

daimones on the Salerno and Ferrara vases are on the same minute scale and occupy closely similar positions in the picture. The differences in their gestures and in the relation to the bronze man's feet are accounted for by the different moments in the story represented: capture at Ferrara, execution at Salerno. Both are winged; only one is bearded, the other beardless.

On Euphronios' great krater with Sarpedon, painted late in the sixth century, both Hypnos and Thanatos are bearded, but on a beautiful contemporary cup with the same scene they are both shown youthful.¹⁰ The little figures of Hypnos already mentioned, beguiling Alkyoneus or Ariadne, which run from the late sixth century well into the fifth, are always beardless; and on the Attic white lekythoi of the second half of the fifth century Hypnos is always so shown, Thanatos always with a beard;¹¹ but a century later, on a carved drum of the Temple of Artemis at Ephesus, we see a young Thanatos.¹² Many gods and heroes, normally shown bearded earlier, are sometimes youthful in late fifth-century and fourth-century art: Dionysus, Hermes, Herakles; Talos himself—compare the Salerno and Ruvo renderings; though for all except the last¹³

¹⁰ Krater: New York, Metropolitan Museum of Art 1972.11.10; *MMBull.* Fall 1972, cover and centre. Cup: London, B.M. E 12; *ARV*² 126, Nikosthenes Painter no. 24, with refs. Both: Robertson *HGA* pl. 73.

¹¹ E.g. Pfuhl *MuZ* fig. 535 (London, B.M. D 58; *ARV*² 1228, Thanatos Painter no. 12); Robertson *GP* 150-1 (London, B.M. D 59; *ARV*² 851, Saboufff Painter no. 272).

¹² London, B.M. 1206, *Cat. Sc.* II pl. 22; Robertson *HGA* pl. 131a; and often.

¹³ Talos is likewise beardless on several Etruscan bronze mirrors, if as seems likely they illustrate this story (G. A. Mansuelli in *SE* 20 [1948/9] 87). On one (Gerhard *ES* pl. 58) the attackers are inscribed Castur and Pultuce, but their victim is not named. On another (Gerhard *ES* pl. 56,1) they are Kasutru and Pulutuke seizing Chaluchasu in the presence of Athena (not inscribed) and Turan (above, n. 8). Beazley (*EVP* 199) associates these representations with that on an Etruscan vase of earlyish fifth-century date, and does not suggest that the subject is the capture of Talos, remarking of Chaluchasu that 'linguistically the name may be equivalent to Chalchas' but that it cannot be the Chalchas we know. In *AA* 1948/9 62 (with fig. 5) L. Curtius revives a plausible conjecture by Panofka (*AZ* 4 [1846] 317) that the name is connected with the root *χαλκ* and indicates the Man of Brass, Talos. He is illustrating and discussing (58 ff., figs. 3 and 4) two unscripted mirrors in Berlin, one engraved like all the others (Gerhard *ES* pl. 255), the other, of beautiful quality, with the design in relief. On these the attackers are bearded and winged, and Curtius postulates a version of the story in which the doughty deed was assigned not to the Dioscuri but to the other Argonaut twins, the sons of Boreas, Kalais and Zetes, shown seated in the Argo on the Ruvo vase. The central figure, unbearded on both, has on the engraved piece a crescent-moon on his brow and a star beside him; and Curtius quotes some evidence for an association of Talos with heavenly bodies, see also Montanari (*l.c.* n. 5) 186 f. Yet another engraved mirror without inscriptions bears an analogous composition (Gerhard *ES* pl. 353; Dohrn *l.c.* 38 and pl. 35), in which the wingless victim is bearded; but he is on his knees and his hands seem bound behind him, and Dohrn is no doubt

bearded types continue also. I wonder if the splendid great winged and bearded figure on the Ficoroni cista, where he looks on grimly as Amykos is strapped to the tree, may not (despite his cloak and shoes) be another Thanatos, contemporary with the romantic young version on the Ephesus drum but a very different conception.¹⁴ I see no difficulty in any case in accepting an unbearded Thanatos on a vase of about 400 B.C.

Lesky says that he must leave the question of date to those better qualified; but he goes on to cite Furtwängler as placing the Ruvo vase in the time of the Parthenon pediments, and adds that if that is right it must be earlier than the Salerno vase. This, however, is impossible. By modern reckoning the Ruvo krater and the closely related fragment in Ferrara cannot be earlier than about 400, whereas d'Henry is certainly right in dating the column-krater in Salerno to the third quarter of the fifth century. It is a work of nice quality, rather exceptionally so for a column-krater of this period, but I cannot place it stylistically. One might perhaps think of the Orpheus Painter.¹⁵

Dohrn, in his valuable study of the Ficoroni cista,¹⁶ considers representations of the capture of Talos along with other adventures of the Argonauts. He thinks that the Ruvo and Ferrara vase-pictures are derived from a wall-painting, the Ferrara version being closer to the original, and in this I find him entirely convincing. He associates this original with wall-paintings of other Argonaut-scenes which seem to lie behind other vase-paintings, and he postulates a cycle, perhaps by Mikon in the Anakeion at Athens. There are reasons to doubt this identification,¹⁷ but the existence of such a cycle is not improbable. The Salerno picture also looks derived from a wall-painting, surely one of the time and circle of Mikon and Polygnotos. I should myself guess that the Ferrara fragment, and more remotely the Ruvo vase, took their inspiration from a later wall-painting, which itself owed much to the earlier one.¹⁸

MARTIN ROBERTSON

*Ashmolean Museum
Oxford*

right, following Gerhard, in interpreting him as the defeated Amykos between the Dioscuri.

¹⁴ Dohrn *op. cit.* pls. 4, 17 and 19. The figure is generally interpreted as either Boreas or Sosthenes; see Dohrn 17 f. with n. 53.

¹⁵ *ARV*² 1103 ff.

¹⁶ Above, n. 5.

¹⁷ See Gnomon 46 (1974) 827 (M.R.)

¹⁸ Nostalgic echoes of works from around the mid century are common in Athenian art in the aftermath of the Peloponnesian War; see Robertson *HGA* 421.

Apollodoros and a new Amazon cup in a Private Collection

(PLATES III-V)

A small Attic red-figure cup of considerable charm was recently acquired by a private collector in Hamburg.¹ It is decorated outside as well as inside

¹ My first debt of thanks is to the owner of the

and has been mended from several fragments. The tondo and foot are undamaged, but a few minor rim fragments are missing, the largest robbing us of part of the central horseman: gone are the back of his neck, his right shoulder, the upper part of his right arm, most of the pelta and a section of the spear shafts, as well as three letters from the inscription. The surface is in superb condition, despite one or two chips and the slight flaking under the right hand of the woman on the interior. The measurements of the cup are as follows: height 7.2 cm, diameter without handles 19.5 cm and diameter of the foot 8.0 cm.² The shape is of type 'C', with the fillet at the lower end of the stem.³ The handles are long and rather flat, scarcely rising above the rim. The lip has a reserved line inside and out. The fairly flat bowl meets the rim at a sharp angle. The stem is short, as is normal with type 'C' cups, and is strongly flaring at top and bottom. The fillet is marked by a reserved groove above and below. The foot has a flat upper contour. The profile of the edge of the foot is richly formed: the upper third being concave and the lower two thirds convex, while in the middle of the former there is a very slight ridge. Under the foot is a wide black band, as is usual among cups of type 'C'.

Far fewer potters seem to have signed cups of type 'C' than of type 'B', Bloesch in fact notes only four, so that the groupings are far harder and more unreliable.⁴ Our cup belongs to Bloesch's 'die fortschrittliche Richtung' and stands perhaps somewhere between the end of the list of 'die Entwicklung bis zur Jahrhundertwende' and the beginning of his 'Apollodorosgruppe'.⁵ The London fight cup and the Dublin boxer cup, both decorated by the Epidromos Painter, are similar but they do not have our cup's rather long flat handles, flat foot and remarkable profile of the edge of the foot.⁶ The tighter outline of the bowl of the Hamburg cup suggests that it is perhaps a little later than the other two.

As for the details of the drawing, all contours are in relief line except the hair and under the toes. The upper hair contours are incised, although the horse-men also have added flat dots which are set rather low below the incised wavy contour. Added red

Hamburg cup for his permission to study and publish this cup and for his generous hospitality. I should also like to thank Mrs Martha Ohly, who magnanimously suggested that I should publish the cup. She also provided me with many fine photographs, for which I am deeply grateful. Professor C. M. Robertson kindly read drafts of this article, making invaluable suggestions and giving much encouragement. To him I also owe thanks for permission to study photographs from the Breazley Archive and to Dr D. C. Kurtz, its keeper, for her generous co-operation.

² Diameter with handles 26.2 cm; diameter of tondo 10.5 cm.

³ H. Bloesch, *Formen attischer Schalen* (Bern, 1940) 111 f.

⁴ Chachrylion, Hermaios, Brygos and Kalliades.

⁵ Bloesch 121 and 127.

⁶ London E. 43; J. D. Beazley, *Attic Red-figure Vase-painters* (2nd ed. Oxford, 1963) 118 no. 13 (hereafter *ARV*²); Bloesch 121 no. 35. Dublin, New Hampshire, R. W. Smith; *ARV*² 117/6; D. M. Buitron, *Attic Vase Painting in New England Collections* (Harvard, 1972) 79.

has been used for the hair bands and garlands, for the reins and quiver belts, and for the inscriptions, but there are no dilute glaze lines. Finally there are substantial traces of the preliminary sketch lines.

On the interior of the cup within a single reserved line border is the figure of a woman dancing. She moves to the left, but her head is turned back to the right and down, her right arm is outstretched, grasping a single pair of *krotala*, the left is held across her middle. She is dressed in a long chiton and a himation, which passes under her right armpit and ends in two pointed tails of stacked folds on the right. The thin chiton has a black line decoration at shin level, below which one can see in front of the right shin part of a fold of drapery from the far side of the leg. The artist has failed to make the black line decoration follow the falling of the pleats correctly, but the result is not unpleasing. One of the short wide sleeves hangs loose, the other seems almost frozen in motion, as if the left arm has just moved and the material still holds the form of the arm as it was a moment before. Her hair is caught up behind with a thin red ribbon, whose loops hang down over her neck; she also wears a plain ear-ring. The inscriptions, *HOPIA* retrograde and *KAVO* complete the tondo.

This thin, angular dancer is fitted very confidently into the tondo. Her large, firmly planted feet give the impression that she only sways to the rhythm, perhaps twisting from side to side, the long folds of drapery adding to her mystique. Before leaving the design of the interior, however, it should be mentioned that a figure holding only one pair of *krotala* is very rare. Occasionally figures dance holding in one hand a pair of *krotala* while the other clutches a stick or drinking vessel of some sort, and these examples show that dancers or revellers do not necessarily have to have a pair of *krotala* in each hand. There are a few pieces which parallel our dancer, but none are so strikingly isolated. In commenting on this feature, it should be pointed out that the preliminary sketch shows that the artist originally intended the woman to hold a small jug in her left hand, a fact which explains the clenched fist and the firm wrist, but in the end omitted it either from preference or negligence. No exact parallels for this original design come to mind.⁷

The outside shows two forces meeting, horsemen and warriors. On one side three mounted youths ride to the right. Each unit is almost identical, but the artist has carefully varied them in order to add a gentle rhythm to the pattern and a certain character to the scene depicted. Thus the leading horseman is alert and prepared for the ensuing clash; his head is up, his gaze intent and his legs seem to grip the horse firmly as he braces himself. The horse mirrors his rider's readiness; his head is raised too, his ears pricked and his tail tensed. The centre horseman is not yet in sight of the enemy. He is relaxed, head bent, feet further back and more loosely held; the horse's head too is relaxed and its ear forward. The last horse and rider seem more

⁷ The woman on the interior of the difficult cup in Bonn (Inv. 73; *ARV*² 48 mentioned in connexion with no. 162) holds a jug and has much in common with our dancer.

alert, in order to balance the first group, but they still preserve a feeling of unconcern. Over the tops of the horses' heads and between the groups flow the inscriptions, which read *HOI[AI] HOI AI KAVO*. Below the hooves is a double reserved line border.

On the other side of our cup five figures are seen running to the left. Three are dressed as hoplites, the other two wear the costume of Scythian archers. There are no definite indications as to the sex of these figures: they could be Greek warriors rushing to muster, the horsemen on the other side being the Greek cavalry, but their general bearing, slight figures and gentle features begin to suggest Amazons. This impression is further strengthened by comparisons with Amazon helpers on several vases depicting Herakles and the Amazons, which will be treated later.

The composition falls naturally into three parts, a leader followed by two pairs. The Amazon leader is dressed as a hoplite: 'Chalcidian' helmet, spear low in her right hand, the point under the handle, and a large round shield are her accoutrements. The shield bears the silhouette of a scorpion as a device, with *HOI AI* encircling it just within the lightly incised inner rim line. Her short chiton can be seen below the rim of the shield, while higher up her right shoulder is only just visible. Next follows a pair of archer and hoplite: the archer leads. She wears a *tricot* decorated with black bands with toothed edges and dots, and a high crowned cap of Scythian type covers her head.⁸ A *gorytos* hangs from her waist and in her right hand, and resting on her right shoulder, is an axe. She turns her head back, thus linking herself closely with the following hoplite. This second hoplite is equipped just as the leader, only her spear is reversed and held 'at ease' over the right shoulder, more of which can now be seen in front of her shield. The charming final pair follows the pattern of the other though our painter has, of course, varied the details. Indeed as in the cavalry scene, a feeling of time and character can be detected. The first hoplite is tense, serious faced, her spear advanced in readiness, but the pairs behind have more time: the last archer in fact seems to be chatting with her partner and the hoplites still hold their spears casually reversed. The inscription reads simply *HOI AI KAVO*; below the figures the double reserved line border continues.

In suggesting that these figures were Amazons, the similarity to Amazon helpers on other vases was mentioned. The foremost example is, of course, Euphronios' Arezzo krater on which four Amazons can be seen rushing to the aid of their queen and her companions.⁹ They run with long, high stepping strides. First comes a hoplite, reversed spear in her left hand; then follows a pair of archer and hoplite—the hoplite has her reversed spear over her right shoulder in an 'at ease' position; last comes another hoplite, reversed spear in her left hand. The details of dress also compare remarkably well with the

figures on the Hamburg cup: the *tricot* of the archer, the short chitons of the hoplites and the shield devices. One odd slip on the Hamburg cup, the absence of a short chiton on the last hoplite, can be seen again on Euphronios' krater—in both cases only the shield preserves our sense of decency.

Two fine cups slightly later than Euphronios' masterpiece, and perhaps influenced by it, also show Amazon reinforcements. On both, the motif of a pair of Amazon helpers, one a hoplite the other an archer, seen on the Arezzo krater and our cup, is spotlighted in the tondo. The pair on the splendid cup in the British Museum, which is surely an early work of Onesimos, rushes to the left: the hoplite has her reversed spear over her right shoulder and the open-mouthed archer holds an arrow.¹⁰ The Baltimore cup, an early work of Douris, has a remarkably similar pair, who, although they are usually considered to be ordinary warriors, must surely be Amazons.¹¹ Their hair is long and the shield device adds a definitely Eastern touch, for, as Professor Robertson has kindly pointed out, it distinctly resembles the lion heads of felt on cloth found in the frozen kurgans of the people of Pazirik on the slopes of the Altai Mountains in Russia.¹² The costumes and action of both cups follow the Arezzo krater closely. Douris' archer perhaps carries an axe, as the Hamburg archers do. One odd feature of Douris' hoplite might be noted, that is the confusion concerning the helmet's cheek piece—it is turned up as on the London cup, but only to reveal another of rounded 'Chalcidian' type below. This slip and Douris' uncertainty over the eyebrow of the archer, to whom he seems to have wanted to give a nose-guard, are both in the manner of a copyist's errors: certainly the London and Baltimore cups are extremely close.

Euphronios' influence can also be felt on the marvellous new neck-amphora by the Berlin Painter in Basel.¹³ Important for us is the pair of archer and hoplite helpers in the centre of the reverse—indeed the hoplite's shield device is a lion, as is the central hoplite's on the Hamburg cup. Similar Amazon helpers appear on the psykter by Myson in Astarita's collection, now in the Vatican.¹⁴ This time it is Theseus' abduction of Antiope that is depicted, but much is borrowed from Euphronios' Arezzo krater, especially the crouching archer. The sequence of pursuers on the reverse is a hoplite, a pair of archer and hoplite and then a gap, which

¹⁰ London E. 45; *ARV*² 316/8; A. Lane, *Greek Pottery* (3rd ed. London, 1971) pl. 73; von Bothmer pl. 69,4. For earliest Onesimos see *Jahrbuch der Berliner Museen* 18 p. 9 ff.

¹¹ Baltimore; *ARV*² 442/215; J. Boardman, *Athenian Red Figure Vases, the Archaic Period* (London, 1975) fig. 283.

¹² For the Scythian felts see T. Talbot Rice, *The Scythians* (London, 1957) 175, fig. 64; also J. Boardman in *Antiquity* 44 (1970) 143 f. An identical shield device occurs on the Foundry Painter's cup in Embricos' collection (*ARV*² 1651 add as 402/18 bis).

¹³ Basel BS. 453; *ARV*² 1634 add as 199/30 bis; part of side 'A', *Antike Kunst* 13 (1970) pl. 38,1; side 'A', Boardman, fig. 149; part of side 'B', Basel Antikensammlung Postcard no. 119/1.

¹⁴ Vatican, Astarita 428; *ARV*² 242/77; von Bothmer 129.

⁸ For Scythian dress see M. F. Vos, *Scythian Archers in Archaic Attic Vase-Painting* (Groningen, 1963) 40 ff.

⁹ Arezzo 1465; *ARV*² 15/6; D. von Bothmer, *Amazons in Greek Art* (Oxford, 1957) pl. 69,3.

on the analogy of the Arezzo krater (and the outside of the London cup) may be restored as another running Amazon hoplite.

Since we have glanced at parts of these Amazonomachies, it might be interesting to note that there seems to have been a tradition of representations of Herakles and the Amazons, in which the details of composition, poses and costume remain remarkably homogeneous. From the Arezzo krater and the abbreviated version on the amphora in 'the Manner of Euphronios' in the Louvre,¹⁵ the line passes through the London and Baltimore cups, the Berlin Painter's neck-amphora and the Kleophrades Painter's volute krater with fragments in the Louvre and Geneva,¹⁶ which exactly doubles the numbers of opponents that Herakles and Telamon have to face on the Arezzo krater, until it is all but lost in the early classical stamnos in Leningrad.¹⁷ This tradition, as was noted above, also influenced one of the scenes of Theseus' abduction of Antiope, a not unnatural contamination perhaps, since Theseus was so often made to ape the deeds of Herakles.

Whatever the source of this tradition, it is clear that the warriors on the Hamburg cup are closely linked in both action and attire with the Amazons on the Arezzo krater and those on the London and Baltimore cups. The conclusion that they are also Amazons seems inevitable, despite the lack of any absolutely objective evidence. The Hamburg cup therefore depicts a force of Amazons on foot meeting a troop of cavalry. The youthful cavalymen could be thought of as some Thracian tribe about to fight off an Amazon raid, but it is much easier to see them, as was hinted above, as a group of Greek cavalry. Indeed the scene could be part of the pitched battle which finally repulsed the Amazon invaders who had chased Theseus and Antiope, but the artist may well not have had such a particular occasion in mind, merely rather a generalised battle between Greeks and Amazons. There are in fact several parallels in late black-figure for this generalised engagement without the presence of Herakles or Theseus, for the numerous amphorae with a mounted Greek facing a mounted Amazon over a fallen Amazon hoplite are all analogous.¹⁸ The best parallel, however, comes from an earlier 'band cup' in Munich.¹⁹ This represents the moment after the Hamburg cup, the two sides have met and the Amazon hoplites are trapped amid the rearing horses of the Greeks, who like those on our cup are only lightly armed.

Enough has been said of the subject: it is time to turn to the painter. Mrs Ohly, when she first showed me photographs of the Hamburg cup, expressed the opinion that it was a work of the Epidromos Painter. This painter belongs to a

closely knit group of artists, the other members being the Elpinikos Painter, the Kleomelos Painter and Apollodoros.²⁰ Beazley noted the remarkable closeness of the Epidromos Painter and Apollodoros, adding that 'it must be considered whether they are not the same; the Epidromos Painter would be early Apollodoros'. He also pointed out the connections between the Epidromos Painter and the Kleomelos Painter and between the Kleomelos Painter and the Elpinikos Painter, wondering in the end if all three painters were not 'merely phases of Apollodoros'. This difficult group has recently gained much attention in the form of two short studies, Mrs Ohly's own (under her maiden name, Dumm) on the Munich Theseus and Sinis cup and Professor Schefold's on four cups with the *kalos* name Pammachos.²¹ Mrs Ohly argued that the Elpinikos Painter and the Kleomelos Painter should be merged and that Apollodoros followed the Epidromos Painter so closely that they should be considered the same painter, but that these two double groups could in turn hardly be the works of one man. Professor Schefold, however, compared the satyr cup by Apollodoros in Käppeli's collection²² with the Proto-Panaetian Group—it has perhaps more in common with the difficult Leningrad satyr, as we shall see later²³—and as a result would wish to condemn the possibility of the Epidromos Painter being the early work of Apollodoros.

In the hope that the reader will forgive a third examination of these painters, we shall look first at the Epidromos Painter, whose list of works as set out by Beazley is remarkably homogeneous. A typical work is the cup in the Louvre.²⁴ It is decorated on the inside only, as are most of the cups of the Apollodoros Group. The tondo is crowded, so much so that there is scarcely room for the characteristic, *kalos* name, Epidromos. The subject, the sacrifice of a pig, is very unusual, but rare or even bizarre scenes are an undeniable feature of the Epidroman cups. In the background stands a bearded man, knife at the ready, while in front a youth half kneels, holding the pig up to the altar on the right. The different heights of the heads is very effective, a device which the painter used on several other cups.²⁵ On the left a stubby palm tree fills the last inch of the tondo.

As for the details of his drawing, his heads are easily recognisable: the long, slightly curved profile of the forehead and nose, the arched eyebrow which is often set rather high, the small eye and the small, almost *croissant* shaped ear. The form of the ankle bone is also characteristic and his hands, when

²⁰ *ARV*² 117 ff., see here for quotes that follow.

²¹ M. Dumm (Mrs Ohly) in *Münchner Jahrbuch der bildenden Kunst* 22 (1971) 7 ff.; K. Schefold in *Antike Kunst* 17 (1974) 137 ff.

²² Basel, Kā 428; *ARV*² 1627 add as 121/21 bis; *Antike Kunst* 7 (1964) pl. 31,4; Schefold 140 and pl. 37,1.

²³ Leningrad 660; *ARV*² 331/21; J. D. Beazley, *Paralipomena* (Oxford, 1971) 511 (hereafter *Paralip.*); A. A. Peredolskaya, *Krasnofigurnye Attischeskie Vazy* (Leningrad, 1967) pl. 160, 2.

²⁴ Louvre G. 112; *ARV*² 117/7; CVA Louvre 18 pl. 64, 1-2.

²⁵ *ARV*² 117 f. nos. 2, 10, 11, 13 and 14.

¹⁵ Louvre G. 107; *ARV*² 18/1; von Bothmer 137; M. Ohly-Dumm (Mrs Ohly) in *Münchner Jahrbuch der bildenden Kunst* 25 (1974) figs. 9, 10 and 14, with an interesting attribution to Smikros.

¹⁶ Louvre G. 166 and Geneva fr.; part *ARV*² 186/51; all, A. Greifenhagen, *Neue Fragmente des Kleophradesmalers* (Heidelberg, 1972) 24 ff. and pls. 14-25.

¹⁷ Leningrad 807; *ARV*² 593/42; von Bothmer pl. 70,5.

¹⁸ E.g. von Bothmer pl. 55,1-4.

¹⁹ Munich 2242; von Bothmer 82 no. 121 and pl. 56.

clenched, are rather crude. His line is swift and he often makes small slips, not taking his brush off the surface quickly enough.

A slightly more careful work is the charming cup in Dublin, New Hampshire, with a seated boxer on the interior.²⁶ His head is delightfully upturned, as he carefully binds a long, thin leather thong round his hand and wrist. The ambitious frontal view attempted by this young artist has led to some awkwardness, for the inside of the left thigh has not been drawn correctly. The view, however, does give us a chance to see more of the Epidromos Painter's delineation of the individual parts of the body. We might note the 'V' for the knee-cap, the extra relief line on the edge of the thigh, the horse-shoe for the navel, the lines of the hip, the form of the dilute markings of the stomach, the ragged pubic hair and the sketchy drawing of the genitals. The way the toes have been drawn over the handle of the pick is also a characteristic slip of this painter. We might note too the typically large sponge and aryballos, which are to be seen many times among his works. Lastly, the writing of the *kalos* name is, as on all the Epidroman cups, particularly idiosyncratic: it is rather cramped, especially towards the end.

These two cups give us an idea of the *oeuvre* of Beazley's Epidromos Painter. All seem very close in date, there being little real development in style. We might note, however, a slight increase in the stature and power of the figures on the London fight cup and the Berlin Herakles and satyrs cup:²⁷ this last, decorated outside and in, might well be the latest in the series.

With these Epidroman cups in mind we might mention a cup which was once offered on the Philadelphia Market.²⁸ It seems to be of type 'B' and to be decorated on the interior only. Within a single reserved line border a youth leans to the right on a knotted stick. He holds out a hare in his right hand, no doubt a love gift, while on the left is suspended a large sponge, aryballos and scraper. The profile of the forehead and nose are typically Epidroman, as are the mouth and chin. The eye is rather narrow and the eyebrow almost flat, but they are set in true Epidroman fashion. The ear is of the Epidroman type, but a little larger and more carefully drawn. The delineation of the folds of the himation, which the youth wears, is Epidroman, but again a little more care has been employed. The ankle bones characteristic of the Epidroman cups are lacking and the toes are more carefully rendered. The tiny reserved exergue under the youth's feet might be compared with that on the Epidromos cup once on the Lucerne Market, a piece which also seems to want for the usual ankle bones.²⁹ The added power and fullness of form begun on the

Berlin Herakles and satyr cup are continued here and the overall effect is surely of a finer, slightly later work of Beazley's Epidromos Painter.

As for the Hamburg cup, it is obviously very close to the Epidromos Painter, yet there are several differences which might make one hesitate to attribute it firmly to that painter as defined by Beazley. The probability, however, of it being a slightly later work of the same painter is increased by the presence of the Philadelphia cup. On both cups more care has been given to some of the details and on the whole there is a ripening of the style. On the Hamburg cup we lack the typically Epidroman ankle bones, just as on the Philadelphia cup. Most of the eyes are pure Epidroman, but some are just opening at the corners; the eyebrows are again mostly his, but the dancer's is beginning to flatten out; the ears are for the most part his, but the horsemen's, which seem rather large, look to the Philadelphia cup and those of the two Amazon hoplites have grown distinct lobes in the manner of the Kleomelos Painter's pieces, as we shall soon see. The drapery of the dancer and the horsemen is very close to that of the youth on the Philadelphia cup. The feet are perhaps even more carefully rendered than that youth's. The writing of the inscriptions, although not particularly cramped, is close in feeling to that on the Epidroman cups. Thus nearly everything looks back to the Epidroman cups, but some things look forward to the Kleomelos Painter's works.

Beazley said of the Kleomelos Painter in 1942 that he was 'very near the Epidromos Painter and perhaps the same in a later phase' and by 1963 he seemed to have moved even closer to considering the two painters one, when he commented of the Kleomelan pieces that 'these surely look like choice work of the Epidromos Painter'.³⁰ Let us consider first the Louvre *diskobolos* cup with the *kalos* name Kleomelos.³¹ There is the Epidromos Painter's characteristic ankle, though the feet are more carefully drawn. The eye is somewhat looser, opening slightly at both corners; the eyebrow is a little flatter and more angled at the front as on the Epidroman fight cup in London; the ear has grown a definite lobe. The slightly awkward rendering of the shoulders follows exactly the Lucerne Market cup and to some extent the Louvre sacrifice cup. The mistake over the handle of the pick, as it crosses the leg, is typical of the Epidromos cups. There is also the same cluttered writing of the *kalos* inscription, especially at the end, although now it is Kleomelos that is praised and not Epidromos. All the details of style have grown out of the Epidroman pieces and the added fullness and care shown on the Philadelphia and Hamburg cups are also present. It too must surely be a slightly later work of the Epidromos Painter.

An Adria fragment, which Beazley placed near the Kleomelos Painter, should also belong here.³² It

²⁶ Dublin, New Hampshire, R. W. Smith; *ARV*² 117/6; Buitron 79.

²⁷ London E. 43; *ARV*² 118/13; Boardman fig. 114. Berlin 3232; *ARV*² 117/2; *Corpus Vasorum Antiquorum* (hereafter *CVA*) Berlin 2, pl. 63, 1-2, 66, 1.

²⁸ Photographs in the Beazley Archive: unattributed by Beazley. I am very grateful to Professor Robertson for showing me the photographs of this cup.

²⁹ Lucerne Market (*Ars Antiqua*); *ARV*² 118/14.

³⁰ J. D. Beazley, *Attic Red-figure Vase-painters* (1st ed. Oxford, 1942) 85 (hereafter *ARV*¹ 118).

³¹ Louvre G. 111; *ARV*² 118/1; Dumm 19 fig. 9; R. Patrucco, *Lo Sport nella Grecia Antica* (Florence, 1972) 166 fig. 74; *CVA* Louvre 18 pl. 64, 3-4.

³² Adria B. 616 fr.; *ARV*² 119/4; R. Schöne, *Le Antichità del Museo Bocchi di Adria* (Rome, 1878) pl. 10, 4.

shows on the interior the head of a bearded man to the right. He wears a chiton with the folds done in dilute glaze. His mouth is open and he is probably singing. What are in Schöne's drawing indecipherable lines to the right of the head on the very edge of the fragment, seem in fact to be part of the ornamental head of a lyre to which the man is singing. This man's ear is exactly the same as the Amazon hoplites' on the Hamburg cup, while also matching the diskobolos' on the Louvre cup.

The climax of the Kleomelan pieces is the fragmentary oinochoe from the Acropolis with Herakles and Apollo struggling for the Tripod.³³ The rendering of the details of Herakles' anatomy should be compared with that of the boxer on the Dublin cup: there are the same long dilute glaze lines for the ribs, the slightly unbalanced units of the stomach, very similar renderings of the hips, the same horseshoe for the navel, the straight line from navel to groin and the same rather sketchy genitals with the lower line of the thigh carelessly passing into one testicle. The heads, pectorals, clavicles and hands are all from the same stable. Herakles' ear follows the Louvre cup, the Adria fragment and the hoplites on the Hamburg cup; his eye matches that on the Adria fragment. The feet are as the Louvre diskobolos' but even finer. Some of the drapery might be compared with that on the late Epidromos fight cup in London but there is an added richness suitable for the deities depicted. The slight slips over the fingers of Apollo's right hand and Herakles' left follow a tendency noted above. This jug is surely also a work of the same painter: the Epidromos painter's masterpiece.

From the Acropolis fragments it is perhaps easiest to turn to the new Munich Theseus and Sinis cup.³⁴ We immediately see the relation between Theseus and Herakles on the Acropolis jug: Herakles is Theseus' '“älterer” Bruder', as Mrs Ohly aptly phrased it. Theseus is, however, in turn an elder brother to the Dublin boxer: the small clavicles, the relief line over the ribs, the hips, the sketchy pubic hair and genitals, including the slip of the line of the thigh passing into one of the testicles, the added relief line on the thigh and the knee-cap with its open top all correspond. Theseus' eye is wide and takes us to the Adria fragment and on to Herakles' on the Acropolis fragments. His mouth is remarkably close to the Louvre diskobolos' as well as the Dublin boxer's, with whose face his corresponds exactly. His elaborate hair recalls that of the youth on the Philadelphia Market cup. As for Sinis, he is of wilder brood, kin to the satyr on the outside of the Epidromos cup in Berlin. Both Sinis' and Theseus' feet lead on from those on the Louvre Kleomelos cup and the dancer's on the Hamburg cup, but they are closest to Athena's and Zeus' on the Acropolis jug. Again the *kalos* inscrip-

tion is cramped, although it is now Elpinikos. Thus the new Munich cup also seems to come from the same hand as the Epidroman and Kleomelan pieces.

Of the Boston Helen and Menelaus cup with the *kalos* name Elpinikos, Beazley commented in 1942 that it was 'especially' near the Epidromos Painter,³⁵ but there are in addition many links with the Kleomelan works. The drapery is very ornate, but it can be compared with some of the Epidroman cups and, of course, the Acropolis jug. Menelaus' ear follows the pattern of the Adria fragment and the rest. Helen's double eyebrow recurs on Herakles and Apollo on the Acropolis fragments. The hands follow the Hamburg dancer and the Acropolis jug. Again there is the typical cramping of the *kalos* inscription and the slight slip, this time over Menelaus' beard and sword blade.

The delicacy and charm which were to be seen on the Epidroman cups increases with this Boston cup and the other Elpinikan works. The head of the Manchester symposiast follows Helen's,³⁶ but the details of the chest belong with the Herakles of the Acropolis jug, especially the nipples with the extra relief line inside the circle. His hands follow the Boston cup and to some extent the Hamburg piece. The writing of the *kalos* inscription is cramped as usual and the figure is boldly fitted to the circle. The Selene cup in Bonn³⁷ is certainly Epidroman in its novelty and the drawing of the head is the same as Helen's or the Manchester symposiast's. The two fragments in Noble's collection are slighter,³⁸ but undoubtedly belong with the Elpinikan pieces. The wide black line border on the hem of the youth's himation, unusual in the Apollodoros Group, can be paralleled on the Leningrad Epidromos cup.³⁹ These three pieces then are all perhaps lesser works of about the time of the Acropolis oinochoe.

Now it is time to turn to Beazley's Apollodoros. Amongst his list is a fragment from Adria with the head of a figure to the right, wrapped in a himation, below which can be made out a plain chiton.⁴⁰ Beazley changed his mind several times over the sex of the figure: first it was a youth, then a woman and finally a boy.⁴¹ Although it is obviously very close to Theseus' head on the Apollodoros cup in Oxford, much points back to the Epidroman cups.^{41a} The long profile of forehead and nose, the small ear, the small eye and the arched eyebrow, the mouth and the chin are all pure Epidroman. The open hand follows Hermes' on the Vienna Epidromos cup⁴²

³⁵ Boston 13.190; *ARV*² 119/3; *ARV*¹ 86; Dumm, 15 fig. 6 (incompletely); with the fr. ex Leipzig, L. Ghali-Kahil, *Les enlèvements et le retour d'Hélène* (Paris, 1955) pl. 81, 1.

³⁶ Manchester Aa 24; *ARV*² 119/2; Dumm 18 fig. 8.

³⁷ Bonn 63; *ARV*² 119/1; Dumm 17 fig. 7.

³⁸ Maplewood, Noble fr.; *Paralip.* 332 add as 119/4.

³⁹ Leningrad 664; *ARV*² 117/4; *Paralip.* 509; Peredolskaya pl. 3, 3-4.

⁴⁰ Adria B. 571 fr.; *ARV*² 120/6; E. Scarfi, *Adria Antica* (Milan 1970) pl. 15, 2; Schefold pl. 40, 2.

⁴¹ J. D. Beazley, *Attische Vasenmaler des rotfigurigen Stils* (Tübingen, 1925) 53/16 (hereafter *AV*); *ARV*¹ 87/5; *ARV*² 120/6.

^{41a} Oxford 303; *ARV*² 120/7; Boardman fig. 118.

⁴² Vienna 3691; *ARV*² 118/8; *CVA* Vienna 1, pl. 2, 4-6.

³³ Acropolis 703 fr. (one ex Bryn Mawr); *ARV*² 118/2 and *Paralip.* 332; B. Graef and E. Langlotz, *Die antiken Vasen von der Akropolis zu Athen* (Berlin, 1933) pl. 55; the Bryn Mawr fr., *American Journal of Archaeology* 68 (1964) pl. 128B.

³⁴ Munich 8771; Dumm figs. 1-5; C. M. Robertson, *A History of Greek Art* (Cambridge, 1975) cover and pl. 76c; Boardman fig. 115.

and looks on to Helen's and Apollo's right hands, but it does not yet approach Apollodoros' fussier hands with the two small relief lines at the base of the fingers and two between the base of the thumb and the wrist, as on the interior of the Louvre Euryptolemos cup.⁴³ It would thus seem better to move this fragment to the end of the Epidroman period: the ear is perhaps just beginning to grow a lobe and the eye opens ever so slightly at one corner, but it is not as late as the Philadelphia or Hamburg cups.

In transferring this Adria fragment into the group of Epidroman cups it becomes tempting to ask further whether it might not belong to the other group of fragments in Adria, which is also from a late Epidroman cup.⁴⁴ It would be the head and shoulders of the standing figure, looking down to the right at the kneeling man. The subject of the group of Adria fragments has never been satisfactorily explained: Beazley suggested at first that it was 'Ringkampf, mit Aufseher', but later he retracted this interpretation.⁴⁵ The kneeling figure seems to be resting on his right hand, his left perhaps to his head. The standing figure appears to be wearing boots and the two furniture legs must belong to a small stool, whose cross-piece can just be made out—it seems to be a dotted cushion. Professor Robertson, to whom these ideas were shown, produced an ingenious reconstruction of the scene, which he has generously allowed to be described here. He sees the scene as Circe and one of the companions of Odysseus. 'Fair-tressed' Circe stands in the centre, her wand perhaps in her right hand. On the stool at her feet was possibly a bowl, from which one of Odysseus' unfortunate comrades has just drunk the magic potion. He falls down on his knees, his chlamys slipping to the ground, and he puts his hand to his head in alarm as he feels the metamorphosis beginning. On the left Professor Robertson would include a column to represent the palace of Circe: an addition perfectly in keeping with the painter's love of crowded tondi. The subject suggested here is rare, but this too only follows our painter's predilection for the unusual. There are no exact parallels for the design, but on an amphora in Berlin one of Odysseus' companions stands before Circe, reaching one hand to his head in the same gesture.⁴⁶ The transformed companions usually stand, but the added realism of our scene is again just what we might expect from a painter who could turn a regular symposium into a very intimate affair, as has been done on the Epidromos cup in Bologna.⁴⁷

A group of three cups from Beazley's Apollodoros bear the *kalos* name Pammachos: these seem earlier than the rest. The crouching warrior in Tessin's

collection⁴⁸ looks back to the Epidroman fight cup in London, whence come shield, greaves and scabbard. The profile, eye and eyebrow are all of Epidroman heritage. *Pammachos kalos* is written in the same cramped style of the Epidromos, Kleomelos and Elpinikos inscriptions, despite the acres of space. Professor Schefold sees this crouching figure as Achilles in ambush for Troilus, an attractive idea which it would be sad to lose, but it looks very much as if he is wearing an ear-ring, an addition which rather suggests that the warrior is in fact an Amazon. Here too we might mention a fragment in Adria with a warrior approaching an altar, which was attributed by Beazley to Apollodoros.⁴⁹ It is perhaps a little earlier than this attribution suggests, being closer to the London fight cup than the Tessin Amazon.

The Pammachos symposiast cup, once offered on the market by Koutoulakis,⁵⁰ has the same face as the Tessin Amazon: the old Epidroman face. Beazley compared this cup with the Manchester Elpinikos cup. The pose and many of the details are the same. The drapery, however, is rather different, though the distinctly scalloped folds over the legs and the tucks down the line of the shin recall a tendency begun on the Vienna cup and elaborated on the Acropolis jug. The *kalos* inscription is cramped as usual. The other Pammachos cup in the Tessin collection⁵¹ with a seated youth on the interior leads us on almost to the full flowering of Apollodoros' mature style, the Euryptolemos cups. Several details, however, also take us back to the works we have already considered. The ear follows exactly that on the Louvre *diskobolos* cup, as does the slight angle in the profile of the nose and forehead and the recurves of the clavicles repeat those on the Manchester symposiast. The *kalos* inscription is again cramped. The ankle bone, as on the other two Pammachos cups, is of a new hooked type, which in a slightly more developed form is to be characteristic of all later Apollodoran cups. We ought to note, though, that there is a very similar hooked ankle bone in dilute glaze on Theseus' left foot on the Munich Sinis cup.

After the Pammachos cups comes a very homogeneous group of works. They centre round four cups with the *kalos* name Euryptolemos, three of which are signed, as probably was the fourth, since the painter seems to have liked to leave his name on the exterior rather than the interior. The best preserved of these is the magnificent cup recently on the market which finally confirms Hartwig's original reconstruction of the signature from the fragmentary Louvre and Castle Ashby cups.⁵² The Louvre and market cups take with them the Tübingen and Innsbruck fragments.⁵³ The martial theme of the

⁴³ Louvre G. 139–140; *ARV*² 120/1; *CVA* Louvre 18 pl. 66, 3–4, 67, 1–2. Another Louvre fr. joins and has been added (Louvre C. 11438; *ARV*² 801/13, the second fr.).

⁴⁴ Adria B. 1002 fr.; *ARV*² 118/10; *CVA* Adria 1, pl. 2, 2.

⁴⁵ *AV* 52/8.

⁴⁶ Berlin 2342; *ARV*² 1014/6; *EAA* II 646 fig. 876.

⁴⁷ Bologna 436; *ARV*² 118/11; *CVA* Bologna 1, pl. 1, 6.

⁴⁸ Basel, Tessin; Schefold pl. 38, 1.

⁴⁹ Adria B. 106 fr.; *ARV*² 121/17; *CVA* Adria 1, pl. 2, 4.

⁵⁰ Paris Market (Koutoulakis); *ARV*² 120/12.

⁵¹ Basel, Tessin (ex Basel Market, M. & M.); *Paralip.* 333 add as 120/12 bis; Schefold pl. 37, 2.

⁵² P. Hartwig, *Die griechischen Meisterschalen* (Stuttgart, 1892) 628–30.

⁵³ Tübingen E. 8; *ARV*² 12032; C. Watzinger,

Castle Ashby and Florence pieces continues on the Vatican cup and the tondo of the new market cup.⁵⁴ It is interesting to wonder if all the warriors on the tondi of these four cups might not in fact be Amazons. They are all certainly kin to the Tessin Amazon, though they lack her ear-ring. Von Bothmer pointed to the long hair of the Vatican trumpeter⁵⁵, and we can now add that of the market rider. We might also remember that on the rim of the shield of the warrior on the interior of the Castle Ashby-Villa Giulia cup we read *KAVJENAI* as must have been the case on the Vatican trumpeter's shield, and on that of the warrior on the Florence cup we have *KAVJE*. Unfortunately neither long hair nor a *kale* inscription make a certain Amazon, though they do recommend the possibility.

Alongside these rich cups are some that are perhaps a little plainer: they are all undecorated outside. We see everyday scenes: the New York youth at an altar, the Cabinet des Médailles fragment with a similar subject, the London panther cub cup and the Tarquinia *gynaikeion* cup.⁵⁶ We see satyrs—Basel, Alibrandi and Florence.⁵⁷ We see Hyakinthos (Leipzig and Mississippi),⁵⁸ Theseus and the Minotaur (Oxford)⁵⁹ and on a cup in Tarquinia what was once thought, no doubt wrongly, to be Kadmos killing his dragon.⁶⁰

In dealing with the Pammachos cups some of the details of Apollodoros' style were mentioned: his faces, his drapery and his ankle bones particularly. It is, however, worth noting a few others, while keeping in mind what we have seen on the Epidroman, Kleomelan and Elpinikan pieces. Apollodoros' ears are mostly of the Kleomelan type, but at times they are more cursory, continuing the type seen on the Manchester Elpinikos and Koutoulakis Pammachos cups. The rendering of the palm of his hands, as was hinted above, is really only a more complicated form of those seen on the earlier cups of the series. Indeed a development can be traced from the Vienna Epidromos cup, through the Adria Circe fragment, the Acropolis jug and the Munich Sinis cup, until on the Eurypolemos cups we see it with two small relief lines at the wrist and two on the palm. The profile view of the hand has

really been constant since the Elpinikan cups and the dots for the knuckles go as far back as the London fight cup. The painter's manner of drawing the male chest has hardly altered since the Leningrad bearded man or the Dublin boxer; it has only become a little deeper and more careful. The addition in relief line of a circle with a line in the middle for the nipple, which is a regular feature of the Eurypolemos cups, was also seen on the Acropolis jug and the Manchester cup. The triangle in the middle of the chest at the juncture of the pectorals first occurs on the Munich Theseus, although there it might just be accidental; the later regular use of this triangle on the Eurypolemos cups could be a conscious imitation of Douris' similar habit, but this can not be claimed with any certainty, since the detail is to be seen on the works of many other painters of the time. The recurves of the clavicles are flat and poorly formed, a feature which can easily be traced back through the Munich cup and the Acropolis jug to the Leningrad cup and other Epidroman pieces. The extremely mannered stylisation of the lines bordering the abdomen, almost lyre-like in shape, is perhaps only the descendant of those on the Acropolis jug. The knee-cap of the symposiast on the inside of the Louvre Eurypolemos cup is 'V' shaped with the addition of several extra tiny relief lines above and at the sides—again only a mannered development of the Epidroman version to be seen on the Dublin boxer. The writing of the *kalos* name is still cramped even on the Eurypolemos cups: this odd feature has been with us right through the series, as have the forms of the individual letters. The border patterns are always as unobtrusive as possible, for, apart from the handful of Epidroman cups and the Tübingen symposium fragment, which experiment with a double reserved line border, all the tondi are surrounded by single reserved lines.

The painter of the Apollodoran cups combines charm and grace with an excellence of technique. He has a love of pattern, visible not only in details like drapery and musculature, but also in the composition of his tondi. These are not rigid or minutely constructed, rather they seem fluid and effortless. The wonderful Basel satyr, which even makes some of Douris creatures on the London psykter⁶¹ look a little heavy footed despite their antics, can only be matched by the Leningrad satyr, a difficult piece which has perhaps more to do with the Magnoncourt Painter than Onesimos.⁶² The Oxford Theseus and the Minotaur cup is again an excellent piece. The characters and psychological states of the pair have entered both the drawing and the poses: Theseus, slim, bright-eyed and irresistible, is spread high and dominant in the tondo; the Minotaur is weak and fleshy, helplessly slumped on the ground. This tondo inevitably reminds one of the Epidroman fight cup in London or the Munich Theseus and Sinis cup (if correctly poised) and surely the same mind and hand have been at work on all three cups.

Griechische Vasen in Tübingen (Reutlingen, 1924) pl. 17. Innsbruck ii.12.38 fr.; *ARV*² 120/3.

⁵⁴ Villa Giulia and Castle Ashby frr.; *ARV*² 120/4; *JHS* 53 (1933) pl. 6. Florence 73131; *ARV*² 120/5; *CVA* Florence 3, pl. 88. Vatican; *ARV*² 121/21; *JHS* 53 p. 70.

⁵⁵ Von Bothmer 159.

⁵⁶ New York 18.145.28; *ARV*² 120/10; G. M. A. Richter and L. F. Hall, *Red-Figured Athenian Vases in the Metropolitan Museum of Art* (New Haven, 1936) pl. 36, 38. Cabinet des Médailles 624 fr.; *ARV*² 120/15. London E.57; *ARV*² 120/9; Boardman fig. 117. Tarquinia; *Paralip.* 333 add as 120/9 bis.

⁵⁷ Basel, Kā 428; *ARV*² 1627 add as 121/21 bis; Scheffold pl. 37, 1. Once Alibrandi; *ARV*² 121/23; Hartwig 637. Florence 4211; *ARV*² 121/22; *CVA* Florence 3, pl. 86, 2; Boardman fig. 116.

⁵⁸ Leipzig T. 521 fr.; *ARV*² 121/24; Hartwig pl. 18, 3. Mississippi; *ARV*² 121/25; *CVA* Robinson 2, pl. 4.

⁵⁹ Oxford 303; *ARV*² 120/7; Boardman fig. 118.

⁶⁰ Tarquinia RC. 1123; *ARV*² 120/8; *CVA* Tarquinia 1, pl. 10, 1.

⁶¹ London E. 768; *ARV*² 446/262; E. Buschor, *Griechische Vasen* (revised by M. Dumm; Munich, 1969) figs. 183-4.

⁶² For the Magnoncourt Painter see *ARV*² 456.

The tondo of the Oxford cup should also be compared with Douris' Theseus and the Minotaur cup in London, an 'early middle' work, which might be nearly contemporary.⁶³ Douris' composition for all its brightness and clarity, is made to look stiff and unemotive. The distinct physical similarities between Apollodoros' Minotaur and Douris' remind one that the two artists are quite closely connected. Beazley said of the New York cup that it was 'influenced by the early middle—the bare—period of Douris'. This comment is a little unfair and perhaps rather misleading. The New York cup's dullness may be due to the influence of Douris, but the 'bare' decoration has always been a feature of Apollodoran cups and the New York piece is in no way exceptional. Douris' 'bare' cups indeed reach back into his early period as the Boston *diskobolos* cup demonstrates.⁶⁴ The new Schimmel cup too,⁶⁵ attributed by von Bothmer as an early work, belongs to the same time, although it seems to stand rather apart from the known early works of Douris: the athletes on the exterior are particularly troublesome and the remarkable resemblance of their heads to Epidroman heads is intriguing. That Apollodoros was in fact influenced by Douris is clear, especially towards the end of the former's career. For example, he seems to have adopted the hair style with the combed fringe in high relief line, which first appears on one of Douris' early Berlin cups.⁶⁶ The drapery of the post-Pammachan cups is modelled on that of Douris' 'early middle' period and the lyre form abdomens also perhaps derive from Douris'. The shapes of the aryballos and sponge have throughout the Apollodoran Group been closest to Douris, again especially on the later works, as a comparison between the sponge and aryballos on the London panther cub cup and an early middle work by Douris would show. The dotted *delta* of Apollodoros' Louvre signature is also probably an imitation of Douris' practice. Indeed the line between the two painters is on occasion difficult to draw. The Cabinet des Médailles fragment of a cloaked warrior⁶⁷ comes so close to Douris' early Boston *diskobolos* cup, especially in the drawing of the hip, that one wonders if it is not in fact wrongly placed. The Oxford cup with a man folding his cloak is also difficult and seems to fall somewhere between the two painters.⁶⁸ Finally it is interesting to wonder whether the close proximity of the young Apollodoros, if he is the painter of the Epidroman, Kleomelan and Epinikan cups, together perhaps with the ageing Epiktetos, encouraged Douris to abandon the maeander and palmette borders which under the influence of the Onesiman circle

he had experimented with at first.^{68a} That Douris later returned to such elaborate border patterns perhaps only goes to show that 'bare' decoration was never really in sympathy with his temperament, though it obviously was part of Apollodoros'!

In conclusion it is suggested that Beazley's Epidromos, Kleomelos and Elpinikan Painters are all in fact phases of one artist, Apollodoros. His earliest works are characterised by considerable youthful charm and by the *kalos* name Epidromos. They are perhaps contemporary with the Boston symposium cup from Beazley's Proto-Panaetian Group,⁶⁹ Douris' early *diskobolos* cup in Boston and the new Schimmel cup. The Louvre Kleomelos, Philadelphia Market and Hamburg cups stand at the end of this early phase and at the very end of the sixth century. His middle period is a time of flux. The wonderful Boston and Munich cups, delicate and precious, masterpieces of composition both, belong early in this middle phase. The Bonn, Manchester and Noble pieces are from the middle and would seem to be contemporary with the painter's *tour de force*, the Acropolis oinochoe. The Pammachos cups continue on from the slighter Elpinikan works. They lack some of the tension of the earlier Munich Sinis cup on the one hand, and of the later, rich Eurypiolema cups on the other. They have perhaps more in common with the slighter and plainer cups in New York, Tarquinia, London and the Cabinet des Médailles. The elaborate Eurypiolema cups, with their plainer fellows, seem to reach beyond Douris' early middle period into his third, Hippodaman phase. In more absolute terms, Apollodoros probably began painting during the last decade of the sixth century and continued into the second decade of the fifth.

This 'unitarian' solution, however, can only be tentative and temporary. For a more final answer we must be patient and await new finds and new acquisitions; if they are of such charm and quality as the new cup in a Hamburg private collection, we shall indeed be fortunate.

DYFRI J. R. WILLIAMS

Lincoln College, Oxford

^{68a} For Epiktetos in the fifth century see M. Robertson, *Münchener Jahrbuch der bildenden Kunst* 27 (1976) 40 f.

⁶⁹ Boston 01.8018; *AVR*² 317/9; CB i pl. 38 above.

A note on two manuscripts of Sophocles

In my review of R. D. Dawe's *Studies in the text of Sophocles* (*JHS* xcvi [1976] 171 ff.), I reached the conclusion that scholars now possess all the information about manuscripts that is needed in order to constitute the text of the *Ajax*, *Electra* and *Oedipus Tyrannus*, subject to two provisos.

The first of these concerns the Jena manuscript (Bos. q. 7), a copy written late in the fifteenth century and containing only the first two plays. Reports of interesting readings found in it were given by Purgold in 1802, and since collations were not always undertaken very carefully at that date it seemed worth while to examine the book again to

⁶³ London E.48; *ARV*² 431/47; M. Wegner, *Duris* (Münster, 1968) pls. 23–5.

⁶⁴ Boston 00.338; *ARV*² 427/4; L. D. Caskey and J. D. Beazley, *Attic Vase Paintings in the Museum of Fine Arts, Boston* (Oxford, 1963) iii, pl. 70 (hereafter CB).

⁶⁵ Kings Point (N.Y.), Schimmel; *The Norbert Schimmel Collection* (2nd ed. Mainz, 1974) no. 59.

⁶⁶ Berlin 3168; *ARV*² 428/13; Hartwig pl. 27.

⁶⁷ Cabinet des Médailles fr.; *ARV*² 121/18.

⁶⁸ Oxford 1911.621; *ARV*² 121/bottom 2; *CVA* Oxford 2, pl. 51, 6.



(a)



(b)

APOLLODOROS AND A NEW AMAZON CUP

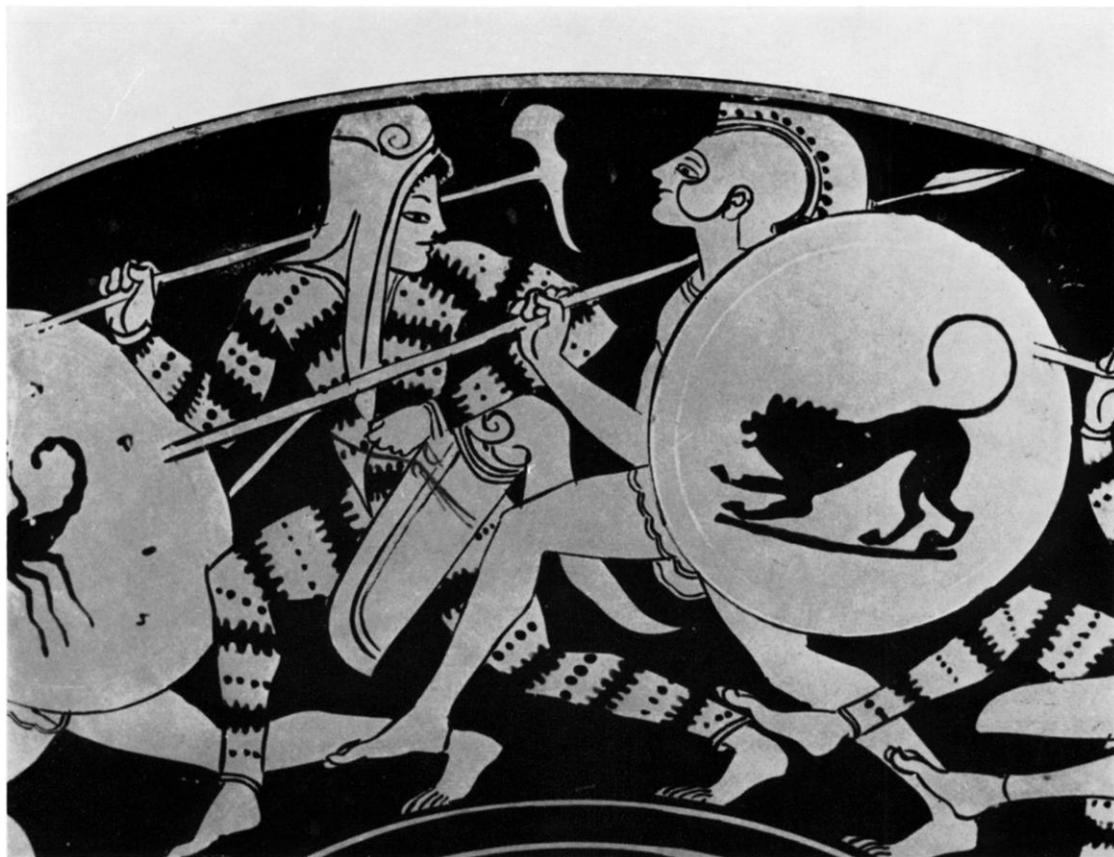


(a)

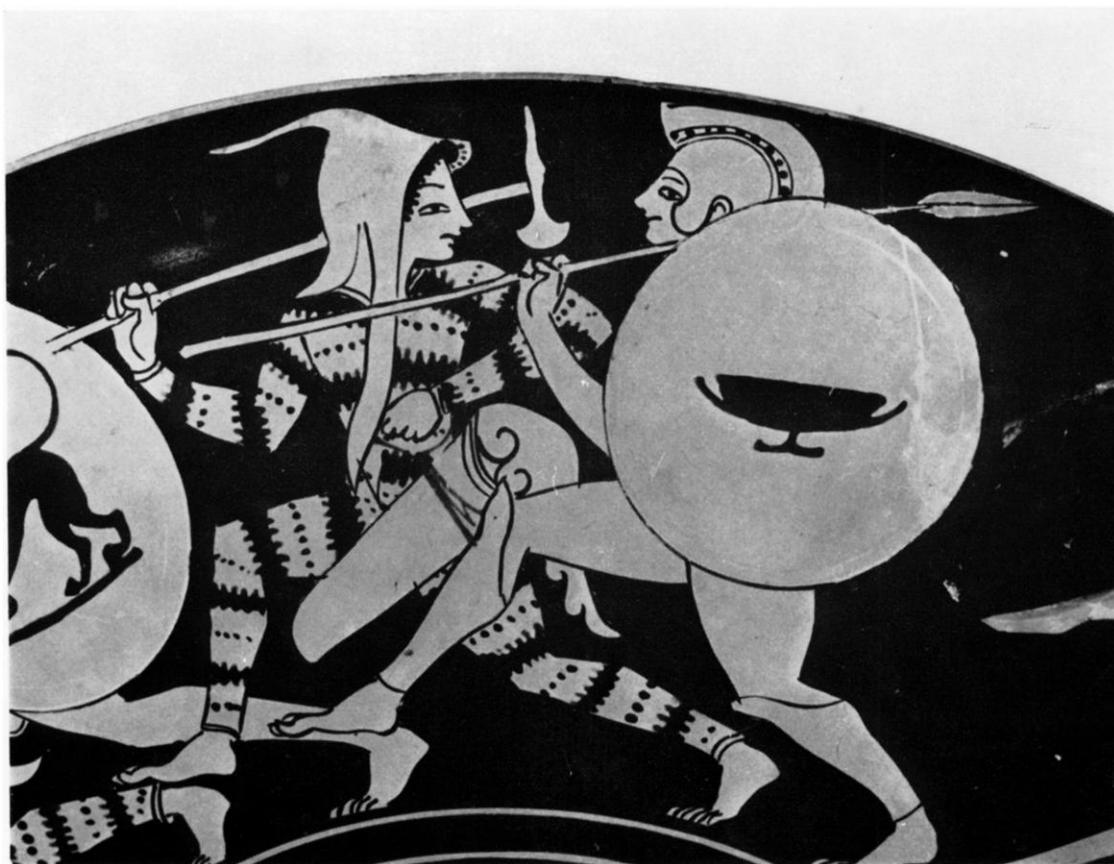


(b)

APOLLODOROS AND A NEW AMAZON CUP



(a)



(b)

APOLLODOROS AND A NEW AMAZON CUP