlin and Amsterdam (cat. nos. 91 and 137) and the omphalos phiale in Würzburg (cat. no. 77).

An examination of the followers of the Paris Painter clearly reveals how closely they adhered to his system of decoration, using to a large extent the same vase shapes, ornaments, animals, etc. No really important innovations seem to have been made. Their undisciplined whimsical style is farther from Greek vase painting than the Paris Painter's and more deeply rooted in Etruscan art. Therefore, little more need be said about the relationships between the Pontic workshop and the Greek vase schools than already set forth in "The Paris Painter"²⁴⁴. Moreover, an enumeration of the many details which the Pontic vases have in common with other Etruscan types of monument has already been given by Dohrn²⁴⁵, and today the Etruscan origin of the Pontic vases is considered to be beyond doubt. For these reasons I shall concentrate on a few questions which are still controversial, or which have not yet been clarified.

A still insufficiently clarified problem is the relation of the Pontic workshop to late Etruscan black-figure vase production mainly dominated by the Micali Painter and his school²⁴⁶.

As a result of strong Attic influence, new vase shapes and ornaments and a novel scheme of decoration were introduced into this workshop—an influence which is not perceptible in the work of the late Pontic vase painters, who carried on in the old archaic fashion. However, to a certain extent, the same stylistic trends prevail in the early works of the Micali Painters²⁴⁷ and in the later works of the Tityos Painter; for example, the turbulent effect is evident in both. The two workshops also use a number of identical details. Two different kinds of plants, one consisting of a long stem with small dot-shaped leaves, the other of a smaller stem with a single, large, heart-shaped leaf—both often used by the Tityos Painter (cf. p. 22)—are also seen in several works by the Micali Painter. The elaborate lotus-palmette frieze, seen on one of the Micali Painter's main works,

the amphora Br. Mus. B 64²⁴⁸, recalls those of the Paris and the Tityos Painter. The hair style with a separate fringe seen, for instance, on an amphora in the Danish National Museum²⁴⁹ is very much the same as on the oinochoe Bibl. Nat. 178 (cat. no. 43). Sirens with human arms, as on the Vienna amphora (cat. no. 46), are also seen, for instance, on Munich 845 by the Micali Painter²⁵⁰. The incisions on the birds and the wings of other animals, so characteristic of the Micali Painter, recall those of the Bibl. Nat. 178 Painter. The Micali Painter's felines have the same sturdy legs as those drawn by the Tityos Painter.

Nonetheless, all these similarities are traits which can also be found in other Etruscan groups of monuments from the same time, and must be regarded as generally common to Etruscan art in the last quarter of the 6th century B.C., rather than specific to these two vase-schools. It is true, as stated by Beazley, that the Micali Painter's workshop succeeded the Pontic²⁵¹, but it did not develop out of it, and the Micali Painter was hardly trained in the Pontic workshop before starting his own. The style created by the Paris Painter, which we call Pontic, died out with the last works of the Tityos Painter, the Bibl. Nat. 178 Painter, and their apprentices. However, it is possible that the Bibl. Nat. 178 Painter outlived the Pontic tradition and adapted himself to the new style and scheme of decoration evolved by the Micali Painter. A hydria in the Villa Giulia inv. no. 15538²⁵², which to Beazley²⁵³ recalls a little the masterpiece Berlin F 2154²⁵⁴, could be a late work by this painter. Identical features in his works (see p. 31 ff.) and the hydria are: the drawing of the knees and the ears, the boots of the winged demons, the way in which the women lift up their dresses, and to a certain extent the rendering of the hair. Also the stiff poses of the figures and their gestures are very similar in the two vases. Nonetheless, for the time being, this possibility remains very hypothetical.

It has often been stated that Pontic vases were in some way influenced by the Caeretan hydriai²⁵⁵. As I formerly stressed²⁵⁶, this does not apply to the Paris Painter, whose career started earlier than that of the painters of the hydriai. In his book on the Caeretan hydriai²⁵⁷ Hemelrijk gives a list of the similarities between the hydriai and the Pontic vases and it appears that they nearly all concern Dohrn's Tityos Painter (including works

which can now be attributed to the Silen Painter and the Painter of Bibl. Nat. 178). Of the details not enumerated by Hemelrijk which the Tityos Painter could have borrowed from the hydriai can be mentioned first the arming of Heracles with a bow in one hand and a club in the other, as seen on Vatican 229²⁵⁸ and Louvre, Campana 19227²⁵⁹. Secondly there is the painter's characteristic drawing of the club, on Bibl. Nat. 173 (cat. no. 25) and the Nessos plate (cat. no. 32), which looks like a simplified version of the hero's club on Vatican 229²⁶⁰. Although many of the details which have been enumerated as linking the Pontic vases with the Caeretan hydriai are also seen in other Etruscan groups of monuments from the same period, it is probably reasonable to assume that at least the Tityos Painter was directly inspired by the hydriai.

The Pontic workshop has even less in common with the contemporary La Tolfa group²⁶¹. Only in a few details can points of resemblance be seen. For example, the long concave facial profile, the drawing of the ear, and the fringe of hair of the Painter of Bibl. Nat. 178 are reminiscent of the La Tolfa group. The B-side of Louvre E 703 (cat. no. 49) shows a dinos, the shape of which is very similar to a dinos of the La Tolfa group in the Villa Giulia²⁶². But these similarities are far too few to indicate any direct contact between the two workshops.

A still debated question is the relation between the Pontic workshop and the painted tombs of Tarquinia. In my paper on the Paris Painter, I stated that his work revealed clear stylistic connections with Etruscan monumental painting²⁶³. This applies to a still larger extent to his followers. As most of these connecting features have been commented upon earlier, I shall confine myself to a few of them.

The lion with the cusped mane, which is used quite often by the Painter of Bibl. Nat. 178 and the Silen Painter, is very common in the tombs; it is, for instance, seen in the Tomba dei Tori and tomb 3698²⁶⁴. Animals with differently coloured legs, as used by the Amphiaraios and the Tityos Painter, are seen in several tombs²⁶⁵; the bristling hair on, for instance, the lions on Munich 920 (cat. no. 63) recalls that on the lions in tomb 3698²⁶⁶. The horse on Bibl. Nat. 178 (cat. no. 43) is very similar to the horses on a painted terracotta urn in the Tarquinia museum²⁶⁷.

In the ornamental friezes of the tombs there are also traits recalling the Pontic vases; the lotus-palmette frieze below the figure frieze in the Tomba delle Leonesse²⁶⁸, for example, is rather similar to that on Würzburg 780 (cat. no. 45) and the palmette frieze on a painted terracotta plaque in Berkeley recalls Munich 920 (cat. no. 63) and Brussels R 223 (cat. no. 57)²⁶⁹. However, the monumental painting generally lacks the great number of ornamental friezes characterizing the Pontic vases. On the other hand, the use of single plants in the figure friezes is as common in the tombs as on the vases, and very often the plants are of a very similar appearance; even the rather unusual specimen between the legs of the foremost warrior on the B-side of Louvre E 703 (cat. no. 49) has exact counterparts in the hunting scene on one of the gables of the Tomba della Caccia e Pesca²⁷⁰.

In the human figures, too, many details recall the Pontic vases²⁷¹, and just as the Paris Painter's figure style reminds one of that of the painted terracotta plaques from Cerveteri²⁷², so the Tityos Painter's style recalls, for instance, the Tomba delle Leonesse with its heavy, powerful figures²⁷³. Dohrn was even inclined to consider the painter of the Tomba degli Auguri as the master of the Tityos Painter²⁷⁴.

A variation of this theory has been presented by A. Giuliano²⁷⁵, who considers the links between the Tomba dei Tori and the vase school of Vulci²⁷⁶ to be so close that the tomb could have been painted by one of the vase painters from this school.

However, Banti, in her important article on the Tomba dei Tori, has demonstrated that practically all of the many details seen both in the tomb paintings and in the Pontic vases are features not specific to these two groups of monuments but to Etruscan art in general from the last decades of the 6th century B.C. In fact, she asserts that there is only one detail characteristic of the Tomba dei Tori and the Tityos Painter alone: the strange type of wing which looks as if it has been cut through²⁷⁷.

Giuliano brings up no new important arguments for a specific relationship between the Pontic workshop and the Tomba dei Tori. He is inclined to think that the reason why it is impossible to attribute the Tomba dei Tori to a specific vase painter is that the classification of the painters of Etruscan blackfigure is

still very tentative. As far as the Pontic workshop is concerned, I am convinced that this is because none of its painters actually came to Tarquinia and painted the Tomba dei Tori. It is impossible to recognize the specific style of any of the Pontic vase painters in this tomb. Closer to their style are, in my opinion, tomb 3698²⁷⁸ and the Tomba dei Tritoni²⁷⁹, but I should hesitate to attribute even these to any of the Pontic vase painters.

Place of origin

In my paper on the Paris Painter it was stated that his style seems to be most closely connected with South Etruscan art, but that this might be due to the fact that rather few monuments from this period have been preserved from Vulci²⁸⁰. It was also pointed out that there were connections between the later Pontic vase painters and the Vulcian bronzes. Dohrn has already observed that the lyre motif so popular with the Silen Painter (cf. p. 38) is very common in the tripods²⁸¹. The unusual Medusa with halteres on the Reading amphora (cat. no. 30) is also seen on the tripod Fr. 767 in Berlin²⁸², and a figure such as the running woman on the tripod British Museum 539²⁸³ who is very similar to, for instance, Leto on Brussels R 223 (cat. no. 57), reveals a relationship in figure style. However, the works of both the Paris Painter himself and his followers, show no specific relationship with Vulcian works²⁸⁴, and they are also linked to many monuments from South Etruria both stylistically and thematically. For example, there is a close connection between them and the Red Ware pithoi and braziers found almost exclusively in Cerveteri²⁸⁵, both in the individual figures and animals and in subjects such as the two unusual mythological representations of the Pholos and the Tityos myth (cf. p. 25 and p. 28). Moreover, many of the ornamental friezes are also seen on terracotta friezes from this area²⁸⁶.

To assign the place of origin of the Pontic vases purely on the basis of stylistic considerations is impossible—connections can be found with works from both South and Central Etruria. Apparently Åkerström²⁸⁷ did not take this fact into consideration when he tried to assign the Pontic workshop to Cerveteri just because the Amphiaraos scene on Munich 838 (cat. no. 1) has a stylistic resemblance to a terracotta frieze from Cerveteri²⁸⁸.

Regarding the finding place, as already mentioned²⁸⁹, the later Pontic vases differ from those of the Paris Painter's in that the overwhelming majority come from Vulci. It is of special importance that a large number of very mediocre vases have come to light here²⁹⁰.

In his publication of the oinochoe in Hamburg (cat. no. 103), Hoffmann concludes that the fact that the handle of this oinochoe imitates that of a group of bronze oinochoai²⁹¹ gives important support to localizing the Pontic workshop to Vulci. When the finding place of these bronze oinochoai is known, it is usually Vulci; more rarely, it is Orvieto or Southern Etruria. However, their Vulcian origin is not unanimously accepted, and Brown²⁹² is inclined to consider Cerveteri a possibility.

The shape of the olpe by the Silen Painter in the Ashmolean Museum (cat. no. 59) may also support a Vulcian origin of the Pontic vases as it is copied from a bucchero shape (see p. 47) that seems only to be seen in Vulci²⁹³.

Localizing the Pontic workshop to Vulci implies, as I have already pointed out, the conclusion that to some extent the same stylistic tendencies prevailed in Vulci and in Cerveteri, a connection which is further strengthened by the use of the same motifs even so specific as the Tityos Painter's representation of the Pholos and the Tityos myths. We must, then, conclude that there was quite lively artistic interaction between the two cities in the second half of the 6th century B.C.

Catalogue

(A question mark before a sale's catalogue or the like indicates that the present whereabouts of the vase are unknown to the writer. A question mark before the type of vase indicates that the finding-place is unknown.)

The Amphiaraos Painter

1. Munich, Die staatlichen Antikensammlungen no. 838.
Vulci (Coll. Candelori). Amphora. Height 38 cm.
Shoulder motif: A departure of Amphiaraos, B centauro-machy.
Sieveking-Hackl Taf. 33 and Abb. 100–107.
Hampe-Simon Taf. 7. BJB 166, 1966, p. 122 Abb. 9–10 and p. 136 Abb. 26. JbZMusMainz 1967 Taf. 31,3, 32 and 30. *Pls.* 2–3.
Dohrn no. 134.
2. Munich, Die staatlichen Antikensammlungen no. 938.
Vulci (Coll. Candelori). Chalice. Height 14 cm.
Animal frieze.
Sieveking-Hackl Taf. 41 and Abb. 172.
3. Orvieto, Musei Faina.
Orvieto. Chalice. Height?
Animal frieze with Triton and hippocamp.
Dohrn no. 137 Taf. 4. EAA VII fig. 1123.
4. Orvieto, Musei Faina.
Orvieto. Chalice. Height ?
Animal frieze.
Dohrn no. 140 Taf. 4.
5. Bonn, Akademisches Kunstmuseum inv. no. 506, 4–6.
? Fragments of a globular cup (?).
Triton and hippocamp.
Dohrn no. 138 Taf. 4. See also StEtr. 12, 1938, p. 287.

6. Rome, Villa Giulia.
 Vulci (Necropoli dell'Osteria Tomb 177). Kyathos on stemmed foot. Height 15,8 cm.
 Animal frieze.
Pls. 4-5.
7. London, British Museum B 55
 ? Oinochoe. Height 26,6 cm.
 Shoulder motif: animal frieze.
 Ducati pl. 27 b. *PP* pl. 33. *Pl. 6.*
 Dohrn no. 136.
8. Karlsruhe, Badisches Landesmuseum inv. no. B 2588.
 La Tolfa. Oinochoe. Height 28 cm.
 Shoulder motif: animal frieze.
 CVA Karlsruhe 2 Taf. 54,1. *Pl. 7.*
 Perhaps a work by an apprentice.
 Dohrn no. 135.
9. Civitavecchia, Museo Nazionale inv. no. 1705.
 ? Oinochoe. Height 28,5 cm (to the rim).
 Shoulder motif: Two standing men between two sitting men and two chariots.
StEtr. 14, 1940, p. 365 and Tav. XXVIII.
10. Rome, Villa Giulia.
 Vulci (Necropoli dell'Osteria Tomb 177). Oinochoe.
 Height 32,5 cm.
 Shoulder motif: animal frieze.
Pls. 8-9.
11. Munich, Die staatlichen Antikensammlungen inv. no. 1003.
 Vulci (Coll. Candelori). Lydion. Height 9 cm.
 Shoulder motif: animal frieze.
 Sieveking-Hackl Taf. 41 and Abb. 202.
 Dohrn no. 154.
12. Rome, Vatican, Albizzati no. 230.
 ? Amphora. Height 38,1 cm.
 Shoulder motif: A and B sirens.
 Albizzati Tav. 21 and fig. 24.
 Dohrn no. 131.
13. Munich, Die staatlichen Antikensammlungen inv. no. 992.
 ? Kylix. Height 9 cm. Diameter 13 cm.

- Inside: a bird (swan?).
Sieveking-Hackl Taf. 44.
Dohrn no. 165.
14. Munich, Die staatlichen Antikensammlungen inv. no. 530.
Vulci (Coll. Candelori). Kylix. Height 11 cm. Diameter 17 cm.
Inside: a griffin.
Sieveking-Hackl Taf. 18 and Abb. 66.
Dohrn no. 133c.
15. Basle, Antikenmuseum inv. no. Zü 209.
? (Coll. Züst). Amphora. Height 31,7 cm.
Shoulder motif: A: departure of Amphiaraios, B: fighting warriors.
Hampe-Simon Taf. 8–11. BJB 166, 1966, p. 115 ff. Abb. 1–8.
16. Civitavecchia, Museo Nazionale inv. no. 1290.
? Kylix. Height 11,3 cm. Diameter 17,3 cm.
Tondo: sphinx.
AM 1934 p. 114–115.
17. Basle, Antikenmuseum inv. no. Zü 388.
? Cup. Height 7,1 cm.
Shoulder motif: animal frieze.
Pls. 10–11.

Titoys Painter

18. Florence, Museo Archeologico inv. no. 3778.
? Oinochoe. Height 29 cm.
Shoulder motif: Heracles between two lions and two sphinxes.
JdI 1970 p. 40 Abb. 7.
Dohrn no. 110.
19. Florence, Museo Archeologico inv. no. 3779.
? Oinochoe. Height 29 cm.
Shoulder motif: Heracles between two lions and two sphinxes.
Ducati pl. 26.
Dohrn no. 111.

20. Munich, Die staatlichen Antikensammlungen no. 836.
 Vulci (Coll. Candelori). Amphora. Height 37 cm.
 Shoulder motif: A: Heracles and the Hydra; B: two centaurs.
 Sieveking-Hackl frontispiece, Taf. 33 and Abb. 96–98.
 Ducati pl. 24.
 Dohrn no. 112.
21. Munich, Die staatlichen Antikensammlungen no. 937.
 Vulci (Coll. Candelori). Chalice. Height 12 cm.
 Animal frieze.
 Sieveking-Hackl Taf. 41 and Abb 171.
 Dohrn no. 113.
22. Munich, Die staatlichen Antikensammlungen no. 990.
 ? Egg-shaped cup—fragmentary.
 Animal frieze.
 Sieveking-Hackl Abb. 199.
 Dohrn no. 114.
23. Munich, Die staatlichen Antikensammlungen no. 976.
 ? Kyathos. Height (without handle) 6,5 cm.
 Bird frieze.
 Sieveking-Hackl Abb. 187.
 Dohrn no. 159a.
24. ? (Münzen und Medaillen A.G. Auktion XVIII no. 140).
 ? Kyathos. Height.
 Animal frieze.
 Depicted in the auction catalogue.
25. Paris, Bibliothèque Nationale 173, inv. no. 3326.
 Vulci (Coll. Durand). Amphora. Height 34 cm.
 Shoulder motif: A: Heracles fighting a centaur; B: centaurs.
 CVA Bibl. Nat. 1, III F pl. 28,6; 29,1; 30,1 and 4. Ducati
 pl. 22–23. *Pls. 12–13.*
 Dohrn no. 104.
26. ? (Ars Antiqua A.G. Auktion I no. 129).
 ? Oinochoe. Height 29 cm.
 Shoulder motif: Heracles and Pholos.
 Depicted in the auction catalogue.

27. Rome, Villa Giulia.
 Vulci. Plate. Height 11 cm.
 Rams.
Pl. 14.
 Exterior of plate:
 foot: ring of rays.
 stem: black.
 bowl: ring of rays and black on the rim.
28. ? (Gallerie Heidi Vollmoeller, 1. Auktion 1975 Antike Kunst no. 100, formerly Hesperia Art, Bulletin L no. 11).
 ? Plate. Diameter 18,5 cm.
 Animal frieze.
 Depicted in the auction catalogue.
29. Greifswald, Ernst-Moritz-Arndt-Universität no. 383.
 ? Kyathos on stemmed foot. Height 5,9 cm (fragmentary).
 Animal frieze (panthers).
 A. Hundt-K. Peters, Greifswalder Antiken, 1961, no. 383 and Taf. 44.
- 29a. ? (Sotheby 4-5-1970 no. 110).
 ? Globular cup with horizontal handle. Height 8,9 cm.
 Animal frieze.
 Depicted in the auction catalogue.
30. Reading, University of Reading inv. no. 47.VI.I.
 ? Amphora. Height 34 cm.
 Shoulder motif: A: Achilles and Troilos; B: Achilles carrying Troilos to the altar.
 JHS 1951 pl. 43-44. CVA Reading 1, IV B pl. 36.
31. Copenhagen, Ny Carlsberg Glyptotek H146b.
 ? Plate. Height 12 cm. Diameter 20 cm.
 Man with garlands.
 Dansk Brugskunst 5-6, 1969, p. 141 fig. 11. *Pl. 15.*
32. Rome, Villa Giulia.
 Vulci, Plate. Height 10 cm.
 Heracles and Nessos.
Pl. 16.
 Exterior of plate:
 foot: ring of rays.

stem: black.

bowl: ring of rays and black on the rim.

33. Bonn, Akademisches Kunstmuseum inv. no. 507.
 ? Sherd (from amphora or oinochoe?). Height 14 cm.
 Remnants of two figure friezes, one of them an amazonomachy?
 StEtr. 12, 1938, p. 288 f. and Tav. LIV, 1. *Pl. 17.*
34. Boston, Museum of Fine Arts 60.115.
 ? (Clairmont Collection). Globular cup with horizontal handle.
 Height 10,1 cm.
 Animal frieze.
 Ancient Art in American Private Collections, 1954, no. 268 and pl. LXXX. Hermeneus, Tijdschrift voor de antieke cultuur 45 no. 5, 1973–74, p. 375 Afb. 10.
35. Paris, Bibliothèque Nationale 171.
 Vulci? (Coll. Durand). Amphora. Height 32 cm.
 Shoulder motif: A: the punishment of Tityos; B: Itys and Koronis?
 The animal frieze probably by another painter.
 CVA Bibl. Nat. 1, III F pl. 28,5; 29,3; 31,1–4. Ducati. pl. 18–20. *Pls. 18–19.*
 Dohrn no. 103.
36. ? (Galerie Heidi Vollmoeller, 1. Auktion 1975 Antike Kunst no. 99, formerly Hesperia Art, Bulletin L no. 12).
 ? Plate. Diameter 18,5 cm.
 Palmette frieze.
 Depicted in the auction catalogue.
37. Erlangen, Universität Erlangen-Nürnberg inv. no. I 827.
 ? Oinochoe. Height 30 cm.
 Shoulder motif: two chariots flanking two women.
 AA 1904 p. 60 Abb. 1. W. Grünhagen, Antike Originalarbeiten in Erlangen, 1948, p. 61. *Pl. 20–21a.*
 Dohrn no. 123.
38. Parma, Museo Nazionale di Antichità C 82a and C 82b.
 ? Two sherds from a patera (?).
 Animal frieze.
 CVA Parma 1, III F pl. 1 (Italia pl. 2001). *Pl. 21b-c.*

39. Bonn, Akademisches Kunstmuseum inv. no. 464,58.
Cerveteri? Kyathos on stemmed foot (?). Height 7,5 cm.
(fragmentary).
Animal frieze.
Pl. 22a.
40. New York, Metropolitan Museum inv. no. 06.1021.46.
Orvieto. Globular cup with horizontal handle. Height?
Man with ax and woman with bow.
G.M.A. Richter, Handbook of the Etruscan Collection,
1940, p. 39 and figs. 114–115.
Dohrn no. 108.
41. Stockholm, Medelhavsmuseet inv. no. MM 1961: 10.
? Oinochoe. Height 30 cm.
Shoulder motif: armed men coming from the left to meet a
kneeling woman and 3 warriors.
Münzen und Medaillen A.G. Auktion XXII no. 193 pl. 63.
Pls. 22b–23.
42. Basel, Antikenmuseum inv. no. Zü 210.
? Globular cup. Height 10,4 cm.
Tritons and running women.
Pl. 24³¹⁵.

Bibliothèque Nationale 178 Painter

43. Paris, Bibliothèque Nationale Cat. no. 178.
Vulci. Oinochoe. Height 28 cm.
Shoulder motif: Aphrodite leading Paris to Helena?
CVA Bibl. Nat. 1 III F pl. 27,5–7 and 28,2–3.
Dohrn no. 106.
44. Toronto, Royal Ontario Museum inv. no. 919.5.138 (C 312).
Vulci. Oinochoe. Height 29,8 cm.
Shoulder motif: dancing men and demon.
Robinson-Harcum-Iliffe, A Catalogue of Greek Vases in the
Royal Ontario Museum, 1930, C 312 pl. 19 and drawing
p. 72.
Pl. 25.
Dohrn no. 105.
45. Würzburg, Martin von Wagner Museum inv. no. HA 16
(Langlotz 780).

Vulci (Coll. Feoli). Amphora. Height 36,4 cm.
Shoulder motif: A: man, demon, and woman; B: three men.

Langlotz p. 138 and Taf. 228. *Pls.* 26–27.

Dohrn no. 115.

46. Vienna, Kunsthistorisches Museum inv. no. IV 1127.

? Amphora. Height 38,5 cm.

Shoulder motif: A: fighting warriors; B: meeting of two men, one with bow, the other with spear.

Endt. Abb. 23. *Pls.* 28–29.

Dohrn no. 121.

47. Munich, Die staatlichen Antikensammlungen inv. no. 984.

Vulci (Coll. Candelori). Globular cup. Height 10 cm.

Animal frieze.

Sieveking-Hackl Taf. 41 and Abb. 194.

Dohrn no. 122.

Silen Painter

48. Würzburg, Martin von Wagner Museum, Langlotz no. 779 (inv. no. HA 24).

Vulci? (Coll. Feoli). Amphora. Height 38,6 cm.

Shoulder motif: A+B Silens.

Langlotz Taf. 227. *PP* pl. 17 and 30.

Dohrn no. 82.

49. Paris, Louvre E 703.

? Amphora. Height 38 cm.

Shoulder motif: A: Achilles pursuing Troilos; B: death of Polyxena?

Ducati pl. 9b. Jacobsthal, Ornamente Taf. 10c. *PP* pl. 29.

Dohrn no. 74.

50. Munich, Die staatlichen Antikensammlungen no. 840.

? Amphora, fragmentary.

Shoulder motif: A: Dionysos and silens; B: two centaurs.

Sieveking-Hackl Abb. 110 and 111.

Now missing.

Dohrn no. 77.

51. Munich, Die staatlichen Antikensammlungen no. 841.

? Amphora. Height 34,5 cm.

- Shoulder motif: A: fighting warriors; B: silens.
 Sieveking-Hackl Abb. 112–115.
 Now missing.
 Dohrn no. 76.
52. Munich, Die staatlichen Antikensammlungen no. 924.
 ? Oinochoe. Height 29,5 cm.
 Shoulder motif: Dionysos and dancing silens and maenads.
 Now missing.
 Dohrn no. 78.
53. Bonn, Akademisches Kunstmuseum inv. no. 1587.
 ? Oinochoe. Height 32 cm.
 Shoulder motif: dancing silens and maenads.
 Ducati pl. 17b. *PP* pl. 26.
 Dohrn no. 79.
54. Munich, Die staatlichen Antikensammlungen no. 952.
 ? Chalice, fragmentary.
 Banquet scene and dancing silens.
 Sieveking-Hackl Abb. 176.
 Now missing.
 Dohrn no. 148.
55. Munich, Die staatlichen Antikensammlungen no. 839.
 ? Amphora. Height 34,5 cm.
 Shoulder motif: A hunting scene. B comasts.
 Sieveking-Hackl Taf. 34 and Abb. 108–109.
 Now missing.
 Dohrn no. 75.
56. Oxford, Ashmolean Museum Loan 176.
 ? Oinochoe.
 Shoulder motif: dancers.
 To be published by Dr. C. M. Stibbe in 1977.
57. Brussels, Musée Royaux d'Art et d'Histoire inv. no. R 223.
 Cerveteri. Amphora. Height 34 cm.
 Shoulder motif: A: The punishment of Tityos. B: Horsemen and demon.
 CVA Brussels 3 IV B Pl. 1,4. *PP* pl. 31 and 32.
 Ducati Pl. 21.
 Dohrn no. 86.

58. London, Victoria and Albert Museum inv. no. 4798–1901.
? Dinos. Height 22,5 cm.
Animal frieze.
Ducati pl. 17a. *Pls.* 30–31.
Dohrn no. 99.
59. Oxford, Ashmolean Museum inv. no. 1961.467.
? Olpe. Height 19,7 cm.
Animal frieze.
Archaeological Reports for 1963–64 p. 56 fig. 14. *Pl.* 32.
60. Munich, Die staatlichen Antikensammlungen no. 923.
? Oinochoe. Height 32 cm.
Shoulder motif: Meander composition.
Sieveking-Hackl Abb. 160–163. *Pl.* 33.
Dohrn no. 86a.
61. Basel, Antikenmuseum inv. no. Zü 211.
? Oinochoe. Height 27 cm.
Shoulder motif: Banquet scene.
Pl. 34.
62. Innsbruck, Archäologisches Institut der Universität inv.
no. II 12 (1) and II 12 (2).
? Kyathos, fragmentary.
Animal frieze.
Pl. 35a.
63. Munich, Die staatlichen Antikensammlungen no. 920.
Vulci (Coll. Candelori). Oinochoe. Height 27 cm.
Shoulder motif: Man between lions and two running women.
Sieveking-Hackl Taf. 33 and Abb. 153. *Pl.*
Dohrn no. 109.
64. London, British Museum B 56.
? Oinochoe. Height 27,9 cm.
Shoulder motif: Man between panther and lion.
Ducati pl. 27a. *Pl.* 35b–36.
Dohrn no. 100.
65. Bonn, Akademisches Kunstmuseum inv. no. 464,45/46.
Cerveteri. Sherds from the shoulder of an oinochoe or amphora.

- Banquet scenes.
 StEtr. 12, 1938, Tav. LIV,2.
 Now missing. Probably from the same oinochoe as Greifswald 382 (cat. no. 67).
66. Munich, Die staatlichen Antikensammlungen no. 922.
 Vulci (Coll. Candelori). Oinochoe. Height 32 cm.
 Shoulder motif: demon between sirens.
 Sieveking-Hackl Taf. 33 and Abb. 159. *Pls.* 38–39.
 Dohrn no. 116.
67. Greifswald, Ernst-Moritz-Arndt Universität no. 382.
 ? Lower part of amphora or oinochoe.
 Animal frieze.
 A. Hundt–K. Peters, Greifswalder Antiken, 1961, no. 382.
 Tafel 44.
68. Bonn, Akademisches Kunstmuseum inv. no. 464,70/71/75.
 Cerveteri. Oinochoe, fragmentary.
 Shoulder motif: Banquet.
 StEtr. 12, 1938, Tav. LIV,4 and LV,1. *Pl.* 37.
69. Oxford, Ashmolean Museum inv. no. 1971.911.
 ? Amphora. Height 35,3 cm.
 Shoulder motif: A: Heracles and centaur; B: chariot.
 Sotheby 1–7–69 no. 224 with photo.
 To be published by Dr. C. M. Stibbe in 1977.
70. Bonn, Akademisches Kunstmuseum inv. no. 464,44.
 Cerveteri. Fragment probably of amphora or oinochoe.
 Warrior and woman.
 StEtr. 12, 1938, Tav. LIV,3.

Vases not attributed to any of the above-mentioned painters

This does not imply that none of them were made by any of these painters. It applies to many of them that their decoration is too sparse to make any master attribution certain (cf. Paris Painter p. 13), others could be very early pieces in which a painter's style is not yet recognizable. At the same time some of them were definitely decorated by other painters—often of very small talents. I have tried to make this catalogue as complete as possible but I am aware that it is probably far from so.

71. Munich, Die staatlichen Antikensammlungen 971.
 ? Kyathos on stemmed foot. Height 15 cm.
 Running dogs and bird.
 Sieveking-Hackl Taf. 42 and Abb. 182.
 Dohrn no. 67. For his attribution to the Paris Painter see *PP* p. 13.
72. Munich, Die staatlichen Antikensammlungen 972.
 ? Kyathos on stemmed foot, fragmentary.
 Sea Monsters.
 Sieveking-Hackl Abb. 183.
 Missed by Dohrn in his catalogue. Probably by the same painter as Munich 971 (cf. the birds).
 Now missing.
73. Szczecin, National Museum (?).
 ? ("Olbia" cf. Dohrn p. 147). Plate.
 Lion's head.
 Boehlau, Griechische Altertümer südrussischen Fundorts aus dem Besitze des Herrn A. Vogell, Karlsruhe, 1908, p. 9 no. 51 Taf. 1,17.
 Dohrn no. 87.
74. Munich, Die staatlichen Antikensammlungen 941.
 ? Chalice. Height 15 cm.
 Lotus-palmette frieze.
 Sieveking-Hackl Taf. 41.
 Dohrn no. 92. The lotus-palmette frieze is related both to works of the Silen Painter (Bonn 1587 (cat. no. 53)) and of the Tityos Painter (the Erlangen oinochoe (cat. no. 37)).
75. Berlin, Staatlichen Museen Antiken-Abteilung Charlottenburg inv. no. F 1678.
 Tarquinia (Coll. Doria). Lydion. Height 12 cm.
 Ornamental friezes.
 AM 1920 Taf. V,3. *Pl. 44a*.
 Dohrn no. 94. For his attribution to the Paris Painter see *PP* p. 13 (wrongly named F 1687).
76. Toronto, Royal Ontario Museum 210 (C 656).
 ? Lydion. Height 11,4 cm.
 Band of tongues, net pattern, and frieze of lotus and lotus buds.

- Robinson-Harcum-Iliffe pl. 15.
Dohrn no. 95. For his attribution to the Paris Painter see *PP* p. 13.
77. Würzburg, Martin von Wagner Museum, Langlotz no. 790.
? Phiale. Diameter 13,5 cm.
Ornamental friezes.
Langlotz Taf. 229.
Dohrn no. 96. For his attribution to the Paris Painter see *PP* p. 13.
Its lotus and lotus buds are related to those of the Silen Painter.
78. Würzburg, Martin von Wagner Museum, Langlotz no. 787.
Vulci (Coll. Feoli). Kyathos on stemmed foot. Height 14,4 cm.
Dolphins.
Langlotz Taf. 229. Endt Abb. 33.
Dohrn no. 97. For his attribution to the Paris Painter see *PP* p. 13.
79. Bonn, Akademisches Kunstmuseum inv. no. 564.
? Plate.
Frieze of lotus and lotus buds.
Pl. 40b.
Dohrn no. 98. For his attribution to the Paris Painter see *PP* p. 13.
80. Munich, Die staatlichen Antikensammlungen 986.
Vulci (Coll. Candelori). Globular cup with horizontal handle. Height 9,5 cm.
Deer.
Sieveking-Hackl Taf. 41 and Abb. 196.
Dohrn no. 101. The band of heart-shaped flowers recalls works of the Tityos Painter.
81. Paris, Bibliothèque Nationale 183.
Nola? (Coll. Oppermann). Lydion. Height 13 cm.
Animal frieze.
CVA Bibl. Nat. 1, III F, pl. 27,2-3. *Pl. 42*.
Dohrn no. 117.
Probably by the same painter as Munich 945-948 (cat. nos. 82-85) although the drawing is neater.

82. Munich, Die staatlichen Antikensammlungen 945.
Vulci (Coll. Candelori). Chalice. Height 13,5 cm.
Animal frieze.
Sieveking-Hackl Taf. 41.
Dohrn no. 144. Same painter as Bibl. Nat. 183 (cat. no. 81) and Munich 946–948 (cat. nos. 83–85).
Now missing.
83. Munich, Die staatlichen Antikensammlungen 946.
Vulci (Coll. Candelori). Chalice. Height 15 cm.
Animal frieze.
Sieveking-Hackl Taf. 41.
Dohrn no. 145. Same painter as Bibl. Nat. 183 (cat. no. 81) and Munich 945 and 947–948 (cat. nos. 82 and 84–85).
84. Munich, Die staatlichen Antikensammlungen 947.
Vulci (Coll. Candelori). Chalice. Height 16 cm.
Animal frieze.
Sieveking-Hackl Taf. 41.
Dohrn no. 146. Same painter as Bibl. Nat. 183 (cat. no. 81) and Munich 945–946 and 948 (cat. nos. 82–83 and 85).
Now missing.
85. Munich, Die staatlichen Antikensammlungen 948.
Vulci (Coll. Candelori). Chalice. Height 14,5 cm.
Animal frieze.
Sieveking-Hackl Taf. 41 and Abb. 175.
Dohrn no. 147. Same painter as Bibl. Nat. 183 (cat. no. 81) and Munich 945–947 (cat. nos. 82–84).
Now missing.
I cannot agree with Dohrn in supposing that his nos. 141–43 are also by this painter, and I do not consider these three vases Munich 921, 973, and Louvre CA 1870 Pontic (cf. p. 81).
86. Munich, Die staatlichen Antikensammlungen 944.
Vulci (Coll. Candelori). Chalice. Height 16 cm.
Animal frieze.
Sieveking-Hackl Taf. 41.
Missed by Dohrn in his catalogue.
87. Munich, Die staatlichen Antikensammlungen 988.

- Vulci (Coll. Candelori). Globular cup with horizontal handle. Height 11 cm.
 Bird friezes.
 Sieveking-Hackl Taf. 41.
 Dohrn no. 150.
88. Würzburg, Martin von Wagner Museum, Langlotz 788.
 Vulci? (Coll. Feoli). Kantharos. Height 6,5 cm.
 Animals.
 Langlotz Taf. 229.
 Dohrn no. 151. Dohrn wrongly assumed that this vase is by the same hand as Munich 988 (cat. no. 87).
89. Würzburg, Martin von Wagner Museum inv. no. HA 261 (Langlotz 784).
 Vulci (Coll. Feoli). Oinochoe. Height 16,6 cm.
 Shoulder motif: Man's head and birds.
 Langlotz Taf. 229.
 Dohrn no. 125. Related to works of the Amphiaraios Painter (for instance the drawing of the man's ear recalls some of the charioteers and one of the sphinxes on Munich 838 (cat. no. 1)).
90. Würzburg, Martin von Wagner Museum, Langlotz no. 783.
 Vulci (Coll. Feoli). Oinochoe. Height 17 cm.
 Shoulder motif: ring of rays.
 Langlotz Taf. 229.
 Dohrn no. 126. Probably by the same hand as Würzburg 784 (cat. no. 89).
91. Berlin, Staatliche Museen Antiken-Abteilung Charlottenburg F 1679.
 ? Stand. Height 15 cm.
 Walking women.
 Endt Abb. 41. *Pl. 41*.
 Dohrn no. 124. By the same hand as Amsterdam 8761 (cat. no. 92) and Munich 921a (cat. no. 93).
92. Amsterdam, Allard Pierson Museum inv. no. 8761.
 ? Oinochoe. Height 24,5 cm.
 Shoulder motif: running men and woman.
 Anja Drukker, Een pontische oinochoe in het Allard

Pierson Museum, Vereniging van Vrienden van het Allard Pierson Museum Mededelingenblad no. 7, 1973.

By the same hand as Berlin F 1679 (cat. no. 91) and Munich 921a (cat. no. 93).

93. Munich, Die staatlichen Antikensammlungen 921a.
? Oinochoe. Height 30 cm.
Shoulder motif: Animal frieze.
Sieveking-Hackl Abb. 157–158.
Dohrn no. 152. By the same hand as Berlin F 1679 (cat. no. 91) and Amsterdam 8761 (cat. no. 92). As Miss Drukker has pointed out the figure style of these three vases are related to that of the Painter of Bibl. Nat. 178.
94. Munich, Die staatlichen Antikensammlungen 985.
Vulci (Coll. Candelori). Globular cup with horizontal handle. Height 10 cm.
Silen and two centaurs.
Sieveking-Hackl Taf. 41 and Abb. 195.
Dohrn no. 127. Now missing. By Brown (op. cit. p. 78 note 1) connected with works both of the Painter of Bibl. Nat. 178 and of the Silen Painter, all of which he considers to be by the same hand.
95. Munich, Die staatlichen Antikensammlungen 989.
Vulci (Coll. Candelori). Globular cup with one horizontal and one vertical handle. Height 18 cm.
Banquet scene.
Sieveking-Hackl Taf. 42 and Abb. 198.
Dohrn no. 149. By the same hand as Würzburg 4881 (cat. no. 96). They are both closely related to works of the Silen Painter and may be by this painter.
96. Würzburg, Martin von Wagner Museum inv. no. 4881.
? Chalice. Height 15,8–15,4 cm.
Dancers.
Antike Kunstwerke aus dem Martin von Wagner Museum, Erwerbungen 1945–1961, 1962, no. 49 Tafel 34.
By the same hand as Munich 989 (cat. no. 95)—both being closely related to works of the Silen Painter and probably by him. In the above-mentioned publication the dancers are compared with those on the neck of Würzburg 780

(cat. no. 45), but this likeness as far as I can see only goes for the unusual loin-cloth worn by some of the dancers on both vases.

97. Munich, Die staatlichen Antikensammlungen 919.
Vulci (Coll. Candelori). Oinochoe. Height 24 cm.
Shoulder motif: Animal frieze.
Sieveking-Hackl Abb. 153. Endt Abb. 26.
Dohrn no. 153. By the same hand as the Missouri chalice (cat. no. 98).
98. Columbia, University of Missouri, Museum of Art and Archaeology inv. no. U. Mo. 60.10.
? Chalice. Height 14 cm.
Animal frieze.
R. D. DePuma, *Etruscan and Villanovan Pottery*, 1971, no. 48. *Pl. 43*. By the same hand as Munich 919 (cat. no. 97), with which also DePuma has compared it.
99. New York, Joseph V. Noble Coll.
? Kantharos. Height 14,3 cm.
Birds flanking a palmette—lotus cross.
D. von Bothmer, *Ancient Art from New York Private Collection*, 1961, no. 260 pl. 97.
100. Boston, Museum of Fine Arts inv. no. 63.2404.
? Oinochoe. Height 27,5 cm.
Shoulder motif: Sirens and birds.
C. C. Vermeule, *Vases and Terracottas in Boston: Recent Acquisitions*, *Classical Journal* 1968, p. 52 f.
101. Heidelberg, Archaäologisches Institut der Universität inv. no. 69/1.
? Plate. Diameter 20,9 cm.
Tondo: Winged garland or ring (?).
R. Hampe, *Neuerwerbungen 1957–70 (Katalog der Sammlung Antiker Kleinkunst des archäologischen Instituts der Universität Heidelberg II)*, 1971, no. 69 Taf. 45.
102. Gotha, Schlossmuseum inv. no. Ahv. 296.
Vulci. Kylix. Height 10,3 cm., diameter 14,7 cm.
Tondo: cock.
CVA Gotha 1 p. 31 and Taf. 19.

The two heads on the outside between the handles are probably both a man's head, not as E. Rohde suggests a man's and a woman's head.

103. Hamburg, Museum für Kunst und Gewerbe inv. no. 1970,105.
 ? Oinochoe. Height 27 cm.
 Shoulder motif: meander composition.
 H. Hoffmann, *Erwerbungen für die Antikenabteilung in den Jahren 1963 bis 1970* (Museum für Kunst und Gewerbe), *Jahrbuch der Hamburger Kunstsammlungen* 16, 1971, p. 218 ff.
 Related to works of the Silen Painter, but not by his own hand. The decoration recalls that of Munich 923 (cat. no. 60). The small panel on the spout is a unique trait. For the handle see p. 47.
104. Bonn, Akademisches Kunstmuseum inv. no. 464,35.
 Cerveteri. Upper part of an oinochoe.
 Shoulder motif: only the heads of two men are left.
 StEtr. 12, 1938, p. 288.
105. Bonn, Akademisches Kunstmuseum inv. no. 464,67.
 Cerveteri. Fragment of a chalice.
 Siren.
 StEtr. 12, 1938, p. 287–88 and Tav. LIV,3.
106. Bonn, Akademisches Kunstmuseum inv. no. 464,60.
 Cerveteri. Fragment, probably of a globular cup.
 Palmette frieze.
 StEtr. 12, 1938 p. 288 and Tav. LIV,3 right.
107. Bonn, Akademisches Kunstmuseum inv. no. 25.
 ? Chalice. Height 16,6 cm.
 Animal frieze.
 StEtr. 12, 1938, p. 288. *Pl. 44a.*
108. Bonn, Akademisches Kunstmuseum inv. no. 566.
 ? Lydion.
 Frieze of birds.
 StEtr. 12, 1938, p. 288. *Pl. 44b.*
109. Rome, Villa Giulia.
 Vulci, Necropoli dell'Osteria tomba 177. Chalice. Height 16,3 cm.

- Lotus-palmette frieze.
Pl. 46.
110. Rome, Villa Giulia.
Vulci, Necropoli dell'Osteria tomba 117. Chalice. Height 12 cm.
Lions.
Pl. 45a.
111. Rome, Villa Giulia.
Vulci, Necropoli dell'Osteria tomba 177. Chalice. Height 11,2 cm.
Frieze of birds.
Pl. 45b.
112. ? (Münzen und Medaillen A. G. Kunstwerke der Antike Auktion XXII, 1961, no. 194).
? Plate. Diameter 22,7 cm.
Birds and lotus-palmette frieze.
Depicted in the auction catalogue.
113. Cortona, Museo dell'Accademia Etrusca, sala XIV.
? Lydion. Height ?
Procession of walking men.
Unpublished.
Neck: frieze of lying lotus blossoms.
Shoulder: ornamental frieze related to the frieze on the neck of Toronto 919.5.138 (cat. no. 44).
Belly: walking men, some of them carrying branches and stretching forward the other arm. Between them large flowers.
Foot: ring of rays.
114. Munich, Die staatlichen Antikensammlungen no. 987.
Vulci (Coll. Candelori). Globular cup with horizontal handle. Height 11 cm.
Animal frieze.
Sieveking-Hackl Taf. 41 and Abb. 197.
115. ? (formerly Coll. Disney).
? Oinochoe. Height ?
Shoulder motif: three men coming from the left meet a woman and two men coming from the right.

- Museum Disneianum pl. 103–104.
 Dohrn no. 107. From the drawings in Museum Disneianum I find it difficult to attribute it to any of the above-mentioned painters. Some of the figures have a certain resemblance to those of the Silen Painter. An interpretation of the figure scene is not easy. The woman may be a goddess.
116. Munich, Die staatlichen Antikensammlungen no. 1009.
 Vulci (Coll. Candelori). Plate. Diameter 20 cm.
 Animal frieze.
 Sieveking-Hackl Taf. 44.
 Dohrn no. 118. The ornament frieze on the rim recalls that on Munich 922 (cat. no. 66) by the Silen Painter.
117. Munich, Die staatlichen Antikensammlungen no. 1010.
 Vulci (Coll. Candelori). Plate. Diameter 20 cm.
 Animal frieze.
 Sieveking-Hackl Taf. 44.
 Dohrn no. 119. Pendant to Munich 1009 (cat. no. 116) and by the same hand.
118. Würzburg, Martin von Wagner Museum, Langlotz no. 781.
 Vulci (Coll. Feoli). Kyathos on stemmed foot. Height 14,8 cm.
 Floral friezes.
 Langlotz Taf. 229.
 Dohrn no. 128. The floral friezes seem to be related to those of Berlin F 1673 (cat. no. 119).
119. Berlin, Staatliche Museum zu Berlin F 1673.
 Vulci (Coll. Doria). Amphora. Height 33,5 cm.
 Shoulder motif: A and B sirens.
 Endt Abb. 16–17.
 Dohrn no. 130. Could be a work by the Amphiaraos Painter.
120. Würzburg, Martin von Wagner Museum Langlotz no. 782.
 Vulci (Coll. Feoli). Chalice on stemmed foot (unusual shape). Height 10 cm.
 Floral frieze.
 Langlotz Taf. 229
 Dohrn no. 128. The floral frieze is related to that of the San Francisco chalice (cat. no. 121). Both recall works of the Silen Painter.

121. San Francisco, M. H. de Young Memorial Museum inv. no. 4155.
 ? Chalice. Height 11,8 cm.
 Floral frieze.
 CVA San Francisco Collections (USA fasc. 10) IVB p. 22 and pl. III,4. Related to Würzburg 782 (cat. no. 120).
122. Berlin, Staatliche Museen Antiken-Abteilung Charlottenburg inv. no. F 1677.
 Vulci (Coll. Doria). Lydion. Height 10 cm.
 Bird frieze.
 Endt Abb. 27.
 Dohrn no. 155.
123. Toronto, Royal Ontario Museum 211 (C 657).
 ? Lydion. Height 7,6 cm.
 Bird frieze.
 Robinson-Harcum-Iliffe drawing on p. 70 and pl. XV.
 Dohrn no. 156.
124. London, British Museum inv. no. 1926,6–28,1.
 ? Oinochoe. Height 30 cm.
 Shoulder motif: comasts.
 British Museum Quarterly 1–2, 1926–28, p. 66 ff. and pl. XXXVIIa.
Pl. 47.
 Dohrn no. 120. Related to works of the Painter of Bibl. Nat. 178, but probably not by his own hand (cf. p. 32).
125. Paris, Louvre CA 3457.
 ? Oinochoe. Height 30 cm.
 Shoulder motif: 4 men with horses.
 Revue des Arts 5–6, 1955–56, p. 49 fig. 16. *Pl. 50a.*
 As Villard has pointed out by the same painter as Louvre CA 3458 (cat. no. 126), but not by the same hand as Br. Mus. 1926,6–28,1 (cat. no. 124).
126. Paris, Louvre CA 3458.
 ? Oinochoe. Height 31 cm.
 Shoulder motif: 6 men with shields.
 Revue des Arts 5–6, 1955–56, p. 49 fig. 17. *Pl. 50b.* See cat. no. 125.

127. Munich, Die staatlichen Antikensammlungen no. 1006.
Vulci (Coll. Candelori). Plate. Diameter 22 cm.
Ornamental friezes and birds.
Sieveking-Hackl Taf. 44.
Dohrn no. 160.
128. Munich, Die staatlichen Antikensammlungen no. 1007.
? Plate, fragmentary.
Frieze of birds.
Sieveking-Hackl p. 155.
Dohrn no. 161.
129. Munich, Die staatlichen Antikensammlungen no. 1008.
? Plate, fragmentary.
Bird.
Sieveking-Hackl p. 155.
Dohrn no. 162.
130. Munich, Die staatlichen Antikensammlungen no. 942.
? Chalice. Height 16 cm.
Seated woman under a canopy (?) flanked by 4 standing
on each side.
Sieveking-Hackl Taf. 41 and Abb. 173–4.
Dohrn no. 164. Recalls the Disney oinochoe (cat. no. 115)
and works of the Silen Painter, by whom it may have been
painted.
131. Rome, Vatican G87.
? Plate. Diameter 20,5 cm.
Sirens.
RG p. 75 and Tav. 27.
Could be a work by the Amphiaraios Painter. By Beazley
related to Vatican 230 (cat. no. 12), Munich 838 (cat.
no. 1), and Berlin F 1673 (cat. no. 119).
132. Rome, Vatican G88.
? Lydion. Height 10,9 cm.
Lotus-palmette friezes.
RG. p. 75 and Tav. 27.
133. Berlin, Staatlichen Museen Antiken-Abteilung Charlotten-
burg inv. no. 31427.
? Chalice. Height 12 cm.
Lotus frieze.

Gehrig-Greifenhagen-Kunisch, Führer durch die Antiken-Abteilung, 1968, p. 104. *Pl. 51a*.

Closely related to the chalice in San Francisco (cat. no. 121).

134. Amsterdam, Allard Pierson Museum inv. no. 3762.
? Kyathos on stemmed foot. Height ?
Animal frieze.
Unpublished. For information of this kyathos I am indebted to Miss Anja Drukker.
135. Leipzig, Antikemuseum der Karl-Marx-Universität T 4735.
? Plate. Diameter 19,5 cm.
Running woman.
CVA Leipzig 2 p. 53 and Taf. 48.
136. Oxford, Ashmolean Museum inv. no. 1946.54.
? Cup with one horizontal and one vertical handle.
Sirens flanking plants.
EVP p. 12. To be published by Dr. C. M. Stibbe in 1977.
137. Amsterdam, Allard Pierson Museum inv. no. 954.
? Stand. Height 38,5 cm.
Frieze of lotus buds and blossoms.
CVA Musée Scheurleer 1, IV Bd. pl. 2,4.
138. ? (Sotheby 1-12-1969 no. 82).
? Single-handled beaker. Height 9,5 cm.
Frieze of birds.
Unpublished.
139. ? (Sotheby 18-6-62 no. 120).
? Kyathos. Height 25 cm.
Frieze of birds, siren, and centaurs.
Unpublished.
140. ? (Sotheby 3-12-73 no. 121).
? Chalice. Height 15 cm.
Animal frieze.
Depicted in the auction catalogue.
141. ? (Münzen und Medaillen, Auktion XIV 1954, Basel, no. 92).
? Amphora. Height 35 cm.

- Shoulder motif: A and B two sphinxes walking towards the left.
Depicted in the auction catalogue pl. 23.
142. ? (Hesperia Art Bulletin 39 no. A9).
? Globular cup with horizontal handle. Height 9,5 cm.
Frieze of birds.
Depicted in Hesperia Art Bulletin 39.
143. Kiel, Privatsammlung (Sotheby 18–6–62 no. 149).
? Amphora.
Shoulder motif: A and B Silens and maenads.
Unpublished. Its present whereabouts are stated by Schauenburg in his list of new Pontic vases (JdI 1970 p. 29 note 10).
144. Sidney, Nicholson Museum of Antiquities inv. no. 53.15.
? Kyathos. Height (incl. handle) 13,5 cm.
Animal frieze.
Unpublished (mentioned by Trendall F.A. 8, 1953 (1956) no. 101). By the Silen Painter?
145. ? (Società Hercle, Rome).
Vulci (tomb 135 of the excavations of the Società Hercle).
Oinochoe. Height 25,4 cm.
Shoulder motif: Comasts.
Materiali di Antichità Varia II, Scavi di Vulci, Materiali concesso alla Soc. Hercle, Rome 1964 (Ministero della Pubblica Istruzione) no. 390.
146. ? (Società Hercle, Rome).
Vulci (tomb 135 of the excavations of the Società Hercle).
Oinochoe. Height 25,4 cm.
Shoulder motif: Comasts.
Materiali di Antichità Varia II, Scavi di Vulci, Materiali concesso alla Soc. Hercle, Rome 1964 (Ministero della Pubblica Istruzione) no. 391.
147. New Castle-upon-Tyne inv. no. D33.
? Amphora.
Unpublished.
148. New Castle-upon-Tyne.
Plate.

Birds.

Unpublished.

149. Hamburg, Museum für Kunst und Gewerbe inv. no. 1963, 19.
? Chalice. Height 11 cm.
Friezes of birds, panther and lion.
AA 1969 p. 357 Abb. 42.
150. ? (Münzen und Medaillen XXVI,162).
? Globular cup with horizontal and vertical handle. Height 14,5 cm.
Phallos birds.
Depicted in the auction catalogue pl. 57.
151. Kassel, Staatliche Kunstsammlungen T434.
? Cup. Height 6 cm.
Animal frieze.
CVA Kassel 2 Taf. 69,1–4. In the manner of the Paris Painter but not by his own hand.
152. Rome, Villa Giulia inv. no. 74895.
? Chalice. Height 15,8 cm.
Winged horses.
Nuove scoperte e acquisizioni nell'Etruria meridionale (presented by M. Moretti), 1975, p. 209 no. 22 and Tav. 49. Related to works by the Painter of Bibl. Nat. 178.
153. Rome, Villa Giulia inv. no. 74896.
? Chalice. Height 15 cm.
Animal frieze.
Nuove scoperte e acquisizioni nell'Etruria meridionale (presented by M. Moretti), 1975, p. 209 no. 23³¹⁵.
154. ? (Sales catalogue Ede november 1973).
? Chalice. Height 12,7 cm.
Animal frieze.
Depicted in the auction catalogue.
155. Bonn, Akademisches Kunstmuseum inv. no. 506,1–2.
? Fragments of a chalice.
Animal frieze.
Dohrn no. 138 and Taf. 4. By Dohrn attributed to the Amphiaros Painter.

156. Rome, Villa Giulia.
 Vulci (necropoli dell'Osteria tomb 177). Kyathos. Height
 15 cm.
 Dogs chasing a hare.
Pl. 48.
157. Hannover, Kestner-Museum.
 ? Globular cup with horizontal handle. Height 10,1 cm.
 Animal frieze.
Pl. 49.

Vases whose affiliations to the Pontic workshop are doubtful

1. Halle, Archäologischer Institut der Martin-Luther-Universität inv. no. 217.
 ? Lydion. Height 8 cm.
 Animal frieze.
 AM 1920 Taf. V,4. E. Bielefeld, Die Antiken-Sammlung des Archäologischen Instituts der Martin-Luther-Universität no. 53 (Wissenschaftliche Zeitschrift der Martin-Luther-Universität II, 1952-53, Gesellschafts- und Sprachwissenschaftliche Reihe, p. 94).
 Dohrn no. 133.
2. Amsterdam, Allard Pierson Museum.
 ? Lydion. Height 10,7 cm.
 Band of tongues.
 CVA Musée Scheurleer 1, IV Bd. pl. 3,3.
 Dohrn no. 159.
3. Berlin, Staatliche Museen Antiken-Abteilung Charlottenburg inv. no. F 2147.
 ? Plate. Diameter 16,5 cm.
 Fishes.
Pl. 52.
 Dohrn no. 167.
4. Bonn, Akademisches Kunstmuseum inv. no. 624.
 ? Cup. Height 8,6 cm.
 Walking men.
 StEtr. 12, 1938, p. 288 and Tav. LV,3.
 By Dohrn rightly considered to be late. The style is rather far from the normal Pontic.

5. Berlin, Staatliche Museen Antiken-Abteilung Charlottenburg inv. no. F 1663.
? Plate. Diameter 12 cm.
Panther.
Pl. 51b.
6. Berlin, Staatliche Museen Antiken-Abteilung Charlottenburg inv. no. F 2111.
? Lydion. Height 8,7 cm.
Friezes of ivy and pomegranates.
J. Boehlau, *Aus jonischen und italischen Necropolen*, 1898, p. 146 and fig. 69. Gehrig-Greifenhagen-Kunisch, *Führer durch die Antiken-Abteilung* 1968, p. 44.
Dohrn no. 93. For his attribution to the Paris Painter see *PP* p. 13.

Vases which are known to me only through brief mentions

A chalice in Kiel with griffins and arimasps (Schauenburg *JdI* 1970 p. 29 note 10).

A chalice on the market in Rome 1962 (*ibid.*).

An amphora on the market in Rome 1964 (a horseman on each side) (*ibid.*).

An oinochoe which is a pendant to the oinochoe in Amsterdam (cat. no. 92) (Stibbe, *Hermeneus* 45, 1973–74, no. 5 p. 374 and note 18).

Fragment of a kyathos in the Castellani Collection in Villa Giulia (EVP p. 12).

An amphora in the Henri Mondor collection in Paris (Bothmer, *Met. Mus. Bulletin* n. s. 14, 1955–56) formerly in the Swansea coll. (mentioned by Beazley RG p. 75 no. 87). According to his description of the vase it may be a work by the Paris Painter. Chalice, private collection in Basel (Hoffmann AA 1969 p. 357).

A globular cup with horizontal and vertical handle in Villa Giulia—gift from sig. Bogiovi (Giuliano, *StEtr.* 1969 p. 18 note 4).

An oinochoe formerly in the Collection of prince Albert in Berlin (Beazley RG p. 75 no. 87).

An oinochoe with Europa mentioned by Beazley (*ibid.*) as being in Museo di Civitavecchia. I have not been able to find it in the museum.

Vases which have wrongly been attributed to the Pontic workshop

Munich 921²⁹⁴, 973²⁹⁵, and Louvre CA 1870²⁹⁶. Attributed by Dohrn²⁹⁷. Both the style and the shape of Louvre CA 1870 contradicts an attribution to the Pontic workshop (cf. p. 67 cat. no. 85).

Bonn 386 B, 386 C²⁹⁸, 386 A, and an amphora in a private collection in Basel²⁹⁹. Attributed by Dohrn³⁰⁰.

Villa Giulia M 392³⁰¹. Attributed by Dohrn³⁰², but separated from the workshop by Beazley³⁰³.

Vatican 233³⁰⁴. Attributed by Dohrn³⁰⁵.

Vatican 232³⁰⁶. Attributed by Dohrn³⁰⁷.

Munich 1005³⁰⁸ and a lydion in Museo Capitolini³⁰⁹. Attributed by Dohrn³¹⁰. The Atticizing style of the animals contradicts this attribution.

Lekyth in the Norbert Schimmel Collection. Attributed by H. Hoffmann³¹¹.

Additions to "The Paris Painter"

Since the publication of my paper on the Paris Painter some new vases by this painter have come to my knowledge.

Most important among these is an oinochoe in the Villa Giulia (pl. 54–57). It was found in tomb 177 on the Necropoli dell'Osteria at Vulci. The surface of the oinochoe is badly damaged and most of the glaze has disappeared, yet the larger part of the incisions are still to be seen faintly. The shape is the same as that of the other oinochoai attributed to him³¹². The height is 33 cm.

The oinochoe displays many features and details not seen on other of the Paris Painter's vases. Yet I think a sufficient number of details are rendered in his very characteristic way to make the attribution certain.

Where to place it in his production presents problems. The tongue pattern is otherwise only seen in the older part of his production, but not on the belly of the vases. The large flower ornaments also have a certain relation to the bands of large lotus and palmettes on for instance the amphora in Tarquinia, *PP* cat. no. 15. The rendering of folds in the chiton of Deianeira however points to the later part of his works. The many unusual features

can best be explained if you consider this oinochoe a very late piece—later than any of the other surviving vases and more in accordance with the other Pontic vase-painters. The two plates by the Tityos Painter also found in this tomb (cat. nos. 27 and 32) do not belong to the earliest part of this painter's production. The mixture of an animal and a figure frieze on the upper belly is quite unlike the Paris Painter and more in the fashion of his followers. It looks as if his style changed more in course of time than it appeared from the rest of his production.

Besides this oinochoe by the Paris Painter the tomb contained two plates (cat. nos. 27 and 32) by the Tityos Painter, a kyathos and an oinochoe (cat. nos. 6 and 10) by the Amphiaros Painter, three chalices (cat. nos. 109–111), and a kyathos (cat. no. 156). For the rest of its contents see *StEtr.* 37, 1969, p. 17 note 4. The Attic Little-Master cup has a kalos inscription: Athenaios kalos.

In the Villa Giulia there is also an unpublished amphora by the Paris Painter found in Cerveteri:

Foot: black.

Belly: ring of rays, lotus-palmette frieze, and band of stylized ivy.

Shoulder: A and B trees.

Neck and rim are missing.

This amphora belongs to the older part of the Paris Painter's works considering the stylized ivy and the lotus blossoms which are of the dissolved type and rather similar to those on the Tarquinia amphora with silens (*PP* cat. no. 15) only not so elaborate.

Miss Anja Drukker has kindly informed me of a plate in the Louvre, E 675 (Pl. 53). It has a lion with raised foreleg in the tondo surrounded by a frieze of lotus and palmettes. The drawing of the lion is very elaborate. The foreleg incisions are as on the kyathos in Victoria and Albert Museum (*PP* cat. no. 27) and the above-mentioned oinochoe in the Villa Giulia. On the top of its hindlegs is an incision similar to his rendering of human knees as seen in *PP* fig. 8a (this detail on the hindlegs of a lion is also for instance seen on one of the lions attacking a bull on Berlin F 1885 (*PP* cat. no. 37). The shoulder line is indicated in a more elaborate way than his usual (reminiscent of the Tityos Painter's, see fig. 6).

The amphora from grave 106 in the necropolis of Banditaccia in Cerveteri (*PP* cat. no. 22) is exhibited in the Cerveteri vase room in Villa Giulia, no. 48070, whereas *PP* cat. no. 6 is in the museum of Leiden, inv. no. K 1958.

A kylix in Hamburg, inv. no. 1969,16 has by Hoffmann³¹³ been considered a work by the Campana workshop. However, his comparison with a work by the Ribbon Painter such as the dinos in Copenhagen³¹⁴ I do not find very convincing. You might be inclined to consider the kylix a product of the Pontic workshop, to which four other kylikes of the same shape and structure of decoration can be attributed (cat. nos. 13–15 and 102) and to consider it a work by the workshop's leading artist the Paris Painter, to whose style there is an evident likeness. However, a closer examination reveals that many details are very different. The form of the bird's wings is not seen in any other of this painter's works. This also goes for the rendering of Hermes' eye and knees. The drawing of the god's hands is finer than in any work by the Paris Painter. An attempt to attribute the kylix to any other of the identified Pontic vase-painters will in my opinion also fail, so after all Hoffmann's suggestion of attributing the kylix to a Etrusco-ionic workshop may be right.

Notes

- 1 Lise Hannestad, *The Paris Painter, an Etruscan Vase-Painter*. Det Kongelige Danske Videnskabernes Selskab, *Historisk-filosofiske Meddelelser* 47,2. Copenhagen 1974. Henceforth quoted as *PP*.
2. Since the publication of my paper on the Paris Painter, new works by him have come to my knowledge. See page 81.
3. Dohrn was the first to identify this painter. He considered him the founder of the workshop (Dohrn p. 78 ff., but see *PP* p. 27).
4. This does not apply to the horses, whose shoulder blades are rendered in a way reminiscent of the Paris Painter's.
5. Compare with *PP* fig. 1.
6. On the hippocamp drawn exactly as on one of the panthers on Munich 838 (cat. no. 1).
7. An amphora in Berlin, F 1673 (cat. no. 119) also has some resemblance to works of this painter. However, it is farther from the nucleus of his works than Vatican 230 (cat. no. 12) so I have placed it among unattributed vases.
8. The two warriors in the Amphiaraios scene, however, have white dots for eyes, as is often seen in the works of the Tityos Painter.
9. Cf. Hampe-Simon p. 18 note 2.
10. BJB 166, 1966, p. 123.
11. As technical investigations seem to have proved that this vase is genuine (cf. JbZ Mus. Mainz 1967 p. 87 ff.), I have included it among the Pontic vases, although it is certainly the most doubtful of the three vases which Dohrn called forgeries (see also Mingazzini in BJB 173, 1973, p. 112 ff.).
12. On Karlsruhe B 2588 (cat. no. 8) and British Museum B 55 (cat. no. 7).
13. On the Villa Giulia kyathos (cat. no. 6) and the Basle amphora (cat. no. 15).
14. On Munich 1003 (cat. no. 11).
15. On Vatican 230 (cat. no. 12).
16. On British Museum B 55 (cat. no. 7).
17. On the Basle amphora (cat. no. 15).
18. On the shoulder of the Civitavecchia oinochoe (cat. no. 9).
19. On the cup in Basel (cat. no. 17).
20. On the kylix in Civitavecchia (cat. no. 16).
21. Cf. *PP* p. 11 ff.
22. Munich 838 (cat. no. 1), Vatican 230 (cat. no. 12), and Basle Zü 209 (cat. no. 15).
23. On Munich 838 (cat. no. 1) there are rosettes between the rays.
24. The only exception is the new oinochoe by him in the Villa Giulia cf. p. 81.
25. On Br. Mus. B 55 (cat. no. 7) the lower pseudomeander is substituted by a band of stylized flowers.

26. On the Villa Giulia oinochoe (cat. no. 10) most of this frieze consists of horsemen.
27. On the Villa Giulia oinochoe (cat. no. 10) it has been placed above the rays, on the Civitavecchia oinochoe (cat. no. 9) between the bird and the animal frieze.
28. Munich 938 (cat. no. 2) and the two in the Faina Museum (cat. nos. 3 and 4).
29. Cf. Kunze AM 1934 p. 115.
30. On Munich 838 (cat. no. 1), Munich 938 (cat. no. 2) and the Villa Giulia oinochoe (cat. no. 10).
31. J. Overbeck, *Galerie heroischer Bildwerke der alten Kunst* 1, 1853, p. 92. FR III p. 10. Hampe-Simon p. 18 ff.
- 31a. For a detailed study of the subject "Kriegers Ausfahrt", see AM 1916 p. 221 ff.
32. F.R. Taf. 122. Pfuhl, *Malerei und Zeichnung* III fig. 179.
33. Pausanias V, XVII, 8.
34. *Olympiabericht* I Taf. 30–31. H. von Steuben (*Frühe Sagen Darstellungen in Korinth und Athen*, Berlin 1968) has remarked that the direction of action is the same in the Kypselos Chest and on this bronze as on the two Pontic vases, whereas in Corinthian and Attic vase-painting it is the opposite.
35. Graef Taf. 92.
36. Firenze 3773 (Thiersch Taf. III) and two in Leipzig (AM 1916 Taf. XV, 10 and 11).
37. Chiusi 1974, AM 1916, Taf. XXVII, ABV p. 330 no. 1 at the bottom.
38. Not on the last-mentioned vase, but here as on the Pontic vases a marching warrior is seen in front of the team of horses.
39. Curtius, "Hermeneutische Miscellen" in *Festschrift Arndt*, 1925 p. 36 ff. NSc. 1905 p. 234 fig. 25.
40. Hampe-Simon p. 26.
41. Cf. note 31.
42. Berlin F 1655 cf. note 32.
43. Firenze 3373, cf. note 36.
44. Cf. note 33.
45. *PP* cat. no. 31 and pl. 22–23.
46. Inv. no. 1969, 16. AA 1969 p. 357 f. and Abb. 43 a-b. Cf. p. 83.
47. This, however, is very uncertain. Related adornments are seen on a few later Greek piloi, e.g. on an amphora in Lecce showing Polyneikes and Eriphyle, CVA Lecce 1, III Ic Tav. 1,3 and 2,2.
48. StEtr. 12, 1938, Tav. XIX, 1–2 no. 74.
49. Ibid. Tav. XIX, 3 no. 85.
50. Ibid. Tav. XXII, 3 no. 78.
51. Similar representations in which all the participants are women are also seen on cippi from Chiusi. However, the women do not sit on folding-stools but on chairs (e.g. on the above-mentioned cippus in Munich, StEtr. 12, 1938, Tav. XXII, 2 no. 78).
52. With respect to the origin, etc., of the person seated on a folding-stool, see Riis, *Tyrrhenika* p. 38 note 13.
53. Regarding their very uncertain meaning, see Paribeni in StEtr. 13, 1940, p. 183 ff.

54. CVA Wien, Kunsthistorisches Museum Taf. 35,2. K. Friis Johansen, *The Iliad in Early Greek Art*, 1967, p. 271 no. 34.
55. Cf. *PP* p. 24 f.
56. Dohrn p. 49 f.
57. E.g. Louvre E 702 (Hemelrijk no. 3) and Musei Capitolini no. 203 (Hemelrijk no. 9) both dated to 530–520 B. c.
58. *PP* cat. no. 19.
59. Dohrn p. 44 ff.
60. Sometimes only one.
61. It looks like a breaking up of the Paris Painter's foreleg incision (see *PP* fig. 1), especially of the variation of it seen, for instance, on the cup in the Victoria and Albert Museum (*PP* cat. no. 27, Pl. 16), or on the recently acquired oinochoe in the Villa Giulia (cf. p. 81). On an amphora in Tarquinia (*PP* cat. no. 15, Pl. 9) the Paris Painter has himself rendered the details on the forelegs in a way very similar to that of the Tityos Painter.
62. On Florence 3778, 3779 and Münzen und Medaillen XVIII, 140 (cat. nos. 18, 19, and 24) there are three small strokes instead of this curved incision.
63. E.g. on the lions on the shoulder of the two Florence oinochoai (cat. nos. 18–19).
64. On Bibl. Nat. 173 (cat. no. 25), this line has been changed; see pl. 12–13.
65. E.g. the rendering of the shoulder and of the transition from body to foreleg of the panther and the lion.
66. Hemelrijk (p. 66) has also attributed it to the Tityos Painter himself.
67. Very much the same was seen on the sphinxes on the Florence oinochoai (cat. nos. 18–19) and the deer in the animal frieze on Munich 836 (cat. no. 20).
68. Cf. *PP* p. 10.
69. Dohrn p. 148 f. nos. 105–107, 109, 115–122, 124–126.
70. Miss Drukker and I attribute Dohrn's nos. 109 and 116 to our Silen Painter. See note 315 for further attributions to the Tityos Painter.
71. Cf. p. 20 for the animals of Bibl. Nat. 171 (cat. no. 35).
72. An influence which is reflected in the lotus-palmette frieze on Würzburg 780 (cat. no. 45).
73. The wavy lines on the triton on Bibl. Nat. 178 (cat. no. 43) could be considered reminiscent of this painter's taste for such lines in the two amphorae.
74. On the Florence oinochoai (cat. nos. 18–19), Munich 937 (cat. no. 21), Münzen und Medaillen XVIII, 140 (cat. no. 24), the Erlangen oinochoe (cat. no. 37), and the Reading amphora (cat. no. 30), where it is also seen in a more elaborate form consisting of three stems.
75. For a more unusual type of plant, see Bibl. Nat. 173 (cat. no. 25), and the two plates in the Villa Giulia (cat. nos. 27 and 32).
76. In the frieze above the ring of rays on Florence 3779 (cat. no. 19) a variant of this type without incisions is used—he probably simply forgot the incisions.
77. Palmette type 2 is seen on Munich 836 (cat. no. 20) where it has knobs along the edge, on Munich 990 (cat. no. 22) where the receptacle has the vertical incision characteristic of type 1, *Ars Antiqua* I, 129 (cat. no. 26), the plates

- in the Villa Giulia and the Ny Carlsberg Glyptotek (cat. nos. 27, 31 and 32), the oinochoe in Stockholm (cat. no. 41), and Bibl. Nat. 171 (cat. no. 35).
78. Type 3 is seen on Munich 836 (cat. no. 20), Munich 990 (cat. no. 22), and at the handles of the cup in Basle (cat. no. 42).
 79. This type of lotus is seen on Munich 990 (cat. no. 22), elaborated with two volutes, on the Nessos plate in the Villa Giulia (cat. no. 32), on Ny Carlsberg Glyptotek H146b (cat. no. 31), and on Bibl. Nat. 171 (cat. no. 35).
 80. On one of the squares the star is replaced by a hooked cross (pl. 19), cf. p. 21.
 81. On the three plates Ny Carlsberg Glyptotek H146b (cat. no. 31), and the two on the market (cat. nos. 28 and 36).
 82. On *Ars Antiqua* I, 129 (cat. no. 9).
 83. On Bibl. Nat. 173 (cat. no. 25) and the cup in Boston (cat. no. 34).
 84. On the sherd in Bonn (cat. no. 33).
 - 84a. On the cup Sotheby 4-5-1970 no. 110 (cat. no. 29a).
 85. E.g. 5 oinochoai, 4 amphorae, and 5 plates.
 86. Florence 3778 and 3779 (cat. nos. 18-19), *Ars Antiqua* I, 129 (cat. no. 26) (frieze of oxen), and the Stockholm oinochoe (cat. no. 41).
 87. Munich 836 (cat. no. 20), Bibl. Nat. 173 (cat. no. 25), the Reading amphora (cat. no. 30), and Bibl. Nat. 171 (cat. no. 35).
 88. The two Florence oinochoai (cat. nos. 18-19), Munich 836 (cat. no. 20), Bibl. Nat. 173 (cat. no. 25), *Ars Antiqua* I, 129 (cat. no. 26), and one of the plates in the Villa Giulia (cat. no. 32).
 89. CVA Louvre fasc. 5 III He pl. 57,12 and 16.
 90. Albizzati no. 388 pl. 55.
 91. L 173; Payne no. 941 and pl. 31.9-10. Baur p. 94 no. 21.
 92. Now in Boston. Depicted in EAA VI p. 137 fig. 150.
 93. Å. Åkerström, *Die architektonischen Terrakotten Kleinasiens* Taf. 64-65 and p. 125 fig. 37.
 94. Either Pholos was not seen or is not preserved.
 95. P. Zancani Montuoro—U. Zanotti Bianco, *Heraion alla foce del Sele* II p. 112 ff., reconstruction pl. XIX.
 96. *StEtr.* 34, 1966, p. 371 ff.
 97. *Ibid.* p. 371 nos. 1-2.
 98. In favour of this theory it may be noted that Pholos' cave is indicated on one of the braziers (on the other one the scene is only partly preserved), but not on the oinochoe by the Tityos Painter.
 99. Giglioli Tav. LXXI, 2.
 100. Masner no. 207 p. 19 fig. 12.
 101. CVA pl. 13, 11.
 102. CVA Louvre fasc. 1 III Dc pl. 7,2.
 103. No. 1645. Depicted Baur pl. VI,173.
 104. See p. 81: Additions to the Paris Painter no. 1.
 105. One in the Villa Giulia (Mon. Piot. 1950, p. 5 and fig. 3-4 and pl. 3,3), one in the Louvre, Campana 10228 (Mon. Piot. 1946, p. 51 fig. 11-13 and pl. 6. Mon. Piot. 1950, p. 7 fig. 5), and on the back of the Polyphemus hydria in the Villa Giulia (Mon. Piot. 1950, pl. 1).

106. On a neck amphora in Altenburg (CVA Altenburg I Taf. 22,2) dated to 520–510 B.C.
107. The motif is also known from other Etruscan vases: Zürich E.T.H.B. 14 of the Ivy Group (Dohrn p. 143 no. 18, Baur pl. IV no. 308) and on Munich 834 (Sieveking-Hackl Taf. 33 and Abb. 94–95), but in both Nessos carries Deianeira (a scheme borrowed from Attic prototypes).
108. A less likely possibility is that he borrowed the motif directly from a very rare Attic variation of it represented by the above-mentioned amphora in Altenburg (cf. note 48). On Munich 834 (cf. note 107), Nessos has equine forelegs as in Attic, whereas he has human forelegs on the Tityos Painter's plate, the Paris Painter's oinochoe, the amphora in Zürich (cf. note 49), and the three Caeretan hydriai.
109. Bulletin de la faculté des lettres de Strasbourg 30, 1950–51, p. 239 ff.
110. For references to these, see Amandry, p. 308, notes 1–3.
111. Athens NM 416CC792 (JHS 1955 p. 91 and Pl. VI,1–3. MarbWP 1949 p. 5 and Taf. 2).
112. JdI 1970 p. 40 f.
113. JHS 1951 p. 198 ff.
114. This interpretation was first made by Beazley in EVP p. 295.
115. E.g. on a Corinthian crater in the Louvre, E638bis (Rev. Arch. 50, 1957, p. 25 ff. and fig. 6).
116. E.g. Munich 1426 (CVA München 7, Taf. 311–12) and Florence 70993 (Mdl 4, 1951, Taf. 24,1). A third, rather infrequent, Greek version of the theme shows Troilos standing at the altar and Achilles just about to sacrifice him. This is seen on two shield straps, one from Olympia (Ol. Forsch. II Taf. 73,1) and one from Isthmia (Hesperia 1959 p. 331 fig. 8), and on a (heavily restored) Attic black-figure hydria in Portugal (M. Helena Rocha Pereira, Greek Vases in Portugal, 1962, no. 9).
117. Cf. Mota Rev. Arch. L, 1957.
118. Cf. Schauenburg JdI 1970 p. 66.
119. *PP* pl. 29a.
120. W.–G. Thieme p. 10 tripod A, scene 1,a. Depicted in AJA 1908 pl. XIII.
121. Cf. Thieme p. 14–15.
122. Brunn-Körte I Tav. XLVIII,2 ff.
123. E24. A Rumpf, Katalog der etruskischen Skulpturen, 1928, Taf. 17.
124. H.229. From Orvieto.
125. Catalogue of Silver Plate 1921, no. 3. JdI 1958 p. 13 Abb. 2.
126. Hampe-Simon Tf. 25.
127. Brunn-Körte I Tav. LII,9. Under Troilos' horse on a red-figure stamnos in Florence is an unidentified object (BJb 161, 1961, Taf. 43,2 and p. 219 note 20).
128. The hydria appears on two bronze plaquettes in the Villa Giulia (StEtr. 1969 tav. XXVII, from Vulci), but it is being filled by Troilos at the fountain.
129. Often in amazonomachies, e.g. von Bothmer pl. 55, 1–4.
130. E.g. on an Attic hydria in Br. Mus., B305 (CVA Br. Mus. 6 III He pl. 77,1) and an Attic neck amphora in Br. Mus., B252 (CVA Br. Mus. 4 III He pl. 62,2a).

131. Norbert Kunisch, *Die Verfolgung des Troilos*, AA 1965 p. 398.
132. Furtwängler in *Antike Gemmen III* p. 84–85. Ducati p. 17–18. Camporeale in *StEtr.* 26, 1958, p. 11 ff. Banti in *StEtr.* 34, 1966, p. 378 f., and E. Simon in *Hampe-Simon* p. 29 ff.
133. *Déscription de quelques vases peints étrusques, italiotes, siciliens et grecs*, 1840, p. 4 ff.
134. *Hampe-Simon* p. 32 ff.
135. An identification which is made even more probable because the A-side of the vase illustrates a myth in which Apollo plays a part. For this connection between the motifs of the two sides of the Pontic amphorae, see *PP* p. 19–21 and note 128.
136. Which looks rather Indian! Professor Riis convincingly suggests that the cap is inspired by Perseus' winged cap, and the shield certainly looks very much like a kibisis.
137. *Münzen und Medaillen XXII*, no. 193.
138. *Andrén Arch. Tar.* pl. 128, I:6.
139. *Roncalli Tav.* II.
140. *Ibid.* tav. IV.
141. *Roncalli* (op.cit. p. 89) connects the scenes on the Campana plaques with those on a cippus in Palermo (*Giglioli tav. CXXLI*), where on one side a hoplite carries off a woman, while on another is seen an assembly of seated and standing people in conversation (for the last-mentioned scene cf. *Amphiaraios Painter* p. 15).
142. *Vienna no. 1359a*, *Gerhard IV Taf.* 11,1. The lower part of the mirror is rather damaged, so it is impossible to see whether Apollo has winged boots or just wings on his feet.
143. For winged demons in general in Etruria, see A. M. Lombardo, *Vaso etrusco a figure nere del gruppo di La Tolfa*, *StEtr.* 1961 p. 313.
144. For instance on Hellenistic urns from Perugia, where they rise from a puteal (*Brunn-Körte III tav. X,6*).
145. *JdI* 1973 p. 38.
146. Latte also connected the hirpi Sorani—the priests of Soranus—with the wolf-demons on the Hellenistic urns (cf. note 144).
147. Beazley hesitates to attribute the vase to the Ivy-Lead Group (*EVP* p. 11). Simon was the first to recognize that this figure was partly a wolf—not a lion as formerly believed.
148. E.g. *CVA British Museum 2 III He* pl. 13. *CVA Louvre 8 III He* pl. 77. *CVA Munich 6 Taf.* 291,1 (*Laconian cup*).
149. E.g. on an Attic lekythos in Cambridge (*CVA 1*, pl. XXII,20 and XXIV, 1a-b).
150. *JdI* 1943 p. 220 fig. 11, *StEtr.* 10 tav. IV. Cf. Banti, *The Etruscan Cities and their Culture*, 1973, p. 187.
151. For instance, the lions on the Florence oinochoai (cat. nos. 18–19) are very similar to those of the Paris Painter. On these two vases there is also an alternation between the Paris Painter's way of rendering the shoulder of the animals (*PP* fig. 5) and the one more characteristic of the Tityos Painter (fig. 6). These two oinochoai and *Münzen und Medaillen XVIII*, 140 (cat. no. 24) are probably among the oldest in group one.

152. *PP* cat. no. 11.
153. Musées Royaux d'Art et d'Histoire R 223. *PP* pl. 32. CVA Brussels 3, IV B pl. 1. Ducati pl. 21.
154. These tubular folds are also seen on some of the later Caeretan hydriai, e.g. on Berlin inv. no. 3355, dated by Hemelrijk to 520–510 B.C. This type of fold is not seen in Attic red-figure style, but in the late black-figure style, for instance on a very late amphora by the Amasis Painter in Boston (Friis Johansen, *The Iliad in Early Greek Art*, 1967, fig. 40) and on an oinochoe by the same painter in the Vatican (Albizzati no. 432, tav. 60). Beazley (*Development* p. 58) gives a rather unprecise date for the Boston amphora: "Indeed the drawing of the muscular bodies would point to a date not earlier than the twenties or teens of the sixth century, contemporary with the Leagros Group and the red-figured work of Euphronios and his fellows". The tubular folds are also common in the La Tolfa Group, and A. M. Lombardo (*StEtr.* 29, 1961, p. 316) dates an amphora from this group where these folds are seen, Florence 84819, to 520–510 B.C.
155. For this grave and its contents, see p. 81 f.
156. The drawing on the two Florence oinochoai (cat. nos. 18–19) is so developed and confident that they clearly cannot represent his first attempts as a vase-painter. Probably there are one or more of his earliest works among the vases which I have not attributed to any specific painter (p. 64 ff.).
158. On the necks of *Bibl. Nat.* 178 (cat. no. 43) and the Toronto oinochoe (cat. no. 44), in the uppermost frieze on the belly of *Bibl. Nat.* 178 (cat. no. 43), and in the frieze below the animal frieze on Munich 984 (cat. no. 47).
159. E.g. the band of ivy.
160. E.g. the combination of net pattern, pomegranates and palmettes on the belly of the Vienna amphora (cat. no. 46).
161. E.g. Bonn (cat. no. 53) by the Silen Painter and Sotheby 4–5–1970 (cat. no. 29a) by the Tityos Painter.
162. Hampe-Simon p. 41 ff.
163. Gerhard I Taf. 198 and IV Taf. 107.
164. Rather similar folds were used by the Tityos Painter on the Stockholm oinochoe (cat. no. 41).
165. Museo Nazionale Archeologico inv. no. RC 6848. Arias-Hirmer pl. 100–104.
166. Arias-Hirmer pl. 99.
167. Albizzati pl. 19.
168. CVA Louvre 9, III Fa Pl. 11,4 and 6.
169. *Op.cit.* p. 46.
170. My part of this article is the result of an essay written for the final examination at the University of Amsterdam for which a stay at the Dutch Institute in Rome was made possible by a scholarship granted by the Dutch Ministry of Cultural Affairs. I am deeply indebted to Dr. C. M. Stibbe, Director of the Archaeological Department of the Dutch Institute in Rome, for his constant help and criticism. However, he should not be held responsible for such errors as this article may contain. While I was doing research on the Silen Painter, the "Paris Painter" by Lise Hannestad was published;

clearly we were both working on the same subject. Though she was already approaching the final stage of her work on Pontic pottery, she was kind enough to let me collaborate on this section on the Silen Painter.

I wish especially to thank Professor Dr. J. M. Hemelrijk for the enormous amount of inspiration which he gives his students. A. D.

171. P. 13 ff and note 83.
172. The nucleus of the work ascribed to the Silen Painter in this article was previously separated from the work of Dohrn's Paris Painter by Hemelrijk, *op. cit.* p. 66, and Brown, *op. cit.* p. 78.
173. *PP* p. 14–15.
174. In Pontic in general there seems to be no clear difference between the male and the female eye, as there is in Attic vase painting. Neither does the Pontic workshop seem to have followed the tradition of distinguishing sexes by the colour of their flesh (white for women). This feature is otherwise only seen in the Caeretan hydriai and the Clazomenian vases.
175. *PP* fig. 8a-b.
176. The silens of the Würzburg amphora (cat. no. 48) have an indication of the fetlock, as has the horse to the left on the B-side of the Brussels amphora (cat. no. 57). This is a standard feature in Attic black-figure and on the Caeretan hydriai.
177. *PP* cat. no. 34.
178. *Ibid.* cat. no. 30.
179. *Ibid.* p. 14.
180. E.g. his name-piece Munich 837 (*PP* cat. no. 1).
181. Cat. nos. 49, 53, 57–62.
182. E.g. Oxford 1961.467 (cat. no. 59).
183. Cf. Roncalli *op. cit.* Tav. XXVIII, where similar palmettes may be seen with a row of dots which do not touch the palmette. This plaque is dated "verso la fine del VI secolo".
184. *PP* cat. no. 19.
185. *Ibid.* cat. no. 16.
187. E.g. Oxford 1961.467 (cat. no. 59).
186. P. 9–10.
188. E.g. Oxford 1961.467 (cat. no. 79), Greifswald 382 (cat. no. 67), Bonn 464,75 and 464,45/46 (cat. nos. 68 and 65).
189. Greifswald 382 (cat. no. 67).
190. Oxford 1971.911 (cat. no. 69).
191. *Op. cit.* p. 58.
192. Vienna IV 1127 (cat. no. 46) and a one-handled cup Sotheby 4–5–1970 no. 110 (cat. no. 29a).
193. *PP* cat. no. 37.
194. Dohrn no. 41.
195. See Jacobsthal, *Ornamente griechischer Vasen*, 1927, p. 27.
196. E.g. the Paris Painter's amphorae Vatican 231 (*PP* cat. no. 3), Villa Giulia (*ibid.* cat. no. 16), Louvre E704 (*ibid.* cat. no. 29), etc. It occurs on Caeretan hydriai as well, e.g. Endt Abb. 4 (see Hemelrijk p. 63).
The handle ornament on Louvre E703 (cat. no. 49) is not unlike the one on

- the Amphiaraos Painter's name-piece Munich 838 (cat. no. 1). A plastic palmette is seen on the oinochoe Hamburg 1970.105 (cat. no. 103).
197. *PP* p. 15.
198. Dohrn p. 45.
199. The two types of Pontic lion are best described by Brown *op. cit.* p. 77 ff. The first type is used by the Paris Painter; the second type, with the cusped mane, is more common and is for instance used by the Silen Painter, generally having a rather simple appearance.
200. *Op. cit.* p. 66.
201. *Op. cit.* p. 41.
202. *PP* cat. no. 34.
203. *Ibid.* cat. no. 3.
204. *Ibid.* fig. 2.
205. Another vase in which the animal frieze on the belly is not made by the same painter as the shoulder scenes is the namepiece of the Tityos Painter (cat. no. 35), cf. p. 20.
206. *PP* cat. nos. 30 and 32.
207. *Ibid.* cat. no. 10.
208. p. 14.
209. *PP* cat. no. 30.
210. For instance, the only extant type of terracotta frieze plaques, with examples found in as many as eight sites, is the one with banquet scenes (J. P. Small, *The Banquet Frieze from Poggio Civitate*, *StEtr.* 39, 1971, p. 41). For Etruscan banquet scenes in general, see Simonetta de Marinis, *La tipologia del banchetto nell'arte etrusca arcaica*, 1961, and for the new monuments, Small's article.
211. Cf. de Marinis p. 51.
212. For instance from British Museum B57 *PP* cat. no. 11.
213. Roscher V p. 1226 Abb. 3.
214. Thieme tripod A, 1, c. *AJA* 1908 pl. XIII.
215. Cf. Brunn-Körte pl. XLVIIIff.
216. Pottier p. 66.
217. Roscher III,2 p. 2734.
218. On a Tyrrhenian amphora from Cerveteri in the Villa Giulia (*JbBerlMus.* 1, 1959, p. 15 Abb. 8 and 9) she has apparently been replaced by Zeus.
219. *StEtr.* 26, 1958, p. 6.
220. Cf. A. Greifenhagen, Tityos (*JbBerlMus.* 1, 1959, p. 10 ff).
221. *Ibid.* p. 12 Abb. 5-6.
222. Louvre C10227 (*Mon. Piot* 41, 1946, p. 44 fig. 7).
223. *Op. cit.* p. 79.
224. In a New York private collection. *JbBerlMus.* 1, 1959, p. 31 Abb. 23-24.
225. Thieme A, 3, c. *AJA* 1908 pl. XV.
226. *Op. cit.* p. 16.
227. Bonn 464,70/71/75 (cat. no. 68), Bonn 464, 45/46—Greifswald 382 (cat. nos. 65 and 67), and Basel Zü 211 (cat. nos. 61).
228. *PP* cat. no. 10.
229. *Ibid.* cat. no. 13.

230. Cf. *PP* p. 14.
231. E.g. the amphora Berlin F1675 (*PP* cat. no. 21).
232. "The partridge group", cf. *PP* p. 25 f.
233. As in *PP*, shapes are only very briefly commented on.
234. Described in *PP* p. 22.
235. For the group, see Brown p. 125 ff.
236. RG no. 55 tav. 40. Gsell. p. 453 shape 77.
237. *PP* cat. no. 38.
238. *Ibid.* cat. no. 27.
239. *Op. cit.* p. 54–55.
240. Cf. *ibid.* p. 55.
241. Würzburg 788 (cat. no. 88) and Noble Coll. (cat. no. 99). They both have a higher stem than normally seen in bucchero.
242. Basel Zü 388 (cat. no. 17), Kassel T434 (cat. no. 151), and Munich 990 (cat. no. 22).
243. CVA Br.Mus. 7, IVBa pl. 24,11.
244. *PP* p. 28 ff.
245. *Op. cit.* p. 53 ff.
246. For this painter, see EVP p. 12 ff. Dohrn divided his works into six sub-groups, calling them works of different painters; see *op. cit.* p. 89 ff. Bocci's article on the Micali Painter in EAA (IV p. 1103 f) draws heavily on Dohrn.
247. Bocci *op. cit.* states that the latest vases of the Micali Painter are contemporary with the latest vases of the Tityos Painter, but this seems to be a misunderstanding of Dohrn's dating of his "Sirenenmaler".
248. EVP pl. II–IIa.
249. CVA Copenhagen 5, IVB pl. 217,6.
250. Sieveking-Hackl Taf. 35.
251. EVP p. 1.
252. CVA Villa Giulia 1, IVB.n. Tav. 1,2. *Pl. 71*.
253. EVP p. 16.
254. For references, see EVP p. 17.
255. Mingazzini Gnomon XI, 1935, p. 75 Dohrn p. 76. Hemelrijk p. 66.
256. *PP* p. 30.
257. *Op. cit.* p. 66.
258. Albizzati Tav. 19.
259. Mon. Piot 1946 p. 53 fig. 13 and Pl. VI.
260. Cf. note 258.
261. For the La Tolfa group, see Dohrn p. 23 ff, EVP p. 11, EAA IV p. 501 f, StEtr. 29, 1961, p. 313 ff.
262. Mingazzini Tav. 34.
263. *PP* p. 32 f.
264. Tomba dei Tori: for instance, Pallottino, Etruscan Painting (Skira), 1952, p. 31. Tomb 3698: Moretti, New Monuments of Etruscan Painting, 1970, p. 44–45. See also Brown p. 77 ff.
265. Brown (*op. cit.* p. 79) lists lions having this characteristic from four tombs, and considers them so similar that they must be by the same painter; the tombs are dei Baccanti (Pallottino *op. cit.* p. 54), del Morto (F. Weege,

Etruskische Malerei, 1921, pl. 44) del Vecchio (ibid. pl. 70), and delle Iscrizioni (ibid. pl. 73). To these, I feel, should be added the lions from Tomba del Teschio (Moretti op. cit. p. 169 ff) and probably also those from Tomba Cardarelli (ibid. p. 93 ff). Moretti's dating of Tomba del Teschio to the middle of the 5th century must be too late, as is also argued by Camporeale (AM 1968 p. 50). Camporeale (ibid.) attributes the tombs of Baccanti, Cardarelli, del Teschio and 1701 to the same painter (Maestro dei Baccanti). It is possible that all seven tombs were decorated by this painter, in which case Tomba del Morto and Tomba delle Iscrizioni must be considered the oldest.

266. Moretti op. cit. p. 44–45.
267. H. Leisinger, *Les peintures étrusques de Tarquinia*, 1953, pl. 6 and 11.
268. Ibid. pl. 33.
269. Roncalli tav. XXVIII.
270. Weege pl. 2 and Beilage III.
271. Discussed by Dohrn p. 82 ff and to a certain extent by Banti in *StEtr.* 24, 1955–56, p. 167 ff.
272. Cf. *PP* p. 32–33.
273. Camporeale (op. cit. p. 43 ff) has convincingly connected this tomb with the Tomba dei Giocolieri and attributed them both to the same painter (Maestro delle Leonesse). The Tomba dei Giocolieri has more in common with works of the Micali Painter as it is more recent than the Tomba delle Leonesse.
274. Op. cit. p. 84.
275. *StEtr.* 1969 p. 20.
276. By the term “vase school” (*officina ceramica*) of Vulci, Giuliano seems to refer to the Pontic and the La Tolfa workshops.
277. Op. cit. p. 167 and 179. In fact, this type is used by the Silen Painter (in the dinos in Victoria and Albert Museum (cat. no. 58) (cf. p. 37)). I do not consider the wings of the animals of *Bibl. Nat.* 173 (cat. no. 25) by the Tityos Painter, also cited by Banti, to be of this type.
278. Cf. note 264.
279. Moretti op. cit. p. 63 ff.
280. *PP* p. 33.
281. Op. cit. 60.
282. Cf. note 150.
283. Riis, *Tyrrhenika*, 1941, pl. 14,2. Belonging to Riis' Tripodworkshop 1 (*Acta Arch.* 1939 p. 22 ff).
284. Unfortunately the origin of the Loeb tripods, which show the closest connection both stylistically and thematically with the Pontic vases, is subject to debate (cf. *PP* note 223).
285. Mingazzini p. 71.
286. To mention a few examples: *Andrén Arch. Ter.* Pl. 8,26 and 27 (Cerveteri), Pl. 40,131 and 132 (Civita Castellana), Pl. 131,458 (Lanuvium). See also Dohrn p. 58–59.
287. *Opuscula Romana* 1, 1954, p. 231.
288. *Andrén Arch. Ter.* Pl. 4.
289. *PP* p. 33.
290. Of the vases from the Pontic workshop (minus the Paris Painter) where the

finding place is known, at least 45 (probably 48) come from Vulci, 8 from Cerveteri (1 of them uncertain), 3 from Orvieto, 1 from Tarquinia, 1 from La Tolfa, and 1 possibly from Nola.

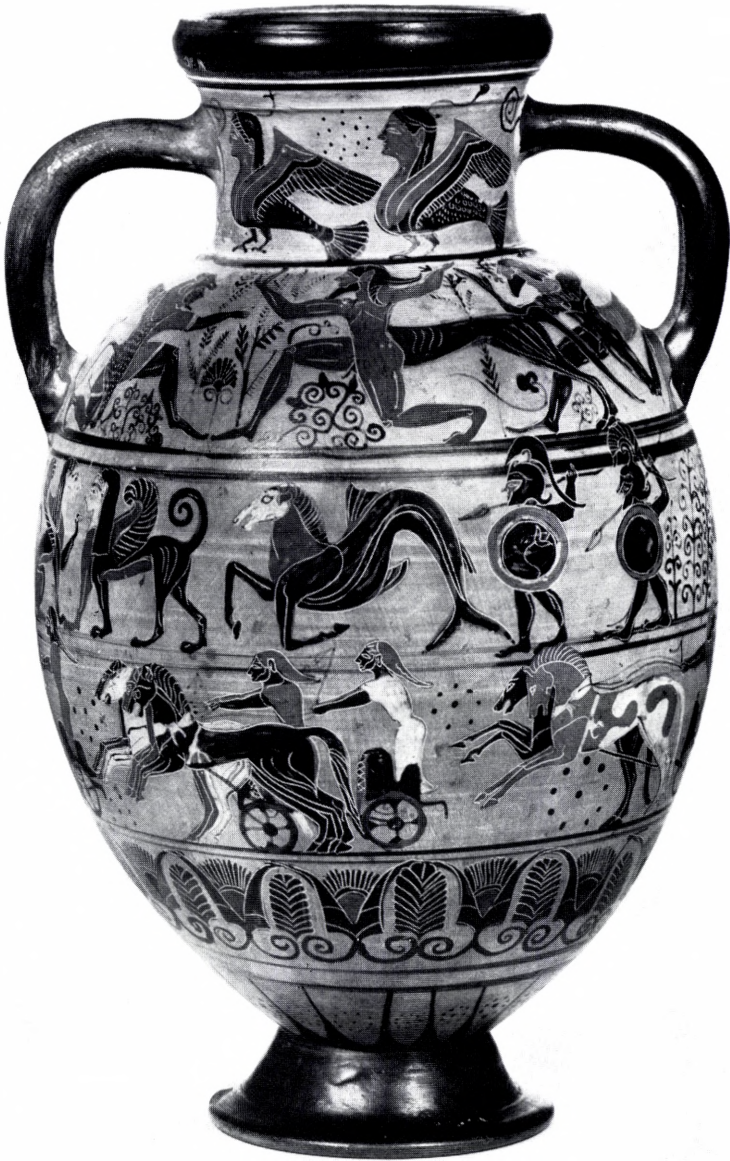
291. For this group, see Brown, *op. cit.* p. 125 ff.
292. *Op. cit.* p. 128.
293. Gsell p. 453 (shape 77) and Magi RG p. 139 (no. 55).
294. Sieveking-Hackl Taf. 32 and Abb. 154–156.
295. *Ibid.* Taf. 42 and Abb. 184–185.
296. A. Merlin, *Vases grecs* Pl. XXIVa.
297. *Op. cit.* p. 150 nos. 141–143.
298. *Antike Kunst* 6, 1963, pl. 25,3–5.
299. *Ibid.* pl. 24,1–4.
300. *Op. cit.* p. 151 nos. 167 d-f and *Antike Kunst* 1963 p. 65.
301. Mingazzini Tav. 32,1–2.
302. *Op. cit.* p. 151 no. 167b.
303. EVP p. 12.
304. Albizzati pl. 21.
305. *Op. cit.* p. 151 no. 163.
306. Albizzati pl. 21.
307. *Op. cit.* p. 151 no. 167a.
308. Sieveking-Hackl Abb. 203–204.
309. RM 1923/24 p. 74 Abb. 2 right.
310. *Op. cit.* p. 150 no. 157 and p. 151 no. 167c.
311. Norbert Schimmel Collection, 1964, no. 46.
312. *PP* cat nos. 23,24 and 39.
313. AA 1969 p. 357 no. 43.
314. Danish National Museum inv. no. 13443. *JbBerlMus.* 5, 1963, p. 115 fig. 10.
315. After the manuscript had gone to print I had the opportunity to see cat. no. 154 in the Villa Giulia. As also maintained by Dr. Stibbe (*Nuove scoperte e acquisizioni nell'Etruria Meridionale* p. 209) it is evidently a work by the Tityos Painter.

At the same time I saw in the museum of Ischia di Castro another work by the Tityos Painter, a kyathos found in the Belgian excavations at Castro, in style closely related to the Florence oinochoai (cat. nos. 18–19). Mette Moltesen kindly informed me that this kyathos has been published in *Rend PontAcc.* XXXVII, 1963–64, p. 74 fig. 10.

Recently Professor Schauenburg kindly sent me a photograph of the amphora in Kiel (cat. no. 143). It is evidently a work by the Tityos Painter, closely related to the amphora in Reading (cat. no. 30).

PLATES





















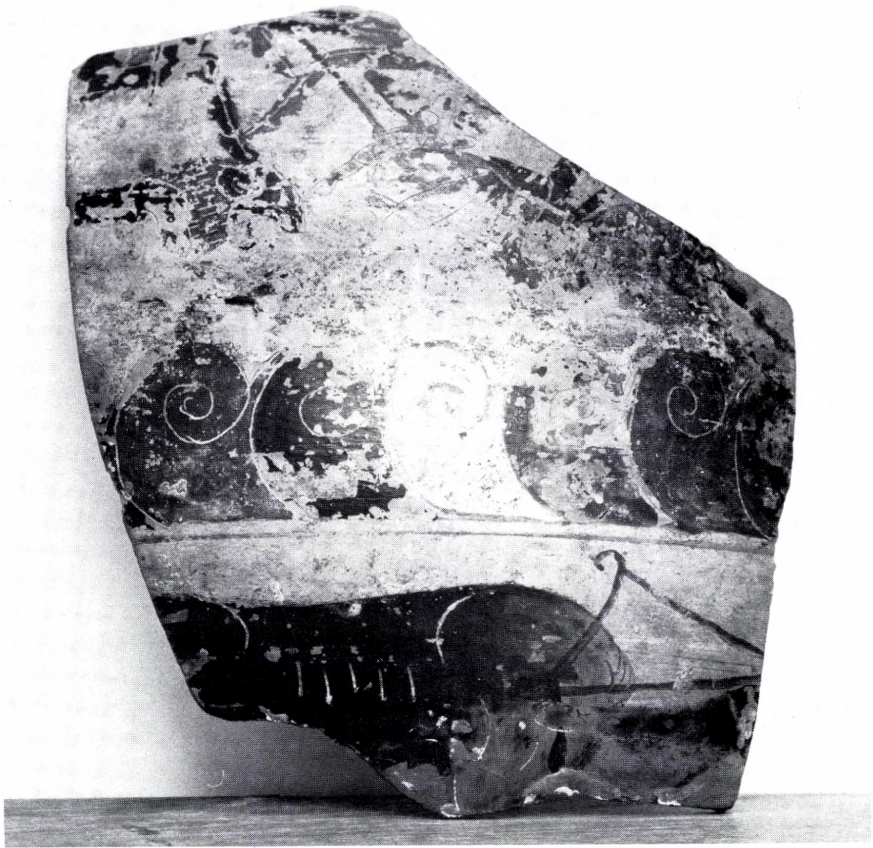






























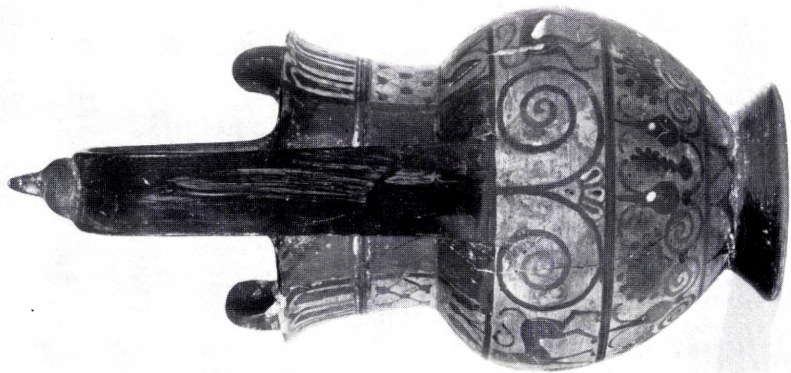






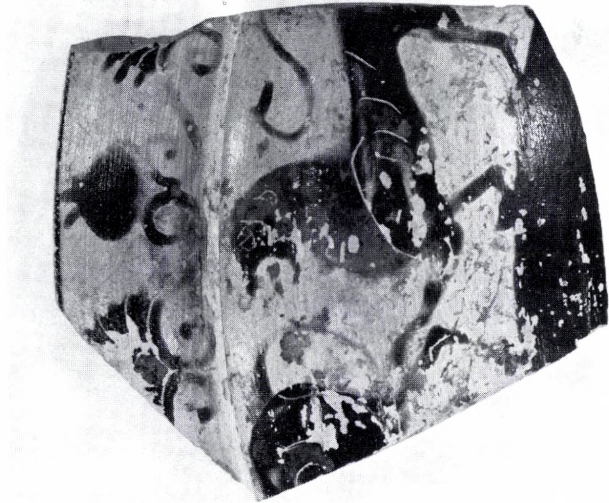










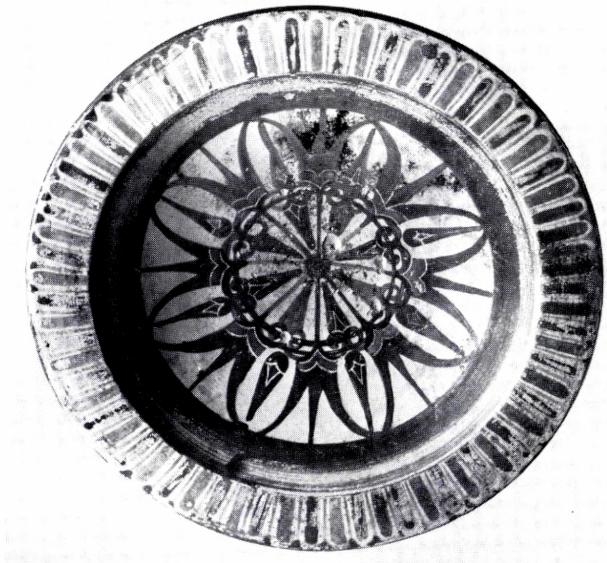








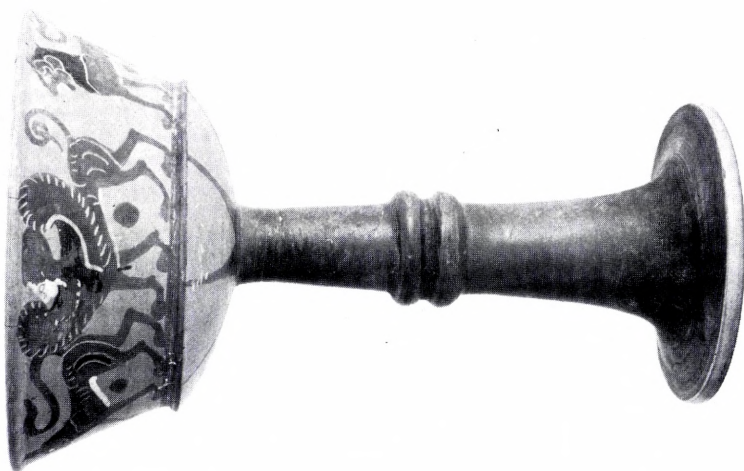


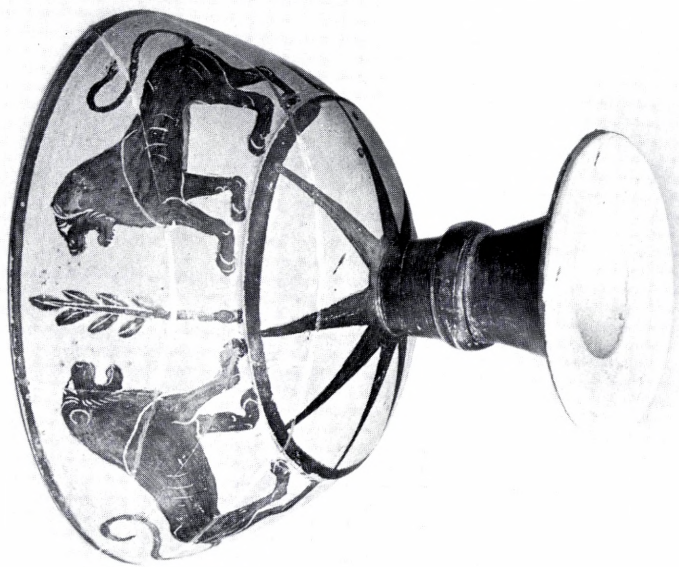








































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Corrigenda.

- P. 28 line 5 “(pl. 00)” read “(pl. 59)”.
- P. 56 “**Titoy's Painter**” read “**Tityos Painter**”.
- P. 65 cat. no. 75 “*Pl. 44 a*” read “*Pl. 40 a*”.

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