

Northern Asopos, and would have had need of shoes to reach the sea. There are many springs on those hills; I wonder which was Doris?

F. Fischer declares that all Okeanids and Nereids are chthonic (*Nereiden und Okeaniden*): doubtless he averted his eyes from all Greek springs, rivers and seas and from many Greek vases. Today the race of bookworms seldom seeks to emerge from their libraries.

It is to be concluded from our study that a single woman, whether running, standing or sitting, should not be called a Nereid without further evidence: if she carries a dolphin she is more likely to be Thetis, Doris or Amphitrite: it depends on her associates and attributes. Even when they bear Nereid names the matter is not certain. On a pyxis in New York, 40.11.2 (*ARV*<sup>2</sup> 1213, 1) two quails accompany ladies with Nereid names, so the scene probably occurs in contemporary Athens, and not at the bottom of the sea. After all, my foreman in Ithaca is called Laertes (*AJA* xliv [1940] 429).

Still it is difficult to be logical when once embarked on phantasy. How did the horses of the divine chariots enjoy the journey to Nereus' palace on the François vase? Even the children of Boreas, though equally at home on land or sea, kept to the surface (*Il.* xx 228).

I deal elsewhere with the alleged Nereids of the 'Nereid Monument' and also those of the 'Nereid lekythos'. Clearly they are Aurai.

The ladies on horseback found at the temple of Asklepios at Epidauros cannot be Nereids, who really are not horsewomen. I suggest that they are Eos and Selene and have a cosmic meaning. Eos has a special connexion with this god, her name is on the altar before his temple at Kos.

I have to thank the Fitzwilliam Museum for the photographs of the pyxis.

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### A Sam Wide Group Cup in Oxford

(PLATES II-III 1)

Mrs Ure has recalled attention in recent *JHS* Notes (lxxxviii [1968] 140 f.; lxxxix [1969] 120 f.) to the class of fifth-century Corinthian cups and other small vases studied formerly by Sam Wide (in *AM* xxvi [1901] 143 ff.) and her (in *JHS* lxxix [1949] 18 ff.). It is surely time the class had a name and, with Mrs Ure's approval, I suggest 'The Sam Wide Group'. Mrs Ure mentions a cup of the group in Oxford and I take this opportunity to publish it. It is in private possession but at present exhibited in the Ashmolean museum, whose photographs of it are shown here (PLATE II 1-2). The fabric and the outside decoration (partly painted handles, tongues on the lip, a band within the concave foot) are wholly normal for this group. The cup interior, which carries the figure decoration, measures 9.2 cm across. The paint is a

reddish brown, used with varying intensity from the pale wash for hatching to heavy stippling over painted areas (as the cloak). The scene is of Oedipus and the Sphinx—with a difference which is easier to describe than explain. Oedipus sits at the left, his petasos slung behind his neck, his sword drawn and held upright over his knees. A chlamys fastened round his neck appears to be raised in a protective gesture over his head. Passing from the ridiculous to the sublime we might compare the gesture of a Niobe protecting her child. The left arm holding the drapery is not shown, but this explanation seems the most plausible. The only alternative is that this is the rock on which we might expect the Sphinx otherwise to be sitting, and which can be shown in this form. The monster is perched on a column with a volute capital which is not strictly Ionic but of the type commonly seen on vases for structures or furniture. A high plinth over the volutes serves as base for the creature, rocking back on its haunches, balancing, it seems, on a springy tail. The blob on the plinth behind its tail might be taken for one of the physical manifestations of its extreme emotion. The head is clearly masculine, with a shock of bristling hair, beetling brows, compressed lips, and a comic expression of displeasure and violent concentration. The problem is to determine what it is doing. The arms are human, the legs feline, and the hands appear to be grasping the legs themselves or some other object which is also supported by the legs and concealed by them. The object continues in a bulbous excrescence from which spring three heavy drops or leaves. It bears no obvious resemblance to a known artefact, and since it is hatched like the Sphinx's body, we should perhaps assume that it is part of its body. Its foot? But it is Oedipus who had that trouble. Despite the anatomical difficulties it really does appear that the creature is masturbating. The masculinity of the features has already been remarked. It may seem a very odd way of expressing chagrin and disgust with Oedipus' solution of the riddle, and Oedipus seems to regard the act as a threat, but the scene hardly calls for an account of the sex life of Greek monsters. Other features are, however, worth comment since they reflect on the artist's knowledge of the myth. Oedipus' drawn sword suggests what is probably the original version in which Oedipus slays the Sphinx, and the monster neither commits suicide nor explodes in this expression of dismay.<sup>1</sup> On fifth-century Athenian vases Oedipus is usually dressed in chlamys and petasos, as here, but with two spears or a club, pondering the riddle and not attacking. The Sphinx is first shown on a column by about 475 B.C.,<sup>2</sup> suggested, perhaps, by the

<sup>1</sup> *ἐαντήν διεσπάραξεν* (*Σ. E. Phoen.* 50). For the Oedipus scenes on vases see Brommer, *Vasenlisten*<sup>2</sup> 340 f.

<sup>2</sup> *ARV*<sup>2</sup> 451, no. 1, by the Oedipus Painter; 485, no. 24, by Hermonax. When it appears with visitors, on a low base, on early fifth-century lekythoi, it cannot be the Theban but is probably a tomb monument.

Archaic dedications of sphinxes on columns.<sup>3</sup> The Sphinx should of course be female. Male sphinxes are met before this in Greek art and only in the fifth century do artists begin to indicate their sex by adding human breasts. The Theban Sphinx was certainly taken as female, and our artist's motive in changing the sex, unless simply to display this odd behaviour, is inexplicable. Other works of this group—and most are by one artist—have an element of the comic about them, but only through their odd proportions and rather naïve drawing, and not through any detail of figures or action. The Oxford cup seems the sole exception and is a work in the spirit of the Boeotian Kabirion cups. Its date will depend on that of the rest of the class, for which there may be unpublished evidence available.<sup>4</sup>

There is one other caricature of Oedipus and the Sphinx which may be close to the Oxford cup in date. It is on a fragmentary red figure oenochoe in Berlin (PLATE III 1)<sup>5</sup> which may be Boeotian, but not related to the Kabirion cups on which one might look for such a scene. The monster is perched on a column. It is given a dog's head, with enormous ears and a large goatee beard. The feet are a bird's talons and the tail a lizard's. It crouches and snarls at Oedipus, who is dressed as on many Athenian vases, with petasos and chlamys and two spears, but he also wears a sword and he has the legs and tail of a dog. The point of the caricature escapes us, but the artist may have heard that Oedipus was supposed also to have slain the Teumessian fox. His pose, however, is of the listener who will solve the riddle. The Sphinx's story and name are likely to be far older than the adoption of the foreign human-headed winged lion type for her in Greek art.

Finally, the Sam Wide Group pyxis in Reading, which Mrs Ure kindly allowed me to study closely and photograph again (PLATE II 3). Her explanation of the figure on it as a Dionysos has attracted some discussion<sup>6</sup> and in *CVA* she indicates that the identification of a Pan here has been suggested.<sup>7</sup> The case

for Pan is worth consideration. The wholly human figure with small goat's horns is wholly appropriate for this period—compare the fine Arcadian coins showing Pan seated on a rock, his *lagobolon* in his hand and a syrinx on the ground beside him. On the pyxis the figure wears an animal skin. His right hand appears to be resting on the top of a long lumpy object, in a pose recalling that of men who stand leaning on their sticks which are propped under their arms. The 'stick' here is called a n 'oar-shaped object' by Mrs Ure, possibly a winnowing fan, and in *CVA* the suggestion for a trumpet is recorded. Its top seems bent and there are two small knobs on its shaft. That it might be Pan's *lagobolon* seems at least as likely as any other explanation, and more readily paralleled by other representations. In his left hand should be the syrinx. A handleless winnowing fork is rather hard to credit. The outer horizontal lines correspond with the clear binding elements on the syrinx as shown on the Arcadian coins, where too the reeds are of equal length. I thought to see vertical strokes between them, and the signs of cross strokes might be his fingers. The 'pig' would suit a Pan as well as Dionysos: a Pan with a *lagobolon* and animal skin drives one on a Gnathia vase.<sup>8</sup> But is this a pig? The nose, ears and paws are more like those of a dog—a good hunting companion<sup>9</sup> although what he has retrieved (three curving stalks) is not clear. The 'basket' to the left remains a mystery, however the figure is named.

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objects that Dionysos' horns should be a bull's not a goat's.

<sup>8</sup> *CVA* Lecce i IV.Ds pl. 3.4, 5; Herbig, *Pan* pl. 23.3.

<sup>9</sup> Cf. *ibid.*, pl. 20.1.

Compare the cock and siren similarly placed on contemporary vases (Haspels, *ABL* 130, no. 3, 151; *AM* xxxi [1906] 150).

<sup>3</sup> The most recently found of these is in Cyrene, *Libya Antiqua* iii/iv (1966/7) 190ff.

<sup>4</sup> Mrs Stillwell dated them to the early fifth century (see *CVA* Reading i, 27) and Mrs Callipolitis to no later than the third quarter of the fifth century (*BCH* lxxxvi [1962] 142). Another indication in favour of a late date is Herakles' body corselet, as on *CVA* Reading i pl. 16.5.

<sup>5</sup> Berlin 3186, *CVA* iii pl. 148.4. It is inscribed Kassm[i]a. I am indebted to Professor Greifenhagen for the photograph used here.

<sup>6</sup> Ure in *JHS* lxix (1949) 18 f.; *JHS* lxxii (1952) 121; *CQ* xlix (1955) 228; *CVA* Reading i 27, pl. 16.4; Rose in *JHS* lxxii (1952) 121.

<sup>7</sup> Thus Brommer in *PW* Suppl. viii 963, who

### A Lydian Inscription from Aphrodisias in Caria

(PLATE III 2)

Through the kindness of Professor K. T. Erim of New York University I have the opportunity to offer the following note on a fragment of a Lydian inscription found recently during his excavations at Aphrodisias in Caria. The description and details of the archaeological context I owe to Professor Erim and to Miss Joyce Reynolds.

The fragment (inv. no. 68.357) came to light in July 1968, re-used in one of the ruined modern houses on the northern slope of the so-called acropolis when they were being demolished in preparation for the full-scale excavation of the Theatre there. It is of medium- to coarse-grained marble, greyish in colour, probably from the Aphrodisias quarries themselves, and measures 0.11 × 0.75 × 0.165 m.; no original edges survive, but it is likely that the original left edge was very close to the surviving left edge.



2. Oxford, private



3. Reading University



1. Oxford, private

A SAM WIDE GROUP CUP IN OXFORD



1. Berlin 3186

A SAM WIDE GROUP CUP IN OXFORD



2.

A LYDIAN INSCRIPTION FROM APHRODISIAS IN CARIA