

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.

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^{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.

see whether the reports were correct. Thanks to the good offices of the University Library in Jena I was able to collate a microfilm, and am now in a position to state that Purgold did his work well. The interesting readings cited by subsequent editors are correctly reported, and so far as I can see there are no others of striking merit.

The other manuscript which seemed to deserve further investigation is in Milan (Ambrosianus E 103 sup.). It is usually assigned to the fourteenth century, and if this date were certain it would not deserve any special attention. In my opinion the script is of a type that must almost certainly be placed before the year 1300, probably *c.* 1275, and in that case the book might be of some interest, since it could be early enough to escape the reproach of offering a text affected by Palaeologan scholars. I have now collated the text from a microfilm kindly supplied by the Ambrosian Library. A very small number of valuable readings came to light.

At *Ajax* 956 this MS. (Wa) omits the definite article, thereby anticipating Porson. This is no doubt a lucky slip.

At *Ajax* 1008 Wa reads *ἴωω*, as do most MSS., but it adds a *γράφεται* variant *ἰδών*. The word is written very faintly above the line, but there can be

no doubt of it. This is extremely interesting, because Hermann proposed to read *ἰδών* at the end of the next line. His idea now receives some support.

At *Electra* 87 Wa has the correct *ἰσόμοιρ*, which Dawe reports only from Vindobonensis 281.

At *Electra* 187 Wa has the standard reading *τοκέων* but writes the letters *τε* above the first syllable, thereby indicating a variant. Dawe adopts this, rightly, and again cites only Vindobonensis 281.

At *Electra* 305 Wa has *μοι*, conjectured by Porson and subsequently found in Conventi Soppressi 41 and Thomas Magister. This reading is now seen to be a little older.

At *Electra* 483 Wa anticipates Froelich's addition of *ε'*.

In the *Oedipus Tyrannus* there do not appear to be any readings of real importance. I will merely mention that at 49 Wa has *μεμνήμεθα*, which Dawe cites from his MSS. DO, at 290 it strangely offers *μάται*' instead of *παλαί*', and at 1001 it perhaps reads *γε*, which Dawe cites from CH.

This information is published as a modest supplement to Dawe's valuable work.

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