

This would have been clear to Aryandes (and is in my opinion a sufficient reason for his recall of the expedition), but was perhaps not so apparent to the two commanders, who were tempted to try and achieve more than a show of force against the Libyans. Though Noshy includes the discussion to draw the uncertain inference that the Libyan expedition could not have resulted in any submission of Libyan tribes to Persia around 513, it throws some light on the relations of Cyrene and the other Greek cities with the Libyans, a most important factor in the history of Cyrenaica.

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A New Cup by the Villa Giulia Painter in Oxford*

The Ashmolean Museum has recently acquired a fragmentary, but none the less attractive Attic cup.¹ The interior is decorated in the white-ground technique, but the artist has used red-figure on the exterior. The internal and external decoration do not differ merely in technique, however, but also in mood: the central tondo bears a cool, restrained scene of a girl pouring a libation, whereas outside we have a mildly drunken rout—a *komos*.

The interior (PLATE XVIIa) is mostly white. There is a broad black band around the edge, at some distance in from which is a dilute brown line which circumscribes the tondo itself. This is decorated with a scene of a girl standing between two altars, over one of which she pours a libation. She faces towards the left and much of her body is seen in three-quarter view. Unfortunately her face is damaged, but enough remains to show that it was once pretty and appealing. On her head she wears a broad cloth band through which her back-hair emerges in a kind of chignon. She wears earrings. A himation edged in red is thrown loosely over her left shoulder and hangs down to well below her knees. Beneath, she wears a flimsy chiton which is pulled revealingly tight over her right breast and is buttoned at the elbow. Bracelets in the form of snakes adorn her wrists,² and in her right hand she

holds an oinochoe. This last, in common with the bracelets, buttons and earrings, is rendered plastically (i.e. in relief), and was perhaps originally gilded.³ To her left, a rod or sceptre leans independently, while on either side can be seen parts of two altars, which, if identical, consisted of two plain, swelling mouldings, somewhat archaic in character, above a row of ovolos, and beneath on the sides, a metope between two dark strips.⁴ Some preliminary sketch is visible. Much of the detailed drawing is done in relief line, reinforced around the edges of the garment and on the altar with applied red. Dilute paint is used for the hair, the hem of the chiton and the decoration immediately above it, and for the triglyphs (if that is what they are) of the altars.

Outside, as has already been said, there is a *komos* scene in red-figure technique. Three figures are visible on the best-preserved side (PLATE XVIIIa). To the left we have the lower limbs of a *komast* probably the worse for drink, pulling himself along with the aid of his walking stick, his empty cup hanging from his hand. His spreading cloak, edged in black, forms a backcloth. In the middle is a youth playing the double flutes. Behind and above his head can be read $\kappa\alpha\lambda[\omicron]\varsigma$. His cloak is slung over one shoulder and rests over the other arm. In front of him is the best preserved of all the figures, a tipsy youth wearing a garland on his head and looking back at the others. He holds his arms out to steady himself and his cloak is draped across his arms. The first figure on the left on the other side (PLATE XVIIIb) is almost completely missing, apart from his toe and the tip of his walking stick. Then comes another musician, this time playing the cithara; he finds the notes with one hand and holds a plectrum in the other. Beyond him a companion scampers away. The subsidiary ornament consists of rather roughly drawn palmettes beneath the handles, and, on each side of the latter, the tips of ivy leaves are preserved. The independently leaning walking sticks to the right of each scene could almost rank as subsidiary ornament; they clearly do not belong to any of the figures. Again some preliminary sketch is visible and relief line is employed for major anatomical details and the drapery. Some muscles are delineated with dilute paint.

The cup is by the Villa Giulia Painter and seems to belong to a series of cups attributed to him by

* *Acknowledgements*: I should like to thank Dr Dietrich von Bothmer, Professor C. M. Robertson, Mrs C. Sourvinou-Inwood and Mlle A. Waiblinger for discussing the cup with me. Dr von Bothmer and Professor Robertson kindly read through the manuscript; any remaining mistakes are my own. Access to the Beazley Archive was granted by Professor Robertson; my thanks are due to Dr D. C. Kurtz for her kind co-operation.

¹ Accession number 1973.1. Presented by Mr N. Koutoulakis in memory of Sir John Beazley. Diameter: 24.5 cm. Restored height: 10.7 cm.

² For snake bracelets, cf. e.g. R. A. Higgins, *Greek and Roman Jewellery* (London, 1961) 172.

³ For gilded relief vases, see J. V. Noble, *The Technique of Attic Painted Pottery* (London, 1965) 63–4, figs. 218–19. At the suggestion of Dr von Bothmer the surface of the oinochoe was analysed. Dr Robert Hedges of the Oxford Archaeological Research Laboratory carried out the analysis by means of X-ray fluorescence, and reports that the surface was plated with tin.

⁴ For an altar with similar metopes, see the volute-krauter no. 269 by the Niobid Painter in Bologna, beneath the handle to the right of side A: *CVA Bologna v*, pl. 102, 4.

Beazley. They nearly all have the same form (PLATE XVII**b**), and are all decorated externally at the handles with identical palmettes and ivy leaves. Still on the outside, the composition, though not the subject matter, of the cups is very similar; there are three figures to each side disposed in much the same way as on our piece. Several have komos scenes. The flautist on the cup in the Noble Collection in Maplewood closely resembles ours, as does the stance of the citharist.⁵ On the cup in Cassel there are close parallels for our two figures with cloaks draped over their arms⁶ and details such as the reserved outline around the one extant head of the fragmentary cup in Prague are familiar.⁷ A fragment in Barcelona has part of a comast scene, but does not offer any particularly close parallels.⁸ A fragment from the Athenian Agora, however, has the twin brother of our flautist although he faces in the other direction.⁹ Two cups, one in the Villa Giulia,¹⁰ the other in Berlin,¹¹ have athletic scenes. The first has a kind of ball-game which has been discussed by C. Q. Giglioli,¹² while the other is commonplace. Finally a cup in Würzburg has unexplained scenes of a woman and two men on one side, and two women and one man on the other.¹³ A feature of this cup is the profusion of walking sticks, some leaning independently as on the Oxford cup and elsewhere.¹⁴

White ground cups by the Villa Giulia Painter are known—just about: on a tiny fragment of a white-ground cup from the Athenian Acropolis we catch a glimpse of a foot seen from the front and part of a chiton.¹⁵ There are pots of other shapes by him in the white-ground technique, however, and some of them include details which provide parallels for our tondo. A fragment of a white-ground calyx-crater in Lausanne has a woman on it, but she is nothing like ours.¹⁶ We have much better luck on the white-ground alabastron in Giessen¹⁷ where a standing girl

(PLATE XVIII**c**), holding a mirror, has a head-dress identical with the one our girl is wearing, albeit drawn in a slightly more summary fashion. In other respects her companion (PLATE XVIII**d**) is even closer; both her posture and the way the lower folds of her over-garment are represented falling over her knees are very similar. Our girl's sweetie-pie features recur on the first girl on the Giessen alabastron, and also on another girl on one of a pair of white-ground lekythoi by the Villa Giulia Painter, formerly in the Schoen Collection in Lugano, now in Munich:¹⁸ she has a similar profile, especially around the brow and nose. A red-figure alabastron in Brussels, A 1922,¹⁹ provides a parallel for the bulky folds on our girl's shoulders.

One or two features of the composition of the tondo perhaps call for comment. T. B. L. Webster has shown that very often when single figures are represented in a tondo, the underlying principle of composition is for the emphasis to be placed on the vertical diameter;²⁰ but that is only common-sense. A more unusual feature which recurs in several of the tondos of cups discussed above, is the tendency for objects to be drawn as though they were keeling over backwards. Thus, apart from the altars on our cup, the cup in Berlin has a block to the lower left of its tondo which behaves in this way. The altar on the Cassel cup is upright, but a column on the Würzburg cup runs true to form. This feature of the Villa Giulia Painter has recently been the subject of comment by E. F. van der Grinten, but is clearly more widespread than her short list of comparanda would lead us to believe.²¹

Who is the person represented in the tondo? The sceptre leaning to the right indicates a deity, but the girl's features are too youthful to be those of Demeter, the goddess whose attribute a sceptre usually is, and who is regularly depicted pouring the parting libation when it is time for her daughter to leave.²² Kore, however, is very occasionally depicted with a sceptre and pouring a libation: on a fragmentary white-ground cup in Athens she is shown standing, holding a sceptre, and pouring a libation from an oinochoe

⁵ ARV² 626, 104; *Paralipomena* 398, 104.

⁶ No. T.436; ARV² 626, 105; *CVA Kassel* i, pls. 37, 3 and 4, 39, 2.

⁷ Karls Universität, inv. 512; *Paralipomena* 399, 105 *bis*.

⁸ No. 514; ARV² 626, 106.

⁹ Agora P 17788; ARV² 627, 8, *Paralipomena* 399, 105 *ter*.

¹⁰ No. 5993; ARV² 625, 102.

¹¹ No. 2522; ARV² 625, 101.

¹² 'Phyllobolia', *Archeologia Classica* ii (1950) 31-45, pl. vi and pl. A-B.

¹³ No. 486; ARV² 626, 108.

¹⁴ E.g., on the Prague, Villa Giulia and Würzburg cups.

¹⁵ ARV² 625, 100.

¹⁶ ARV² 619, 12. Known to me from a photograph by Dr von Bothmer.

¹⁷ ARV² 625, 93. I am grateful to Dr W. Hornbostel for supplying photographs. They are reproduced by permission of the Direction of the Archaeological Institute, University of Giessen.

¹⁸ ARV² 624, 87; *Paralipomena*, 398.

¹⁹ ARV² 625, 89.

²⁰ T. B. L. Webster, 'Tondo composition in archaic and classical Greek art', *JHS* lix (1939) 118, n. 63.

²¹ E. F. van der Grinten, 'On the composition of the medallions in the interiors of Greek black- and red-figured kylixes', *Verhandelingen d. Koninklijke Ned. Akademie van Wetenschappen*, Afd. Letterkunde, N. R. lxxii, 2 (Amsterdam, 1966) 51, n. 2. Thus, the same feature appears on the following cups in Oxford: ARV² 393, 37 (by the Painter of Munich 2676); 364, 42 (by the Triptolemos Painter); 795, 104 (by the Euaion Painter).

²² E. Simon, *Opfernde Götter* (Berlin, 1953) 72-3; H. Metzger, *Recherches sur l'imagerie athénienne* (Paris, 1965) 26.

into a phiale held by a seated Demeter.²³ (The girl on our cup could perhaps be holding a phiale in her missing left hand.)²⁴ The presence of two altars reflecting the dual nature of the Eleusinian cult, reinforces and identification with Kore.^{24a}: Moreover this apparently close connexion of the subject-matter of the tondo with a specific cult recalls the white-ground cup found recently in a tomb at Delphi bearing, in the tondo, a picture of Apollo pouring a libation from a phiale,²⁵ not to mention the cup from the Athenian Acropolis showing Athena doing likewise.²⁶

The preponderance of relief, as opposed to dilute, lines in the tondo is of interest. It is generally thought that the golden brown dilute line superseded the use of wiry black relief lines on vases decorated in the white-ground technique,²⁷ but, while being partly true in the cases of individual artists (e.g. the Pistoxenos Painter), the matter is no longer quite so simple. Miss J. Mertens has recently published a white ground cup of c. 500 B.C. painted in all likeli-

hood by Euphronios, and on it profuse use is made of dilute lines for details.²⁸ Contrast this with a cup such as the one by the Lyandros Painter in Florence, dated to c. 460, on which the black relief line is used extensively not only for outlines, but also for details such as chiton folds, rather as on our Villa Giulia Painter cup, which might be as much as a decade later, and thus be among the last white-ground cups, for they, unlike the lekythoi, ceased to be produced around the middle of the fifth century.²⁹ A simple evolutionary explanation will clearly not do. Euphronios' precocity can perhaps be put down to the fact that he was, *pace* Euthymides, second to none in invention, whereas the Villa Giulia Painter's apparently retarded state may be due to his being less used to painting in white-ground, and hence using relief lines for details of drapery rather as he would in the red-figure technique to which he was presumably more accustomed.

Finally, does this cup necessitate a re-assessment of the Villa Giulia Painter? Not really, for, although it shows him in a relatively unfamiliar light as a painter of white-ground cups, all of the features which occur on the outside, and many of those which appear in the tondo, are known in other works by him. The tondo, indeed, illustrates very nicely Beazley's characterisation of the painter who 'likes . . . to look at young divinities', and who produced 'quiet, harmonious pictures drawn with fine equable lines',³⁰ which were 'calm, correct, refined, in the real sense "classic"'.³¹ In short, it is very fitting that the memory of the man who did so much to establish the Villa Giulia Painter as an artistic personality should be honoured by this generous gift to the Ashmolean.

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²³ N. M. Inv. 2187. A. Furtwängler, *AM* vi (1881) pl. 4; M. Collignon and L. Couve, *Catalogue des vases peints du Musée National d'Athènes* (Paris, 1902) 584, no. 1844; H. Philippart, *Les coupes attiques a fond blanc* (Brussels, 1936) 61-2, fig. 3, no. 48; J. D. Beazley, *Gnomon* xiii (1937) 291; H. Metzger, *op. cit.*, 22, no. 48, pl. X, 1 (the only published *photograph*).

²⁴ Professor Robertson's suggestion.

^{24a} The identification with Kore is confirmed by Dr von Bothmer's reading κ[όρη]ς of an inscription in dilute paint to the left of the girl's face—previously dismissed by me as the unevenly worn surface of the white slip.

²⁵ J. Constantinou, *Δελφική Δελφική κύλιξ* *AE* 1970, 27-46, pl. 10-12; A. Waiblinger, 'Remarques sur une coupe à fond blanc du Musée du Louvre', *RA*, 1972, 240-2.

²⁶ *ARV*² 330, 5.

²⁷ E.g. P. E. Arias, M. Hirmer and B. B. Shefton, *A History of Greek Vase Painting* (London 1962) 359; R. M. Cook, *Greek Painted Pottery*, 2nd edn (London 1972) 176.

²⁸ J. Mertens, 'A white-ground cup by Euphronios', *HSCP* lxxvi (1972) 271-81, pls 1-4.

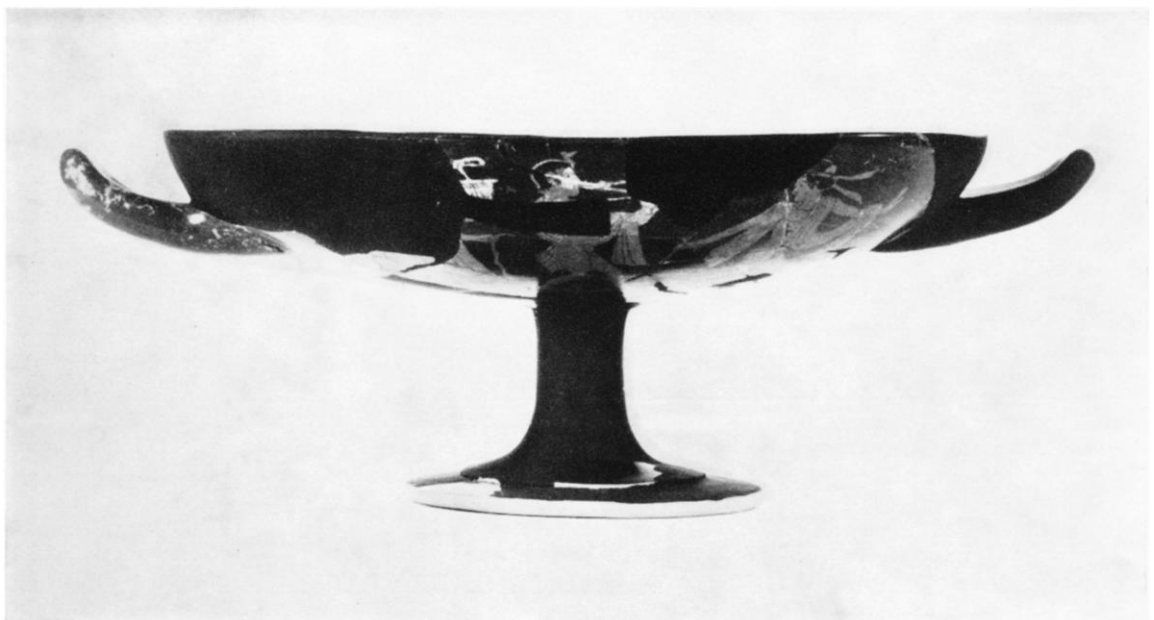
²⁹ *Ibid.*, 281.

³⁰ J. D. Beazley, *Attic Red-figured Vases in American Museums* (Cambridge, 1918) 153.

³¹ *Idem.*, 'The Master of the Villa-Giulia calyx-krater', *RM* xxvii (1912) 286.



(a) Ashmolean Museum, 1973.1, tondo

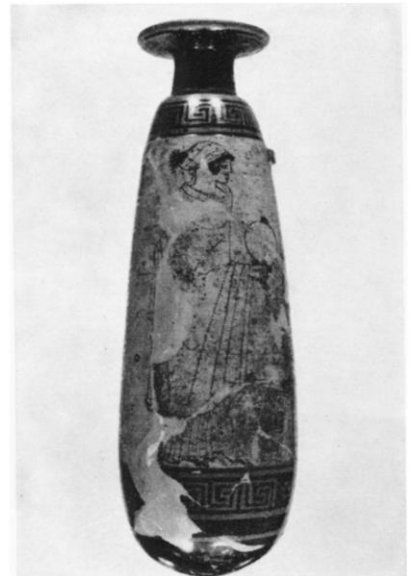


(b) Ashmolean Museum, 1973.1, profile

A NEW CUP BY THE VILLA GIULIA PAINTER



(a) Ashmolean Museum, 1973.1 (A)



(c) Giessen, Archaeological Institute



(b) Ashmolean Museum, 1973.1. (B)



(d) Giessen, Archaeological Institute