A Study of the Style of the Cup Painter Onesimos

Ann H. Ashmead
A STUDY OF THE STYLE OF THE CUP PAINTER ONESIMOS

by

Ann H. Ashmead

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VITA

I was born in Princeton, New Jersey, on the seventh of October, 1929. My father, Gaylord P. Harnwell, then taught physics at Princeton University and is now President of the University of Pennsylvania. My mother's maiden name was Mary Louise Rowland.

I attended the Princeton Elementary School through the third grade. In 1938 my father became chairman of the physics department at the University of Pennsylvania and we moved to Wynnewood where I attended the Penn Wynne school from the fourth to the sixth grades and Lower Merion Junior High School for the seventh grade. In 1942 my father was appointed Director of the Naval Radio and Sound Laboratory at Point Loma, California. I entered the Bishop's School in La Jolla, Calif. In January 1946 my father returned to the University of Pennsylvania. I completed the second half of the eleventh grade and all the twelfth grade at Lower Merion Senior High School.

I entered Bryn Mawr College in 1947 and graduated in 1952, taking some graduate work my last undergraduate year. I majored in Classical Archaeology, did honors work and graduated magna cum laude. I had been married in 1949 to John Ashmead, now Associate Professor of English at Haverford College, and had had two children (boys) by the time I graduated. In the academic year of 1952-53 I was assistant to the curator of slides for the Art and Archaeology Departments. In 1953-54 I held
a non-resident Scholarship in Classical Archaeology. I received the M.A. degree from Bryn Mawr College in 1954 in the fields of Classical Archaeology and Greek. In the academic year of 1954-55 I was assistant in the Greek Sculpture course taught by Dr. Rhys Carpenter. I took the Preliminary examinations for the Ph.D. degree in April, 1955 in the fields of Greek Sculpture, Red-Figure Vase Painting, Ancient Painting and in the Archaeology of Crete. Professors Machteld Mellink, Rhys Carpenter and Mary Hamilton Swindler directed my graduate work. With the assistance of a grant of money from the Ella Riegel Archaeological fund I was able to catalogue part of the Greek vase collection at the Fogg Museum in Cambridge, Mass., during the summers of 1953 and 1955. In 1955-56 I lived in Kyoto, Japan, where my husband had a Fulbright grant to teach American Literature at Osaka University. In 1956-57 I studied at the American School of Classical Studies in Athens, Greece, with the aid of an Ella Riegel Scholarship and my husband was a visiting lecturer at Athens College. During the summer of 1957 I visited the vase collections in a number of European Museums. My third son was born in Japan and my fourth (a girl) in the fall of 1957.

The majority of my graduate work at Bryn Mawr College was done under the guidance of Dr. Rhys Carpenter and Miss Machteld Mellink. Dr. Alexander Cambitoglou has been the supervisor of my thesis. I am especially indebted to Miss Mellink for advice and encouragement in my dissertation and throughout my course of study at Bryn Mawr College.
Acknowledgments

I want to thank the following persons for very generously sending me photographs and information about the vases.

Mrs. H. v. Barloewen, of the Munich Antikensammlungen.

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Miss Hazel Palmer, Boston Museum of Fine Arts.
Miss Anna Peredolski, Hermitage, Leningrad.
Carlo Pietrangeli, Capitoline Museum.
Ilse Prokop, Archaeological Institute, Heidelberg.
Dr. Schwarzweller, State Art Institute, Frankfort.
Samuel Schweitzer, Basle, for information about his cup.
H. Sichtermann of the German Institute in Rome.
Dr. Erika Sinon of Mainz, for information of the Onesimos cup in Erlangen.
Frederick Watkins, Yale, for information and permission to study his Onesimos kylix.
### List of Abbreviations

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<td>Benndorf, Otto and Niemann, George, Das Heroon von Gjølbaschi-Trysa, Vienna, 1889.</td>
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<td>Blümel, Sport und Spiel</td>
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Bruhn, Oltos, = Bruhn, Ada, Oltos: and early Red-Figure Vase Painting, Copenhagen, Nyt Nordisk Press, 1943.

Buschor, Gr. Vasen, = Buschor, Ernst, Griechische Vasen, Munich, R. Piper & Co. 1940.


Caskey, Geometry of Greek Vases, = Caskey, Lacey Davis, Geometry of Greek Vases; Attic Vases in the Museum of Fine Arts analysed according to the principles of proportion discovered by Jay Hambridge, Boston, 1922.

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CVA Petit Palais 1 = Plaoutine, N., Corpus Vasorum Antiquorum, France fasc.15, Palais des Beaux-Arts de la Ville de Paris (Petit Palais), fasc.1, Collection Dutuit, Paris 1941.

CVA Schloss Fasanerie 1 = Brommer, Frank, Corpus Vasorum Antiquorum, Germany fasc.11, Schloss Fasanerie (Adolphseck) fasc.1, C.H. Beck'sche, Munich 1956.

CVA Vienna 1 = Eichler, Britz, Corpus Vasorum Antiquorum, Austria, fasc.1, Vienna, Kunsthistorisches Museum, fasc.1, Vienna, Von Anton Schroll Press, 1951.

CVA Vienna University 1 = Kenner, Hedwig, Corpus Vasorum Antiquorum, Germany, fasc.5, Vienna University and Vienna, Professor Franz V. Matsch, fasc.1, Munich, C.H. Beck'sche, 1942.


Diepolder = Diepolder, H., Der Penthesilea Maler; Beazley, J. D., and Jacobstahl, Paul, Bilder Griechischer Vasen, Vol.10, Leipsic 1936.

Fairbanks, Lekythoi  

Filow, Duvanlij  

Filow, Trebenischte,  

Fluck, Love-Names  

Furtwängler, A.G.  

Furtwängler, Np.  

Gardiner, Athletics  

Gardiner, GAS


= Filow, Bogdan, Die Grabhügelnekronole bei Duvanlij in Süd Bulgarien, Sofia, 1934.


Gardner, Catalogue

Gerhard; A.V.,

Graef and Langlotz, Ak. V. I and II.

Hanffmann, Ancient Art

Harrison, Paintings

Hartwig, Meisterschalen

Haspels, ABL.


= Gerhard, E., Auserlesene Vasenbilder, Berlin 1840-1858.

= Die Antiken Vasen von der Akropolis zu Athen, edited by Botho Graef (Vol.I) and Botho Graef and Ernst Langlotz (Vol.II), with the cooperation of Paul Hartwig, Paul Wolters and Robert Zahn, Berlin, 1911-1914, 1933.


Jahn, Vasensammlung in München, = Jahn, Otto, Beschreibung der Vasensammlung König Ludwigs in der Pinakothek zu München, Munich 1854.


Klein, Euphronios = Klein, Wilhelm, Euphronios: Eine Studie zur Geschichte der Griechischen Malerei, Vienna, 1886.


Klein, Meistersig. = Klein, Wilhelm, Die Griechischen Vasen mit Meistersignaturen, Vienna, 1887.
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Minns, Scythians, = Minns, Ellis H., Scythians and Greeks: A Survey of Ancient History and Archaeology of the North Coast of the Euxine from the Danube to the Caucasus, Cambridge, Univ. Press, 1913.


Olympia IV, = Furtwängler, Adolf, Die Bronzen und die übrigen kleineren Funde von Olympia, Text and Plates, edited by Curtius, Ernst and Adler, Friederich, Olympia, IV, Berlin, 1890


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Thieme-Becker, = Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart, founded by Thieme, Ulrich, and Becker, Felix, Leipsic, 1907 and after.


von Lücken, Vase Paintings = von Lücken, Gottfried, Greek Vase Paintings, the Hague, Martinus Nijhoff, 1923 (4 vols.)


Webster, Greek Art, = Webster, T.B.L., Greek Art and Literature, 530-400 B.C., Oxford, Clarendon Press, 1939.


WV, = Wiener Vorlegeblätter für Archäologische Übungen, Vienna 1869-1891.

N.B. Abbreviations other than those above are forms listed in AJA 62 (1958) 3-8.
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Introduction

The early fifth century B.C. Greek vase-painter, Onesimos, might have remained nameless but for the excavations conducted by Prince Canino in Etruria, during which the only existent signed cup of the artist was unearthed. This cup was eventually purchased by the Louvre. Its exhibition there and the publication of a drawing of the kylix gave impetus to the search for additional vases by this hitherto unknown artist.

The first major effort in this direction was made by Paul Hartwig, who in his *Meisterschalen*, published in 1893, grouped nineteen cups and one pæykter about this name; however, only three of the cups are now regarded as being by Onesimos. In 1918 Sir John Beazley published his *Attic Red-FIGured Vases in American Museums*. In this volume he grouped together twenty-six cups that he believed had been painted by Onesimos. From this promising beginning the list was revised and expanded to forty-four vases in Beazley's *Attische Vasenmaler des Rotfigurigen Stils*, published in 1925. In his *Attic Red-Figure Vase-Painters* (1942), after further deletions and additions, sixty cups and bits of cups were given to Onesimos. Furthermore, Beazley there attributed sixteen vases as painted in the manner of Onesimos and noted others as being related to his work.
Such attributions of vases to an artist are a delicate business, the outcome of a long and intricate process of observation and analysis, often of tentative nature. Their difficulty is neatly expressed in the vicissitudes of a kylix in Perugia which was originally attributed by Hartwig to Onesimos; but Beazley (following Buschor), in *Vases in America*, assigned it to a Perugia Master, only to return it to Onesimos in *ARV*.

Our present task is to analyze the body of vases finally grouped together as works of Onesimos by Beazley (with his addenda published in Boston II) and to marshall them into an acceptable arrangement, in terms of chronology and style.

A few cups and fragments had to be omitted from analysis for the following reasons: certain fragments were destroyed during World War II, others were mislaid or lost, and for still others I could obtain no photographs. Moreover, the list given by Beazley in *ARV* has been changed here as certain numbers are now combined into single vases: indeed, in one case a piece had been removed to the list of another artist. All this information is noted down in the correlation table at the end.

There are a number of vases grouped by Beazley as "in the manner of Onesimos". These were included if they seemed to me to be so close to Onesimos as to be by his hand. Photographs of a few of the other "in the manner of Onesimos" cups were inserted at the end for the benefit of contrast. Short notes accompany
them in an appendix explaining why they were unaccept-
able. These are not a unified group: some are paint-
ings in the manner of the artist that are too coarse
to be considered by his hand, others are very fine
drawings that differ from the style of Onesimos in
certain mannerisms.

All the vases attributed to Onesimos discussed here
have not been given the same amount of space. Some
had been published before with generally complete ex-
planations of the designs. These have been described
only briefly here, and with the emphasis on previously
unnoted points, on matters that were unclear and need-
ed elaboration, or with a short account of why I dif-
fered in opinion. (It was possible to discover new
bits of information about the carefully described
cavalry cup in the Louvre and the Troilos cup in Pe-
rugia because new photographs could serve as a supple-
ment to the old drawings, and these cups, though pub-
lished before, have been treated at some length). On
the other hand, the pictures on the unpublished cups
were analyzed in more detail. The cups in America
which, (except for the fragment formerly in Baltimore)
were handled and personally examined by me for relief
lines, added red paint etc., were more completely ap-
praised than those vases in which these characteristics
had to be studied in poor or incomplete photographs.

Besides inspecting each cup individually, I con-
sidered the vases collectively, trying to arrive at
an understanding and appreciation of the style of the
artist and any development in this style. As a result, I was able to decide on a sequence for the cups -- a sequence determined by a number of factors.

Some factors were more important than others, or at least seemed more significant in deciding which vases should be grouped together. The composition of the cup picture was one such item. Composition would appear to be a skill which the artist should improve upon as he worked -- it would seem unwise to put a very poor arrangement long after a very good one. Because of this, fragments proved hard to deal with as obviously, with them, this factor is almost non-existent.

Secondly, by the same principle, the proportionate scale of man in relation to animals, and in relation to objects ought to improve, not retrogress. Thirdly, one would expect that when the proportions of men and animals change, they do so intelligibly and not erratically. So, for example, the tendency was to group thin, almost emaciated people apart from stockier ones, or horses with a narrower trunk apart from the barrel chested variety, but of course the direction of these changes remained to be determined. Finally, if any two cups possessed some arresting detail, I tended to associate those vases together.

The span of the artist's working life seems to have been too short to enable us to rely heavily on the established criteria of development in vase-painting -- namely the perfecting of the profile eye, the understanding of foreshortening and the development of
natural drapery. The Louvre cavalry cup however was placed early on the basis of its less advanced drapery folds. The Schweitzer hoplitodromos kylix was located near the end because of its demonstrated interest in foreshortening.

There are a number of other factors, too, which are striking but perhaps not so valuable for establishing the sequence. These are such items as border designs, subject matter, love names and cup size — that immediately suggest relationships between vases but must be backed up by other evidence to confirm the grouping.

One item which unfortunately could not be taken into account was the physical appearance of the cups, and it was particularly disturbing when dealing with the fragments not to know the fabric of the clay, the color of the reserved areas, the sheen of the glaze and the thickness of the pieces. It is as if one were given photographs of pieces from incomplete jigsaw puzzles, all mixed up together, so that even the pieces belonging to each puzzle were hard to sort out.

After I took all these factors into consideration, it seemed most sensible to begin by dividing the cups according to subject matter, i.e., horses, athletes, revellers, etc. It was easier to locate comparisons within such groups and not, for instance, to look for analogies between horses of one cup and men of another. Then, the cups with horses on them were divided into early, middle, and late. Datings were not always clear-cut, but if the majority of factors pointed toward an
early date, the cup was dated early.

After that, as a check, the sequence of the horse cups was aligned with the athletic and other series to see if the early, middle, and late groupings would mesh, which they did generally. For instance, both the Munich Hunter cup no. 2639 and the Louvre athletic cup no. 10.895 had been assigned to the middle spot in their respective groups. If this were a good assumption there had to be areas of resemblance between them — and so it turned out, for the face of the hunter in the tondo was very similar to that of one of the athletes on the Louvre kylix and there were other areas of agreement.

Onesimos apparently made a steady artistic improvement, until failing eyesight, senility or death cut short his career, for, when all the vases were juggled into place, the better cups appeared in the latter part. This result was partly to be expected since we worked on the assumption that the artist improved in composition and scale etc. But it is not a completely forced result since the cups that were dated late, using the established evidence of drapery, eye forms and such, are distinctly finer than those with earlier forms.

On the other hand there was not necessarily a day to day improvement for we cannot assume that the artist made an orderly advance in skill and learning. One day he might draw less well than the previous day. This would depend on his health, his mood, his topic, the
amount of his latest payment or even on such trivia as whether he had drunk much or little wine for lunch. Therefore, it seemed wise to avoid stating dogmatically that one vase preceded or followed another, caution was demanded and the vases were ranked only loosely in groups.

There are two reasons why it is important to consider these vases in such detail. First, Onesimos flourished as an artist when vase painting had climbed to a pinnacle in its development, and so his paintings, even if not commonly of the first calibre, merit close scrutiny. Secondly, Onesimos was in some fashion linked to one of the great masters of cup painting, the Panaitios Painter. Furtwängler believed at one time that they were the same person, but subsequently separated them. Beazley, in many places has conjectured that the vases attributed to Onesimos may merely be the late products of the brush of the Panaitios Painter. The problem is exciting and perhaps, after a close scrutiny of the cups of Onesimos, it can be solved.
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Chapter I

Early Group.

1. (Pls. 1-3)

Museum: Louvre, G 105 (Inv.Nap.3433, MN 61)

Provenience: Found at Vulci in 1829, during the excavations of Lucien Bonaparte. The kylix was put up for sale in 1843 and again in 1845 when purchased probably by J. de Novarro for 250 francs. It then seems to have passed into the collection of Count Leon de Laborde, whence it returned again to the Canino collection to be reoffered for its final sale in 1848 for 250 francs to the Louvre. N. Placutine, "Note sur le Nom du Peintre Onésimos", RA 10 (1937), 29.

Subject: I. Horse and rider
   A. Cavalry preparations
   B. Cavalcade of three horsemen

Shape: Cup, type B, continuous curve from lip to stem; foot in two degrees.


   H. 0.12
   D. of bowl 0.30
   D. with handles 0.38

but

Hartwig, Meisterschalen, 504

   H. 0.122
   D. 0.35 (which diameter is not specified, probably this is with handles)

Preservation: The cup was broken into many fragments, the stem was separated from the bowl, many places were retouched, and lost areas filled up. Repainted inside: most of the right/arm, all of the
right hand, one cloth fold above and most of the folds below the arm plus some of the border of the cloak.  
On the horse: the withers, the belly, the tail, the loop of the reins. The spear butts are abridged by a break; the second "o" of Lykos is modern.

Exterior, A.: Breaks through the head, jaw, torso and thigh of the stable boy. The area before the eye on the adjacent horse is damaged. A crack spoils the face of the middle figure, runs through one hat flap, across the cloak and down the man's right leg. The second horse has a crack from brow to behind the elbow; one cuts through his ribs and across his buttock; another runs across the cloak of the horseman, whose face, shoulders and shank are mutilated. The horse's eye and ear are repainted.

Exterior, B.: The leftmost horse is defaced by numerous breaks, the surface of his head and neck is destroyed. The black glaze lines in the rider have become faint, and his face is mutilated. The major fractures in the second animal run from brow to neck, through the shoulder, down the flank. The throat is chipped. The rider has a crack at elbow level. The back of the head of the third man, part of the petasos and cloak are lost.

Description:

Clay: reddish.

Relief lines: Inside; probably throughout, with possible exceptions being around the lower jaw of the horse and the crown of the petasos. The ephebe's hair contour, the horse's mane and the bands on the sock are reserved. Outside: hair contours, and horses' manes and tails are reserved.

Red: I.: for chin and head strap of the petasos, for the headstall and reins, for shoe laces, and for all inscriptions except that in the exergue. Outside: for bridles, laces, inscriptions and fillets.

Dilute glaze: I.: for the wrinkles on the lower jaw of the horse, and his throat, the neck muscle, the small strokes at his pasterns, the interior tail and mane hairs; for the ephebe's sterno-mastoid muscle, and the fine chiton folds.
Outside: inner markings on the horses, notably at groin and ribs of the riderless horse, on the inner row of mane hairs of all the animals, on the shoulder of the middle animal of side B.


**Border:** Around the tondo lies a double interlocking nine stroke maeander, flanked by two glaze circles. Beneath the external scene runs a single reserved band; a reserved band lies just within the rim. The inner sides of the handles and the space between their attachment points is reserved. Also the recess in the foot, the edge of the foot, and the inside of the stem are unglazed.

**Red ochre:** traces present. *Loc.cit.*

**Placement:** The ground line is to the left of centre.

**Publication:**

- **Illustrations**
  - Harrison, *Paintings* (1894), pl.16, no.2. (I) (from *Mon.Gr.*)
  - Hartwig, *Meisterschalen*, 504 ff., pl.53 (I, A-B), a drawing, the text has a very thorough discussion of the cup. Hartwig's drawings were better than anything preceding, but still were frequently inexact. Note for example the following: on the ephebe inside, the slant of the eye brow and the ear and the mouth are distorted; the cloak dots around the neck, the black stroke outside the chiton, the dilute chiton folds are omitted; the black border of the chlamys was inserted by the copyist; the overlap of the thin glaze and black glaze lines in the mane, the left rear fetlock lines, a bit of the maeander below the tail are omitted; the scalloped lines behind the foreleg are ill drawn.
Pottier, *Louvre*, III, p. 157 and pl. 104 (I) with handles, and side (B), photograph, bibliography.

Phs. Giraudon. 28507 (I), 28543 (A).
(no. 28542 is not of this cup as says Beazley, *ARV*, 219, but of G 68).


Cloché, *Classes*, pl. 2, 2, photograph (I), tondo only.

Mentioned

Klein, *Meistersig.,* 143, listed under (Diot)imos.

Wernicke, *Lieblingsnamen*, 43, no. 3.

Pottier, *Catalogue*, 943 f.


Radford, "Euphroneios and his Colleagues", *JHS* 35 (1915), 132 ff. considered the cup to be very weak.


Bloesch, *FAS*, 73, no. 17, listed among the triangular cups.

Date: slightly before 490 B.C.

The best beginning is at the single signed vase.

This is a largish cup in the Louvre, potted by Euphronios, painted by Onesimos.
Its history in modern times, that is since its discovery in an Etruscan tomb at Vulci, is curious. Lucien Bonaparte, Prince of Canino, unearthed it during his excavations there, probably in 1829. It formed part of his collection which was later offered for sale abroad. This cup, among other pots, was exhibited at London in 1838 and again at Frankfort three years later. After passing through several hands it was purchased in 1848 by the Louvre.

As seen today, the artist's signature is incomplete. The gamma of egraphsen is almost lost, as are the first four letters and the final omicron of Onesimos. This damage was not sustained during ancient violations of the tomb but as an 1843 sale catalogue points out attributable to an accident of more recent date. Probably during their voyages for exhibit the Canino vases were smashed. They were observed on their return to be "in a bad condition, almost all broken into a thousand pieces and mended with a tremendous lack of skill."

It is this damage to the name which led Klein to propose the restoration Diotimos. Pfuhl speaks of a pseudo Onesimos and Pottier suggests a hypothetical restoration of the name as Onesimos after an Akropolis inscription.

But these hypotheses are unnecessary, for the inscription was listed in the table of contents to the text of the Museum Etrusque of 1829 as "Onesimos egraphs".

Instinctively one turns to the tondo. There the
artist was at his best. The subject is a familiar one of painting, sculpture and coins — a young cavalier rendering out for practice. The day is sunny yet breezy. His widebrimmed straw petasos tilts forward to shade his eyes and his cloak flies out behind. He wears a fine linen chitoniskos with crinkly folds painted in dilute glaze. Over it is thrown the chlamys fastened on the right shoulder by a cross-marked button. Embroidered with a triple dot pattern, the cloak is bordered by a thick black stroke. It covers the left arm well past the elbow but leaves the right completely bare.

His hair is dressed above the forehead in bangs, slightly curled and of uneven length. Two rows of curls are pinned up behind the ear and the crown is covered with curls. His feet jut forward encased in well laced sandals (krepides), worn over high black stockings. Two painted spears are held at a slope, the join of spearhead on the shaft is indicated.

It is not the rider of lassitudinous mien who draws our attention, but his alert mount. This creature trots briskly, mane flying, tail arched. He is a large animal with a deep chest, full hind quarters and smallish oblong head. He pants through barred lips, displaying his upper teeth.

Although an impressive beast his anatomy is frequently naive and unnatural. Note in particular the excessively thin legs, the exaggerated buttock curve, the undersized head with eye too far forward and di-
minutive nostril. The series of scalloped folds in the region of the xiphoid vein are not a real muscle but only a marking popular with and probably originated by the artist.

Since Euphronios potted this cup it is natural to compare it to the Munich Leagros kylix that he painted, where another rider takes his exercise. The two cups have the following significant points in common; the younger artist borrowed the subject and its arrangement from Euphronios, he also took over the large variety of horse and the rather old fashioned version of the petasos — that with the brim painted in strict profile.

The lapse in time between these two accounts for some of the differences: as for example, the more natural drawing of the face and breast of the horse on the Onesimos cup, but other changes show the younger artist to be the weaker draughtsman. He failed to sit the petasos firmly on the lad's head, the division in the mane does not correspond with the halter and the horse's ear seems to grow out of the head stall. These are not grave errors but they are mistakes not made earlier by Euphronios and they are faults avoided later by Onesimos.

There are two other basic differences between these cups; one is the treatment of the tondo design where Euphronios was continuously influenced by the demands of the circle. The breast arc of the horse, and his lower foreleg repeat the curve of the border, the hoofs and tail push against the edge, and the horse's head is reined back to avoid nearing the picture limit. On-
Onesimos, on the other hand, ignored the boundaries of the space. He regarded the circle as a background to a group which overlapped it. He emphasized his unconcern by drawing in the ground line. He made the horse's tail and the hat brim encroach on the meander and he depicted the horse as straining to trot beyond the confines of the circle. Secondly, Onesimos shifted the emphasis. In the Munich cup, the horse and rider are of equal importance, but on the cup in the Louvre, the rider is reduced in size and sits lifeless and doll-like with lowered head upon the large and dashing horse.

The tondo is speckled with inscriptions. The potter's signature \[\text{EV} \phi \text{RONIOZ E} \text{K} \text{E} \text{SEN}\] lies before the horse. One love name, \(\text{KALOZ E} \text{NOEMI} \text{Z}\) \(\text{19}\) parallels the line of the floating chlamys, while the other \(\text{LY} \text{K} \text{OZ}\) sits in the exergue.\(\text{20}\)

This name \(\text{Lykos}\) \(\text{21}\) belonged to a youth of city wide reputation and long fame. It is the name of an athlete on the unsigned Berlin calyx krater of the young Euphronios. An even earlier example in black-figure may be on an eye-cup fragment in Florence, where the reading is in doubt. He was celebrated into the early classical period for the name appears on a cup in Florence in the manner of the Tarquinia Painter. The time span is forty-five years or more.

The peak of the popularity of Lykos occurred during the artistic life of Onesimos.\(\text{22}\) Onesimos inscribed the name on four cups\(\text{23}\) attributed to him and two placed in
his manner. The Antiphon Painter, a colleague of Onesiemos, praised Lykos on four attributed cups, and three placed in his manner.

Langlotz\(^{24}\) judged from the unbroken use of this love name that there was only one such person. Since the time span is long, he argued that certain people, as Lykos, were famous, not only during their youths for their beauty, but throughout their lives. As Beazley's list extends now from the black-figure eye-cup down to the early classical period and as the name is common, Beazley, however, seems to distinguish at least four\(^{25}\) persons so titled.

Lykos was known to many, but the second youth, Erothemis, is mentioned only by Onesimos and his circle.\(^{26}\) One would like to think, because the name is distinctive, that Onesimos admired Erothemis and painted the cup with him in mind as the cavalier, first making sure that the cup would sell by adding the more popular name of Lykos. Or, if not a favorite with the artist, Erothemis may have been loved by a good customer of Onesimos who requested the insertion of the name\(^{27}\) of his beloved.

The tondo is surrounded by a very neat interlocking maeander. It is a design popular in the ripe archaic period and is a particular favorite of Onesimos, whose maeanders can easily be recognized by their very distinctive strokes. In fact the attribution of some very small fragments to Onesimos must be based on this criterion. These maeanders are drawn to stand at right
angles to the rim. The strokes are thick and firm. Very frequently both ends of a stroke are round. This peculiar roundness suggests that the border may have been laid out ahead of time dot-fashion, to assure a well spaced border and the dots were subsequently connected. Traces of a dot pattern are most obvious in the maeander opposite the "nu" of Euphranorion and below the right rear leg of the horse.

Pl. 3

The cavalry theme is expanded on the outside of the cup. Here a horse who has just been led bridled from the stable, balks. He shifts his feet back, while raising his head. A naked stable boy, encumbered by the ephebe's spears, anticipates this movement and hastens to the left. Before beating the horse's rump with a raised stick he checks to see if by now the officer is in control. The latter, braced with his left foot forward, grasps the reins nearer the bit.

This central ephebe is singled out by his dress of a sleeved chiton, chlamys suspended from the shoulders and high embades. Two flaps of his right boot are dotted. His curly hair projects from under an oriental type hat of leopard skin, that has two flaps instead of the usual one at the side. The back flap of this cap has a scalloped profile and fur pendant from the lower edge.

A second ephebe, already mounted, has wheeled his horse around and waits and watches. He holds the reins in his left hand, and a pair of spears at a downward slope in his right. His clothing is like that of the
ephebe in the tondo, except that he lacks a petasos. The tail of his mount disappears from view under the handle, a device repeated on the reverse. Neither Hartwig nor Pottier mention the "phi" that appears to be branded on the croup of this horse. If this is a brand mark and not just some discoloration, an apt parallel comes to mind. Phrygillos, an engraver accustomed to initial his coins with his monogram made a die for Thurii, with a bull. Cleverly holding the practice of branding animals in mind, he engraved his initial "phi" upon the hindquarters of the bull in the exact spot where Onesimos has drawn his horse brand.

The scene takes place by the gymnasium. A sparsely fluted doric column supports a squat echinus and bevel edged abacus. Above the necking band is a pseudo impost block. Below the shaft is a single step. The capital is inscribed $LVK^{\prime}OZ$ in black letters. The youth Erothemis is once more saluted by an inscription that starts at the nose of the balky horse: $KAL\!OZ\; E\!R\; O\!CEM\!IS$

The two riders on Side A will soon follow the three ephebes on the reverse who trot out single file for practice. They may prepare for a race, a festival procession, some equine contest or the ordinary training of a horseman. The central ephebe is set apart, but only slightly, by his spear held point up, his hatless condition and his leg that is inserted through a loop of the bridle. His hair is curly, that of the man behind is stringy. The flanking riders have spread out their cloaks like saddle cloths on the croups of their
horses. The leader sets a brisk pace for the tail of his mount and his reins blow back. The left rear leg and the tail of his mount are interlocked with the foremost leg of the following horse. Both these riders wear dotted cloaks. The column on this side has a decorated band below the echinus. In the field among the cavaliers is the remains of the artist's signature, [ONES]IM[KA] E[U]RA]\[S[E[N]

This cup, perhaps because it is a signed piece, has received more attention and praise than it deserves, with only a few scholars expressing their dissatisfaction.37

Even making allowances for the poor condition of the cup, there still remains much to criticize. After borrowing the subject matter and design of the interior, Onesimos on the exterior departed from his model and attempted a theme where he would have a number of opportunities to draw his favorite animal, the horse.

On side A, there is nothing amiss with the new idea, only with its execution. The composition is very badly arranged. The interesting group of the boy and nervous horse are unfortunately located off at the left edge and the composition is further overweighed on the left by the column. Besides being badly placed, the figures are very poorly proportioned. The artist has had great trouble in reconciling the heights of the boy, the horse, the standing man and the rider. As drawn the standing ephebe seems to overpower the horse and dwarf the rider and boy.38
On the reverse the artist avoided all difficulties in scale and composition by painting this monotonous file of riders.

On neither side is the drawing first rate. The stable boy is sketched particularly awkwardly, the riders are all too stiff, what remains of their faces is weak, the column is too sparsely fluted and so on. The horses, although more appealing than the humans, are far from perfect. Besides the details noted before one notable fault is in their leg positions, which should have been varied, for some trot, one waits, one balks, but instead all the legs move monotonously alike. These errors in composition, scale and drawing, since they were gradually corrected in other attributed cups, are probably youthful mistakes.

If this cup is a youthful creation, the artistic apprenticeship of Onesimos came about a decade after the turn of the century, for the following reasons. The eye of the ephebe inside the tondo is in strict front view. His chlamys and those worn outside have stiff regular folds. The chiton edge of the standing man is severely planned. There is no experimentation with foreshortening. The large powerful horses hark back to the animals of Euphronios and to Exekias before him; and differ from the horses later painted by our artist. Another echo of the past comes in the borrowed design of the tondo. This elegant horseman seems to breath the air of the age of Peisistratos and is in strong contrast to the original designs of the later
Onesimos where genre subjects create a different mood of quiet reflection.

This is the only vase signed by Onesimos, but there are other contemporary instances of the name.

A Theodoros and his father Onesimos made a dedication to Athena on the Akropolis. The inscription is carved on the capital of a pillar monument which once may have held four bronze statues. This Onesimos is the son of Smikythos who might be the red-figure vase painter. The date of the letter forms is the beginning of the fifth century.

The same Onesimos was the dedicant of seven marble basins on the Akropolis. His name is best preserved on one basin where only the "mu" is lacking. Although the inscriptions are fragmentary, restorations are made by comparison, for all the basins are similar in size and the letter forms are alike. It is "highly probable that all seven perirrhanteria were dedicated on one occasion." A date shortly before 480 B.C. is suggested. Raubitschek believes this Onesimos may be identified with the vase painter of that name. Beazley objects that "the evidence is not strong." The hypothesis, however attractive, is unproved.

A steatite scarab in the Lewes House Collection was signed by an Onesimos. The inscription was carved hastily. The subject is a satyr tuning a lyre. A second scarab in the Louvre, also signed Onesimos, has a warrior testing an arrow as subject. A third stone
in Berlin, but unsigned, is attributed to this Onesimos on its resemblance to the other two scarabs. The subject is a warrior drawing his bow. Beazley dates the Lewes gem in the last quarter of the sixth century. This date might be lowered to the turn of the century, for the pose and anatomy are fairly knowledgeable.

The workmanship of the Louvre gem is second rate. The arm and leg muscles protrude exaggeratedly, and there is a disregard for transitions. The hand is just two lines, the thorax a number of disconnected points that rest in a great cavity.

The life span of the gem carver may overlap that of the painter but judging by the letter forms, drawing or design it is impossible to go further and make them one person.

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2. (Pl. 5)
Museum: Robinson Collection, University of Mississippi
Provenience: from the collection of the Archaeological Seminar of the University of Greifswald; subsequently this piece was housed at Johns Hopkins University, Baltimore.

Subject: I. A symposium; a reclining youth and a flutist.
   A. Athletes with trainer

Shape: Cup, fragment

Dimensions: (the measurements are from the photograph, which is life-size)
   Greatest length 0.088
   Greatest width 0.053
Preservation: The piece comes from the tondo. It is much flaked, scratched, and chipped at the edges. Some relief lines have been destroyed: noticeably, the hand and staff of the trainer. Inside remains the upper part of youth reclining, facing left, part of a kylix, the ends of some double flutes and a bit of an arm. Outside, are the legs of a draped trainer standing right, the legs of a nude male running right, the toes of a left foot, turned left.

Description:

Relief lines: throughout except for the hair contour which is reserved.

Red: Three dots interrupt the reserved hair contour behind the bangs. These must be part of a fillet, but go unmentioned by Robinson.

Dilute glaze: Inside, for the sterno-mastoid, rectus abdominis, forearm muscles; the whiskers are brown. Outside, there is thinned glaze for the leg muscles.

Border: around the tondo lies a seven stroke interlocking maeander, bordered by two glaze circles. Below the exterior lies a reserved band.

Publication:

CVA, Baltimore 2, p.21, pl.21, 2a-2b (USA pl.264). Robinson believed the piece to be in the manner of Onesimos, but probably not by him.

Peters, pl.25,285 (reference from paralipomena)

Attributed by Beazley, ARV, 222, no.50.

Date: 480 B.C. according to Robinson.

A fragment of a kylix in Baltimore is contemporary with the signed cup in the Louvre. The tondo scene is a party. A reclining youth, propped on his left elbow, holds up a kylix in his right hand. Perhaps he plays kottabos or makes a toast. A cloak slips off
his left shoulder; its folds are hastily drawn; the other end is wrapped around his right shoulder as indicated by the black curving line above the flake. His frontal hair is worn in bangs that are slightly longer before the ear; it is tucked up above the neck. The whiskers are bunched in one spot on the jaw line. He gazes at a flutist who stands facing him. The ends of the double flute, a finger and some of his arm, only remain.

The reveller is related to the Louvre rider. This is clearest in the unusual flat backed, small heads and the comparatively thick necks. Both have sharply pointed chins, tiny mouths, a narrow eye and small nose drawn with a long concave line. The projection of the frontal hair lock and the flattened ear of the ephebe are repeated in the reveller. The maeander border is painted in the exact manner of the Louvre cup border.

Outside an himation clad trainer, stick held at a slant in his right hand, supervises the activities of one athlete who moves right and another facing left, whose left toes start at the break. This may be a boxing or a wrestling group. The feet are over long.

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3. (Pl. 5/12)

Museum: Florence, Archaeological Museum PD 265

Provenience: Chiusi

Subject: I. Boy carrying a tray

A. Athletes, a trainer, jumper and acontist (?)
Shape: Cup, lip and bowl form continuous profile, type B.

Dimensions: (from the photograph)
  Greatest width 0.22

Preservation: Very fragmentary; ten pieces form one large, the handle sherd is made up of two, a singleton contains the flutist. The foot and stem are lost. The pieces apparently are not retouched, only recomposed with plaster in the gaps. The glaze in the tondo is flaked and somewhat discolored. Outside, the same.

Description:

Relief lines: Inside, throughout, except perhaps for the lips and the lower edge of the boy's nose. The hair contour is reserved. Outside, used throughout, except for the tip of the pick-handle that projects outside the blade, and for the top moulding of the post. The hair line of the paidotribe is reserved.

Red: Inside, for the wool fillet, and the inscription. Outside, for the trainer's fillet and the inscription.

Dilute glaze: If once present is since lost.

Preliminary sketch: Perhaps in the arm of the flutist.

Border: A slender glaze circle lies on the white just outside the tondo. Inside, the lip is a thick glazed band. A reserved zone runs under the exterior picture. The interior of the handle is reserved as is the area between the attachment points.

Publication:
Beazley, ARV, 221, no. 25, attributed to Onesimos.

Pls. 6-7 A third kylix, in Florence, perhaps slightly later than the two preceding cups, is linked to them stylistically and to the Baltimore sherd in particular in subject. Unfortunately it is only about half preserved.

The tondo design begins the long series of young
boys for whom Onesimos had a passion. The lad is for Onesimos the first of the many single figures encompassed in a circle who are employed in some homely pursuit. Naked he hastens right, bearing on his left forearm a shallow dish of provisions, the sharp contours of which suggest metal. The objects do not lie securely in the tray, but seem to pop out. They may be cuts of meat and rolls. One seems to be wrapped. There is a drop of glaze on the bowl above the left forefinger.

The boy looks back as if in response to some request. His hair is arranged like that of the rider except that the contour is smooth. The coiffure is held in place by a thick fillet. The sigma of "pais" stands above his head, the "P" lies to the left, a "kalos" parallels the picture edge, in the space below the tray. These letters are hasty (the sigma is almost flat), in contrast to the neat well centered Erothemis on the white of the bowl overhead.

The prominence of this love name once again suggests that this boy may be Erothemis. The name itself is a strong bond between this kylix and the one in the Louvre, for these are its only two sure instances.

The lad's right arm is lost but he might have carried an oinochoe in this hand. Perhaps his duty was to fetch wine and food for the young athletes on the exterior.

Pls. Outside a youth practices for the long jump, under the critical eye of his trainer. He has taken a long
step forward with his left foot. According to Gardiner the moment is the downward swing. This precedes the forward swing of the takeoff. Our athlete has lunged on to his left leg and draws the metal weights back and down. He breathes heavily through his parted lips. His scrum cap is of leather ornamented across the crown and along the rim with a ladder design. The projecting button on top distinguishes the cap from the others painted by Onesimos and links it to the drawn on the namepiece of the Colmar Painter.

A severe looking paidotribe seems to follow and correct the swing of the weights with his stick. His curly hair is encircled by a thin fillet, that has a projection over the forehead.

At the far left an acontist stands watching the lesson. His right arm, now lost, was akimbo. In the outstretched left hand is clasped a javelin. The spiked tip is secured by two ferrules. This is not the head of a javelin used in target practice. Its usefulness may be as a point for sticking the spear upright in the ground, when not wanted.

A pillar topped by a torus moulding marks the start, at the right edge. A pair of acontia and a pick fill up the field. Pl.12 runs below the lip.

On the reverse an athlete moves quickly left. In the background stands a second pillar upon a base, with a concave edge. A separate fragment from this side supplies the upper body of a flutist, who accompanies the athletic exercise. He tilts his head back as he pipes
on the double flutes. These are secured by a phorbeia that encircles the ear and a thinner strap that lies over the crown of the head. He is dressed in a chiton.

The points of comparison between this and the Louvre kylix are numerous. The repetition of the love name Erothemis is the most prominent, but there are others. The flattened "s" shaped ear type of the rider is comparable to the ear of the jumper on the Florence cup. The arrangement of the pillars to emphasize the picture margin is similar to the scheme on the Louvre cup. On both the center spot of the exterior is filled by a lunging man, somewhat out of scale. On both the drawing and design of the exterior is worse than the interior. For example: the acontist possesses only four left toes, the leather cap stitching is hasty, the tip of the episkapheia handle is misaligned, and its projections for reinforcement are dissimilar. There is much wrong in the drawing of the trainer. His himation appears to revolve endlessly around his torso, his left leg seems connected to his abdomen, one hair curl hangs like an earring, the black cloak border below the arm is roughly painted and one himation weight went unglazed. The eye that is too large for the face is so positively drawn that it recalls the style of the Antiphon Painter.

The youth carrying a basket in the Florence cup tondo, while comparable to the Louvre rider, seems rather to be the younger, handsomer brother of the Baltimore drinker. The tray carrier's lips are fuller
but otherwise there is a strong resemblance in the small head, thick neck, tiny nostrils and slit like eye. In addition the chins of both protrude forward in a similar fashion.

On all three of these cups the ankle bone is indicated as a black glaze stroke with a slight hook at the end, a rendering later abandoned by this artist.

Although closely connected to the Louvre and Baltimore cups the improvements made bring it slightly after them. The central jumper is overscaled but not so much so as on the Louvre cup, the action is better centered than earlier, and the face of the running lad in the tondo is finer; note how the line of the jaw is carried into the neck and the ear is more realistic. This is a second type of ear, rounder than the other with the helix marked by a short vertical stroke.

The composition of this Florence cup looks in two directions. Inside, the lad with the tray belongs in the archaic tradition of running figures inside a circle. The artist later showed his people down to a slow walk or full stop. Outside, the composition foreshadows the many three figure arrangements where the side men face center. Here the flanking athletes are too stiff and vertical. This fault is corrected later but the basic arrangement persists.
4. (Pl. 13)

**Museum:** Vienna University Inv. 501.

**Provenience:** Orvieto.

**Subject:**
I. Athlete carrying halteres
   A. Boy with a horse
   B. Man with a horse
      (Beazley, ARV, 220, no. 5 has it boy with a horse)

**Shape:** Cup, type B. lip, bowl and stem form a continuous profile.

**Dimensions:**

- **H.** 0.095
- **D.** (of bowl?) 0.23

**Preservation:** Broken into many fragments, mended, no repainting visible. The surface is worn and flaked; and many relief lines are missing.

**Description:**

- **Relief lines:** probably used throughout except for the beard and hair contours outside.

- **Red:** For aryballos string, inscription inside, for bridles outside.

- **Dilute glaze:** Inside for the circles bordering the maeander. On A; for the horse ribs and the lower line of his belly.

- **Borders:** Around the interior a seven stroke interlocking maeander, below the exterior a reserved band. The foot rim, the degree in it, the area between the handle attachment places and the handle interiors are reserved. A broad black stripe lies on the bottom of the foot.

**Publication:**

- **Illustrations**
  CVA Vienna, Univ. I, p. 23, pl. 11, 2 (I) and 4, (profile) pl. 12, 3-4, (exteriors).

- **Mentioned**
  Patsch, AA 6 (1891), 180, no. 8, description.
Another cup which belongs to the formative years of the artist is in the Vienna University Collection. Inside a running youth carries two jumping weights in his left hand. The right is flung back for balance. He wears a tight fitting leather cap for protection from hard knocks. A pick is hooked in the earth. Suspended from its leather carrying strap is an aryballos and slung by a short string from the aryballos cord is a strigil. The inscription \[H]O \[I]A KALO follows the circumference.

The artist has conscientiously attempted, by extending the arms and legs of the jumper, to completely use up the disk. He has posed his jumper so deliberately with this point in mind that he has neglected to orient the viewer. Consequently the kylix could be poised in a number of ways.

One scholar chooses to let the ground line be determined by the hang of the oil flask. This criterion is extremely unsafe. When viewed from this angle the athlete appears to fall over backwards. If the cup is held so that the ground line is somewhere nearer the forward foot, the boy will no longer seem to per-
form the kazachka.

A perfect comparison for this pose is the athlete carrying a weight in each hand, on a cup in Munich painted by the Antiphon Painter. He is the mirror image of the Vienna jumper, in the position of his feet, in the way in which he extends his arms and bends his head.

The jumper by Onesimos is not merely holding the weights as an attribute of the jump, but is transporting them to the palaestra, where he will exercise. It is conventional to run to the start, with a weight to each hand, as on the above mentioned cup by the Antiphon Painter, but there are infrequent representations of athletes carrying two halteres in one hand. In the list of these occurrences in Appendix II all but two bear the weights in the left hand.

The action on the exterior involves horses. On one side a skinny boy, crowned with a thick mop of hair, hastens left, leading an unruly stallion by the halter. They come presumably from the stable. The horse being frisky, rears. The boy looks back in open mouthed concern and admonishes him with the stick in his raised right hand. The horse's tail streams out behind.

The small bearded man on the reverse is identical in stance to the boy except he is viewed from the back. With the left hand he tugs at the halter of his stallion who trots right. The horse jerks his head down, causing the forelock to fall forward. The man looks behind and brandishes his stick. Both beasts are thought
of as being led not apart or together, but side by side
to some spot where their riders await them.

These pictures, although slighter designs, since
the actors are fewer and the location unspecified, re-
call the signed cup in the Louvre. This stable boy
resembles the attendant on the earlier cup in the way
in which he raises his staff and walks left but looks
behind. Both have long hair, slender waists and skin-
ny legs. The horses, better drawn than the humans,
are somewhat slimmer but still preserve the character-
istic renderings of the other vase. On the cup in
Vienna the artist bypassed the difficulties in scale
of the other, by standing both males on the ground.
This arrangement is successful, but not inventive.

This is an early cup, for only an inexperienced
artist would have drawn the man no larger than the
boy and have been satisfied with this inept render-
ing of two profile ears attached to the head seen in
three-quarter back view. Moreover, the whirligig style
tondo composition, where the arms and legs of the
running athlete serve as radii, is the old-fashioned
solution for filling a circular area. These facts,
combined with its other resemblances to the Louvre
kylix, mark this cup as a youthful effort.
5. (Pa 15-18)

Museum: Karl-Marx University, Archaeological Institute, Leipsic, T 3374.

Provenience: no information.

Subject: 1. Athlete holding a pick
   A. Acontist
   B. Athlete

Shape: Cup, type B.

Dimensions: D. of bowl 0.215

Preservation: Broken and restored with plaster. Most of one handle, the foot and stem and pieces of the bowl are missing. Inside, part of the youth's neck, left shoulder and pectoral are flaked, plus the border at the north-east. Lost are his hips, the left leg, a splinter from the right shank, part of the pick shaft and blade, and the butts of the javelins. The two face pieces were poorly aligned, causing a distortion in the eye and eyebrow. The outside is badly abraded. From the acontist the head, part of the shoulder, the left arm and a bit from the torso are missing. The reverse figure is minus head, shoulder and left forearm.

Description:

   Relief lines: Inside, throughout with the exception of the strigil handle. The hair contour is reserved. Outside, impossible to say.

   Bed: for himantes, for aryballos strings and center lappet and for the inscription. Side A, himantes.

   Dilute glaze: The only existing traces represent the right knee cap, but this may be just the remains of a rubbed off blackglaze line.

   Border: Around the interior is a seven stroke interlocking maeander encircled by two black glaze lines. Below each exterior scene runs a narrow reserved zone. The rim has a thin reserved line. The interior of the handles and the area between the attachment points is reserved.

   Placement: The ground is to the left of center.
A cup in Leipsic is transitional to the middle phase, in style, pose and composition. Inside, an alert athlete waits ready for work. He stands frontally, arms away from his body. A pick, head down, is clutched in his left hand. He looks right as if in anticipation of a command to loosen the soil of the training field. He is nude but for a thick fillet which broadens over the forehead. Behind him two akontia are stuck upright in the ground and an aryballos hangs from a strap beside a swan's head strigil. The strigil cord was omitted and a drop of glaze fell on the tip of the blade. In the field, running diagonally away from his left side is \([H] \gamma \gamma A | S\).

The outer sides carry only two athletes. This sparse decoration may reflect the influence of the imposing single figures upon a short ground line rendered popular on the amphoras painted by the Kleophrades Painter. Or perhaps Onesimos had in mind the figures seen between the eyes of an eye-cup.

Both athletes are alike in that they lean backwards, resting their weight on the back, bent leg. One holds one javelin away from his body, at a diagonal, in the
right hand, and a second javelin in front of him in the left. Its lower end is preserved.

The stance of the other athlete is commonplace. We have seen it among acontists but there is no javelin visible here. Perhaps he holds a discus in the damaged hand. Behind him a pick is poised point in the earth and a javelin, placed by his left toe, slants out into space.

The drawing inside is good. The lines are firm and sharp. The modeling in the head is nice. The skull is not flat backed as the head of the cavalry man on the Louvre cup, nor peaked as the jumper in Leipsic. The youth resembles the Florence boy in eye, ear, lips and relatively high breast line, but his chin is rounder, the contour of the forehead concave.

Besides experimenting with the exterior composition, Onesimos also improved the design in the circle. Turning away from the single running youths of the earlier cups, the artist instead painted a quietly standing athlete, who acts as a bisector of the circle. The lad carries his head erect, in seeming defiance of the confines of his space. To soften the contrast between the vertical of his body and the round border, his arms are spreadeagled out. They and the athletic equipment serve as space fillers.

Although an improvement, the picture is not satisfactory for several reasons. The athlete's right arm, even though nicely placed, is unmotivated and the manner of holding the pick is affected. The paraphernalia are
badly arranged: the javelins should act as contrasts to the vertical, not imitate it. Lastly the athlete is stiff, noticeably at the shoulders, and his anatomy is disconnected: the frontal chest and frontal right leg do not suit the three-quarter knee cap.

Later this tondo design was perfected by rearranging the space fillers and altering the turn of the head and the placing of the feet, but the formula, introduced on this cup, of filling a circular field by a centrally located figure whose arms are held out from his body, continued to serve Onesimos throughout his career.

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6. (Pls. 19-20)
Museum: Erlangen University, a gift-loan from the former collection of Mr. Preyss of Munich; there no. 20.
Provenience: no information.
Subject:  I. Komast vomiting
   A. Three komasts "with vomiting"68
   B. Same
Shape: cup, type B.
Dimensions:  H. 0.09
            D. of bowl 0.22
Preservation: Broken, repaired with plaster, some repainting, face and neck abraded. Bits missing at the left forearm, right hip, meander above the "alpha". One handle is gone. No information about the foot. The red surface is uneven in color, the glaze was fired to an uneven red.
**Description:**

**Relief lines:** probably used throughout except for the hair contour which is reserved.

**Red:** for the basket handle, its tag ends, the wreath, the vomition and the inscription.

**Dilute glaze:** the rings beside the inner maeander may be thinned glaze, otherwise no traces.

**Border:** around the tondo lies a five stroke interlocking maeander; the rings on either side of this have almost vanished. At the rim a thin reserved line.

**Placement:** the picture base is very slightly to the left of center.

**Publication:**
Beazley, *Att.V.*, 172, no.4
Beazley, *ARV*, 220, no.13
R.I. Photograph no.2853.

On a cup in Erlangen, a party-goer endures the penalty of over indulgence. Upright, only with help from a stout stick, he leans well over a large bowl, to avoid soiling himself. He carries a cloak hanging in graceful folds, over the left forearm. Its catenaries must lie in front of the arm, the points behind, yet some of the loops appear, wrongly, behind the hand. His right hand droops by his side, palm out. The curling fingers are preserved. On his short curly hair a fillet supports three large vine leaves.

Beside him hangs a food basket. The inscription that runs within the top edge proclaims Panaitios. The sigma is reversed. The lekane, two handled with a
black band across the belly, serves a lowly function. It is put to the same use by a sick komast on a cup painted by the Brygos Painter. In two scenes of cobblers at work, it is turned into a receptacle for leather scraps.

Two renderings found here persist until the end. These are not invented by the painter, but are repeated over and over by him. One is the aspect of leg crossed behind leg, the other is the head lowered below the shoulder line.

It is unfair to judge a cup from a mediocre photograph of the interior alone, but until the vase can be examined at first hand, the fairest opinion is that this is a creation from the beginning of the middle years. The boldly swelling cloak folds, that are considerably advanced over what has gone before, and the three-quarter view stance, that is more adventuresome than that of the Leipsic athlete holding a pick, suggests a certain aging of the artist. On the other hand the manner in which the youth bends is stiff, the gesture of the free hand is aimless, and there is no agreement among the basket, the vomition, the bowl, over the line of gravity. Lastly, the composition is unbalanced, as the basket crowds in at the left.

Apparently similar scenes were enacted on the exterior which contained on each side three komasts vomiting. Thus the drinker from this kylix, who neglected the warning of the interior, would, as he held up his cup for a refill, be given a second view of the effects of intemperance.
FOOT-NOTES

Chapter I

1. (p.12) G 105.


3. (p.13) This is located on side B at the level of the heads of the riders. The start originally lay before the nose of the left hand horse. The inscription ends slightly before the column capital.

4. (p.13) Ibid., 33.

5. (p.13) Klein, Euphronios, 7, with other references throughout.


8. (p.13) Museum Etrusque de L. Bonaparte, Prince de Canino, 1829, p.10, no.1911; RA 10 (1937), 30. This catalogue is to be trusted for Lucien Bonaparte abhorred emendations. He carefully used italics for conjectures in restoring an inscription. Decisive proof of the Prince's accuracy is furnished by Raoul-Rochette, who read the inscription as ΣΙΜΩΣ ΕΛΙΑΦΩΣ in 1845. At that point only three letters were lost by the fracture. Probably in the same year restorer vandals
8. (p.13) (contd.)

in filing off the excess mending plaster scratched off part or all of the sigma and half of the iota. RA 10 (1937), 37.

9. (p.14)

Schweitzer, B., Jb 54 (1939)4, discusses the costume of the mounted ephebe. For other examples of this theme see Beazley, Cyprus, pp.38-39, and pl.4,2.

10. (p.14)

Compare Cambridge 37.18, cup, Euchardes Painter, ca.490 B.C., Beazley, ARV 157, no.61, CVA fasc.2,pl.7, 1b (Great Britain pl.516). The petasos tilted over the forehead like this has a thin turned up brim.

11. (p.14)

Jacobstal, P, 111, lists a few examples of buttons in vase painting.

12. (p.14)

Bryn Mawr P 96 (R 1335, BB16,2) cup, Epeleios Painter, Beazley, ARV, no.108, no.17. Triple dots decorate the himation of the youth smelling a flower and that of a second man at the far right on side A. Swindler, AJA 20 (1916),324.

13. (p.14)

This is the interpretation of Erbacher, Gr. Schuhwerk, pp.39-43, that the sandals, κρητικοί, are worn over stockings, πέλατοι. Miss Richter agrees, RFAV, 99,n.3. For comparisons see Madrid,
13. (p. 14) (contd.)

11098, amphora by Hermonax, Beazley, ARV, 319, no. 43, AJA 49 (1945), 493, fig. 2. The sandals and lacings of the ephebe are identical, the sock bands are elaborated by dotting; Berlin, 2316, skyphos, manner of the Panaitios Painter, Beazley, ARV, 217, no. 16, Bossert, Hellas, 235. The two examples of foot gear are comparable, but there are more horizontal sock bands. One man wears black socks, the other wears reserved; Langlotz, Acr. Vas. pl. 62, 737a, has black socks like the Louvre riders. There is a similarity in the laces crossing the heel, the laces to the top of the foot, and the tie above the ankle; the socks of Peirithoos on a calyx krater by the Nekyia Painter in New York have three horizontal bands, Richter and Hall, RFAV, pl. 135, N.Y. 18.258.21.

14. (p. 14) The trot is a "crisscross gait (when) each forefoot with the hindfoot diagonally opposite is lifted alternately." Markman, Horse, 147.

15. (p. 14) This horse could seem to belong to Markman's Asiatic type, but it lacks the low set drooping tail. This type is not a specific breed or race but merely
(contd.)
16. (p.14) The glaze is omitted between some of the teeth.
17. (p.15) Many of the drawing conventions date back as early as the François vase: for example, the large arc of the shoulder blade, the gradual curve of the great oblique stomach muscle, the hook running forward from the eye.
19. (p.16) Fluck, Love-Names, 106, errs in listing the inscription as "Erothemis Kale".
20. (p.16) Theomicron tacked on the end is modern. The sigma could be four strokes. Beazley has it as three, ARV,219,no.1.
21. (p.16) Lykos as a Love name:

Black Figure
Lykos, Syracuse 21153, Lekythos by the Edinburgh Painter. "Doubtful if this can can be the Lykos or Lykoi named on red-figure vases", Beazley, ABV, 670.
Red Figure

Berlin 2180, from Capua, calyx krater, Euphronios, Beazley, ARV 16, no. 4; Klein, Gr. Vasen 113, no. 15. LV[KO]S (retr.)

Athens, Akr. 636, Loutrophoros hydria, related to Phintia and might be a late work of his, Beazley, ARV 23, bottom. LV[KO]S (retr.)

Louvre G 114, Stamnos, Copenhagen Painter, Beazley ARV 193, no. 10


Louvre G 105, cup, Onesimos, Beazley, ARV 219, no. 1, LV[KO]S (I.), LV[KOS] (A); Klein, Gr. Vasen, 111, no. 2.

Louvre G 113, cup fr., Onesimos, Beazley ARV 220, no. 3, LV[KOS]


Perugia 89, cup, Onesimos, Beazley, ARV 222, no. 56, LV[KOS] ; Klein, Gr. Vasen, 111, no. 1.


Bowdoin 23.18, cup fr., Near Onesimos, Beazley ARV 932, no. 8 [LV] KO[S].......

Madrid 11269, cup, Antiphon Painter, Beazley, ARV 230, no. 12, LV[KOS] and retr. KALOS, Klein, Gr. Vasen, 112, no. 8.
21. (p. 16) Leipsic 1 516, Cup, Antiphon Painter, Beazley, ARV 230, no. 15, LVK [4]
Klein, Gr. Vasen, 113, no. 12.
Boston 01. 8030, Cup, Antiphon Painter, Beazley, ARV 230, no. 17, LVKOS [KA] LVOS
Klein, Gr. Vasen, 112, no. 5.
Leningrad 655, Cup, Antiphon Painter, Beazley, ARV 232, no. 57, LVKOS KALOS
Klein, Gr. Vasen, 113, no. 11.
Perugia 11, Cup, Manner of the Antiphon Painter, Beazley, ARV 234, no. 5. KALOS
(retr.) and LVKOS Klein, Gr. Vasen, 112, no. 10 (Klein lists as Perugia 12).
Dresden 299, Cup, Manner of the Antiphon Painter, Beazley, ARV 234, no. 8, LVKOS
[LO], Klein, Gr. Vasen, 112, no. 6.
Florence 4220, Cup, Manner of the Tarquinia Painter, Beazley, ARV 572, no. 10, KALOS
LVKOS , Klein, Gr. Vasen, 112, no. 9, lists as Florence 2036.
Once Paris, Nicole, Lekythos, Beazley, ARV 932, LVKOS KALOS

22. (p. 16) Hartwig, mistakenly attempted to use the love name Lykos as a sure trademark of the vases by Onesimos. Meisterschalen, 555.

23. (p. 16) Five, if Onesimos painted a cup in Bari of a symposium. Beazley, ARV 219, no. 2.

24. (p. 17) Zeitbestimmung 43; Fluck, Love-Names, 140, agrees.
25.(p.17) ARV 932:1) the B.F. occurrences, 2) he who is celebrated on the Euphronios krater and the loutrophoros hydria, 3) he of the Onesimos-Antiphon group, 4) the Lykos inscribed on the Boston hydria 98.87B.

26.(p.17) In addition to this cup there is: 1) a fragmentary white ground kylix in Florence, PD 265, attributed to Onesimos, Beazley, ARV, 221, no. 25. EPOEMIE 2) Florence PD 115, cup frr., this may be by Onesimos. Begley, ARV, 223, bottom. EPOEMIE KALOS 3) Athens, Akr. 441, cup frr., Beazley, ARV, 224. The PO may be part of [Euφ]PO[V10S] or [E]PO[Θεμις]

27.(p.17) See Fluck, op.cit., 2 ff., on the significance of the love name.

28.(p.18) D. von Bothmer objects: 1) that the dots would not have saved work but made it, and, 2) that the dot pattern, as the glaze dried, would quickly become almost invisible. In answer to the first, the extra effort may have been worthwhile in the artist’s mind, and against the second, the artist must have been able to distinguish his strokes to some degree, hence also the dots. Connected
with the problem of technique is the phenomenon of the two bands beside the maeander which appear to run below the horse's tail; one near the tip, the other at its greatest breadth. The inner band does not go completely across the tail. This raises the question that this segment may have been erased in antiquity or retouched in modern times.

This figure is called a cavalrymaster, but the dress is a variant of the ephbe's. See Hartwig on this point, *Meisterschalen*, 507.

The middle loop must indicate the upper edge of the chlamys, but if so the artist has neglected to indicate that the chiton is above the loop.

JHS 58 (1938) under pl.10 on p.267.

For comparisons see:


2) Boston 95.29, R.F. cup, Onesimos, Beazley *ARV* 220, no.6.


4) Boston 10.195, cup, Foundry Painter, Beazley, *ARV* 264, no.11, and *Boston* II, pl.11.
33. (p.19) The Hartwig drawing shows a petasos, pl.53. Pottier, Catalogue 157, says there is none. I fail to see one in my photographs.

34. (p.19) There might even be a brand mark on the croup of the horse in the tondo.

35. (p.19) Seltman, Greek Coinage, p.68 and fig. 26b on p.69.


37. (p.20) Pfuhl, Malerei, I, 457; Radford, JHS 35 (1915),132.

38. (p.20) The same difficulty was experienced on a cup painted in the manner of the Trip-tolmeos Painter, in Edinburgh, Hartwig, Meisterschalen, pl.55, where a warrior on foot, in the center of one exterior side, towers above his mounted opponent.

39. (p.22) Raubitschek, Dedications, 246 f.,no.217.

40. (p.22) Ibid., no.353. The others are nos.349-352,357-8.

41. (p.22) Ibid., no.392.

42. (p.22) Ibid., no.247.

43. (p.22) Beazley, Potter and Painter, 23,n.1.

44. (p.22) Walter Miller is of the opinion that Onesimos, the cup painter, was a slave, but this is hardly reconcilable with
44. (p. 22) Raubitschek's view that the vase painter Onesimos dedicated basins and statues on the Akropolis. *Daedalus*, 688.


46. (p. 22) No. 855, Furtwangler, *A.G.*, pl. 6, 35.


48. (p. 23) One inscription lists Ονησίμος Νικοστράτου probably a slave stone mason in 408/7, *Hesperia* 4, p. 161 (19, i) and the name is on two boundary stones of ca. 400 B.C., *Hesperia* 8, p. 77 = I.G. II^2_, 2581 and *Hesperia* 8, p. 79 I.G. II^2_, 2581a. An inscription from the building debris of the Parthenon mentions an Ονήσιμος Πυθώς Κοήλερ, *AM* 10 (1885), 77. A boxer of that name consulted a prophet to discover his chances for a long life. (Anth. Pal. 11, 161, Paton Translation, Loeb) Satirical epigram of Lucilius. An Onesimos, son of Pytho, who was a Macedonian noble in the court of Perseus, when his advice to adhere to the treaties made with Rome were ignored, deserted to the Romans, became their ally and was rewarded by a grant of land. (*Livy*, 44, 16, 4-7.) For later owners of the name see Lullies, R., *RE* 18, 468 ff., and *Hesperia* Index to Vol. 1-10, p. 120.
A likely name for the tray is *σκάφος*, Amyx, *Hesperia* 27 (1958), 231-232, and Miller, *Daedalus*, 779-781. But a better may be ΤΠΙΝΑΚΙΣΧΟΣ (loc. cit., 771-772) which is used frequently as a name for a food dish. Another candidate is ΧΩΤΙΔΑΣ and ΧΩΤΙΔΙΟΝ (ibid. 754); the Τηγανον (Ibid. 788), a frying pan, might suit.

The tray that Beazley calls a skaphe on a cup by the Pan Painter, Oxford 1911. 617, CVA I, pp. 6-7, and JHS 32 (1912), pl. 9, contains sacrificial objects. One carried by a youth on an amphora in New York by the Syleus Painter, is explained as a prize lebes; Richter and Hall, RFAV, p. 49, pl. 25. A satyr on a pelike by the Geras Painter mixes or kneads food in a basin, Amyx, *AJA* 49 (1945), 515.

Some basins contain fruit: A Roman bronze statuette of Persephone from Bavai has a basin of fruit in her lap, Bossert, *Hellas*, 9; on Bonn 350, CVA I, pl. 26 no. 8, (Germany pl. 26), fragment, of a pitcher, ca. 420-410, a fat boy runs carrying a dish of grapes on his outstretched hand, but this looks like a large plate with a rim. A better comparison in pose and tray shape is on the inside of a cup by Makron, Brit.
A boy carries a tray on his forearm that is filled with food. The big piece may be a round loaf of bread or a cake. The tray size is comparable but the tray lip is convex and the profile less sharp. The other hand holds a bag of meat that the lad offers to a seated man.

Another related scene: on a skyphos (type B) by the Foundry Painter, Athens 14705, ARV 265, no. 30, Eph. 1920, 94, a boy strides right but looks left. On his extended left hand a flat tray with round and oval objects. In his right hand is a hoop.

For his hair style see also Louvre G 122, cup by Douris, Beazley, ARV 280, no. 11, Hoppin, R.F. 1, 258. The boy wears two rows of three curls each. The piece is early and close to the Panaitios Painter in the drawing of hands and face; Berlin, alabastron, white ground, the athlete wears a row of three, Blümel, Sport, p. 76; Boston 98.933, cup inside, row of five curls, ca. 490–480, Caskey, Boston I, pl. 14; Furtwangler, 50 Winkelmannsfest, 131–132 discusses the type and gives other examples. He believes it is a coiffure
50. (p. 27) (contd.) of the Ionic-Attic circle, not specifically Doric.

51. (p. 27) Compare him to the jumper on Bologna, 364, cup, Painter of the Paris Gigantomachy, Beazley, ARV 276, no. 43, Gardiner, Athletics, p. 149. These jumpers are stooped over more, but the stance is otherwise close.

52. (p. 28) Gardiner believes that, to be on the upward swing, the athlete would have to be leaning backwards. This does not seem to me to be an infallible rule, so this jumper might easily be swinging forward. The correct foot pose for the swing has not been settled. "Further Notes on the Greek Jump", JHS 24, (1904), 185.

53. (p. 28) Colmar, 48, cup, Beazley, ARV 227, no. 17; RM 63 (1956), pl. 42, 4. Side A. See Munich 2637 below, no. 22.

54. (p. 28) The dot on his right upper leg is dirt. It only shows on photograph 10350.

55. (p. 28) On flutists at athletic events see Gardiner, Athletics, 148.

56. (p. 30) Much the same effect is created by an artist of the Chelis group, on a cup now in the British Museum, E 36, where the medallion is filled by a komast who
trips along, glancing back, his forward hand holding a horn. Beazley, ARV 83, no.7; Murray, Designs, pl.6,21.

The start may lie at the North-West where one maeander is very thin.

This cap is attached at each side by two small straps which join below the ear into a single strand. This ties under the chin. In the list of Eckstein, F., RM 36 (1956), p.91, n.1, no.4.

Patsch, AA 6 (1891) 180.

See for example Boston 01.8020, cup, Panaitios Painter, discus thrower, Beazley, ARV 213, no.5. The hang of the athletic equipment is ignored.

Compare London, E 46, Proto-Panaitios Group, Beazley, ARV 210, no.1; Pfuhl, Malerei, 413. The base line for this boy chasing a rabbit, for reasons of balance too, must lie at the mid point between the feet.

Munich 2635, Beazley, ARV 232, no.49.

As Gardiner believes, JHS 24 (1904) 191-192.

See also Boston 01.8020, cup, Panaitios Painter, exterior; Beazley, ARV 213, no.5, where a youth runs left, a weight in each hand. He looks back at a fellow
64. (p. 33) (contd.) jumper. Gardiner, Athletics, Fig. 105. The pose is not that of a dumbbell exercise as Gardiner suggests, JHS 24, (1904), 192. Beazley, Boston II, 30, is uncertain of Gardiner's explanation and would make them hasten to the track. Another example is N.Y. 06, 1021.166, cup, Painter of Berlin 2268, Richter and Hall, *RFAV*, 22-23, pl. 6, the figure at the left is posed like the left one on side A of the Boston cup.

65. (p. 36) On Hamburg 1900, 518, cup, Briseis Painter, Beazley, *ARV* 267, no. 8; Blümel, Sport, p. 101, (I) a youth holds three spears in his left hand, a pick in the right.

66. (p. 37) As on Oxford 561, column-krater by Myson; Beazley, *ARV*, 170, no. 19; JHS 28 (1903) pl. 31, B.

67. (p. 37) As usual the eye is set too low in the profile.


69. (p. 39) Λἐκόνη, a derivative of λέκος, is the name of a broad shallow bowl with two handles and no lid, one of the commonest shapes in classical times. Amyx, *Hesperia* 27 (1958) pp. 202-205, particularly Miss Talcott's note 34 on p. 204, and Miller, *Daedalus*, 750. Our example, not of very fine quality, is probably of clay.
It is rather on the tall side.

A lekane is specifically called for in Arist., Clouds, 906-907, by Just Reason sickened by the arguments of the Unjust Reason; and again in Crat. ἔμπα ς frag. 251 K, and Plato, fr. 185, Edmonds, Attic Comedy, pp. 548-549, whereas a σκαφή is needed for vomiting in Arist., Anagyrus, fr. 49, Edmonds, Attic Comedy, pp. 586-587.

Copenhagen inv. 3880, CVA Copenhagen 3, pl. 142 (I), Beazley, ARV 248, no. 29. The body is not so broad and the handles are attached below the rim.

One is Oxford/ B.F. Pelike, JHS 28 (1908), pl. 30, A; the second is a B.F. amphora in Boston, Chase, Greek and Roman Antiquities, 50, fig. 59. Beazley mentions (JHS 28 (1908) p. 313) a similar bowl on a R.F. cup in the British Museum, E. 86, but it is not in evidence in the Cloché, Classes, pl. 31, 1 illustration, or other pictures.
Chapter II

Middle Group.

The preceding drawings explored possibilities in constructing the human body, but at this same time the artist was improving upon his rendering of his favorite animal, the horse. The following are fragments of three cups painted with horses, but there must have been many more of this theme now lost to us. The date, since the horse forms are more developed than the signed Louvre cup, yet less so than the Munich hunter cup (no. 15 below), should be at the beginning of the middle years.

7. (Pls. 21-25)


Provenience: unknown

Subject: I. Male with seated dog
   A. Males and horses

Shape: Cup, lip and body form a continuous profile.

Dimensions: P 986 max. meas. 0.064
            P 246 " " 0.056
            P 931 " " 0.094
            P 935 " " 0.106

Preservation: Four fragments: P 935 is made up of two pieces and there are three other non-joining fragments. The breaks are worn. The glaze is good throughout except for on the exterior of P 931 where it is flaked and discolored. Slight encrustation on the horse rump and on the male figure of P 986.

P 986 comes from the outer part of the bowl. It
contains the hind quarters of a horse left, the right arm of a male extended to the left and the mid section of a pair of javelins (?). P 246 is a rim piece, with the upper half of a horse's head right, behind this a twig of a shrub. P 931 has inside a bit of a staff and an arc of the maeander border. Outside, a booted left leg and cloak of a male moving left. P 935, the largest, contains outside the lower half of a male wearing cloak and boots moving left, two forelegs of a horse, then the trunk of a tree, then a bit of one rear hoof perhaps. Inside this piece is a bit of a heel and lower leg left, then a seated dog.

Description:

Clay: pinkish

Relief lines: throughout, except for the forelock of the horse and around his teeth.

Red: for the reins, (a bit of the halter lies on top of the mane, just below the forelock,) for the head stall, the bit, the javelin thongs, the sandal lacings and the leaves on the branch.

Dilute glaze: Inside, for the dog's coat; outside, for the interior leg muscles of both striding booted men, on the arm of the standing male of P 986, inside the horse legs of P 935 and for the thigh muscles and the feather marks at the groin of the horse on P 986.

Preliminary sketch: traces under the cheek strap and in the upper jaw of the horse head on P 246.

Borders: Inside is a seven to nine stroke interlocking maeander, bordered by two glaze lines. Two reserved bands run below the exterior picture. There is a wider reserved band just within the cup lip.

Publication:

P 986
Beazley, Boston II, 34.

P 246
Beazley, Boston II, 34, considers these two as belonging to the same cup.
P 931
Swindler, AJA 20 (1916), no. 21 on p. 342, photograph on p. 343
Hoppin, R.-F. I, 414, no. 5.
Beazley, ARV, 220, no. 11.
Beazley, Boston II, 34.

P 935
Swindler, AJA 20 (1916), no. 20 on p. 342, photograph on p. 343, is without the piece giving the mid section of the male.
Hoppin, R.-F. I, 414, no. 5.
Beazley, ARV, 220, no. 11
Beazley, Boston II, 34.

There are four cup fragments in Bryn Mawr College attributed to Onesimos. Beazley is dubious whether they come from the same cup, but it seems plausible that they do. There are no discrepancies in the clay or thickness and the applied red paint has the same purplish tinge on all. The horse subject suggests that they belong together.

It is difficult to arrange them. The staff or javelin on the tondo side of P 931 permits that piece to fit either left or right of the fragment P 935 with the seated dog, but not directly above it. Most of the design falls in P 935. At the left edge is the heel and lower leg of a figure turned left. He probably wore krepides as the contour of the heel and above is wavering and there are faint traces of red laces. A triangle of his cloak hem and a catenary of it come
at the upper edge. (The round dot below the catenary is a flaked spot, not a hem weight). Behind him sits his dog, braced amusingly against the slant of the border. His rear legs are splayed apart in profile to right and left. His right paw is planted between these, the left paw is set even further up on the border. He leans right, his head is raised. The neck is defined by a very black stroke. The shaggy coat is painted in short strokes, distinctly darker at their beginnings. The fur is so long that it hangs below the picture base.

The exterior of this fragment contains the lower part of a man striding left. He wears a cloak, high socks and sandals. The lacings of the sandals are painted in a purplish-red paint. They cross on the foot at right angles. The laces were tied at the fourth red band from the top; a loop hangs there. (This loop is mostly cut off on the right foot) Behind him are the forelegs of a horse. The right is lifted off the ground, the hoof is curled back; then comes the stump of a tree and a bit probably of one back member. This is the start of an arrangement, that of a tree behind a horse, frequently used by the artist. Perhaps the hindquarters of the stallion on the second fragment, P 986, belong to these horse legs. Behind the arched tail of the creature is the right arm extended left of a figure who holds the reins, seen looped against the horse's thigh. He holds (in his lost left hand) two javelins, the thongs are twisted around the shafts. The line below the right arm seems too straight to be of his torso.
and is perhaps the line of his cloak. The horse has two series of short arcs above the groin, barely visible in the photograph.

The man striding left, on the third fragment P 931, also wears krepides, high socks and a cloak, this time with a triple hem line. This leg could belong to the man holding the javelins, or it could be of another person from the reverse side of the cup.

P 935, P 931, P 936

The fourth piece, P 246, must surely come from the reverse as it shows a horse’s head right. The animal has raised his head so that the nose almost touches the rim. The mouth is open, perhaps he whinnies. Teeth bit and headstall, all are carefully rendered. Just behind his forelock is the leafy branch of a tree: the trunk must have disappeared behind the horse’s belly, thus side B must have repeated, to a certain extent, the motifs of side A.

The rushing stride of the man of P 931, the manner of lacing the boots to a point above the instep with the laces at a diagonal above the heels, and the swing of the himation of P 935, all have parallels among the work of Onesimos. The double reserved line below the picture is less common but exists at least once again on the archer fragment in Leipsic, T 552, (no. 43, pl. 130).

The horses present more difficulties. The hind-quarters on P 936 have the dock of the tail indicated and a small projection below it. The horses of Louvre G 105 have this same nubbin and a dock, but the latter is drawn as a style line. The cup in the Vienna Uni-
versity has a deck indicated in just this fashion. Unfortunately the cup is too damaged to tell if there was a projection below the tail, but enough is preserved to show that these too had a series of parallel waves at the groin and feather marks above. The line of the buttocks is similar also.

The most interesting sherd of the four is that with the horse head. As Onesimos frequently painted horses, there are numerous comparisons. The shape of the eye, the stroke attached in front of the eye, the ear, and the other features are most closely comparable to the horse head of Heidelberg no. 63. The headstalls are extraordinarily close to each other and unlike other examples. The nose bands cross in a diamond form behind the mouth and fail to reach the top of the head. Both headstalls have a strap behind the eye. Two items find similarities elsewhere: the pointed upper mandible is comparable to that of the "H" branded horse of Boston 95. 29. The hook to the line stretching before the eye is to be found on Louvre G 105 (but there this stroke where it is connected to the eye is lost.)

The best comparisons, however, are not just with other cups attributed to Onesimos. Nowhere on these is the shock of mane painted thus, but this forelock is to be found on the horse of the London, Herakles and Eurystheus cup, by the Panaitios Painter. In addition, the Panaitios Painter's horses have eyes with a hooked stroke before them that is connected to the
eye, the mouth straps fail to touch the upper contour of the head, the upper mandibles are pointed and the hooked stroke behind the ear, the shape of the eye, mouth and head are very close. Actually, the horse head on the Bryn Mawr fragment is closer to the Panaitios Painter than to Onesimos and if the two artists are to be kept separate, these fragments, if all from one cup, should be given to the Panaitios Painter. If the two artists are one, the fragment fits between the Vienna University cup and the Heidelberg fragments, so near the beginning of the middle period.

The artist of these fragments may have received his inspiration from a cup design, only partly preserved, in the manner of the Eleusis Painter. The scene shows two horses moving left. Behind the first is an Ionic column; between the animals a man strides left but looks back. He wears flapped boots, an embroidered cloak, a leopard skin hat with a flap before the ear. His extended right hand grips a javelin (?), the thong falls in loops about his wrist. His left hand grips the head of the second horse. The cup is earlier than the Bryn Mawr College pieces, but the striding man with javelin, the horse tail with the dock indicated are points of similarity. The cavalry-man's costume, his stance, his location between two horses, even the column in back, bring to mind another cup of Onesimos, namely the cavalry scene in the Louvre.
6. (Pls. 27-28)

Museum: Archaeological Institute of Heidelberg, no. 63, four fragments.

Provenience: from Orvieto.

Subject: I, uncertain remains. A maeander, also a bit of what may be a rock or a cushion.

A. Two horses, rider, man

B. Horse, rider and trainer

Shape: Cup, lip and body form a continuous profile

Dimensions: fr. a 0.072

fr. b 0.084

fr. c 0.053

fr. d 0.026

Preservation: Numerous root marks.

Description:

Relief lines: probably throughout except for the boy's hair contour, the raised foot of the trainer, a bit of the himation just behind the knee.

Red: for reins, bridles, sandal laces and spur cuts.

Dilute glaze: for horse ribs and muscles, on "a" and "c"; the sterno mastoid muscle of the boy rider of "d"; in the horse's legs on "b".

Preliminary sketch: a few traces in "a", many on "b".

Borders: metope maeander inside; below the exterior a reserved band; outside the rim a narrow reserved band and inside a broad reserved zone.

Publication:

Beasley, YA, 89, no. 13.

Hoppin, E. P. 1, 414, no. 9.

Beasley, A.Y. 174, no. 28.

Kraiker, Heidelberg, p. 81, pl. 9, a photograph.

Beasley, ARY 259, no. 7.
The Heidelberg cup is in four pieces. Fragments "a" and "s" probably come from the same side. Piece "a" preserves the shoulder to abdomen section of a horse galloping or cantering right. A second horse passes this one on the far side. We see only a slice of his belly and a bit of his shoulder and right forearm. The bare right leg of the jockey on the near horse is intact to above the knee. The two sole straps and two heel straps of his sandal but not the sole itself, are painted in.

The second piece has all of one horse's head moving right and the nose and mouth area of a second on the nearer side. Before these is the bent right arm of a man who stands holding a long staff which ends in a short horizontalish handle. The two horse heads should belong to the two horse bodies of fragment "a".

True to form is the undulating contour of the stifle and the muscular indication in the xiphoid vein area. The easy slant of the latter date these fragments later than the signed Louvre cup where the folds are upright and more complex. The horse's eye with its small expressive pupil which seems to glance apprehensively at the companion who races up on the right, the ear flattened by the wind and the neat folds around the base of the ear suggest a date certainly not early.

The unusual group of red strokes on the horse's flank are to be interpreted as spur cuts. Xenophon advises using spurs, (μυαλοι) in training a horse to leap. Spurs were attached to the heel, and just below the
heal of this jockey is a small dilute glass ring which might be a spur.

Fragment "d" from the reverse, contains the head and torso of a handsome young rider facing left. His hair is banged, his eye, nose and lips are delicate. Perhaps the posterior members of the horse on "b" are of his mount. Only the hock of one horse leg remains, but the other leg is complete except for the tip of the hoof. Behind the horse is the lower half of an himation clothed trainer. He rests his weight on one leg and leans on a straight staff. One cloak weight appears at the upper break. The thick border visible on both sides of the cloth was omitted twice. Before him is a minute part of another figure.

9. (Pl. 29)


Provenience: from Orvieto, lent to the Ashmolean Museum by Mr. Stuart Jones.

Subject: I. "part of the border, a stopt meander of five, and part of a shield or the like."

CVA Oxford I, 14.

A. Horse and a horse

Shape: cup, fragment

Dimensions: Width 0.10

Preservation: good, traces of root marks.

Description:

Relief lines: throughout

Red: for the reins

White: outer inner lines
The single Oxford fragment displays a horseman retraining a horse. He leans backward, staff and gathered lead in the left hand. (This pole could be a spear as it was meant, as the relief lines show, to pass behind the youth at the left, but it was abridged by the broad glaze contour which outlines the youth’s left leg). The other hand may have been raised to the animal’s head. His short chiton blouses back. From his shoulder hangs a chlamys embroidered with small loops and a dark band decorates the right hem only. The undulating lines of the chiton folds, the rise and fall of the chiton hem repeated in the rise and fall of the short dashes above the hem, and the easy swirl of the cloak border, are advances made in the drawing of cloth upon the drawing of the garments of the fur capped éphebe on the Louvre signed cup. The boots of this youth come to the calf and are marked with four horizontal lines.

The horse stands right with forelegs together. Beyond it a naked lad who is, according to Beasley, “leaning back as if holding the horse by the reins”, but since the clothed youth seems to have the horse under control, this lad may be helping with a goad.

The slanting black glaze area below the horse ribs and the folds at the elbow are unmistakably Greekian.
The closest parallel is fragment "a" of Heidelberg no. 63. The smooth contours and the neat but unelaborate drawing of both are similar.

Beasley believes that these ought to be from the same cup, but adds that it is not easy to fit the Oxford piece in. Since the new sherd has bits of three men and a horse, when added to either side of Heidelberg no. 63 the sum is excessive.

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10. (Pls. 30-33)

Museum: Louvre G 291, S 1368, G 298.

Provenience: from Italy, G 298 acquired in 1863; G 291 acquired in 1873.

Subject: 1. Youth taking a sponge bath
   A. Taking sponge by a well
   B. Taking sponge by a basin

Shape: Cup, type B

Dimensions: Preserved H. 0.09
   D. of bowl 0.225 (La Genière)
            0.235 (Pottier)

Preservation: Broken into many pieces, mended with plaster but still incomplete. One handle is missing. Slight retouching at the breaks, more in the meander border. The unglazed areas are much discolored. On A. the head of the staff, the right elbow and a part of the torso from no. 1; right elbow, bit of the right shank of no. 2; piece from the well curb, the right elbow, a portion from the waist of no. 3 and the top of the staff are missing. B. is more fragmentary; head, neck, shoulders, much of the right arm of the first man, part of the metal vessel, the basin and all but the legs of no. 2, a bit of the left wrist of no. 3, plus the top of his staff are lost.
Description:

Clay: reddish.

Relief lines: probably used throughout the interior, except possibly for the staff and the aryballos carrying strap; the hair contour is reserved. Outside, throughout, but for hair contours.

Red: (I), for aryballos strings, the head fillet, the inscription. Outside, for aryballos cord, sandal lacing, fillets, the bracelet and the anklet.

Dilute glaze: now almost invisible; inside for the interior anatomy; outside, on the left arm and the right leg of figure 1 on A, on the left arm and left shank of figure 1 on B.

Preliminary sketch: no traces.

Red ochre: traces.

Border: Interlocking seven stroke meander encompassed by two black glaze circles. Below the exterior is a reserved band. At the rim a thin reserved line. The inside of the handle and the area between its attachment points is reserved.

Publication:

G 291

Hartwig, Meisterschalen, 258–259, fig.36a,36b, drawing, I, A and B.

Sudhoff, Badewesen I,p.17,fig.11,(I),photograph.

Geffroy, Palais du Louvre,III,(Mobilier, Objets),54. (reference from Pottier, Louvre 3.)

Pottier, Catalogue, 1036.

Pottier, Louvre 3,p.222,pl.134,(I),photograph, compares to the Oxford cup fr. ARV 222,no.55.

Beazley, Att.V.,174,no.25,attributed.

Beazley, ARV 222,no.51.

Milne, AJA,48 (1944),p.53 and pl.1,no.16 opposite p.120.

Date: Lullies, BE, 18, 468 f., considers it a cup transitional to the ripe work of Boston 95.29, the Museo Artistico cup and the Ferrara cup.

Two Louvre cups have no differences in size, subject or style, hence none in time. They may for all we know have been shipped together to Etruria. We see the bathhouse subject for the first time. In one kylix a dandy prepares to wash. He peers out inquisitively while squeezing a dripping sponge. Perhaps some comrade has just called to him -- therefore the F P T E T A inscribed beside his hands and the expectant attitude. He stands upon one foot, forearms pressed together, head sunk beneath the shoulders. The face is comic, the jaw is absurdly large and angular, the eyes are slightly crossed, the ears in profile view.

The podanipter is elegant. A broad bowl, inscribed kalos, sits upon a tripod ring base. The handle is in the shape of a snake. A stick leans against the picture frame. The oil flask hangs nearby from a leather
strap, the top of which is damaged. At the right two
oversized sandals hang by loops from pegs in the wall.

By now our painter is fluent with a brush and needs
fresh stimulus. He seeks out the foreshortened view
or the frontal face, and plays with the problem of
balancing the disparate elements in a circular design.
He is not absolutely successful. The crossed over
right shoulder produces a humpback. The athlete is
bent to suit the circle. The frontal face is ill-formed
and will stay so for some decades to come.

Beazley writes that the something pressed in the
youth’s hands can hardly be a sponge. The point is
settled by a cup in Leipsic, where a lad, himation
slipped down to his waist, sits on the edge of a stool
and sponges one leg over a foot bath. A stick in the
other hand serves for balance. In these two scenes
footbaths are in use, sponges are conspicuously absent
from the wall, and both boys hold oval objects alike
in size. The Leipsic boy uses a sponge and so must
ours.

A parallel for the placement of hands above and be-
neath the sponge is found on a cup of the school of
Akron, where a young athlete stands beside an apoxyo-
menos and holds out a dripping sponge.

The metal foot bath deserves more attention. The
large, broad bowl that has a continuous profile, rests
on a ringbase painted with four and a half tongues with
dotted interstices. Two brown fillets lie above and
two below the tongue pattern. The tripod feet are in
the shape of lion's paws. The snake handle is one of a pair, best suited, since attached at only one point, for carrying the basin when empty. This type of podstnika is drawn on another cup by Onesimos in Brussels, but there the leg is cabriole, and the snake handle has a roundel at the bend.

The second fine bronze article on the tondo is the swan's head strigil. The shape pleased Onesimos. On the exterior of this kylíx, four of the strigils have swan's head handles, and the fashion reappears on many other cups by the painter and some by his contemporaries. When the strigils are without interior marks the graceful contour of head and bill distinguishes the type. Perhaps the original of this strigil was a handsome prop in the workshop of Onesimos and the Panaitios Painter.

I can find no examples of a swan's head handle on a strigil, but there do exist strigils with representational handles, and pans, dippers and sieves with swan's head handles. The distinction made between swan's head and duck's head handles seems purely arbitrary.

The washing theme is expanded outside. (In A. three lads are gathered at a well. One, back to us, has just lifted a full bucket over the well curb. The last lap of the rope lies in his right hand. He is nude save for a fillet and anklet. His face is coarse, the nose may be crooked from flaking. A friend, at whom he looks, vigorously scrapes the inner side of
the shape of lions' paws. The snake handle is one of a pair, best suited, since attached at only one point, for carrying the basin when empty. This type of podanipter is drawn on another cup by Onesimos in Brussels, but there the leg is cabriole, and the snake handle has a roundel at the bend.

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The washing theme is expanded outside. An A. three lads are gathered at a well. One, back to us, has just lifted a full bucket over the well curb. The last lap of the rope lies in his right hand. He is nude save for a fillet and anklet. His face is coarse, the nose may be crooked from flaking. A friend, at whom he looks, vigorously scrapes the inner side of
his arm. This person wears a bracelet and a small fillet. The widow's peak hair line and spiky neck hair are unusual for our painter. The second aooxyomenos over at the far right resembles the first, with only minor variations. A near comparison for his back-view arm position is on a cup of the Panaitios Painter in Leningrad.31

At the right hang two sandals in profile view, their lacings stand out; and a sponge with an aryballos swing from a leather thong. At the left a round bottomed bottle and a sponge. The well rope falls into large upright loops. One end is tied to the bucket handle, the round tip dangling below the boy's forefinger. The other sticks up snake-like between figure 3's feet.

At each margin a staff divides the scene from the handle. The well head is shaped like a large pithos. Below the broad rim is a circular opening which the artist neglected to black in, as it is blacked in on other paintings of well scenes. In the excavations in the Athenian Agora all the well-heads of a drum shape had two such holes, spaced directly opposite each other just below the rim. Since these holes show no signs of wear, Miss Lang considers them to have been lifting holes.

On Side E three youths are gathered around a wash-basin set on a low fluted column. The man in the middle, behind this louterion, steps onto his right foot, the left foot is on tiptoe, and proceeds to fill the basin from a brimming bucket which he has fetched from the well.
The left hand companion, back to the spectator, scrapes the back of his right thigh. The other lad bends to the center. In his right hand he extends a strigil off which he appears to shake the accumulated oil and dirt. Two sandals in profile view are pegged up by his head and near them hangs a swan's head strigil. Near the right handle are two jumping weights and a stick. At the left hangs an aryballos cushioned from the hard wall by an irregularly shaped sponge. The youths will wash when finished scraping.

The well-bucket is comparable to that of the obverse, with the exception that a line marks where the concave shoulder is offset from the body and the reinforcement plates are plainer. Neither example is complete; this one is minus most of the lip and neck.

The function of this vessel is to draw up and store water. It appears twice elsewhere in washing scenes and once holds the water to dilute the wine at a kot-tabos party. The type is distinguished by the single movable bail-handle that is slipped through two hoops or rings set opposite each other on the rim. It is a tallish vessel and in all but one example the shoulder is distinct from the body. The unique feature of our example is the reinforcement plate below each attachment ring. Judging from these plates and the sharp line of the profile, these two buckets were made of metal.

Our quite elegant variety is different from the
rather squat commoner water-drawer labeled by Amyx as a kados.\textsuperscript{40} Although some kadoi are quite tall, the profile is always a continuous curve and the movable bail is always placed in two vertical handles. To differentiate our type of well bucket from the kados let us call it an εΛΚΥΔΡΙΟΝ.\textsuperscript{41}

While the proportions and the body and foot contours of the helkydrion are amphora-like, the bail handle finds its best comparisons among situlae.\textsuperscript{42} A round bottomed metal situla excavated at Olympia\textsuperscript{43} has a movable bail-handle set into rings which are made in one piece with reinforcement plates.

To the best of my knowledge no fifth century buckets of exactly this type have been discovered, but there is a bronze amphora from Gela,\textsuperscript{44} dated in the first quarter of the fifth century, which is relevant. This amphora has been turned into a convenient well bucket by the addition of two vertical rings set on top of each ribbon handle, through which is inserted a movable bail. The usefulness of this vertical ring arrangement is demonstrated by its longevity, for the style is carried down into the Roman period.\textsuperscript{45}

The drawing of the exterior is less meticulous than that of the inside, but the composition was as carefully considered as there. The exterior scenes are balanced, perhaps too much so, for the artist resorted to his favorite device of arranging the two flanking men on side A. almost exactly alike. On each side, the mid-point is emphasized either by the well head or basin,
and the athletic equipment sets the scene and also fills up the leftover space.

==oo0oo==

11. (Pls. 34-35)

Museum: Louvre G 297, now 10.895, G 297 bis.

Provenience: from Italy, acquired by the Louvre in 1863.

Subject: I. A man washing
   A. Apoxyomenoi
   B. Apoxyomenoi

Shape: Cup, type B.

Dimensions: D. 0.225

Preservation: The cup was broken into numerous pieces. The foot and other fragments recently added connect the two sides. One handle is missing, but the cup is not far from complete. Inside, the upper legs, the right arm except for the elbow, part of the left arm, a bit of the stick and the left side of the podanipter bowl are gone. From side A, much of the right arm, a bit of the torso of no. 1, the right arm of no. 3, a bit of the pillar top are lost. On side B only the legs of no. 1 survived relatively uninjured. His face and arms remain in outline. The right hand, the left arm and shoulder and both shanks of no. 2 and all but the mid section and left forearm of no. 3 are preserved, but in very poor condition.

   The pieces have been cleaned. The glaze in general is lustrous but within the tondo it is blotchy. The red surface of side B is abraded.

Description:

   Clay: reddish

   Relief lines: I., probably used throughout except for the hair contour, which is reserved. Outside, the same.

   Red: I., for the aryballos cords, the inscription and
and the athletic equipment sets the scene and also fills up the leftover space.

-76-

11. (Pls. 34-35)

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**Description:**

**Clay:** reddish

**Relief lines:** I., probably used throughout except for the hair contour, which is reserved. Outside, the same.

**Red:** I., for the aryballos cords, the inscription and
fillet. Outside, for the halter suspension strings, for the aryballos cords, fillet and inscription.

Dilute glaze: For the circle just within the maeander border. The rectus abdominis of the youth wearing a skull cap, his whiskers and those of his companions.

Preliminary sketch: no traces.

Borders: The interior border is a five stroke interlocking maeander. Adjacent to it are two thin bands, mostly in lighter glaze. Below the exterior scenes is a reserved zone. There is a thin reserved line on the lip of the cup. The edge of the foot is reserved along with the inner side of the handle and the area between the attachment places.

Publication:

G 297

Pottier, Louvre 3, 223, pl.134. These are the fragments showing figure 2 and figure 3 of A. and the pillar.

Pottier, Catalogue 3, p.1037.

Beazley, V.A. 89,no.10, G 297; attributed to Onesimos.

Hoppin, R.-F. I, 418, no.25b.

Beazley, Att.V.,173,no.17, G. 297 and G 297 bis.

Beazley, ARV, 221, no.32.

Beazley, Boston II, 34.

The sister cup of the preceding vase is also in the Louvre. A naked man, hunched over a basin, cleans his arm. His hair is short and curly. He sports a black bristly beard, slim sideburns, and thinner moustache. The tip of his nose and a bit of the eyebrow are changed by flaking. He stretches out his left arm over a footbath, and scrapes the inner side with a strigil. The tip of the blade lies to the right of the blank.46

The basin, for convenience in washing, stands knee
high, upon tall lions foated legs. It bore a horizontal lifting handle ornamented by three finials. The carrying handle, if once present, is lost. The decorated ringbase diminishes in size at the midpoint in inverse perspective.

His staff leans against the side, and his oil bottle hangs from the wall. The front leather flap is damaged. Above his back in retrograde is ΗΟ ΤΟΤΤΑΙΣ. There seems to be an omicron just right of his head and above this letter the trace of another. These may be the end of a vanished kalos.

A similar scene takes place on a red-figure pelike in Berlin, where a youth has plunged his arm into a louterion and scrapes in the region of his left shoulder.47

The athletes on the outer sides are apoxyomenoi; all but one scrape their legs. The poses are varied. The central lad on side A wears a tutulus to distinguish him. His comrades bend centerwards. The short fluted pillar, standing at the right, denotes the palaestra. The athletic accessories consist of a pair of jumping weights, a sponge beside a round aryallos and, in the middle, a pick, with one long blade and one round. The neck of an aryallos plus the corner of a sponge are visible at the left margin. Above the sponge Pottier sees ΗΟ ΤΑΥ 48.

Side B, since in a damaged condition, demands more explanation. At the left a youth leans forward, his feet braced apart, and scrapes his left arm with a strigil
held in the right hand. Behind him a second single-bladed pick balances in the soil on its point. Behind it in turn are a pair of acontia. The athlete in the center stands frontally and cleans his right thigh (probably the back of it). His left arm is held out for stability, his head was probably bent down to the left. The third apoxyomenos, perched on one foot, daintily lifts and scrapes his left leg. His right arm is swung behind. The discus, resting in its sack, is suspended from a bow knot that is just visible at the fracture. A sponge and aryballos hang before the youth's head. The staff leaning against the right handle is a marginal accent similar to the pillar on the obverse.

These two cups in the Louvre have interior designs fundamentally alike; on both men cleanse themselves, on both the foot baths are set to the right, the staffs and aryballoi to the left, both have maeander borders and on both the drawing lines are crisp and wiry. On Louvre 10.895 the full profile stance of the bearded man was easier, hence more successful. The podanipter was raised and the man's arms lowered for a completer use of the space.

Outside, Louvre 10.895 copies the three figure planning of the previous cup and, as there, so here the flanking athletes on side A move in positions very similar to each other. These twin-like athletes eliminate the possibility of the design being off balance, but at the same time keep it from being very original. In
both cups the poses lean toward the affected. For example, the awkward manner in which the strigilists on Louvre G 291 raise their arms above their heads is paralleled here by the apoxyomenos near the discus sack, who does not go about scraping his leg in the most sensible way.

Lastly the cups are alike in the campaniform sponge contours, the rotund, small-necked aryballoi, the angular halteres, the arrangement of the lines on the athletes in back view, and in their faces, where the lips are full, the chin rounder, the ear quite long.

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12.(Pl.36)

Museum: Cabinet des Médailles; de Ridder 604 (Luynes 52) and L.155.

Provenience: no information.

Subject: I. Kneeling archer
   A. Fight
   B. The same according to Hoppin, R.-F. I,417, no.21

Shape: Cup, fragmentary.

Dimensions: No information.

Preservation: Two pieces make up to one; no restoration apparent. Missing from inside are the cap top, right arm and knee, left hand and foot, most of the bow; scratched in the face and right shoulder.

Description: white ground cup.

Relief lines: used throughout except along the fur lid of the quiver.

Red: for the two baldrics of the arrow case.

Dilute glaze: traces at the bend of the arm, on his legs, for the serratus magnus.
Preliminary sketch: along upper edge of his left forearm, at right deltoid, along the upper contour of the left shank, and beside his left breast.

Borders: The interior, but for the medallion, is painted white. A black glaze band surrounds the tondo a little apart from it. A reserved fillet lies below the exterior.

Publication:
Hartwig, Meisterschalen, 502, n. 3.
De Ridder, Catalogue, p. 444, no. 604.
Beazley, V.A., 89, no. 12; Cab. des Méd. 604.
Hoppin, R.-F. I, 417, no. 21.
Beazley, Att.V., 173, no. 14; Cab. des Méd. 604 and L. 155.
Beazley, ARV 220, no. 22; Cab. des Méd. 604 and L. 155.

The amusing archer who gazes from the tondo of a white ground cup in the Cabinet des Médailles has a close facial resemblance to the Louvre sponge bather and might have been painted not far from him in time. It is not just that both faces are seen from the front, but it is also the way in which the brows and nose are drawn and in particular the marking of both the mid-point of the lower lip and the depression below the nose with a dash.

The archer is an older man, if one can judge by the moustache. He wears an oriental cap, that has the neck flap doubled up, and carries a γώρητός υψόμετρος 50 slung from his right shoulder; the fur lid flap dangles between his legs. His weight is partly supported on his right knee. This right leg is dramatically foreshortened: the lower leg and most of the foot, (which is seen in
front view) are completely hidden; the left limb is bent. The archer leans toward the tondo center. His stiff-necked attitude is the result of placing his frontal head on the profile neck.

An arrow is lightly held in the spread fingers of his right hand. The point is half preserved. The bow in the extended left hand has a recurved end.\textsuperscript{51}

The drawing of the archer is markedly hasty. The moustaches are placed so high as to be confused with cheek wrinkles. The chin depression is uneven and too low, the pectorals and clavicles are unsatisfactory in size and line.

It is hard to be sure, but there may be an alpha where the fragment contour forms a finger at the upper right.

This description of the exterior is from de Ridder.\textsuperscript{52}

"Pied droit à gauche et sur le pointe. Pilier. Corps nu, étendu à gauche (d'un guerrier mort). Lance atteignant sous le sein droit (tache rouge) un guerrier nu, dont le panache retombe sous l'aisselle droite."

13.(Pls.38-40)

\textbf{Museum}: Florence PD 382.

\textbf{Provenience}: Uncertain, gift of Spranger.

\textbf{Subject}: I. Jumper

A. Three boxers
B. Athletes

\textbf{Shape}: cup, bowl to stem a continuous line.
Dimensions: Greatest width 0.21

Preservation: Fragmentary; eight fragments form one piece. The boxer's torso is discolored; some of the black glaze outside the maeander is mottled; no repainting.

Preserved inside are the lower legs, the left hand and wrist, and two javelins. A flake has removed the sole of the left foot plus a bit of the maeander. Outside: the left arm and top of the head remain of one boxer; all but the right forearm, a piece of the biceps, the hair, and left forearm of the fallen boxer. The right leg of a third remains from above the knee, part of his left leg and the toes of the left foot; also the lower part of a column. On the reverse are the toes of the back right leg and the knee of the forward leg of a running figure and a part of two javelins.

Description:

Relief lines: probably used throughout.

Red: I. for the sigma; A. for the himantes.

Dilute glaze: for collar bone recurve and the stomach muscles of the reclining male.

Borders: A double interlocking seven stroke maeander around the interior. To either side a black glaze band. A narrow reserved zone runs below the exterior scene. The handle was just to the right of the column.

Publication:

Beazley, ARV 222, no. 48.

A very fragmentary cup in Florence depicts the athletic contests popular with Onesimos from the beginning. On the tondo a jumper bends lifting a strongly curved halter. He steps onto his right foot. Behind him a pair of javelins cut off a segment of the circle. The upper has a spiked tip. Between them stands a three barred sigma. At the break, just below the wrist, may
be a trace of the right hand.

One of the themes of the exterior is new. One interpretation is that two boxers have fought. The defeated is collapsed onto his right thigh; head bowed, he supports himself on his right hand, the left is held up. This collapsed figure recalls a bruised and bloody boxer with swollen cheek who raises his left hand to signal defeat on a cup by the Antiphon Painter. But a careful look at the Onesimos cup shows that although the limbs of these athletes are arranged alike, the boxer of Onesimos is drawing a long thong between his hands. This is probably looped above his left hand from which one end dangles. He is too tired to rise, so he smooths out his himantes where he fell. Thus in this figure the artist has merged two actions.

But an alternative suggestion is that this scene is not of a boxing match at all, but that the three figures are all, in spite of the various postures, smoothing out the himantes. The precedent would be a second kylix by the Antiphon Painter where this theme is illustrated throughout the three picture fields. On one side the central athlete is collapsed as our example, he at the left extends his left arm, and the youth at the right is in a lunging position.

The comparison to the first cup of the Antiphon Painter is helpful in pointing up the stylistic tendencies of Onesimos. The limbs of the collapsed boxer of Onesimos merge easily into the curved torso, but the body of the other boxer is straight. The Antiphon men have
much coarser hands and feet. There is less interior marking. Noteworthy is the line of the base of the pectorals which is not continued across the chest. For the Antiphon Painter the whole length of the median line is black; this line, for Onesimos, is dark only from the navel down.

Upon the reverse of the Florence cup, a man hastens right. Two javelins come between his legs.

This kylix has affinities with Louvre 10.895 by Onesimos. Both exhibit an interest in foreshortening for, on the Florence cup, the whole lower right leg of the boxer is hidden. The use of short fluted columns at the margins on both may be fortuitous, but the similarity in the figure drawing is not. The tutulus wearer of Louvre 10.895 is like the reclining boxer in the slenderness of the hips, the "v" of the iliac crest, the arc over the navel and the dark line below. Both have the point of the nipple set to the side and projecting out of the complicated curve of the pectorals.

Little can be said about the composition because of the poor preservation, but the three figure group outside and the rather attractive arrangement of the javelins outside are in keeping with the other cups placed in the middle period.

Florence Pa 382 cannot be separated from a fragment in the Louvre of a cup with another boxing event. The two might even belong together, but without information as to provenience and size, this must remain a suggestion.

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14. (Pl. 41)

**Museum:** Louvre, fragment, no number.

**Provenience:** no information.

**Subject:** A. Boxer

**Shape:** cup, lip and bowl form a continuous line.

**Dimensions:** no information.

**Preservation:** Two pieces join into one. Some discoloration of the black glaze. Much of the interior figure drawing is lost. The torso, head and boxing thong are preserved.

**Description:**

**Relief lines:** throughout, except for the reserved hair contour.

**Red:** for the boxing thong and inscription.

**Dilute glaze:** for the anatomical markings.

**Publication:**

Beazley, in *Boston* II, 34, must mean this fragment when he says: "A cup fragment in the Louvre, with outside, the upper part of a youth, head bent in three-quarter view to left, with the inscription ΚΑΛ[ΟΣ] is at least in the manner of Onesimos."

The Louvre piece shows only one figure, a boxer, with a paunch. He stands; the chest is in full front view, his stomach protrudes right and he seems to step right, but he leans and looks left. In his left hand, held against his breast, he has doubled up the himantes. The loop of the thong stands above this hand and one free end hangs below. The other hand was probably slipped through the lowered right hand. He is smoothing out the wrinkles in the leather and flattening it.

The face is a typical example of unsuccessful fore-
shortening. The nose is full front although set in an usual three-quarter head. The mouth is large and too close below the nose; the chin is heavy, the hair bangs rise in an arch over the forehead. A knotted boxing thong is stored on the wall.

The only other example of a three-quarter face with a frontal nose of similar style is on the cup Munich 2637, whose ownership is disputed between Onesimos and the Panaitios Painter. Like that figure, the hair of this boxer is painted in round dots.

The manner of drawing the nose and eyes and hair of the boxer is also comparable to that of the sponge presser on Louvre G 291.

15. (Pls. 42-45)
Museum: Munich 2639 (Jahn 515).
Provenience: From Vulci in 1829, formerly in the Candelori Collection.
Subject: I. Hunter
  A. Youth mounting a horse, mounted attendant & trainer
  B. Trainer with a boy leading a horse
Shape: Cup, type B.
Dimensions: H. 0.085
  D. of bowl 0.222
  D. with handles 0.29
  D. of tondo with border 0.145
Preservation: The lip of the exterior is worn by water destroying all three horse heads and the jockey's face. The cup is broken into large pieces and mended with re-
painting at the breaks. On A the crack runs through the elbow of the jumper and the pastern of the foremost horse leg. On B it travels down the himation and up through the right fetlock, right toe, the rein hand and across the muzzle. Most of the young trainer's right arm, a bit of his waist and some himation folds are missing. The black glaze is lustrous.

Description:

Relief lines: throughout except for hair contours, horse manes and tails.

Red: I. for hat straps and inscription. Outside for cords, bridle, the two fillets and the inscription on A; for fillets, tree leaves, bridle and inscription on B.

Dilute glaze: The drawing in AZ.1885,pl.11, is helpful for these. It shows the return hooks of the clavicles on the jumper's body but omits his right leg muscles. Also omitted are the trainer's forehead wrinkles and some of the jockey's inner lines. On B there are dilute lines on the trainer's left arm, for the folds below the horse's left elbow, on his ribs, right foreleg and thigh, and on the attendant's right arm and leg. The drawing illustrates the other brown marks.

Borders: Around the tondo runs a small seven stroke interlocking maeander. The starting point is where the spear shaft invades the border. The maeander above this spot is overextended. Below the spear, it is squeezed. The maeander is flanked by two black glaze circles. Below the exterior scene is a reserved band. The foot rim is reserved, the under side and the stem center are black. The insides of the handles and the field between the handle attachments is reserved.

Publication:

Illustrated

AZ,43 (1885),pl.11 (drawing)

whence

Klein, Euphronios, 287.

Langlotz, G.V.,pl.13. Interior, photograph.
Schröder, Sport, Pl. 83, above, part of B.
Gardiner, G.A.S. 474 (from AZ 1885 pl. 11).
Gardiner, Athletics, fig. 58, opposite p. 88, photograph of A.

Mentioned
Meier, "Beiträge zu den Griechischen Vasen mit Meister-
signaturen", AZ 42 (1884) col. 243, attributed the cup
to Euphronios. He described the cup in his second ar-
ticle on the subject in
AZ 43 (1885), cols. 182-186.
Hartwig, Meisterschalen, 528-530, assigned it to Onesimos.
Beazley, V.A. 88, no. 5
Beazley, Att. V., 172, no. 1.
Beazley, ARV, 220, no. 2.

Date: Langlotz, G.V., 13, "an early work in the style
of the Panaitios Painter".

Contemporary with the immediately preceding pieces
is one of the most attractive cups of the middle period.
It is in the collection in Munich. The exterior reverts
to the horse as an artistic motif, but inside a young
warrior or hunter momentarily retreats from enemy or
quarry. He looks behind, wide eyed and panting, eager
to about face and charge, opportunity permitting. His
spear clutched tightly is poised and ready. Draped
from his outstretched left arm, a handsome leopard skin
shields his flank. A wide brimmed pointed petasos is
secured by chin and head straps fastened through a small
ring at the inside of the crown. Above his right elbow
HO ΓΑΙΣ , above his right thigh ΚΑΙΩΣ .
There is no continuum of thought between the tondo subject and the athletic pursuits outside. The more interesting scene illustrates one mode of horse mounting. A young athlete thrusts a javelin in the ground. He runs forward and with the aid of the pole will vault upon the riderless stallion. He must twist 90° before landing. When Xenophon mentions this manner of mounting he offers advice on how best to manage the reins to avoid jerking the horse. That problem is eliminated here, for a young athlete already mounted holds them in his left hand. This naked friend slumps back, elbow resting upon the haunch, his own mount's reins in his right hand. The scene takes on the aspect of a circus act since the horses do not wait patiently but amble in step, complicating the existent difficulties of vaulting.

At the right, a bearded, balding trainer calls advice and, fingers lifted, motions the lad to spring. He leans, his feet together, upon a stick. His left elbow is tightly encased and the rest of his body covered by a gracefully swung himation. He is thought of as standing beside the animals, not behind.

A round bottomed bottle and a sponge hang by a leather strap from the gymnasium wall. The cup carries the inscription $NA1+1$ above the vaulter, $KA\downarrow 04$ above the hindquarters.

Moving over the left handle, a second scene swells out the first. A stallion ambles along led by a naked boy who runs beside it brandishing a forked stick in
his left hand, holding tight to the reins with the other. His turn is next in the vaulting lesson. At the left a younger trainer loosely draped leans on his staff. Behind is an olive tree; one branch is leafless. Between tree and horse head is $\text{H} \alpha \nu \text{A} \lambda \kappa$, above the lad's right arm is $\text{K} \Lambda \nu \text{O} \delta$. The alpha is large, and the arms of the kappa are separated from the upright.

Meier in 1885, through sound observations associated the type of horse on this Munich cup with the London Eurystheus cup horses by the Panaitios Painter and the horses of Troilos on the Perugia kylix by Onesimos. He compared the almost unhandsome build, the rich interior lines, the bristling manes, individual heads and characteristic bridles.

The Munich cup horses are also plainly related to the six horses of the Louvre kylix signed by Onesimos. One might cite the triple folds at the elbow, the excessively thin cannon bones, the distinctive protrusion of the point of the shoulder, the multiple folds of the lower jaw, the double style mane, the feather marks at the groin, and the protrusion under the tail.

But the Munich cup beasts are the products of the brush of a mature artist. Most obvious is the change in proportions from the early barrel bodies on the Louvre cup to the thinner horse bodies in Munich. The torso is slenderized to suit the leg length which remains constant. Other improvements lie in the reduced curve
of the buttock and the closer observation of the musculature. The curious scallops behind the foreleg have been subordinated by diluting the glaze, are shifted up, and drawn more sketchily.

The cup in Munich also improves upon the Louvre kylix in the scale and arrangement of the human figures. On both, riders, horses, men and boys mix in one design, yet in the Munich vase these do so harmoniously without vast disproportion. The rider fits in by leaning back, while the older trainer bends his shoulders. The naked vaulter is in good scale both to the horse and trainer.

Moreover, the composition of the cup is neater. In contrast to the Louvre cup, these horses accentuate the axis of the picture. The two trainers stand as boundary posts when the two panels are thought of as combined.

The tondo design of the Munich cup is more archaic than that of the exterior. The pattern is delightful, but the old knielauf pose and the turned back head hardly belong to a well coordinated runner. The nearest comparison exists in a running youth of a contemporary cup tondo in Boston, which by its plain forceful movement points up our artist's obsession with balance, elegance and his tendency towards affectation.

Among the vases by Onesimos, this cup in Munich is contemporary with the two cups in the Louvre of apoxyomenoi. The hunter's twin stands scraping himself by
the pillar on the exterior of one of these, Louvre 10.895. There is a very strong resemblance between these young men, in the way they lower their heads below the shoulder, in their snub noses, open mouths and full, curved lips. The drawing of the back of the hunter compares closely to that of the braceleted apoxyomenos of the well drawing scene of G 298. Other points of comparison are the breast line that rises to a point at the nipple, and the nipple that is enclosed by a small arc. In addition, sponges of a distinctive campaniform shape appear on these three cups.

This hunter cup is also contemporary with the fragmentary Herakles kylix of the Panaitios Painter in New York. The resemblance is initially suggested by the leopard skins on both, that are held out over the left arm and muffle the left hand. These skins are not identical, for the Munich cup example has herring bone hatchings and no fur spreading from the base of the tail, but the spottings and dots, the twist of the legs and the divisions of the paw are similarities that demonstrate that these skins are more like to each other than to any other leopard skins of this time. The comparison between these painters is continued in the faces and anatomy, even in the outline of the bonnet of the petasos, and the manner of writing the omicron as a "o", then closing the gap with a stroke.

But there are equally striking differences. The Panaitios Painter cup in New York is much more elaborate.
The border is more complicated and so is the drapery, even the nude chests are enriched by hair. The numerous beds, swords, tripod and basket on the outside are not space fillers but form an integral part of the design, which is much more complex than that on the cup by Onesimos. There are no large gaps, in contrast to the designs of Onesimos, and the legs, arms and bodies intermingle freely. The gestures of the Panaitios figures seem more dramatic and more vigorous. The mythological subject itself is a point of divergence.

Another instructive comparison recognized long ago is between the older trainer of the Onesimos cup, and the man clutching his head on the pot side of the Eurystheus cup by the Panaitios Painter, (or even with the seated man inside). The broken profile of the nose, the curve of the nostril, the slight "s" of the eyebrow, the forehead wrinkles drawn in dilute glaze, the recurved lips, the upper contour of the beard, and the long fingers turned up at the tip are all points of likeness. While the details of drawing are very close, there are certain basic differences, which were noted on the New York cup. They are the greater degree of detail on the Panaitios Painter cup, the larger cast of figures arranged with great skill to suit the arc of the cup exterior and the mythological subject which is treated with such vigorous feeling.

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16. (Pls. 46-48)

**Museum**: Louvre, S 1324 and Cp. 209.

**Provenience**: no information.

**Subject**: I. A naked woman carrying an oinochoe, Exterior plain.

**Shape**: cup.

**Dimensions**: S 1324:  
Greatest length 0.055
Greatest width 0.035

Cp. 209:  
Greatest length 0.06
Greatest width 0.02

**Preservation**: Two fragments, the background of S 1324 is discolored.

**Description**:  
Relief lines: throughout except for the reserved hair contour.

Red: for wreath and inscription.

Border: a double interlocking seven stroke maeander border frames the interior picture.

**Publication**:  

Beazley, *ARV*, 222, no. 57.

At first Beazley in *paralipomena* listed the smaller fragment as 57bis, but later he was sure that the 57bis belonged with 57.

**Pl. 46**: Two pieces from the tondo of a cup in the Louvre are neighboring but do not join. The larger fragment retains the head, neck, left shoulder and chest of a young woman. She bends her head to the right, her left arm was probably close to her body. Her left breast
was perhaps in profile, the right in full front view. Her hair, worn in bangs deeper at the back and concealing the ear, is restrained by a vine wreath. The leaf over the forehead headed out. Her eye, closed at the inner corner, is set too low, her nose is large and turned up; the lips recurve and are fossetted. She bears a paint drop mole over her left breast. The second fragment contains her right forearm and hand, which holds an oinochoe, spout outward, that is plain but for two bands around the belly. The "pi" of $\Pi[A]$ (retrograde) is at the corner of the first piece, a trace of the alpha and the two final letters lie above her arm on the second.

The vine wreath and the pitcher token a party to which the girl may be hurrying with a supply of wine. Perhaps she looks down at the path, or at something that she brings in her left hand.

The drawing of the cup is in the style of Onesimos but with outside influence. The eye, which is not open at the inner corner and hence earlish, the line of the jaw that is continued into the neck, and the curled lips are to be found on the preceding cup by Onesimos in Munich, and the two might be close in time. The snub nose and round chin are there too. Her wig like hair is related to that of the Florence komast, on inv. 491, in its manner of covering the ears, but the girl's hair line is more uneven. The neat but not mechanical maeander is characteristic of Onesimos, but it lacks the customary bands to either side.
On the other hand, the fosset at the lips is typical of the Panaitios Painter and there is a vigour in the drawing which is his. The wreath she wears is not like those of the Florence revelers by Onesimos, but corresponds to that on a komast inside a fragmentary cup in Florence, attributed to the Panaitios Painter (no. 25 bis). This komast's eye is like hers too.

Beazley refers the reader for a stylistic comparison to no. 18 of his Onesimos list, a fragment in the Louvre, G 161 bis. This is a crotala dancer. Her chin is sharper, eye narrower and head longer, so the comparison is not so interesting until one discovers that this dancer, formerly attributed to Onesimos, now makes up part of the exterior of the same cup in the Louvre, no. 25 bis, of the Panaitios Painter.

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17. (Pl. 49)

Museum: Louvre 10.893, made up of S 1374
S 1427
S 1421, plus others.

Provenience: no information.

Subject: I. Incomplete, hoplitodromos or warrior
A. Three acontists
B. Athlete, trainer and flutist

Shape: Cup, type B

Dimensions: D. 0.23

Preservation: Broken into many fragments; recently fitted together and the gaps filled by plaster; unsure of repainting. The interior is almost completely missing.
Lost outside on A are the foot and skull and a piece of the left arm of the first youth, the upper right arm and the lower right leg of the second; the head, left leg and wrist of the third. The nose and mouth of the first are damaged. On side B, the left leg of the trainer with a piece of his himation; head, feet, much of the middle of the flutist; the face, part of the right arm and shoulder and left foot of the jumper are lost.

**Description:**

- **Relief lines:** appear to be used throughout, except for hair contours, which are reserved.
- **Red:** for the hair fillet of figure one on side B. The red himantes and halter cords, if once present, are since lost.
- **Dilute glaze:** On side A for the leg and stomach muscles of all three plus the whiskers and a line at elbow and wrist of the left hand man. On B, for the trainer's whiskers, his rectus abdominis; for the great trochanter, leg muscles and the arc that joins the leg muscles and represents the ankle bone of the runner.
- **Borders:** A reserved band lies below the exterior design; the insides of the handles, and the area between their attachment places, are reserved.

**Publication:**

- **S 1374**
  - Beazley, *ARV* 221, no.30.
- **S 1427 and S 1421**
  - Beazley, *VA*, 89, no.18 (S 1427 only)
  - Hoppin, R.-F. I, p.418, no.25, d. (S 1427 only)
  - Beazley, *ARV* 221, no.34.
  - Combined into 29bis in *paralipomena*. 
Three more athletic cups come next in the sequence. Two are in Paris. The one in the Louvre has almost nothing preserved inside. The exterior, however, is in better condition. One side is devoted to three acontists who run or stand right. At the left a youth passes his right hand down the javelin to test the himantes. The left hand steadies the near end of the shaft, the far end is free. A commoner procedure is to rest the far end on the ground. The acontist at the right is in a later position of the throw. He has just released his left hand from pressing the shaft forward to tighten the thong. The javelin is raised breast high and is held in a horizontal position. It rests on the first two fingers of the right hand that are extended through the loop of the himantes. The forefinger, curled over the shaft, steadies it. The youth has stretched out his right arm, runs right yet looks back at the javelin. There are a number of examples in vase painting of this moment. The backward direction of the gaze retained until the time of the throw identifies this as the impractical "athletic style", a "position equally absurd for war, or the chase, or aiming at any sort of mark". The fingers of the acontist's left hand are as stiff and straight as the fingers of the strigilist by the well in Louvre G 298. The acontist's hair may have been long, as there seem to be traces of hair at the break.

The athlete in the middle has advanced to the po-
sition of the throw. The javelin rests on the right hand, the two extended fingers control the amentum, which is unfortunately missing. The athlete takes a short running step forward. The left arm is held out for balance. His hair is long and wavy.

There is a plethora of acontia about, for each lad holds one and there is a pair for each in reserve with one extra at the left margin. These pairs of spears dramatically section off each youth from his neighbors. A pick lies under each handle.

The figures stand three to a side, but if the two cup panels were joined, the instructor and flutist on side B would stand at the right of the acontists, the runner to the left, as all three look to the javelinists. In the middle of the reverse the double pipes are nimbly fingered by a flutist who sways backwards in time to his music. He wears a long thin sleeveless chiton. At the left a stern young trainer, attentive to his pupils, holds a long tapering stick at the ready. He looks left to the acontists while striding in the direction of the throw. His feet are shod in tongued shoes of soft leather. His cloak is draped in graceful catenaries that encircle the hip. The lack of transition ground between his strictly profile hip and frontal chest is quite disturbing.

The two halteres that hang beside him are shoe-like in form and may have been repainted. At the right a runner leaps left while looking back at his comrades. His extended arms and legs give him the shape of a letter "X".
Judging from the drapery, the cup dates to the middle years of Onesimos. The forms of the cloth are carefully painted, each fold is distinct and precise. The battlemented chiton hem is regular, with the orderliness of the preceding decades combined to the more advanced lower and rounder zig-zags. It is limp cloth, that only lives to cover the body and does not billow and blow wildly about with a life of its own. The chiton of the flutist is similar to the short chiton of the Oxford fragment by Onesimos of this period. The himation worn by the trainer is characteristically Onesiman. The catenaries are very even. The profile of the cloth has two varieties; on the left forearm and hand, it makes a series of regular scallops, at the shoulder it lies in a serrated edge.

The drawing and composition of the kylix are adequate but not brilliant. There is variety in the poses but not imagination; all these actions are merely repetitions of earlier themes. There is the enthusiastic repetition of backviews of Louvre G 291, but not its experimentations with foreshortening elsewhere. The two are comparable in other respects; a good comparison is between the water drawer of G 291 and this running acontist. The youths are alike in the double lines of the spine and the open "V" of the shoulder blades, the rather ugly face with snub nose, almond eye and small mouth and lips. The water drawer has an ear set absurdly high as does the trainer of the acontists, an accidental similarity perhaps, for the ear of the train-
er is a more complex group of lines. On both cups a 
line marks the base of the fingers.

To sum up: the acontist cup is an interesting, neatly 
drawn piece of work, but it is not strikingly hand-
some or inventive.

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18.(Pl.50) Rome
Museum: Conservatori Museum,/B-475.
Provenience: Unknown.
Subject: I. Acontist testing thong
The exterior is plain.
Shape: Cup, type B.
Dimensions: H. 0.085
D. 0.205
D. with handles 0.280
D. of foot 0.083
Preservation: Complete, but broken, mended and repainted. A crack crosses from left elbow to the right shoul-
der. Other damaged areas are in the discus sack and 
knot, the blade and handle of the pick, the athlete's 
legs and feet, his right hand, the upper and lower ends 
of the crossed javelins and the border.
Description:

Relief lines: perhaps throughout.
Red: for the javelin thong and the inscription.
Dilute glaze: For the ribs and the peroneal muscles 
in the lower leg. Probably once elsewhere.

Border: A reserved band; the interiors of the handles 
are reserved as is a thin line just within the rim.

Placement: The picture is set slightly to the left of 
center.
The Conservator Museum houses a cup that carries only a medallion decoration. The subject is a young acontist, nude but for a scrum cap. He stands back to the viewer and looks right at the acontion that he grasps in his right hand. He is testing the thong that is wrapped around the shaft below his hand. The left arm is bent, the hand presumably pushes down on the butt of the javelin. At his left hangs a full discus sack, at the right stand two javelins. In front of his feet rests a palaestra pick.

Beazley does not attribute this drawing to Onesimos but classifies it in the manner of that artist. His reasons are not known, but the most important divergence in detail from the canon of Onesimos seems to be the drawing of the back. Here the shoulder blades are not rendered by two strokes, but by a continuous curve. The left shoulder that protrudes excessively and the left elbow that is rather pointed are minor objections.

The other lines of the back all have their comparisons among the vases of Onesimos. The two short strokes moving left and right at the top of the spine, the relationship of these two spinal lines, the flatness to the curve of the right buttock, the foot viewed in three-quarter back with the heel drawn as a "U" shaped curve, are all to be observed on the three athletic cups in
 Generally, the feet, when placed thus, are closer together, but this is not significant.

The face has many companion examples. The curvature of the eyebrow, the snubness of the nose, the arc of the nostril are like those features on the face of Heidelberg fragment 53. This face is also reminiscent of that of the middle strigilist outside Louvre 10.895 of Onesimos; note the down stroke of the mouth.

The general expression of this acontist is very close to that of the acontist inside the following kylix in the Petit Palais by Onesimos. The placing of the athlete to the left of the central axis is similar on both. The large ear of the Conservatori cup acontist finds parallels on the cup in Basle by Onesimos. The scrum cap, although without precise comparisons, is still a variety of athletic headgear peculiar to Onesimos.

The discus with its dotted band is a more detailed version of the sack with a plain band on Munich 2637 and the Petit Palais cups. The straps are thinner and longer but the knot is close in shape. Crossed javelins are found on the Munich cup. The lack of a thicker reinforcing piece on the pick where the shaft joins the head, is probably due to repainting.

Plain borders are familiar among the cups of Onesimos; the roughness of this one is caused by the restorer.

The inscription is hard to discern. Just left of the sack is the "pi" of ΠΑΙΣ. The sigma is beside the left shoulder. This word follows the line of the border. The "ho" is harder to see. It starts above
the pick head, ΗΟ. The first four letters of ΚΑΛΟΣ are in the empty fan-shaped segment of the circle at the right, the sigma is clear below the javelin being thonged.

The cup is not good work nor very bad. Like the Petit Palais cup, the space was ill managed and the athlete's head, as there, comes too close to the frame. Probably the date of this cup is somewhere between the three cups in the Louvre referred to above and the cup in the Petit Palais.

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19. (Pls. 51-55)

Museum: Petit Palais no. 325.

Provenience: Probably from Corneto; excavated by Fossati. In the Berlin apparatus 16.20, 2 the cup is labeled Candelori, and the Candelori vases come from Vulci. Plaoutine considers this label a mistake. From 1833 the cup was part of the Pourtales collection; in 1865 it was bought by M. Delange for M. Auguste Dutuit who in 1902 willed it to the City of Paris, whose collection is housed in the Palais des Beaux-Arts de la Ville de Paris.

Subject: I. Acontist

A. Three athletes

B. Two acontists with an instructor.

Shape: Cup, type B.

Dimensions: H. 0.09

D. 0.225

D. with handles 0.29

Preservation: Broken, repaired and thoroughly repainted. The whole interior of the cup encircling the tondo
was painted black to conceal the fractures. The field between the handle attachments was repainted yellow. Inside the tondo the hair, ear and eye of the athlete, plus all the very black lines of the anatomy and both hands are new. The feet are clumsily retouched. The left halter and the right side of the discus sack, possibly the double arc of the opening are repainted. Almost all the maeander is new. Outside, A. The acontist's right arm, hand, chest, hip, right leg and heel lines are new. The whole body from below the pectorals, the face and left hand were damaged. His javelin and the upper part of the javelin near the handle, the right side of the discus sack are redrawn. Figure two is completely redone, except for some of the fingers of his left hand and his toes. The paidotribe is mostly new from head to toe but small original sections appear in the hair, middle section of the himation, toes. The upper parts of the pair of javelins were damaged. 

Side B. Of the jumper the right forearm, torso, hip, pubes, legs, right ankle and left foot were repainted; of the discoboles all the black lines are renewed, except those in the head. The pick and javelin are repainted, the halteres changed. Figure three suffered a break through his right elbow and right thigh. The whole body is new with the possible exception of the head, for even there the eyebrow is retouched and the hair line has undergone alterations. The javelin and sack were broken and retouched.

Description:

Clay: Yellow, surface orange.

Relief lines: Obscured by repainting but probably once throughout.

Red: I. for halter strings, inscription, fillet. A-B. the same plus the amentum of the middle acontist.

Dilute glaze: Mostly lost. I. for sterno-mastoid and for body and leg muscles.

Preliminary sketch: I. Visible where the pick handle cuts through the legs and elsewhere in the body. The pick handle of side A was originally meant to pass behind the acontist at knee level. The earlier position
was outlined with an 1/8" border, clearly visible in the background.

**Borders:** I. A seven stroke interlocking maeander between two lines. Below the exterior picture, a reserved band, at the lip a thin reserved line. The inside of the handles and the area between their attachment places was originally unglazed. The riser of the foot, its edge and the interior of the stem were unglazed. The foot was painted with a broad black zone.

**Placement:** The ground line is somewhat tipped towards the right handle.

**Publication:**

**Illustrated**

CVA Petit Palais, pp.20-21, pl.20 no.1 (profile); no.4 (whole cup), no's. 6,9 (exterior sides).


**Mentioned**

De Witte, *Description d'une collection de vases peints et bronzes antiques provenant des fouilles de l'Etrurie*, 1837, p.18, (no.38), note 2.


Dubois, *Catalogue des objets......qui composant la collection de feu M. le comte de Pourtalès-Gorgier*, 6 fevrier, 1865, p.89, no.347.


Beazley, *VA* 89, no.15, attributed to Onesimos.


Beazley, *ARV*, 221, no.36.

The second of these three athletic cups to be in Paris is housed in the Petit Palais. By reason of its
drastic repainting it is harder to appreciate. At times
the modern pigment rests so snugly on the old that the
spectator is hard put to it to separate them, as for
example in the meander. In retracing the old outlines
the restorer was on solid ground, but when without his
guide, the effect is always unhappy. The jumping weights
without a hand-hold, the webbed toes, claw-like fingers,
monkey faces and peculiar iliac crests advertise the
hand of the restorer.

Pl.52

The tondo carries a single nude acontist who, holding
a javelin, waits his turn. He rests the right hand
on his hip. The pose is strict profile except for the
upper torso. The iliac crest is as misplaced here as
on the trainer of the previous cup with acontists. Ac-
tually there are traces of sketch marks for two hips.
The higher, less well-placed one was followed by the
restorer. Two weights hang up tied twice around the
end. The empty discus sack is inscribed ΚΑΛΤΟΣ78
while the ΗΩΓΑΛ runs diagonally from below his
elbow. The tip of the pick handle protrudes through
the blade. The attachment points on either side of
the handle are sharp and so are those on the picks of
the exterior.88

Each panel of the outside shows two athletes perform-
ing while another man marks distances. On the obverse
two acontists are at work. The leftmost leans back,
raising the shaft in his right hand, while flinging up
the other for balance. Before him the second acontist
prepares to throw. Hooking two fingers in the amentum
the shaft rests on the palm of the right hand. The left hand keeps the javelin horizontal at head level. From here the arm is drawn far back for the actual throw. The mode is Gardiner's "practical style" used by soldiers and hunters but also practised in the gymnasium. It is distinguished by the head which always looks forwards toward the target and the javelin which is thrown from a horizontal position.

The third man is a trainer. He holds a forked stick in his left hand, a peg which he is about to place in the ground in his right. He may be marking the start of the throw, or measuring the distance thrown. The field is scattered, as is the custom of Onesimos, with three acontia, an ἜΠΙΣΚΑΦΕΙΑ, a loose discus sack and a discus. The latter, on edge, seems to avoid sitting squarely below the handle, which is another peculiar touch of our artist. The inscription below the bag reads ΗΟΠΑ[Σ].

Pl.54

The reverse illustrates two other sports. At the left a jumper, an angular weight to each hand, exercises with them preparatory to the final swing. The center is held by a curly haired snubnosed discobolos, whose face is the only one unrestored. The discus rests against his right forearm. The left hand is used for balancing. With body thrown back, left leg forward, he is on the downward swing. Upon reaching the full extent of this backward motion the discus will be swept forward and cast off.
The other discobolos takes a turn as distance marker. He bends to plant a large headed peg in the ground, while holding his own discus. He marks either the start or finish. The action finds close parallels on two eye-cups.

Discoboloi were said to throw from the balbis. Our only information concerning this comes from a difficult passage in Philostratus, on the death of Hyacinthus. The balbis may have been a line marked on the soil or it might at times during competitions have corresponded to the starting slabs in the stadium. There is no reason to believe that the balbis, whatever its nature, was always used, and out in the field a peg may have served to identify the start. So this peg could mark the start or finish, but if it designates the finish, these two athletes must actually be thought of as being widely separated.

Between the jumper’s left arm and leg is the remains of “ho pais”. The free field is filled with four javelins, a pair of weights (restored as half moons) a pick and an empty discus bag.

There is a unity of feeling between the inside and the outside of the cup. The acontist of the center who waits his turn should be thought of as standing in line behind the two acontists of the obverse. The empty sack by his hand is the cover for the discus about to be sent spinning by the discobolos of side A, since the other two discoi have their sacks on the outside.

The athletic theme and its composition on this kylix
are by now very familiar. The oft used device of a single athlete alone in the tondo does not here make a good circular design, and the paraphernalia alone must make the adjustment between the straitness of his body and the circular field. Unfortunately the tondo alignment is bad. The acontist stands firmly on his feet, his torso sways backward but the weights and discus bag swing right and there is no groundline to help orient the viewer. Outside the athletes have a leftward tilt maybe due to the cups being propped on the right handle for painting. The arrangement of the left hand youth on side A who leans out, not in, further distorts the design.

There is a certain variety outside in the two men who carry pegs, and the interesting pose of the acontist whose face is concealed by his spear arm. Otherwise there is little that is original. The artist appears to be practicing his front views exclusively here, as he practiced his back views before. He has once again made the flanking men of his three figure groups lean in, kept the center fellow at a diagonal, and made the flanking athletes of side B almost mirror images in pose. Once again he has emphasized where the picture ends by putting up acontia at the sides. Lastly, the discus set below one arm of the handle and not placed squarely in the subhandle zone is a trait of the artist.

A fuller appreciation of the drawing can be made only upon the removal of the over paint.
20. (Pls. 56-57)

**Museum**: Bonn inv. 1227, Bonn, Akademisches Kunstmuseum.

**Provenience**: Formerly in Rome. According to Hartwig, the cup is from Civita Castellana, ancient Falerii.

**Subject**: I. Man sacrificing at an altar of Hermes

A. Youths and horses
B. Youths and horses

**Shape**: Cup, type B.

**Dimensions**: H. 0.115
D. of bowl 0.302 (as restored)
D. of tondo 0.17

**Preservation**: Over half of the exterior is missing as are the handles. A few pieces of the inner design and the foot are lost. The surface is so badly damaged that almost all the interior lines have disappeared. The rearing horse on side A is scratched. Plaster fills in the breaks. No apparent repainting.

**Description**:

*Relief lines*: Probably used throughout, except for the hair and beard contours of the sacrificer and the horses' tails outside.

*Red*: For the foliage of the tree of which only shiny traces remain, for the inscription, the taenia and the wreath of the sacrificer. Klein read "o pais kalos" once outside, but this is either no longer visible or else was an a fragment since lost. (CVA, Bonn I, p. 11). The reins on side A are red.

*Dilute glaze*: No longer visible.

*Borders*: Inside a checkerboard square alternates with an interlocked stop tet maeander. One checkerboard to five maeanders, except at the top where a group of three maeanders and the thin checkerboard above the staff head may mark the start. Below the exterior design runs a thickish reserved fillet. The lower side of the foot has a broad glaze band; the foot edge is reserved as is the riser on its upper edge.
Publication:

Illustrated

CVA Bonn I, pp.10-11; pl.7.1 (Interior)

Mentioned

Beazley, ARV 220, no.4, attributed to Onesimos.

Klein, Gr. Vasen 113, no.13.

Date: ca.490-480 B.C. according to Griefenhagen, CVA Bonn I, p.11.

A cup in Bonn is as large as the signed cup in the Louvre but in much poorer preservation. The border is novel for Onesimos: it is a stopt maeander irregularly interrupted by checkerboard squares. The tondo picture is new but the exterior horses are familiar. It is not the work of a beginner for the composition is well balanced if unoriginal. The poor condition of the piece hinders a fair analysis, but the drawing of the horses and the drapery style should place the cup slightly later than Munich 2639 and the Heidelberg fragments. (nos.15 & 8)

A sacrificer at an altar of Hermes takes up the axis of the interior. He is a curly haired, bearded man, completely clothed in a mantle, one end of which hangs down his back, where the hem at waist-level falls in graceful black curves. He probably wears low leather shoes. The far hand lifts a "T"-handled staff, the right is extended to pour a libation from a phiale onto the altar. This altar stands on a rectangular base and has a tongue moulding below the volute ended epistyle. The spare room at the left is taken up by a small tree.
(its leaves are faded) that bends to avoid the border, and the inscriptions: ἈΝΑΤΣ ΚΩΝΩ at the right of his head; ΛΥΚΟΣ ΚΑΛΟΣ at the right of his body. Above the altar a horned skull sets the scene in an outdoor sanctuary. The scene of sacrifice is a common enough picture, but the horns make it less ordinary.

This offering was for good luck from the god of travel in the expedition whose start comes on the exterior. There the artist shifted to his favorite subject. The composition on each side is a paratactic plan of man, horse, man, horse. The axis receives no emphasis. The first figure on side A hurries left, his himation swells about his shanks. He may lead the trotting horse whose left forehoof is tucked back, and whose tail blows behind the second man. The animal bears traces of the familiar arcs back of the foreleg. Beyond the horse a fluted column is supported on a broad rectangular base; at the cup lip is a remnant of its abacus — or perhaps, this column indicates a roofed enclosure.

The second youth clad in a chiton, (the kolpos has a black wavy edge), and flapped boots, holds the horse's rein in his outstretched right hand. Behind him stands a spear, or staff, then a second horse. Very little remains of its left forehoof which is flat on the ground, the right hoof is slightly raised, one hind leg appears to scratch the earth nervously. The drooping tail suggests a tranquil moment.

The first three figures correspond to the three of
the reverse scene of the Heidelberg cup no.62. The size of the Bonn kylix demanded a second horse to fill the space. The column behind the left horse recalls that on the signed cup in the Louvre, with the important difference that here it does not unbalance the design. The horse has not the barrel torso of the animals of the earlier piece, but the longer thinner chest which is characteristic of the horses of the artist's middle years. The wavy stifle folds are very Onesiman.

On the reverse a horse rears. His forelegs paw the air. A man who wears embades tries to control the animal. He stands firmly on his left foot, but has been pulled off his right, for the toes barely touch the ground. The dark spot at the upper break in front of the horse's tail may be a piece of the border of his short cloak.

The second pair of figures is quieter. A youth in a short neatly pleated himation, and boots, stands facing a horse and offers him something, to eat: xxxxxx in his cupped right hand. The horse's head is lowered to nuzzle. His right foreleg seems to rub against the other. He may be a pack animal, for two folds of a saddle cloth with black borders droop below his belly.

The place of action could be outside a gymnasium or stable. The three shod in boots may be ephebes, the himation wearer, a trainer. The expedition will move off left after the rearing horse is calmed. The single staff may be for use in mounting.
21. (Pls. 58-63)

**Museum:** Perugia, Museo Civico, 89.

**Provenience:** from Vulci, formerly in the Canino Collection.

**Subject:** I. Achilles slaying Troilos
   A. Troilos captured by Achilles
   B. Warriors arming

**Shape:** Cup, type B.

**Dimensions:**
   H. No information
   D. of bowl (?) 0.308

**Preservation:** Broken into a number of pieces. The cup was mended with plaster. One large and one tiny piece are missing at the rim. The outer lip of the cup is most damaged. There is repainting throughout. The Hartwig drawing is of help in distinguishing the original lines, but it errs too as, for instance, inside, the lines dividing the shield rim from the shield body are new and much of the meander is repainted. Other unnoted restorations are, on side A, the hook before the ear of the foremost horse, the belt of Achilles. The circles of his shield, where rim joins body, are retouched. On B, the dress of figure one (counting from the left), the eye of no. 2, the arms and hands of no. 3, the kolpos and skirt folds of no. 4 are renewed.

**Description:**

**Relief lines:** Probably once used throughout except for the helmet crest and hair contour of Troilos inside; for horse manes and tails, helmet crests, hair contours and palm branches outside.

**Red:** I. for the two dots on the helmet of Achilles, for his greave pad, the branch on the altar, the inscriptions. There seems to be a letter or two below the sword of Achilles, which are omitted in Hartwig's drawing. On side A, for the bridles, the greave pads of Achilles and perhaps of Troilos, for their baldric, for the fillet of Troilos, the branch on the altar, and the inscriptions. The drawing omits one red dot on Achilles' helmet. On side B, for baldrics of figures
one and two, hair fillets of numbers two and four, belts of two, three and four, the greave pads of three, the tassels of one cushion, and the inscription.

Dilute glaze: I. perhaps for the splash on the altar, probably for the inner anatomical markings. On A for horse muscles, chitoniskos folds of Troilos, for the three splashes on the altar. On B for arm and leg muscles.

Borders: A double maeander alternates with a checkerboard square around the center. A plain reserved fillet runs below the exterior. A thin reserved zone lies just within the rim. The insides of the handles, the area between their attachment points, the degree in the foot and the foot rim are reserved.

Placement: The picture base is swung strongly to the left of center.

Publication:
Gerhard, A.V. 224-226, drawing, I, A-B, and profile, whence

W.V. 5, pl. 6., and

Raya and Collignon, 171, fig. 70 (I.)

Harrison, Paintings, pl. 17 (A-B), pl. 17a (I and profile)

Pottier, Douris, p. 89, fig. 18, (I).

Hartwig, Meisterschalen, pl. 59, 1 (I), 58 (A-B), pp. 530-542, offers a new drawing and attributes the kylix to Onesimos. From this comes

Perrot, Histoire 10, 433 (I), head of Achilles.

and

Pottier, Mon.Plot 16 (1909) p. 131, fig. 7 (part of I), p. 132, fig. 8 (detail of A). Here and in his Catalogue, (1906), pp. 1001-1005, Pottier expresses the opinion that this cup is by Onesimos who also painted the Louvre Troilos cup G 154. He makes him a collaborator and executor of sketches of the Erygos Painter.
and

Hoppin, R.-F. I, 403. On p. 402 he has an extensive bibliography; says the vase is by Onesimos or the Perugia Master, p. 377.

and

Pfußl, Malerei, 399 (I).

Furtwängler, "Eine Argivische Bronze", 50 Berl. Winkel., 1890, 131, n. 25, suggests that the cup is by the Brygos Painter.


Buschor, Gr. Vas., 2nd ed. (1914), p. 170, believes in a Perugia Master as the artist.

Beazley, V.A., agrees with Buschor's Perugia Master.

Beazley, ARV 222, no. 56, changes to naming Onesimos as the artist.

Bloesch, F.A.S. 71, 12, places the cup among the large cups, normal type potted by Euphronios.

A well known kylix in Perugia has offered a challenge to scholars as a quick glance at its history of attributions reveals. Beazley now, but not so originally, gives the cup to Onesimos. The question need not be reopened, yet the point should be made that once this kylix is handed to Onesimos, the conception of the style of that artist widens to embrace ideas and traits commoner to the Panaitios and Brygos Painters.

The Perugia cup illustrates three scenes from the Pl. 58 story of the capture of Troilos. The tondo, on which the artist lavished his artistry, presents the conclusion,
when Achilles grasps Troilos by the hair to steady his head as the fatal blow descends. Troilos flees for protection to the altar of Thymbraean Apollo, with his full skirted chitoniskos flying about his hips. He tries vainly to disengage Achilles' hand from his hair. The proportions of the lad are unpleasant, for his head is too small and the torso is ill balanced upon his legs. The frontal face is recognizably Onesiman and an improvement upon his earlier versions. The chin is better, since shorter, the mouth has a soft pleasing contour, the ears are well placed (the round earrings below the lobe make them seem long), all in contrast to the Louvre G 291 sponge bather. His pinched eye-brows and crossed eyes do not express the anxiety over his fate, but are merely the best the artist is capable of at the time.

The affected and unbalanced stance of Achilles suits the demands of the circle rather than those of gravity. He is elaborately clothed in chitoniskos, embroidered leather corslet, greaves and helmet. The raised ear flaps are decorated, the forehead protector bears three rows of dots. His features are meticulously painted. The eye is sketched in perfect profile, the skin folds above it are painted in dilute glaze. The parted lips and turned up nose are skillfully drawn. His shield, emblazoned with a horse, rests against the border; his spear bisects the field. Apollo's altar, like that of Hermes on the Bonn cup, fills up the right hand space.
The inscription \( \pi+A+\nu\nu\nu\nu\nu\nu\nu \) in retrograde follows the north-west border. \( \text{TRO} \) \( \text{O} \) \( \text{T} \) is inscribed above his head.

The "V"-shaped composition is like that of three cups: one in Munich\(^{107}\) attributed by Beazley to Onesimos or the Panaitios Painter, the Boston komast kylix\(^{108}\) of the late period of the Panaitios Painter. Plus his fragmentary cup in Florence\(^{109}\) of a reveler led by a girl; its maeander is alternated with a chekerboard square too.

Pls. One side of the exterior depicts an earlier moment, when Achilles captures Troilos and drags him by the hair to the altar\(^{110}\) of Apollo marked by an imposing tripod standing in the shade of a palm tree. Troilos pleads for his life with one outstretched hand, the other grabs for Achilles' leg. The hero looks to his victim. He carries a long spear and shield in three-quarter pose in his left hand. The two horses of Troilos gallop off terrified. The far one raises his head and seems to whinny for help. His tail is raised into an arc. The loose bridle of the nearer blows aimlessly.

On this side \( \text{TRO} \) \( \text{O} \) \( \text{T} \) is labeled in retrograde, and \( \nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\nu\n
The movement and tension of this scene are a foil to the quiet arming scene of the reverse where four warriors prepare to come to the aid of Troilos. One lifts his shield from the wall, a second whom Klein identifies as Hector fits on his sword\(^{111}\), a third greaves himself, while a fourth (Klein's Paris), prepares to put
on a helmet. The scene is thoroughly, if emotionally, described by Klein. The device of the shield on the ground is a leaf with six or seven lobes, a charge common at the time and used later by Onesimos. The inscription that lies below the rim proclaims Euphronios as the potter. ΨΥΦΡΟΝΙΟΣ ΕΠΟΙΕΣ. That and the love name Lykos of the obverse remind us immediately of the signed cup in the Louvre.

This Perugia cup differs in theme and composition from the typical paintings of Onesimos and it is just these elements which connect the vase to the cups of the Panaitios and the Brygos Painters, artists whose names have been linked with Onesimos.

There are no other extant cups attributed to Onesimos of undisputed mythological content, whereas the Panaitios Painter is famous for his mythological designs, and the Trojan cycle was a specific favorite of the Brygos Painter. In fact this very subject, the seizure of Troilos, was painted on a cup by the Brygos Painter now in the Louvre, \(^ {112} \) and Onesimos drew upon it or upon its predecessor for inspiration.

Onesimos commonly makes the action on his cups simultaneous or is indifferent to the matter, but here he diverges from custom and paints one scene as following another, \(^ {113} \) just like the Louvre cup G 154, painted by the Brygos Painter where Polyxena is first shown as escaping terrified on one side while on the reverse she subsequently alarms the Trojans of her brother's fate.
Also uncharacteristic of Onesimos is the strong movement of the horses of Troilos to the left and outside of the picture field. This breaks up the artist's rule that marginal elements should, where possible, direct the viewer's eye back into the center. These horses were lifted from the Brygos cup, but there the animals rushing left were balanced by the movement of the two women fleeing right. On the Perugia cup the altar replaces the women and the movement becomes one-sided, not centrifugal.

Although Onesimos borrowed the idea of the capture of Troilos from the Brygos Painter and certain compositional elements, he made important changes. Onesimos chose to draw the less dramatic moment when the fate of Troilos was settled, whereas the Troilos of the Brygos Painter is still mounted and Achilles racing alongside the horses has just managed to catch him by the hair. We are not informed on the Louvre cup where Troilos will be killed, but Onesimos is explicit that his is the version in which the boy is slain at the altar of Apollo, identified by the tripod and palm. There may well have been an altar inside the Brygos cup from which Onesimos drew his inspiration, or he may have kept in mind, for his design, the altar of Apollo at which Neoptolemos kills Astyanax before the eyes of Priam. This is on the more famous cup also in the Louvre, by the Brygos Painter. Certainly Achilles is like Neoptolemos in the plunging forward step, extended shield and right arm held back bearing the
captive youth.

Other elements in the design are characteristic of Onesimos. As usual he centered his action in the middle of the panel. The slanting body of Troilos is reminiscent of numerous other backward bending figures arranged in the center spot. His affected and uncomfortable suppliant hand crossed before his chest, and his splayed leg pose are familiar traits. The backward glance of the forward running Achilles and the placement of the tree behind a horse are Onesimian. The drawing of the horses is also his. We recognize the slanting scalloped folds in dilute glaze behind the elbow, the protrusion at the base of the tail, the folds at the base of the ear, and the wavy contour of the stifle.

The reverse of the Perugia cup is dependent on the Brygos cup G 154 for the story of the Trojans who intend to rescue Troilos, but once again Onesimos has chosen a different moment. The warriors on the Brygos cup race ready armed to the fray, while those of Onesimos are still calmly arming and without question will arrive too late. The model for this arming scene is on still another cup by the Brygos Painter, in the Vatican. There the group of a man lifting down a shield, while a cloak rests on a stool behind him, is very like, but the other figures bear only a general resemblance. The Vatican cup scene is more crowded than the Onesimos version, a common difference between the two artists. One hallmark of Onesimos on the Perugia cup is the way in which he sections off the Trojan warriors using their spears.
How can one be sure which artist copied the other? Couldn't the Brygos Painter have imitated Onesimos? In this case it seems not, for the Trojan myth is undisputedly the Brygos Painter's property, not that of Onesimos. Moreover, the two scenes of the Brygos cup are coherent and unified by their rapid motion and the figure of Polyxena, whereas the exterior designs of the Perugia kylix are not closely related -- it is really a pastiche.

Pottier was so struck by the correspondences between these two cups of the Troilos legend, that he went so far as to attribute them to the same artist on stylistic evidence. Some of his comparisons are very apt, as for instance both near horses have the arcs behind the elbows, but the differences are too numerous to permit them to be by the same painter. The horses of the Perugia cup have thin flanks and the far horse is too short in the back to be by the Brygos Painter. Moreover, the heartshaped face of Troilos by the Brygos Painter, the elaboration of his cloak, the hands and feet throughout, are not Onesimian. The Perugia cup is more detailed than customary for Onesimos, but the detail is not that of the Brygos Painter.

There are two other notable disparities between these cups. The painter of the Perugia cup exhibited an interest in the foreshortening of legs, or a greave. The shield of Achilles is in the three-quarter view and one helmet is drawn in the difficult front view, while the
Brygos Painter put less emphasis on foreshortening. Secondly, the bursting vitality of the Brygos cup Troilos, the fleeing Polyxena and the ruming Trojans are a striking foil to the studied poses of the actors on the Perugia cup.

The Perugia kylix fits somewhere about the end of the artist's middle period. It belongs near the Bonn vase, by reason of its large size, its border that differs from the norm. The chiton folds of Achilles inside are comparable to those of the ephebe on the Bonn cup and the horse proportions are alike. The elongated bodies that narrow at the flanks herald a new type of horse which stems from the thinner bodied horses of Munich 2639.

A glance back at the signed cup in the Louvre is logical, since both it and the Troilos cup were potted by Euphronios. The Perugia cup horses are improved in the drawing of the buttock, in the finer ears and the better proportioned heads. There are other advances upon the Louvre cup in the more natural drapery, more varied composition and in the surer handsomer draughtsmanship.

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22. (Pls. 64-67)
Museum: Munich 2637 (Jahn 795)
Provenience: From Vulci, (Candelori's collection).
Subject: I. A discobolos and acontist
   A. Four athletes
   B. Three athletes with a trainer
Shape: Cup, type B.
Dimensions: H. 0.125 (Hartwig, Meisterschalen, 462)
            D. of bowl 0.35 (Ibid.)
            0.337 (Blümel, Sport, 26)
            D. of foot 0.127
            D. of tondo 0.205 (including the border)
            D. with handles 0.42

Preservation: Broken and mended. The repainting has been mostly removed. Inside, the major damaged areas are the face, left hand, right shank and feet of the discobolos; the hips and groin of the acontist plus the base of the pick handle. Side A is the more despoiled, with a number of pieces lost. Part of the column capital, the forehead, right arm, and part of the torso and upper legs of the discobolos are gone; a discus sack, and the left shoulder and half of the hair of one wrestler, with a strigil blade are missing; the glaze lines have disappeared in many places. Not one head is undamaged. On side B the areas around the breaks are blemished. In addition the bearded trainer's face and a portion of the column are injured.

Description:

Relief lines: Probably used throughout except for the hair contour of the acontist inside and the bare-headed athletes outside. The amentum held by the bearded man standing by the column on side A probably is not outlined with black glaze.

Red: Inside, for halter strings, inscriptions, the chin bow of the skull cap and the amentum. (This goes unobserved in Klein's drawing). On A, for halter cords, fillet, aryballos string and the amenti of the javelins. On B, for the fillet and inscription; the aryballos cord and the amenti, if once painted in, are no longer visible.
Dilute glaze: Inside, now visible only on the athletes' legs and for the whiskers and the serratus magnus of the discobolos. On side A dilute glaze lines are used for the leg and arm muscles and perhaps for dots on the sponge. On B they are used extensively for the interior anatomy. The hair along the linea alba of the trainer is worth noting.

Preliminary sketch: Visible on side B where the javelins cut through the wrestler's thigh, where the contestant's right leg passes behind his left, along the blade of the pick where the shaft enters.

Borders: The tondo is surrounded by a double interlocking nine stroke maenander border. It is irregular, for at the upper left are six sets of double maenanders which do not interlock. In each of these sets one of the maenanders is smaller than the other. At the top is a set with four maenanders. A reserved zone lies below the exterior. The insides of the handles, the area between their attachment points, the edge of the foot, its degree and a thin line on the rim are reserved.

Placement: The base is quite far to the left of center.

Publication:
Jahn, Vasensammlung zu München, p.248, no.795.
Klein, "Uber Zwei Vasen der Münchener Sammlung", AZ 36 (1878), pp.68 ff., pl.11. The drawing was made before the restorations were removed, the inner border was omitted. Klein compares the kylix to the works of Euphronios. From this came,
Klein, Euphronios, 2nd ed., p.284
and
Schreiber, Atlas, pl.21,3.
and
Gardiner, JHS 27 (1907), 26-27, fig.16 and 14, are the discoboloi of the inside and side A.
and
Gardiner, G.A.S., 105.
Schaal, Gr. Vas. Rotfigurig., fig.20
Blümel, Sport, p.62, photograph of the tondo only.

Bloesch, FAS pl.20,1b (whole cup interior) and pl.20,1a (the profile from B).

Bockstein, "Athletenhauben", RM 63 (1956), pp.90-95, photograph of the cup as restored. Pl.41 no.1 has the two wrestlers of side A; pl.41 no.2 is of side B, and has the two left-hand athletes.

Neutsch, Sp., fig.20 (after AZ Mnem 4th Ser.,3,198), this reference is from Paralipomena.

Mentioned and discussed

Hartwig, Meisterschalen, 462-464, follows Klein's suggestion of Euphranorios as painter.

Klein, Meistersig.,144,no.5.

Klein, Gr.Vasen.,108,no.10.

Radford, JHS 27 (1907),126,attributes the cup to the Panaitios Painter.

Beazley, V.A.86,no.9,under Panaitios Painter.

Hoppin, R.-F. I,426, extensive bibliography, follows Beazley's attribution.

Beazley, Att.V.,170,no.55,attributes to the Panaitios Painter.

Beazley, ARV,218,no.1, hesitates between the Panaitios Painter and Onesimos. He says: "the later work of the Panaitios Painter, as we have said above (p.209) is extremely like Onesimos. Here is a vase that might appear in either list."

A very handsome but damaged kylix in Munich brings a challenge in identification to the vase specialist. The earliest attribution to Euphranorios, modified to the Panaitios Painter, perhaps should now be altered to Onesimos. Beazley will not choose between the two.

The scene is athletic, a topic which had appeal for
both artists. The tondo is large enough for two figures. One, a nude discobolos, leans backward grasping a discus in his right hand. This he has just brought forward in the left, the hand that still supports it. Next he will draw the discus back in his right hand and cast off. He wears a leather cap. The chin strap attaches to two spots on either side of the ear.

His companion, testing the amentum, is about to insert his fingers into the loop. The other hand presses the shaft forward. He starts to move into the run, as does the right hand acontist on the Onesimos cup in the Louvre, 10.893, but the position of his right hand and javelin recalls the acontist on the left side of the same piece. The first acontist on side A of a cup by the Colmar Painter, the only one on side B, move like this one, but the Colmar Painter's athletes have inserted their fingers in the thong. The hair of the Munich acontist is confined by a band tied in back. The Love name is ΠΑΝΑΙΤΙΔΟΣ; its ΚΑΛΟΣ is barely visible above the acontist's outstretched arm.

Pls. Side A illustrates three sports; a discobolos and an acontist, as inside, are joined by a pair of wrestlers. The discobolos has just begun to move. He will bring the discus forward and transfer it to his right hand. His hair is swooped up in back and caught by a fillet. The discus device is destroyed as is the discus sack above his outspread fingers. The second figure, a waiting acontist, invites comparison with the
resting acontist on the cup Florence PD 265 of Onesimos. A change has been made towards the affected, and the more difficult as exampled in the foot crossed behind and the three-quarter view face, respectively. The staff is held closer to the athlete's body, resulting in a more compact grouping.

Each of the two wrestlers bends forward ready with outstretched hands to seize his opponent. The attitude of the man by the handle is most closely repeated in the bronze wrestlers in Naples. The inside man of this pair wears an athletic cap, the other, bareheaded, looks out at the spectator. All the gymnasts, except the wrestlers, are neatly and deliberately set apart by a variety of athletic equipment. The margin is strongly emphasized by a precisely fluted Ionic column, standing on a base.

Pl. 67 The reverse matches the obverse yet is not repetitive. The picture edge is emphasized by another Ionic column; the tongues of its moulding are open in the center. The bearded figure next to it, appears to measure the midpoint of the amentum with his eye, preparatory to wrapping the strip around the shaft. This he holds in his left hand. His hair peaks out under the cap, that has two attachment points for the chin strap -- one below, the other above the ear. His neighbor, a jumper, carelessly extends his halteres. He must be starting the downward swing while he stares out, almost insolently. The older man beside him stands holding onto a staff,
while keeping a weight in his right hand. His fillet with a spike cuts across his balding forehead. He calls instructions to an acontist who has raised his lath over his head to throw. Gardiner points out the artist's difficulty in painting this moment. The acontist's wrist should be bent back below the javelin, not wrapped above it. The athletic objects are used for ornament but even more as dividers. A pick occupies the sub-handle spot. An empty discus sack is inscribed ᾸἈΛΟΣ, below it ΝΑΙ+1; ΗΔΑΙΣ ᾸἈΔΟΣ is the other inscription.

This kylix is in keeping with the work of Onesimos in theme, but it must do more than that to be his, and correspond in composition, mood and drawing too. Although Onesimos preferred to paint smaller cups, hence could make do with a single person in the tondo, yet he did have recourse on the large Perugia cup to a "V"-shaped two-figure group. The one side of the exterior of the Troilos cup which is typical of Onesimos, where the four standing warriors are divided by their battle gear, compares closely to the four athletes who are separated by their equipment on the outside of this cup in Munich.

The mood of these scenes is strikingly close. The action is unhurried and talk. Movement is more contemplated than indulged in. Of the Munich cup athletes, the discobolos and one acontist are hard at work, but the wrestlers have not yet tangled with each other, and
at least three men stand quietly, in graceful but studied attitudes. The figures are statuesque and would appear to good advantage if removed from their companions and placed by themselves. The affected backward lean of the jumper or the trainer who stands with legs crossed looking off have much in common in pose and spirit with the Trojan who balances on one foot and gazes right while his hand is gracefully raised to slip the baldric over his head and the backward leaning bearded warrior beside him, who gets down his shield.

The decision must rest on the details. Certain drawing traits are slightly foreign to Onesimos. In particular, the acontist of the inside is less like him and more like the Panaitios Painter. The hair contour has flatter scallops than we are accustomed to, and the hair strands are curled, where we have seen them straight. The ties of the halteres are more complicated than usual. Three men on the exterior face front, which should suggest Onesimos, yet their mouths have no horizontal line to divide the upper lip from the lower, as do the mouths on all the frontal heads of Onesimos that are preserved. The "Y" above the lip is unprecedented for Onesimos. On the three back-views, the two lines marking the vertebral column were apart towards the shoulder blades sooner than do those on figures by Onesimos. The strigils are not the characteristic type and Onesimos avoids crossing his paired javelins as they are drawn here.

Yet on the other hand there are many details canonical
of our artist. The drawing of the discus case even down to the off center placing of the letters is repeated on the Petit Palais athletic cup by Onesimos. The bell-shaped sponge with undulating base is duplicated on the Munich horse cup, 2639, side A and on the Louvre athletic cups 10.895 and G 298 of Onesimos.

The manner of drawing the pubic hair, the pointed tips to the attachment piece of the pick\(^{126}\) and the placing of the pick below the handle, the large sized alpha in the inscriptions, the columns used as margin accents, the manner of setting dots below the tongue pattern of the column\(^{127}\) suggest Onesimos as painter. Compare too the human proportions to the Perugia cup. There are the same broad shoulders and slender hips and thin arms. The list of comparisons could be extended, but in the direction of likenesses with Onesimos. The unusual similarity of the athletic gear, where the artist could hardly be consistently copying another, reinforces the argument that this cup was painted by Onesimos. The time would not be far removed from that of the Troilos cup, with which it has so much in common.

\(^{126}\)\
\(^{127}\)

23. (Pl.68)

If Munich 2637 can be attributed to Onesimos, so should the fragment from the rim of a kylix in Heidelberg\(^{128}\). The small piece reveals only the upper half of
a bearded trainer (or athlete) seen from the back, who bends right. His right arm is extended. The spinal cord lines that bend widely apart in the upper back and the open "V" of the shoulder blades, connect this man to the wrestler seen in back view on the previous cup in Munich. Moreover, the thin arms, ogee breast contour, the snub nose and the curve of the nostril link this fragment to the drawing of Onesimos.

24. (pl. 69)

Unfortunately permission was refused for photographing a cup in the Torlonia Museum, attributed to Onesimos. The only illustration of this then is Juthner's drawing of the tondo and one side of the exterior, which, although unsatisfactory, are included. The scene is athletic. The interior is occupied by an acontist who faces right. His left arm is extended forward and holds a javelin at a diagonal. His backward held right hand grips the amentum. He seems to direct his gaze at his left hand.

The rightward stance combined with a three-quarter rectus abdominis of this athlete, the placement of halteres to the left, the upright acontion at the right, and the contour of the pick head recall the interior of the badly repainted kylix in the Petit Palais. But the crossed tie of the weights over the hand grip is
closer to the weight cord of Munich 2637. 

Only part of the inscription, on a level with the acontist's face, is preserved. A ΗΟ ΡΑΙΣ is set below a KAΙΟΣ.

On the outside are three more athletes: a discobolos flanked by a boxer and an acontist. The stooped over pose of the former we have already compared to the stance of the discobolos inserting a peg on the cup in the Petit Palais. Since this youth seems not to hold a peg, he must be in a preliminary movement of the throw. He gives us an idea how the discobolos of Munich 2637 would look from his hidden side.

The boxer at the left stands frontal, his right leg bent behind the left, his left arm extended, pulling out and smoothing the thong gripped in his right hand. His head is bent right. The thong is gathered into a loop in the left hand as well as in the right. At the left, hangs the ΜΕΛΙΧΗ for the boxer's other hand.

The acontist at the right margin stands facing left. With right foot on tiptoe, he bends leftward extending the amentum in his right hand. He is preparing to attach the throwing thong to the javelin held upright in his left hand. To his right is the empty sack of the discus now in use. At his left hang a pair of halteres. An upright javelin divides the boxer from the discobolos. Another javelin leans against the right handle, while a pick lies under one arm of the handle at the left. The inscription at the left below the rim is ΗΡΑΙΣ.
This cup has been compared above to the kylix in the Petit Palais and while there is a similarity in athletic subject and three figure grouping, the Torlonia cup would seem to be later in time for it improves upon the Petit Palais vase in balance and design. The figures of the outside bend and move more gracefully. The spread out arms of the acontist inside are in a more happy relationship to the medallion, his body is not swaybacked, and there is adequate space above his head. This fine ponderation of the athletes inside and out and particularly the delicate stance of the boxer stretching out his thong put the kylix in the vicinity of the Munich cup 2637.

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25. (Pls. 70-78)


Provenience: from Chiusi, of the Vagnonville collection. This collection, on deposit in the Museum, was bought about 1860.

Subject: I. Komast

A. Revellers: a female dancer between a youth and a man

B. Revellers: a female flutist between a youth and a man

Shape: Cup, type B.

Dimensions: Preserved H. 0.06

D.of bowl 0.23

D.with handles 0.30
Preservation: Broken. Put together from many fragments with plaster at the joints. A few pieces, the lower part of the stem and the foot are lost. There is almost no repainting. The surface is abraded, flaked and discolored. The bronze rosette in the center of the tondo is very unusual. Mr. Maetzke kindly informs me that this was applied "in antico" to restore the foot, but he does not know its age.

Description:

Relief lines: These are probably used throughout with the exception of the hair contours which are reserved.

Red: Inside, for the fillet, the wreath and the inscription. Outside, on A, for the basket's string handles, and its cordage tags, some end strands of the flute case and the older man's wreath. There seem to be traces of a vine leaf or something like, just above the youth's eye. On B for the youth's long fillet, a strand hanging from the opening of the flute case, the tassel of the sakkos and the fillets of the flutist, and dancer.

White: For the leaves of the wreath of the crotala dancer outside.

Dilute glaze: Preserved inside on the youth's right arm. On side A for the leg muscles of both males, for the sterno-mastoid, serratus magnus, nipples, rectus abdominis, trochanter and arms of the older man and the hetaira's nipples. On side B for all the interior muscles of the men and the sterno-mastoid of the flutist.

Preliminary sketch: There appear to be traces inside on the komast's left thigh, on hir right shoulder and about the clavicles of the bearded man on side B.

Borders: Around the tondo lies a seven stroke double interlocking maeander with a roundlet of black glaze on each side. A thin reserved belt runs below the exterior design. The interior of the handles and the area between their attachment points are reserved.

Publication:

Beazley, Att.V., 173, no.10, attributed to Onesimos.
An entertaining kylix in Florence develops the komast subject of earlier cups. Inside, on the medallion, a young man totters drunkenly propped up by a staff, placed as a crutch, under his arm pit. He bends right, arms out at the sides, chin lowered below the shoulder line. His hair is straight, worn in bangs. His beard is large and bristly, his moustache thin. The eyebrow, convex to the eye, produces a studied air of concentration. About his head lie two circlets. One is a small red-leaved wreath, above it a thick woolen sash looped in back. This, unfurling over his shoulder, unwinds into four strands. A simple himation starts below the bronze rosette, rises over the right shoulder, down the back and up over the left elbow. The line for the edge of the cloak was omitted between the left forearm and staff. Beneath his toes is a diminutive exergue. A wicker food basket upon a tripod base of metal, with lions feet, hangs on the wall. Running diagonally in the left field is 137. On side A is the party whence comes the komast. It is going strong. In the center a castanet dancer crouched uncomfortably on one leg flaps her arms. She opens wide the crotala, to clack them shut. A white leafy fillet encircles her spiky hair. Bright eyed she gazes skyward, emstatic. She plays the leader to two
male companions. At her left a skinny bearded man capers on one leg. He kicks a foot back, waves his arms singing a lusty accompaniment. His forehead is wrinkled with age. A round leaved wreath encircles his balding pate and curly locks. A lanky youth dances more sedately at the left. He bends centerward, right arm extended. The view is three-quarter back. Around his neck and looped over his right forearm is a pleated himation. A provision basket hangs from the wall, beside it an empty leopard skin flute case. Tucked safely beneath the handle is a tall straight-sided kotyle with tiny handles. The bald man's abandoned staff is propped at the side. For greater security one arm of its crutch-handle appears to be hooked over the kylix handle.

Pls. Side B. Moving leftward around to the reverse we see the slim musician of the company. She is perched stark naked upon an overturned amphora, one leg doubled up, the right limb spread out for balance. Facing the dancers she tilts back, puffing on the double flutes. Her curly hair peeks out from beneath an embroidered sakkos. Its tasseled end, now almost vanished, hangs behind. A diagonal fillet splits the sakkos in two. A ring-type earring is mistakenly suspended from the lowest black curl of hair. The nipple of her left breast is pointed up.

Before her a full-bearded man jigs in time. The three-quarter back stance recalls that of his himation-clad neighbor just around the handle. But the old fel-
low kicks his back right leg higher and swivels his head around. The himation sways in even loops from his shoulders. Both ends hang to the front. He breathes heavily through open lips. His moustache is thin. The beatling brow may be a modern crack. About his head runs a fillet that has two large fronds above the forehead.

At the far side a nude young reveler bends right. He thrusts out his very large left hand in a gesture of the dance. Lifting his left leg he curls the toes expressively. A long cord from a fillet undulates past his left shoulder separating finally into three strands.

The object in his right hand may be a sandal which he has grabbed up, the better to beat time. The other sandal is not upon his left foot.

A leopard skin flute case, with mouth piece box and streamer hangs upon the wall. At each margin stands a staff. The pointed amphora was inscribed with black letters. The first is probably the "k" of kalos.

This kylix in Florence stands out as an illustration of two opposites: the beautiful and the grotesque. The exterior contains the latter. The crotala dancer waves her arms like a bird while squatting gracelessly upon one ill-foreshortened leg. The backward looking man dances inelegantly. Not only are their manoeuvres queer, but their bodies are unlovely, being too thin -- almost emaciated. Note how wild is the hetaira's hair. It is as spiky as a dog's fur.

The noisy party outside clashes with the quiet komast
inside. The lad is handsome enough in his own right and this is enhanced by his graceful stance that permits him to fit naturally inside the roundlet. The nice equilibrium of this youth, achieved in the crossed legs, the delicate bend of the torso, the extended arms and lowered head, suggests that the cup is a painting from the maturity of Onesimos. The komast is followed in time by such figures as the two Boston komasts by Onesimos or the bathing girl of his in Brussels, who stand like this but with better reason.

Comparisons can open eyes and so it is helpful to glance at a cup with revellers painted by the Panaitios Painter, now in Cracow. The two cups have much in common. Each has a single male inside and three people—a female between two males, on each exterior side. Each cup has its crotala dancer, wreaths with oversized fronds and cloaks arranged in even catenaries. The Panaitios cup is the earlier.

If the placement of the three figures is alike, the arrangement of the objects is not. The Panaitios figures have motivated poses. They hold the objects, whereas Onesimos has drawn dancers but removed the baskets and flute cases to the wall. The positions of the Florence cup revellers are contorted, ungainly and imaginative. Those of the Panaitios Painter are lively, but not unbalanced; they are more conventional. Compare the backward looking man on the Onesimos cup with the castanet dancer of the Cracow cup. Although they are not
twins in action, still both kick back and the dancing theme is the same. But the turned head of the Onesimos figure is awkward, the hands meaningless. Give him crotala and there would be a great improvement.

An additional difference: the Onesimos cup people are skinny, undernourished, while those of the Panaitios Painter are well-fed.

Another comparison lies with the Brygos Painter. A fine cup in his manner in London is not like the Florence cup in composition but the nude castanet dancers with arms spread out on both are clearly related. Minor points of comparison are the similar manner of dotting the flute cases and the basket cords are comparable. One has the impression that Onesimos, admiring these lively revellers painted by the Brygos Painter, thought to reproduce their vitality in these contorted poses, but the effect was not the same.
FOOT-NOTES

Chapter II

1. (p.60) The best comparison for this foot gear is on the one cup by the Panaitios Painter in New York; Richter and Hall, RFAV, pl.37. The contour of the socks of the little boy following Herakles inside the cup is similar, but what is more unusual, the laces cross in the same grid pattern at the heel.

2. (p.62) See below no.32.

3. (p.62) The Heidelberg fragment 63 has this stroke, but without a hook; Beazley, ARV 220, no.7.


5. (p.65) Cf. the sole of the sandal of the rider, side A, Louvre G 105, which is painted in red.

6. (p.65) Περί ἔΓενος 8,5.

7. (p.65) Pollux, Onomasticon, 10,54. His term is ἑγεντριάς. Theophrastus, in Char. 21,3 derides the proud knight who walks in the market place wearing spurs.

8. (p.66) This goes unmentioned by Kraiker; it may be only some discoloration.
9. (p.66) The light area at the right edge which looks like the beginning of a fracture.


11. (p.68) Boston II, 34.

12. (p.68) Madame de la Genière adds 297 to the cup. But, to the best of my knowledge, 297 belongs with ARV 220, no.32. She makes G 291 as CC 291.

13. (p.71) Suspended sandals are commonly drawn on vases. They appear on this cup in front view inside, in profile on the outside. Beazley refers to the practice of hanging up sandals in "Brygian Symposia", Studies Presented to David Moore Robinson II, 77.

14. (p.71) ARV 222, no.51; Sudhoff, Badewesen, 17, describes this as a sponge, as does Pottier, Louvre III, 222.

15. (p.71) Manner of Douris, ARV 295, no.6; Hartwig, Meisterschalen, 206.

16. (p.71) This footbath belongs to Miss Milne's class IBy, the Panaitian type, but is not in her list. "A Greek Footbath in the Metropolitan Museum of Art", AJA 48 (1944), 53. It has two "S" shape carrying handles and two lifting that have ornamentation at the attachments.
16. (p. 71) and a narrow ring base with tongue pattern.
(contd.)
17. (p. 71) Bonn, inv. 74, Painter of London E 80; ARV 541, no. 3; CVA Bonn I, pl. 6, 2. Three men scrape with strigils and one youth compresses a dripping sponge.
18. (p. 71) Some relevant appearances of sponges are:
a) Munich 1087, cup; Sudhoff, Badewesen I, p. 27, fig. 19 on p. 25; a woman holds a sponge in her right hand, palm down. She moves her left hand, palm up, as if to squeeze it. The sponge is dotted and rounder than one might expect.
b) Brit. Mus. E 201, Kalpides, Kleophrades Painter; Beazley, ARV 126, no. 69; Sudhoff, Badewesen I, 35, fig. 28. Two women wash, one stands frontal, left hand in a basin, in the right a sponge.
19. (p. 71) Miss Milne's drawing, AJA 48 (1944), pl. 1, no. 16, omits the dots.
20. (p. 72) Ibid., p. 51. The most famous illustration of an empty footbath carried by one handle is on the Vienna skyphos no. 328, by the Brygos Painter, where Achilles receives the ransom of Hector; FR pl. 84.
21. (p. 72) ARV 222, no. 60; cf. Louvre G 104, cup, Panaitios Painter, deeds of Theseus, ARV 214, no. 10, FR pl. 141. There is a tongue pattern on the ring base.
This unGreek detail was undoubtedly borrowed from metalwork of the Persians, who in turn had adopted the motif from Egypt.

The type appears on the following cups:

**Onesimos**

1) Schweitzer cup, Arlesheim, (I), strigil with upcurved bill, no inner lines. (B) one similar; to be added as 24bis.

2) Louvre 10.895, ARV no. 32, used by figure one of side A, figure three of side B.

3) Leipsic, T3374, ARV no. 47; the bill is aquiline.


5) Vienna 1848, ARV no. 58.

6) Rome, Museum of Industrial Art, ARV no. 59; the bill is separated from the head by a small arc.

**Manner of Onesimos**

7) Leningrad 656 (I), ARV no. 1.

**Panaitios Painter**

8) Boston 01.8020, ARV 213, no. 5; Boston II, pl. 40, (I); Beazley does not discuss the shape.

9) Berlin 2322, ARV 216, no. 33; Klein, Euphronios, 283.

10) Cup fragment, Adria, B c Q", compared in text to Manner of the Panaitios Painter, GVA Adria I, pl. 4, 2.

11) Perhaps on the Peithinos cup, Berlin 2279, Beazley ARV 81, Pfuhl, Malerei, 417.
The British Museum owns three strigils with handles terminating in ivy leaves. Walters, Bronzes, nos.320,321,323. A fourth, no.665, has an Aphrodite statuette as handle; see Dorigny, D.S. 4, p.1532 f., s.v. strigilis.

Bronze, swan's head handle, Filow, Trebenischtte, p.67, fig.71, and pl.12,3.

There are numerous examples of dippers; below are just a few.

Pl.31

1) Walter C. Baker Collection, silver dipper with duck's head handle from Prusias in Bithynia, ca.350-300 B.C., Neugebauer, Antiken, pl.91, no.213, and Hanfmann, Ancient Art, no.307 d.

2) Russia, silver dipper with swan's head handle from Taman, in Kuban, Russia, AA 28 (1913),185 f., late 4th c.

3) Berlin, Antiquarium, misc.inv.30-149c, dipper from Panderma (Miletopolis), Schroeder, Berl Winkel., 74, (1914), p.7, fig.3.

4) Olympia, no.886, bronze swan's head handle, Olympia IV, other comparisons listed.

5) Bernardini Tomb, Praeneste, silver dipper, handle in shape of a bird's head. Curtius, MAAR, 13 (1919), 49, pl.26,3.


27.(p.72) Silver sieve, with duck's head handle, Taman, Russia, AA 28,(1913),185 f. and Neugebauer, Antiken, Pl.90,no.212.
Bronze sieve from Duwanlij, Filow, Duwanlij,176,fig.195, has two swan's head handles set opposite each other.

28.(p.72) The well curb and the lower part of the bucket are a lighter shade than the body of the bucket. The same change in color does not cut through the well-drawer's legs.

29.(p.73) Compare him to the apoxyomenos on Bonn inv.74, CVA I,pl.63,cup, Painter of London E 80.

30.(p.73) The fingers of his left hand were paint-ed over.

31.(p.73) Leningrad 651.

32.(p.73) Lang, Hesperia 18 (1949),116,fig.2,e and p.117, using Hartwig's drawing was unaware of the hole. Jardé,DS,4,i, p.780,fig.5892 s.v. putesus has it cor-rectly.

33.(p.73) Onesimos,Museo Artistico Cup, Beazley, ARV 222,no.59, and Lang, Hesperia 18, (1949),116,fig.2.

34.(p.73) Ibid.,117. Mr.Stillwell believes this is the explanation of the two holes
punctured after firing in a puteal excavated by him in Sicily. This puteal once covered a cistern. As these need periodic cleaning and as the well head opening was rather narrow, the puteal was lifted aside by thrusting a stick through the pair of holes. The holes on this puteal are a bit rough and show no signs of wear. As he points out, it "need not have been moved many times". His date is third century B.C.

Miss Lang admits to the possibility of the holes being used to secure the well rope (as demonstrated in a photograph of the Agora well head, Thompson, Hesperia 21 (1952), p.85, pl.21c); this is Heydemann's explanation too (cf. RM 38 (1923), 85,n.1), or to secure the lid. Greek wells have little need of an overflow hole, as Merklin interprets it, RM 38 (1923)85.

Amyx, Hesperia 27 (1958), 224. For Miller, Daedalus, 774, this may be the ττύελος, a term that Amyx, op.cit., 252-254, restricts to the bathtub.

Compare to the action of the apoxyomenos on the cup, Bonn, inv.74, CVA I, pl.6,2.

The left side of the lip of the obverse
bucket, and the left end of the bail either were omitted by the artist or have been damaged.

The reinforcement plate and ring, from Olympia, IV, p. 140, no. 873, recalls that of the bucket on side A of Louvre G 291.

Amyx, AJA 48 (1945), 514, n. 23, makes no distinction, for he groups the helkydrion of the Codrus Painter cup among the kadoi.

See below, Boston 95.29; no. 32.

This is a name invented by Dionysios of Syracuse for the kados. Photius, p. 532, b. 27, from Miller, Daedalus, 728.

Some Helkydria in vase painting are:

Pl. 33 1) Hermitage, fragment of an oinochoe from Taman, Eretria Painter; Beazley ARV 725, no. 13; C.R.A.I., (Atlas), 1873, pl. 3, no. 6; JHS 48 (1928) pl. 7, 1. A woman kneeling before the vessel wrings out her hair, a rope is attached to the handle, a rope is attached to the handle is flipped down.

Pl. 33 2) Berlin 2416, Oinochoe (shape 3, chous), Phiale Painter; Beazley, ARV 656, no. 67; ADJ 1876, pl. M; Die Antike, 6, p. 177; a kot-tabos game. The bucket contains water for diluting wine. There is a protrusion on the rim for the handle attachment, the bail is in the down position, all of the foot and part of the lip are missing.

3) London E 83, cup, Codrus Painter; Beazley ARV 740, no. 14; Sudhoff, Badewesen I, 21 and 52; Gerhard, A.V., pl. 277. A youth
showers a kneeling athlete's head with water from the bucket. The profile of neck and body is continuous; the foot is an echinus; the handle is up.

Schroeder, 74 Berl. Winkel., p.19, disassociates the helkydrion from the bronze situla with movable handles. The situla that is being drunk from by a man on a column krater in Madrid (the scene is by the well), inv.11039, CVA,2,pl.16,3 (Spain,pl.73), by the Naples Painter, Beazley, ARV 705,no.15, resembles the contour of the body of the helkydrion on Louvre G 291.

Olympia IV,p.139,no.868.


Berlin, Friedrichs, Kleine Kunst, 1323a; Schroeder, op.cit.,p.14,fig.11,no.3, dated in Republican or Augustan times.

The vessel has a small foot and a round rather squat body like the kados, but the handle is of the helkydrion type.

The cup is so damaged that the bit of what we call a strigil might be the tip of the right finger. Still the strigil is conspicuously absent from the wall and all the other men on the vase are apoxyomenoi.
Berlin inv. 4560. Near the Painter of the Munich amphora, possibly a late work of his. Beazley, ARV 162; Blümel, Sport und Spiel, pl. 18.

Louvre III, 223, might not the word be kalos?

The subject brings to mind the two helmeted archers on the gems of the engraver Onesimos, cf. pp. 22-23 above.

A combined bow-case and quiver peculiar to the Scythians but used by the Greeks. Minns, Scythians, 67.

The forms of the bow, the arrow head and feathers are repeated on the New York cup attributed to the Panaitios Painter, inside the cup and out; each time held by Herakles. N.Y. 12.231, Richter and Hall, RFAV, pls. 37-39.

Catalogue, 444.

The big toe of this foot has two vertical creases at the joint.

See above Florence 491 for another spiked javelin.

Dresden 304, Beazley ARV 232, no. 56; Blümel, Sport, p. 127.

Beazley, CVA Oxford I, p. 5, describes
this action when it comes on a cup in the Ashmolean Collection.


Meier's figures taken from Jahn's catalogue are scrabbled. Height 3.2; Diam. 8.5. Perhaps 3.2 is 0.32, the diam. with handles, and the 8.5 must be 0.085, the height. *AZ* 43 (1885), 182, n. 6 and Jahn, *Vasensammlung in München*, p. 173.

Besides pole vaulting on a horse, another method permitted the mane to be grabbed at the ears for assistance. Furthermore, the young or aged were given help by a groom or other person; some horses crouched to let the rider mount. Xenophon, *Ilgip' Ilmikp*, 6.12 and 7.1.

The jumper must be thought of as approaching from the side, not the front. But this was too difficult for the artist to draw.

Xenophon, *op. cit.*, 7.1.

The relaxed pose of the friend is anomalous with the gait. It is possible to ride, seated thus, but it is not correct. The alternative is that the horses wait impatiently and this drawing of a correct ambling gait is unintentional.
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<td>64. (p.90)</td>
<td>A blob of glaze mars the nostril and abridges the upper lip.</td>
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<tr>
<td>65. (p.90)</td>
<td>The boy actually runs beside, but the artist flattened out the composition. Xenophon, op.cit., 6.4–9, advises never to lead a horse by the reins from in front, but only from the side.</td>
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<td>66. (p.91)</td>
<td>AZ 43 (1885), 186. Hartwig, Meisterschalen, 529 concours noting in addition their connection with the horses on the signed cup in the Louvre.</td>
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<td>67. (p.91)</td>
<td>F.R. pl.23; ARV 214, no.11.</td>
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<td>68. (p.92)</td>
<td>Boston 1381, Caskey, Boston I, pl.3,13; Beazley, ARV 244,16. Probably an early work by the Triptolemos Painter.</td>
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<td>69. (p.93)</td>
<td>N.Y. 12.2342. Richter and Hall, RFAV, pls.37–39. The skin is held by one of the sons of Eurytos.</td>
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<td>70. (p.94)</td>
<td>Meier, AZ 43 (1884), col.185.</td>
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<td>71. (p.95)</td>
<td>Beazley, Boston II, 34, errs in assigning Cp 209 to cup no.29bis, see below Louvre 10.893.</td>
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<tr>
<td>72. (p.97)</td>
<td>ARV, 222, no.57.</td>
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<tr>
<td>73. (p.97)</td>
<td>Beazley, Boston II, 34, gives Cp 209 to this cup, but the fragment belongs to a separate cup of the girl carrying a jug just preceding.</td>
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74. (p. 99) Beazley, *Boston II*, 3–4, lists a number of instances of this pose and its variations.

75. (p. 99) As on a cup by Pheidippos in the British Museum, E 6; Beazley, *ARV* 55, no. 10; Hoppin *R.-F.* II, 351.

76. (p. 99) Two of them are: *Berlin inv. 3139*, cup, Panaitios Painter; Beazley, *ARV* 213, no. 7; Gardiner, *GAS* 350, the same in *JHS* 27, (1907), 263; *Munich 2667*, cup, Colmar Painter; Beazley, *ARV* 228, no. 21, and Gardiner, *HAS* 349, the same in *JHS* 27, (1907), 262.


78. (p. 100) Cf. *Ibid.*, fig. 103 on p. 353 and Munich cup 2637 of the Panaitios Painter or Onesimos; Beazley, *ARV* 218, no. 1.

79. (p. 101) 1927.4608, see above, no. 9.

80. (p. 101) Like the himation worn by the trainer on Florence PD 265 above, the folds below the abdomen do not end over the arm, but continue up over the shoulder in an endless circle.

81. (p. 103) Etearchos on the Phintias psykter in Boston 01.8019 illustrates the front view of this action. Beazley, *Boston II*, pl. 32.
82. (p. 103) The shoulder blade of the discobolos on the fragment in Frankfort L 108, by Onesimos, ARV 221, no. 38, is a continuous curve very like this. That, however, is on a three-quarter view figure. It is painted in brown, not black glaze.

83. (p. 104) 10.893, 10.895, G 291 discussed above.

84. (p. 104) Attributed by Beazley to the Panaitios Painter, ARV 215, no. 22.

85. (p. 104) To be added as no. 24bis, see below, no. 35.

86. (p. 106) Plaoutine neglected to mention, as new, the heavily painted collar bones and pectorals.

87. (p. 108) The CVA Petit Palais text, p.l.20, suggests that the inscription was always thus, but the two final letters were probably destroyed by the break. Compare it to the location of the kalos on the discus sack of the cup Munich 2637, side A, for the letters are placed exactly alike.

88. (p. 108) Similar to the pick on Leipsic T 3374, Onesimos, Beazley, ARV 221, no. 47, see above.

89. (p. 109) G.A.S. 347.
Before being tampered with by the restorer, the trainer's left hand, although muffled by the himation, held the staff. We have to thank the restorer also for this apish features and the peculiar three-breasted aspect produced by the stomach line thrusting up towards the right pectoral.

Scrutiny of this cup and of other discoboloi so posed fails to substantiate Plaoutine's suggestion in CVA Petit Palais I, p. 21, that there was a round object in the left hand. This hand is up for balance only and the fingers are naturally curled.

The stance is common. It is position three of Gardiner, GAS 335. For examples of this type in vases and bronzes see JHS 27 (1907), pp. 16-24.

The marking of the distance thrown was described by Statius, Thebaid, 6,703: "et fixa signatur terra sagitta".

If the lad were pulling the peg up we should not expect him to carry a discus.

Pl. 55 Wurzburg 357, R-F eye-cup; Blümel, Sport, p. 64. The comparison is very close. A lone athlete leans down and drops a red
peg into the ground. His discus is tucked in his left hand. He may mark
the point of departure. Miss Alexander
Pl. 55 agrees, Greek Athletics, 16. Louvre
G 73, eye-cup, Bowdoin eye Painter or
the Scheurleer Painter; Beazley, ARV,
96; CVA Louvre 10, pl. 21, has the latest
illustration. A discobolos, discus in
the left hand, stoops to set in a peg.
It may be that the discobolos on the
Onesimos cup in the Torlonia Museum,
Beazley, ARV, no. 24, is marking the dis-
tance thrown. The drawing is not ex-

clicit. Certainly the pose is close.
In Krause, Gymnastik, pl. 9c, fig. 25i,
a bearded man kneels left holding his
raised left hand two (?) short sticks
which appear to be joined at the lower
pointed end, separate at the top. Per-
haps he is one of this group. Schreiber,
Atlas, pl. 22, 1, reversed drawing. Tomb
painting from Chiusi.

Imagines 1, 24, fully discussed by
Gardiner in JHS 27 (1907) 9, and GAS
318-320. Gardiner, since he sees no
balbis, interprets these figures with
pegs on the Petit Palais cup as marking
the finish, but as argued above and as
Miss Alexander also remarks, these may just as well be noting the start.

Plaoutine's suggestion in *CVA* I, p. 21.

Cf. Louvre G 149, cup, Makron, Pottier, *Louvre* III, pl. 119.

Some other horns above altars are on:

1) Bonn, inv. 78, Bell krater from Gnathia, by Polion, ca. 420. *CVA* Bonn I, pl. 19-20. Leda's egg rests on the altar above which is a boukranion draped with a flowered chain. A Zeus statue, on a pedestal at the right, marks the sanctuary as his.

2) Mug, (Beazley's oinochoe shape 8), Comfort, *Haverford*, pl. 26. An ithyphallic herm, turned right, faces an altar above which is a pair of horns drawn as a sickle moon, ca. 470 B.C.

3) Boston Ol. 16, Nolan Amphora, Painter of the Boston Phiale, Caskey, *Boston* I, p. 56, suppl. pl. 3, fig. 41. A bearded man pours a libation from a phiale onto an altar. A woman pours wine into the phiale. Above the altar are horns connected by a circular area. In the text they are called antlers, but they are hardly long enough; besides, the tips are thick. The curvature is nearer to a bull's horns.

4) There is no altar, just the boukranion before which a libation is being poured by Apollo and Artemis in the presence of Hermes, on a bell-krater, no. 342, in Vienna, Oest. Mus., The Barclay Painter, Beazley, *ARV* 662, no. 1; Masner, *Antike Vasen*, pl. 7.

Cf. the horse of Boston 95.29, Onesimos no. 6 in *ARV*, side A.
101. (p.115) Beazley, ARV, Onesimos no. 6, see below no. 26.

102. (p.115) The stance is like that of the horse on Heidelberg 62, side B, Onesimos no. 9 in ARV. The motion could be a canter but this is unlikely considering that the attendant stands firmly on the left foot and does not run.


104. (p.119) Hartwig, Meisterschalen, 535.


106. (p.119) Cf. Vienna 3695, cup, Douris, fight over the arms of Achilles, I, and side A. The helmet of Achilles is profusely covered. CVA I, pl. 11-12.

107. (p.120) Munich 2637, Beazley ARV 218, no. 1; Blümel Sport, p. 62. See below no. 22.

108. (p.120) Boston 95.27, Beazley Boston II, 31 ff., pl. 41.

109. (p.120) CVA Florence I, pl. 10, no. 106; Beazley, ARV 214, no. 16; Beazley, OF pl. Y, 15.

110. (p.120) This altar has three red splashes on it. There were probably originally two on the altar inside. Miss Richter, RFAV, 39, in-
interpret these marks as the blood of victims in her explanation for the Panaitios cup N.Y.12.231.2. They are frequently very regular in form and commonly in a group of three. Some other such marks are on Louvre G 152, cup, Brygos Painter, Mon.Piot 16, p.129 fig.6; Naples, Coll. S. Angelo, 99, (Heyd.135) white ground lekythos, black glaze drawing. Fairbanks, Lekythoi I, pl.2, no.1.

Euphronios, 218. Hartwig, Meisterschalen, 536, is content to leave these warriors nameless.

G 154, Beazley, ARV 246, no.3; mon.Piot 16 (1909) pls.15-17.

Klein, Euphronios, 216, compares the relationship to the Exposition, Peripetie and Katastrophe of a drama.

Louvre G 152. The fusion of the Troilus and Astyanax legends in painting is discussed by Wiencke, AJA 58 (1954), p.299.

Beazley, ARV 249, no.41; Gerhard, A.V. 269-270. See also the cup in Vienna 324 by Douris, Beazley ARV 280, no.6, and Hoppin I,267. The greave dresser compares with the Perugia youth so employed.

Jahn, Vasensammlung zu München, 248, is confused again with a height of 0.5 and a diameter of 0.13. His diameter is close to the correct height.
116. (p. 128) ARV 218, no. 1.

117. (p. 129) This particular figure is discussed by Gardiner in JHS 27 (1907) p. 27, GAS 328 and Ath. 1, 161. There are many comparisons. Two apt ones are on Munich 2420, R-F hydria, Chelis group, ARV 81, no. 3, Blätter Sport, p. 98; and Berlin 2180, calyx krater, Euphronios, Blätter, Sport, p. 80, ARV 16, no. 4. Cf. also Alexander, Greek Athletics, 14-15.

118. (p. 129) Eckstein, "Athletenhauben", RM 63 (1956), p. 90 ff. points out that the cap could be of leather or heavy felt too. It was made in two pieces joined at the line which runs from the crown. Of the eleven known to me athletic cups/where this cup is seen (nine found by Eckstein) nine belong to a small group of artists that includes the Panaitios Painter, Onesimos, the artist in the manner of Onesimos and the Colmar Painter. The Brygos Painter and the Bryn Mawr Painter bring the total of cups to eleven. The classical name of the cap is unknown. Κυένι or Καταίτυξ are unsubstantiated by the texts. Cf. RE 11, 2, 2519, s.v. Κυένι. The cups are:

Onesimos:
1) Vienna Univ. inv. 501, ARV, no. 5.
2) Florence PD 265, ARV, no. 25 (not known to Eckstein)
3) Louvre G 297 = 10.895, ARV no. 32.

Onesimos or Panaitios Painter:

4) Munich 2637, ARV 218, no. 1.

Manner of Onesimos:

5) Bowdoin 1923, 18, ARV 932, no. 8 (not known to Eckstein)


Panaitios Painter:

7) Brussels, Musées Royaux du Cinquantenaire, R 347, CVA I, pl. 4, 1; RM 63 (1956) pl. 42, 1.

Colmar Painter:

8) Munich 2667, ARV 228, no. 21 and 955, RM 63 (1956) pl. 41, 3-4.

9) Colmar, Unterlindend Museum, RM 63 (1956) pl. 42, 4; ARV 227, no. 17.

Brynh Mawr Painter:

10) Baltimore, CVA Robinson 2, pl. 23, 2; ARV 300, no. 3; RM 63 (1956) pl. 42, 2.

Brygos Painter:


Munich 2667 (Jahn 562) ARV 228, no. 21 and 955; RM 63 (1956) pl. 41, 3-4.

See Gardiner, JHS 27 (1907) 26 and GAS 327.

Like the hair of the warrior putting on his sword, Perugia, 89, side B. Both have a tuft of spiky hair before the ear.

Invent. 5626-5627, Br. Br. 354; Gardiner, GAS 379; on p. 382 discusses the stance.
There is the possibility that this is a slipper. See below no. 25, Florence inv. 491, note 142 on the dancer who holds a sandal.

Gardiner, GAS, 352.

On Munich 2639 the hunter inside has wavy forehead bangs, but the comparison stops there.

The nearest comparison for the bows just above the weight cords is on the Schweitzer hoplitodromos cup to be added as no. 24 bis to the Onesimos list in ARV.

Petit Palais cup 325, ARV no. 36 and others. See stylistic analysis.

There is no column identical to these among the cups of Onesimos, but there is an Ionic column on Oxford G 133, 3.5 and 11. The tongues and dots on the altars of the Perugia cup correspond closely to the tongue moulding of the column on side A.

Kraiker, Heidelberg, no. 53, pp. 18-19, pl. 8. Beazley's first attributions in V.A., 89, no. 14 and Att.V., 174, no. 29 are Onesimos. This he changed to the Panamítiós Painter in ARV 215, no. 22.
The location of the left arm is unclear. Kraiker locates it in the patch before the hip, but, if true, what is the explanation of the reserved area at the left side? Perhaps both areas are drapery and the left arm is not preserved.

Schweitzer cup, Arlesheim, ARV 220, no. 24 bis, compare to the breast of the stooping warrior on side A, or even better to that of the discobolos on the fragment in Frankfort, L 108, ARV 221, no. 38.

Cf. the girl on the love-making fragment in Florence PD 383, ARV 220, no. 17.

Torlonia 241.

Beazley, Att. V. 173, no. 21; ARV 221, no. 37.

Jüthner, Antike Turnergästhe, p. 41, fig. 36 c (Interior) and p. 31 fig. 26 (side A) from Rome, German Institute Photograph 9, 61.

Petit Palais 325, ARV 221, no. 36.

This is not clear in the drawing, but the movement is clear on Brit. Mus. E 39, cup, Douris, ARV 282, no. 29. Gardiner GAS, 404.

A close comparison for this situla is with that on a cup by the Brygos Painter (no. 3 in the list). Both have a deep
upper moulding, lions feet base, a broad black mid band with lines above and below and a row of dots above and below the hatching lines. However, the Brygos situla has straighter sides. There are a number of other examples of situlae on vases at this time (see list below). Characteristic of these baskets are the horizontal divisions -- frequently one in the middle divides the situla in two, the plait work drawn frequently as "S" or "V" marks, the tripod base and the handle that appears to start within the well-defined rim. The lions feet and the sharp angle of the moulding above the feet suggest that these parts, on the Florence cup at least, were of metal, while the incurring sides and the horizontal ornamentation reveal the basket nature of the body.

It goes without saying that none such situlae have survived, but there is an all bronze situla in the Berlin Antiquarium, dated in the late fifth century, of this shape. Schroeder, "Griechische Bronzeeimer", 74 Berl. Winkel. (1914), pp.5, and 11-14, pl.I, right. Schroeder suggests from vase painting evidence and from related
finds that situlae of this shape (and the egg-shaped variety which lasted into Hellenistic and Roman times) were used for carrying wine or as mixing bowls (pp. 27-28). This may be true for the bronze examples but can hardly be so for the woven ones, which may have held grapes or other fruit and provisions. See also Pernice, *Bronze*, 17 ff., on the shape.

1) Compiegne no. 1090, cup, *CVA* I, pl. 17, no. 9 and no. 14.
3) Cab. des Méd., De Ridder 581, pl. 21, Brygos Painter, *ARV* 252, no. 98.
5) Berlin 2285, cup, Douris, *ARV* 283, no. 47, Pfuhl, 468.
7) Madrid inv. 11009, stamnos, R.F.; *CVA* 2, pl. 6, 1d. This example has a series of crossed ropes along the outside that make it akin to the provision baskets.

The mark to the left of the "kappa" is a scratch.

Compare the dancer's breasts, one in front view, the other in profile, to
the breasts of the girl on the Panaitios cup in Bowdoin 30.1. ARV 213, no. 9, Beazley, JHS 39 (1919), 83, and pl. 2.

The mouth-piece box is mostly obscured by the girl's arm, but a small bit is visible just above her forearm and again below her armpit.

The famous satyr of the cup Boston 10.179 by the Panaitios Painter sits on an amphora. Beazley, Boston II, 26, names three other examples in addition to this Florence cup by Onesimos:

1. Florence, cup, Epiktetos, ARV 49, no. 60; CVA Florence I, pl. 5, no. 45.

2. Brunswick 668, cup, Penthesileia Painter, CVA pl. 15, no. 5-6; ARV 585, no. 37.


The athletic trainer of Vienna 2151, cup, Manner of the Antiphon Painter, ARV 236, no. 51; CVA I, pl. 8, no. 1, holds an object like this which Eichler labels a slipper, with a halter as an alternative. The trainer of Munich 2637, side B, discussed above, probably holds a jumping weight, but a sandal is a possibility; its purpose would be for correction. A shoe even today is a handy instrument of punishment, and the athlete trainers may
142. (p. 140) have found it so; it is used so in a fight scene on a cup by the Panaitios Painter in Leningrad, 651. ARV 216, no. 32. The sandal, according to Hartwig, is perverted from a weapon into an erotic stimulant, on a cup in Berlin, inv. 3168, by Douris, side A, where Eros, holding a sharply incut slipper pursues a boy. Meisterschalen, p. 263 and pl. 27, ARV 280, no. 14.

143. (p. 140) The supporting foot is drawn in profile, yet it belongs to the left leg which is in strict full front view.

144. (p. 140) Cf. the hair of the silen, coin of Naxos by the Aetna Master. Seltman, Greek Coin- age, 56.

145. (p. 141) Boston 95.29, ARV 220, no. 6, and Boston 10.211, ARV 220, no. 15.

146. (p. 141) Brussels, A 889; ARV 222, no. 60.

147. (p. 141) Cracow 31, ARV 213, no. 1; Beazley, Poland, pl. 8.1 and pl. 9.1-4.

148. (p. 142) London 95.5-13.1. Hartwig, Meisterschalen, p. 351, (drawing); ARV 257, "close to the Brygos Painter... may be by him".

149. (p. 142) The basket cords, arranged in double
149. (p. 142) (Contd.) horizontal lines, also compare with the basket on Leningrad 651 by the Panaitios Painter; ARV 216, no. 32.
Chapter III
Late Group

26. (Pls.79-83)

Museum: Archaeological Institute of the University of Heidelberg; Kraiker no.62, (B 47 of Hartwig).

Provenience: Not given.

Subject: I. Athlete adjusting his taenia
   A. Youths and a pack horse
   B. Youths and a horse

Shape: Cup, type B.

Dimensions: H. 0.097
            D. 0.238
            D. with handles 0.308
            D. of foot 0.094

Preservation: Broken into numerous fragments and mended. Repainted, particularly on the outside. Inside the youth's ear, nose, waist, upper shanks and left forearm are the most noticeably repainted spots. On A, from head to thighs of the clothed boy, the upper part from head to tail of the horse and the back and legs of the other youth are damaged. Side B, the head, right arm and upper torso of the boy leading the horse, the horse's poll, most of the torso and face of the second man, plus the column are severely damaged.

Description:

Relief lines: I. these appear to be used throughout, except for the hair contour which is reserved. Outside: the state of damage is so considerable that it is hard to say. Clearly the youths' hair contours, the lower edges of the horses' tails and probably the manes are reserved.

Red: Inside for the taenia, the aryballos and strigil cords and the inscription. Outside, for the head band
on A; the two fillets, the halter and the tree foliage on B.

Dilute glaze: Employed in the thin bands beside the maeander. It has disappeared elsewhere or is invisible in my photographs.

Border: The interior border consists of a row of stopt maeanders alternating with a section of black squares; these are attached alternately to the inner or outer circumference. The numbers in each group vary. The maeanders have three groups with eight pairs while a fourth group has ten, but there are from eight to thirteen squares in each block. There are faults in the maeander at "one o'clock" and "four o'clock".

Underneath the exterior picture is a reserved band. The area between the handle attachments and the riser of the foot is reserved along with the foot rim, the central area near the foot hollow and a thin band just inside the cup rim. The band of discoloration that cuts through the legs of the youths on A is caused by the proximity of this piece to some other in the kiln during firing.

Placement: The central picture has a ground line tipped to the right of center.

Publication:

Illustrated

Kraiker, Heidelberg, pl.8,(I), and pp.20-21.

Technau, "Eine Schale des Onesimos in Berliner Museum", RM, 45 (1930), pl.20,1, gives the interior of the whole vase; see p.193.

Hafner, "Zum Epheben Westmacott", S.B. Heidelberg, 1955, p.13,pl.4,fig.10 (I).

Mentioned

Beazley, V.A. 89, no.22, attributed.

Hoppin, R.-F. I, 414, no.8.

Beazley, ARV 220, no.9.

Date: Technau (op.cit.) calls the cup an early piece as would Lullies in NF,18,468 ff., because of the angular movement and broken rhythm.
A kylix in Heidelberg is a member of a new stylistic group that seems to come at the beginning of our artist's late phase. Related to this cup are a hoplitodromos kylix in New Haven, one of a well scene in the Museo Artistico in Rome and two fragments, one in Frankfort of a discobolos and another in Cervetri.

In exterior and interior subject matter the Heidelberg cup imitates the early Vienna University piece: an athlete inside, scenes with horses outside. However, in development the Heidelberg cup is considerably later.

Pls. 79-80. The athlete of the tondo has just adjusted his taenia and his hand lingers gracefully above it, the fingers flexed. The boy stands turned slightly to the left, head bent, left arm resting on his ribs, right leg crossed in back of the weight leg. The hair band has a spike in front, two short strands stick out behind. Hanging up are halteres, and at the right, suspended from a leather strap, is an aryballos with leather tabs, and a small wavy-edged sponge. A strigil mysteriously hangs, unattached.

Directed behind the youth a pick has its point thrust in the soil. The inscription ΗΣ ΣΑΙΣ lies near the circumference over the left arm, the ΚΑΣ Σ slants neatly below the athletic impediments.

A comparison with the Vienna cup is useful. The great difference between these two pieces lies in the control in composition and mood. The elements are practically the same, yet the Heidelberg vase creates an illusion
of limitless space in which the athlete can move when he so desires. His stance is natural and so combined with the paraphernalia that he fits smoothly into the roundlet. On the contrary the Vienna jumper's pose is dictated to him by the circle.

The Heidelberg kylix displays some imagination in the border and more skill in the management of anatomy. In lbis the "kyniskos" the frontal left leg merges into three-quarter hips and abdomen up to the pure profile head. The profile legs, hips and head joined to a three-quarter chest, on the other, seem more awkward.

This "kyniskos" brings to mind the handsome youth crowning himself on an alabastron in Berlin, by a contemporary artist. The analogies are obvious, the differences are informative. Onesimos has elongated the hand, exaggerated the turn of the wrist, bent the head, reduced the features of the face, thinned the body and crossed one leg behind the other. The Berlin figure is a sturdy muscular youth, feet planted firmly on the earth, chin up and eyes alert; whereas the Heidelberg boy is exceedingly graceful, more refined, and exudes an air of composure and quiet contemplation.

Outside on Side A a pack horse (a mare) waits. She is turned right, a rectangular load on her back lies upon a woolen saddle cloth of a crenellated border (favored by the Brygos Painter), that hangs down on the off side in two graceful curves. Before her a boy stands looking out, his left arm thrust behind, holds a two-pronged switch. Draped in parallel folds over
his left shoulder and apparently also covering his right arm is a thick black-bordered chlamys. The stiff bend of his body left, combined with the lowered head, the face turned out, recalls the wrestler on the Munich athletic cup 2637.

Behind the horse a second nude attendant stands back to the spectator, gesturing with his right raised hand towards the horse at whom he looks. In his left a forked switch, a fillet in his hair.

On B another mare gallops left, tail floating out behind. Perhaps she goes to the loading point. She bears the familiar (here brown) folds behind the elbow. An attendant who is running left looks around retaining a firm grip on the rope. He carries a pronged stick in his right hand. Behind the horse a second nude male props himself upon a staff grasped in the left hand. He looks to the mare and languidly waves goodbye. The tree, that has one long branch and three short ones with herringbone patterned leaves, sets the scene outdoors. The fluted Doric column by the handle may mark the stall or gymnasium.

Despite the damage, side A displays deftness in drawing. The three figure composition is more satisfying than the two piece groups of the Vienna cup with horses. The proportion of human to horse is good, as is the variety in poses. The forked stick held upright at the left is balanced by the inverted one at the right and both neatly accent the margins. The frontal man to the right balances the youth who is in backview at the left.
Characteristic of Onesimos are the crossed legs of the attendant and the horse.

The group of youth leading a horse on side B finds a close parallel in the earlier Vienna University vase. The animals are comparable in pose. They rest their weight on a back leg, the forelegs are off the ground, heads are raised and tails blow out behind. On both an attendant runs in front while looking back, holding a stick and reins in his hands. But the Heidelberg cup shows its superiority in the improvement in scale; for now the boy is not overwhelmed by the horse. He has grown larger and the horses have grown thinner.

The kyniskos of the tondo too reflects a change in proportion. He is taller than previous athletes, and his head is, but not unpleasantly so, quite small. In this respect he is like the Troilos on the Perugia cup. The rider on the tondo of the Louvre signed cup also was small-headed, and like the kyniskos had a slit-like eye, small nose and pointed chin. But there is a great gap between them. The head of the kyniskos is finer, not flat backed, his chin is better curved, ear a better size and so on.

The kyniskos is centered in the axis of the cup. One arm that is bent up is counterbalanced by the other bent down. The weights at the left are equalized by the paraphernalia that hang at the same location at the right, and the pick is centered neatly at an exact horizontal, squarely behind the athlete's legs. The composition is
so regular as to be almost geometric. Such perfect balance of a single figure was of prime importance to the artist and can only have been the result of long experimentation. One obvious earlier experiment is the acontist inside the cup in the Petit Palais, who is surrounded by similar athletic equipment, and stands in the axis of the cup but has not the same equilibrium. He is unbalanced and squeezed into the circle, his head touching the border, while the kyniskos fits perfectly into his space. The kyniskos is perhaps arranged too mechanically but this fault is later remedied, without losing the excellence of ponderation achieved here.

This balanced tondo, the well planned exterior and the development in human and animal proportions are the reasons for giving the cup a late date.

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27. (Fls. 84-86)

Museum: Frederick M. Watkins collection; at Yale University, New Haven.


Subject: 1. Hoplitodromes practicing the start
   A. Two hoplitodromoi with trainer
   B. Three hoplitodromoi running

Shape: Cup, type B.

Dimensions: H. 0.093 - 0.099
            D. 0.237 - 0.239
D. with Handles 0.313
D. of foot 0.0975
Picture D. 0.155

Preservation: The cup was broken into forty-two pieces and put together without repainting. Any gaps were supplied with plaster. The noticeable lacuna inside in the shield corresponds to blanks in shield and greaves of figure one of A. The surface and relief lines are in good condition. The ring of discoloration, at knee level outside, is the result of stacking in the kiln.

Description:

Relief lines: Inside, throughout except where the upper greave touches the border for the helmet crest and below the toes. The head contour is reserved. Outside: all over except for crests and most of the staff; the trainer's head contour is reserved.

Red: (I) for fillet, inscription, halter cords. Outside, for inscriptions, the trainer's wreath, and halter cords.

Dilute glaze: I, for anatomical markings in the athlete; the moustaches, whiskers and imperial are a dark brown. The greaves have interior diluted lines to express the leg contours. On A for anatomical markings, the whiskers of the paidotribe, a few folds of the cloak, for the shield hatching, and on the greaves. The shield lifter's right nipple is a light glaze circle. On B used extensively for body muscles, for the whiskers of figure one and the shield hatchings.

Preliminary sketch: Some traces, i.e. cheek piece of figure three on A.

Compass: The two front-view shields of A and B were compass drawn; the center point is visible.

Borders: A five to seven stroke interlocking maeander encircles the central medallion. A thin reserved band lies just within the rim, another just outside and a third comes below the exterior picture. The degree in the foot, its edge and the inner cone of the stem are reserved. The insides of the handles and the area between their attachment points are unglazed.
Placement: The picture base is slightly to the left of center.

Publication:
Beazley, "A Hoplitodromos cup", BSA 46 (1951), p.10; "by Onesimos or very near him", and p.11, no.9. Beazley, Paralipomena, no.50bis among the works of Onesimos.

A well preserved cup in a private collection in New Haven rings a variation on the athletic topic. The subject is a race, but no ordinary one, for armour is worn. Two purposes are served: the young receive their basic instruction in running and at the same time prepare themselves for the serious difficulties of moving rapidly in armour, when face to face with the enemy.

An appropriate starting point is the tondo, where a middle-aged nude athlete practices his starts. He has laid aside his armour, balancing it against the edge of the field. The halters provide a purely athletic note. He stands stooping, arms extended, fingers parted. His feet are separated, the heel of the back foot is slightly off the ground. Two bands encircle his head: a thin red fillet and a thick wool sash looped in back. The face is not handsome yet it is full of character. The nose, in particular, is strongly curved and large, with a pronounced nostril. The lips are parted to draw in breath for a quick departure. His beard is goat-like.

The stance is at once natural and beautifully adjusted to the demands of the border. His belongings, as arranged, balance the athlete in mass as well as
aid the lines of the composition. ὙΠΑΙΣ in retrograde fills the central blank.

The drawing is very fine. The lines are executed with precision and a characteristic abruptness. For example: the shoulder blade marks deliberately break into two sections for no apparent reason. The outline of the back is slightly undulating, the breast is formed by the customary ogival curve, the interior anatomy is detailed. The border is meticulously drawn: the squeezed meander beside the crack at the "north-west" is where the artist began.

Pl.85 The exterior develops the hoplitodromos theme. On the obverse a young trainer hurry to an athlete who is picking up his shield. This paidotribe is aided by a knobby walking stick. The forked wand in his left hand seems to be used for pointing out the correct procedure. A voluminous himation covers him (the folds are ill defined at the arm). He wears a wreath, not a fillet.

Under the watchful eye of his tutor the pupil prepares to strap on his shield. He has already donned helmet and greaves. He bends over and grasps the porpax (central arm band of metal) with his left hand. With the help of his right he will raise it shoulder high. (The fingers of this hand are thick and uneven).

A second youth, already armed, assumes the starting position. His free arm is extended, the hand tilted up, palm down, fingers spread. His feet reverse the stance of the figure in the tondo and both are firmly planted.
on the ground. His frontal shield provides a good view of the seven-lobed leaf. A leaf is a blazon of all five shields of the cup and a common shield charge of the fifth century. The leaf may be from a fig tree, but the identification is not sure. At the right is a pick, halteres hang from the wall. An inscription, \( \text{HO} \ \text{KA}\varepsilon \), extends from the shield lifter to the staff. The sigma is plain in the photograph just at the lower tip of the forked wand. To the right of the trainer is \( \text{KA}\nu\varepsilon \) (which should be \text{kalo}s, but the final two letters are unclear.)

The three hoplitodromoi of the reverse are practicing. Two of them are doing so unencumbered by their shields. The end figures run, poised very much alike. He in the center moves forward yet leans back, a stance popular in the early part of the fifth century. He may be checking himself upon arrival at the start, as Beazley suggests, or stopping to round the turning post or halting as he comes over the finish line as Gardiner would have it. The unparalleled position of his hands may suggest that the artist had a soldier in mind. The right arm is in a position to hold a spear, the left to carry a shield -- but both are omitted.

A discus rests in its sack from the wall, one shield lies somewhat in the way on the ground, lies below the left arm of the shield jumper. \( \text{HO} \ \text{KA}\varepsilon \)

There is little originality in the exterior composition. We are by now very familiar with the three person scheme, where the side fellows lean centerward and
the center man stands at a diagonal while the accessory objects plug up the holes. As usual the outer sides received less attention from the artist than did the tondo.

Several points associate these hoplitodromoi with the kyniskos cup in Heidelberg. First, the proportions are very like; on both long thin bodies are surmounted by smallish heads. The jumping weights strengthen the comparison for all are drawn so that the angle in front of the grip is pointed. There is a likeness in the faces too. The narrow eye, recurved lips, fine chin of the kyniskos are features repeated among the armed runners. Finally the cup proportions -- the various diameters and the height of both are strikingly close--suggest that the two pieces were potted about the same time and by the same artisan.

The theme of a hoplite race is repeated at least twice again by our artist. It was a subject common from about 500-480 B.C., frequently used on cups, sometimes on other small vases, less often on large pots. The theme, strangely enough, is not to be found on any pieces attributed to the Panaitios Painter. The Foundry Painter, Dokimasia Painter and the Painter of the Paris Gigantomachy illustrate the sport only infrequently. Two very near associates of Onesimos, namely the Colmar Painter and the Antiphon Painter and his group were the artists who made the most use of it.

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28. (Pls. 87-88)

**Museum:** Frankfort, Liebighaus L 108 (inv. 554).

**Provenience:** no information

**Subject:**
A. Discoboles
B. Athletes

**Shape:** cup.

**Dimensions:**
- 0.07 cm. from the edge with the chiton to the opposite side
- 0.075 cm. from the edge with the leg to the opposite side.

**Preservation:** A single fragment from the core along with the stem. It is chipped at the edges; no restoration; the inner glaze seems very good, the exterior is mottled. Preserved in the tondo are the left arm holding a discus, the body from shoulders to shanks, the head and part of the shaft of a pick. On A are the lower hem of the chiton and the shod feet of a man, frontal, leaning right. The point of a pick at his right. On B are the right heel and left leg from below the knee of a figure running left.

**Description:**

**Relief lines:** throughout except below the feet outside.

**Red:** perhaps traces of two letters outside.

**Dilute glaze:** Inside, for one shoulder blade, arm, buttock and thigh muscles; outside, in the shank of the figure moving left.

**Border:** A five to seven stroke double interlocking maeander with a thick glazed band to either side encircles the tondo. Two single maeanders at the discus mark the beginning point. A reserved band runs below the exterior.

**Publication:**

Beazley, ARV 221, no. 38.
It is an easy step from the interior design of the New Haven vase to the interior of an unfortunately fragmentary wine cup in Frankfort. The single nude athlete is a discus thrower. Stooping over he holds the discus out behind in his left hand\textsuperscript{13} This is an initial moment of the throw. From here the disk is carried forward to be transferred to the right hand. The athlete's right leg is in front, the right arm was probably extended. Beside him rests a single-pronged, round-headed pick\textsuperscript{14}

The action of the exterior is vague; the scene may also be athletic. On side A a figure dressed in a transparent chiton and soft leather shoes faces front yet leans right. Perhaps this is a flutist. The blade of a pick protrudes at the right edge\textsuperscript{15} On the reverse a man bounds leftward. His left heel is preserved at the break. The two dilute glaze lines that run down his leg are almost joined below by an arc that represents the ankle.

The similarity between this and the New Haven cup depends on the distinctive manner of drawing a three-quarter back pose. The pointed nipples and pointed elbows on both enforce the comparison. Two differences are: the off shoulder blade of the discobolos is not in black but in diluted glaze and, secondly, his anatomy is inconsistent, for we see part of his groin when we should not be able to from this viewpoint and cannot on the hoplitodromos. The piece is slightly inferior in the draughtsmanship of the border. Curious-
ly enough, like its counterpart, the design starts at the upper left where there are two half meanders.

The athlete in this tondo recalls the discobolos seen previously similarly engaged, on the athletic cup in Munich, no. 2637. A close look at the two reveals that the Frankfort athlete is nearer a true three-quarter back stance, whereas the humped up left shoulder of the Munich cup discobolos and the rather vertical spinal cord set in a curved back place the Munich athlete as earlier. At this moment the artist is interested in three-quarter renderings, in contrast to the hunter inside the other cup in Munich painted earlier by Onesimos who displayed a less complex full back view.\(^{16}\)

A comparison, outside the work of our master, can be made between this discobolos in Frankfort and a discobolos inside a fragmentary cup of the Panaitios Painter in the Louvre.\(^{17}\) In spite of the dissimilarity of pose, the latter displays the parallel spinal lines, the rounded "V" shape of the hip, and the two brown arcs, concave to each other, that mark the great trochanter.

The hem of the chiton worn by the figure on side A is very carelessly drawn for Onesimos. The near folds are not even and regular, the far hem line lacks the neat, invented contour of the chiton hem of the flutist on the Louvre cup 10.895 above, but has one long curve and a few smaller ones. In spite of being rougher, this chiton, that of the flutist on the Louvre cup 10.895, and the chitoniskoi on the Louvre signed cup and on the Ashmolean fragment\(^{18}\) have a common feature; all of them
have the hems drawn with a small vertical stroke inside the loop of the central pleat of each group of folds. This is a peculiar rendering of the Panaitios Painter 19.

29. (pls. 89-90)

Museum: Cabinet des Médailles, no. 667 and no. 694.

Provenience: No information

Subject: I. Discus thrower
   A. Athletes
   B. Athletes 20

Shape: Cup.

Dimensions: No information.

Preservation: Fragmentary, two pieces that do not join. The glaze is in good condition.

Description:

Relief lines: Everywhere except for the axe blade, and the right side of the right shank.

Borders: I. A five to seven stroke interlocking meander bounded within and without by a glaze circle. Outside, a thickish reserved band.

Publication:

Beazley, Att. V., 174, no. 34 and no. 35.

Beazley, ARV, 221, no. 42, listed as 667 and L301, frr. A-B athletes.

Fragments are hard to date but by reason of subject matter and as best as one can judge by style too, two pieces of an athletic cup in the Cabinet des Médailles
should fit in here. There is a discobolos inside but
his action is unusual. He appears to stand on his frontal
right foot, his very long left foot in profile is braced
against the margin and he stoops to the right, the
discus held low in the left hand. The pick in the back-
ground is the same single-pronged type of the preceding.
The small knob is where the pick shaft protrudes through
the attachment hole of the blade.

Outside one person stands with his right leg turned
left, the other foot is frontal. Beside him is a bit
of the swirling chiton hem of a flutist (?), as on the
Frankfort cup, and the arc of one heel. The second
fragment preserves his two leather shod toes. Then
comes a lad leaping to the left. The forward right
foot is up in the air. In the background are a pick
and a pair of javelins.

The interior maeander is like that of the cup in
Frankfort. The strokes are quite heavy and not reg-
ular. Frequently they taper from a roundness at the
beginning of the line to a point at the other end, which
may project past the join with the next right angle.
The result is an emphasis on the joints of the maean-
der. The border of the cup in New Haven was painted
with similar strokes.

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30. (Pl. 91)

Museum: Cervetri, 374.

Provenience: From the excavations of Raniero Mengarelli
at Cervetri; a loose find.
Subject: A. Perhaps the capture of Silenos.

Shape: cup.

Dimensions: No information.

Preservation: The single fragment is well preserved except for root marks or incrustation upon the background. Preserved are head, torso, thighs, right shoulder and left arm to the wrist of one figure; the right forearm and wrist of a second; the mouth, a bit of the body and a paw of a wine skin; the point of a sword, the head and some of the shaft of a spear.

Description:

Relief lines: Probably throughout except for the hair contour.

Red: for baldric and inscription and wineskin cord.

Dilute glaze: Minor anatomical markings and whiskers.

Publication:

Beazley, ARV, 223, no. 3, in the manner of Onesimos.

Beazley, "Some Panaitian Fragments", Hesperia, Suppl. 8 (1949), p. 4, no. 7, and pl. 2, no. 3, "like all the work of Onesimos it is closely akin to the later cups of the Panaitios Painter; indeed it has always seemed to me likely that the Panaitios Painter and Onesimos are one and the same."

In Cervetri was unearthed an interesting and excellently drawn single fragment from a cup. The subject is unusual. Beazley offers the capture of Silenos as a tentative explanation. A young man dressed in a chlamys and leopard skin cap, holds a drawn sword in his right hand, ready to attack a person whom he has grasped by the forearm. The hand of the second figure, at the right, grips the neck of a wine skin that is made from a feline animal. The cord is wrapped about the neck.
of the skin. A spear in the background is held by the captured person or another. If by the captured, he can hardly be Silenos.

The style of the drawing of the head brings to mind the older man of the tondo of the hoplitodromos cup. The skull is long, the eye narrow, the hair longer just before the ear, even the nose has a flat tip like his. The pouting lips and the cloak find parallels on the exterior of the same cup. The single nipple drawn as a dilute glaze circle slightly above the arc of the pectoral is comparable to the drawing of the chests of each of the hoplitodromoi at the left on both sides of the exterior of the New Haven cup.

The inscription of this Cervetri fragment, has the beginning of a fifth letter. It could be Lyki(skos), Lyki(s), Lyki(os).\(^22\)

Perhaps it is a false impression, but the style of this fragment brings to mind a piece in Boston,\(^23\) identified by Beazley as in the "Manner of the Panaitios Painter". The long head of the youth of this sherd, the receding line of forehead and nose, the happy gesture of the extended arm seem to imply some connection between these pieces.

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32. (Pl. 92)

Museum: Rome, Museo Artistico Industriale.

Provenience: Corneto, found in a grave in the vicinity of the Ara della Regina on the ancient city mound; for-
merly Castellani Coll., from 1880 in the Museo Torlonia in Trastevere.

**Subject:** I. Youth drawing water at a well.

The exterior is plain.

**Dimensions:**
- H. 0.089 - 0.093
- D. 0.221
- D. with handles 0.293 (with the single handle, 0.257)
- D. of foot 0.094

**Preservation:** Fairly good; broken into a number of pieces but only two cracks cut through the picture. Some damaged patches along the body contours and by the loops of the rope, which are repainted. One handle is missing.

**Description:**

- **Relief lines:** Throughout except for the hair contour.
- **Red:** for the fillet, sponge and aryballos cords, the inscription.
- **Dilute glaze:** For the serratus magnus, rectus abdominis, arm and leg muscles, nipples, and the eyelashes on the upper lid. The whiskers are in brown glaze.
- **Preliminary sketch:** Many lines are visible, particularly in the well whose mouth was cut off in the final version, and originally had a much stronger swing to the contour; the hole in the neck in the final version is more to the right.
- **Border:** A seven stroke interlocking meander bordered at either side by a glaze circle surrounds the picture. There is a thin reserved band just within the lip. The degree in the foot, its edge, a small circle in the middle of the foot, the inner side of the handle and the area between its attachment points, are reserved.

**Placement:** Slightly to the right of center.

**Publication:**

*Berichte d. Sachs. Gesellsch. d. Wissenschaft,* (1878), 144f., pl. 5, no. 2 (Heydemann) drawing, whence,
Benndorf, Gjolbaeohi, p.112, fig.115, and Dar.Sag., IV.1, p.780, fig.5891.

Mercklin, "Antiken des R. Maseo Artistico Industriale in Rom", RM 38 (1923), pp.84-87, pl.2. Photograph of the tondo. On p.84, fig.9, is a drawing of the profile.

Technau, RM 46 (1931), pl.21, no.1, photograph of the tondo.

Mentioned

Benndorf, Bull.Inst. 1866, 236, III.

Pollack, RM 13 (1898), 84.

Beazley, V.A., 89 no.23, attributed to Onesimos.

Hoppin, R.-F. 1, 418, no.28.

Beazley, Att.V., 175, no.44.


Beazley, ARV 222, no.59.

Date: Mercklin dates this cup in the first decade of the fifth century, (p.87), between the Vienna youth no.1848, which he believes is somewhat earlier stylistically, and the Boston komast no.10.211. He relates it to the athlete, Leipsic no. T 3374, who holds a pick.

Philipart, R.A. (1933), 156, n.1, dates it 480-470 B.C.

Lullies, R.E. 18, 468, considers it as a ripe work contemporary with Boston 95.29 (the horse-scene cup).

The kyniskos in Heidelberg is a near relation of the water-drawer inside a cup in the Museo Artistico Industriale in Rome. The artist on the latter expressed his preoccupation with the central medallion by leaving the exterior blank.

Our attention is drawn to a tall slim-hipped athlete who pulls up or lowers a bucket into a well. He intends to carry the water to his fellows in the gymna-
sium for washing. Being the only figure, the artist took great pains with his anatomy. He painted in the serratus magnus as an even row of hoops, and neatly marked the ovals of the thorax. The pubic area is more detailed than customary, the feet are correctly sized, the toes are graded, even the big toe-nail is outlined.

He is a handsome youth. A trace of whiskers marks his jaw line. His eye is particularly fine. It is in full profile; the iris is a circle, the pupil a small dot making it one of Beazley's blue eyes. The ear is larger than ordinary. The straight hair is encircled by a fillet with a forehead spike.

The lad bends over to look down into the well. One foot is braced upon the triple profiled well head, the other is seen in front view. The slack end of the well rope falls in decorative loops. There is a knot at the free end and the tip is frayed. The well head, like that of Louvre G 291 above, has a lifting hole in the neck.

At the right hangs his athletic equipment, also carefully drawn. The aryballos, painted, not reserved, hangs from cords round which the sponge cords are looped. The holes in the sponge are rendered as dots, the strigil has a swan's head handle, but lacks its string. The inscription is the common "ho pais kalos".

This and the Heidelberg cup are alike in many respects. The cups are the same size and proportions. The youths on both are thin with small-scale heads. Their chins
and noses are pointed, their mouths are fossetted at the corner. The manner of drawing the pectorals so that the nipple is a point on one and a circle above the breast-line in the other, is identical. Both have the inscriptions set partly along the upper border and partly at a slant below the paraphernalia. The sponges in bb in have the distinctive, undulating contour. The designs of both make full use of the medallion without crowding, but the composition of the cup in Rome is the more pleasing as it is balanced without the overly symmetrical arrangement of the kyniskos cup.

The charming pose of the water-drawer goes back to that of the komast inside the cup in Florence, (inv. 491) who also held his arms out in this graceful gesture, so well suited to the circular area. But the spread arm gesture of the water-drawer is meaningful and not just decorative, for he pulls on the rope.

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32.(Pls.93-100)
Museum: Boston 95.29.
Provenience: Chiusi.
Subject: I. Komast
    A. Youths and a horse
    B. Youth and two horses
Shape: Cmp, type B.
Dimensions: H. 0.084
           D.of bowl 0.225 (Beazley, Boston II,p.34 gives 0.222)
D. with handles 0.305

Preservation: The cup was broken into many pieces and restored. Blanks are plaster filled. The glaze has flaked in spots, noticeably by the tree and in a broad circle cutting through the knees and hocks of the horses. This circle is a sign of stacking inside another vessel in the kiln.

Much of the area along the cracks is injured. Besides this, (I) two flakes have removed some of the basket, there is a scratch between the komast's left thigh and heel, another at the cauldron's foot. On (A) the mouth of the first boy and his upper arm are damaged; also the right rear fetlock and left rear cannon bone of the horse; the lower himation opening and left heel of the second youth. On (B) all of one horse, except for his legs and some of the tail, is lost; the second horse is destroyed from neck to croup, part of his muzzle is gone.

Description:

Clay: reddish.

Relief lines: I. throughout except for the hair contour. A-B, throughout except for hair contours, the horses' manes and tails and the neck flap of the cap.

Red: Inside for the fillet and its leaves, the basket handle and its three sets of string ends and for the inscription. On (A) for the fillets, the halter, the tree foliage; on (B) for both halteres.

Dilute glaze: I. for the komast's right nipple which is drawn as a circle, for his sterno-mastoid, and the writing on the pot. On A, for sterno-mastoid muscles of both youths, for the scallops behind the horse's foreleg, the brand and the feather marks at the groin (not shown in the drawing). On B, dilute lines were once used for the folds behind the horse's elbow but only a trace remains. (No indication of this in the drawing).

Preliminary sketch: I. Traces in the head, neck, arms and legs of the komast, and where the pot contour touches the border.
Border: Around the inner picture are two reserved rings, below the exterior is a single ring, at the rim of the cup is another. The degree in the foot is reserved, the underside of the foot is painted with a broad black circlet that leaves the foot edge and stem area plain. The inner sides of the handles and the field between their attachment points are reserved.

Publication:

Illustrated
Technau, RM 46, pl. 21,2 (I); pl. 19,2 (side B), photographs.
Beazley, Boston II, pp. 34-35, pl. 43, no. 81 (I), a photograph; (A-B) drawing by Suzanne Chapman.

Mentioned
Boston, Museum of Fine Arts, Annual Report, 20, 1895, p. 20, no. 6, "already attributed to Onesimos with a query"
Beazley, Boston II, p. 35.
Beazley, V. A. 89, no. 8.
Hoppin, R. F. I, 413, no. 2.
Beazley, Att. V., 173, no. 15.
Beazley, ARV 220, no. 6.
Date: 485-480 B.C., Beazley, Boston II, p. 35.
Lullies, R. E. 18, 468, a cup from the ripe or final period.

If we could animate the athletic water-drawer of the cup in Rome, he might haul up a pot of the sort we see lugged away by a nude man inside a cup of the Boston collection. But the intent of the latter man is different, for his water is meant not for some gymnasium but will go to dilute the wine at a revel.

His face is arresting, yet not handsome. The nose
is snub, the eye alert, the lips parted in concentration seem to disclose his tongue. (A probably unintentional effect as the glaze did not penetrate the whole mouth). The ear is small and satyr-like for its lower edge is undefined. His very curly hair accentuates the straightness of the shaggy beard and the jutting moustache. A leafy fillet partially conceals his balding pate and forehead.

He steps carefully, the left leg is lifted off the ground. In his outstretched left hand he grasps a crutch-handled staff, and the rope handle of a provision basket. The mid section of this handle is collected in a loop, now only faintly visible above the hand. In his right he lifts a brimming pot of water.

Beazley suggests that the fellow picks his way "through the soft wet ground" beside the well. Another guess might be that he avoids the scratchy brambles near the watering place since his feet are bare, or might he not be making a late trip to the well, the evening is dark and he must search for the path. The pot is kept almost level but the basket slants, so is empty, and the next stop may be for food.

The pot merits a closer look. It is of a pleasing "S"-shaped profile. The body is squat, the foot small and the mouth very wide. The handle, that is inserted into vertical attachment hoops that spring from the shoulders, must be movable so as to be conveniently upright when the pot is lowered into the well, yet away from the mouth when water is poured out. In four of
the seven examples of this pot where both bail ends are shown, these ends are inserted from the same side of the upright handles, while a securing arrangement is demonstrated here and on nos. 5 and 7, where the ends are inserted from opposite sides. On this example,\(^{26}\) however, the bail could not swing in either direction, because it is caught behind and before the pot lip. This difficulty arises from the artist's attempt to express spatial depth. The handle is drawn near a three-quarter position; that is, one end lies in front, the other behind the rim, but the attachment loops are in full front view. The right loop should be almost hidden behind the pot, and the left loop further in on the shoulder. Although the parts are inconsistent we do not misunderstand the artist's intent. This bail looks as if it might slip out of the loops, but actually the ends were recurved to prevent such mishap, as the vase in Copenhagen, no. 7, illustrates.

Judging from the sharp profile of the foot and lip, the bucket was made of metal.\(^{27}\) The bail too on some of the examples painted by the Brygos Painter was probably a metal rod curved to fit in the loops. Curiously, on the two well pots painted by Onesimos, the bail ends are not similar. On this Boston piece, one end seems sliced off; on no. 1, both are and one end is larger than the other; on one example, our no. 7, painted by the Brygos Painter, the bail widens at the end. This uneveness and the cut look of these bails suggest the possibility that they were constructed from a freshly cut
stick. But the difficulty is whether such a handle would have been secure and have withstood the weight of the full pot. It might have served in an emergency.

Amyx identifies this pot as a kados, because water-drawing vessels were called kadoi. Besides, the kados functioned as an amphora too, and this pot is an amphora-like vessel. A number of pots of this shape, smaller in size and made of clay, were "recovered, chiefly from wells, in the Agora Excavations".

Beazley has drawn up a list of these pots. They appear in three well scenes, in three symposia and twice in pictures of washing. Our nos. 7 and 8 are additions to his list. The Brygos Painter, the only other who frequently painted the type, illustrates on nos. 3 and 4 how the rope was tied around the bail. The loop of the rope, differentiated by hatching, has slipped down to the side and rests above the attachment handle. The water vessel painted by him on a cup in London, our no. 2, seems to have two attachment handles at each side. The upper handle on the right side is curved just as the rope loop on no. 3, so perhaps these additional handles are in reality a section of the rope.

Pl.94 1) Brussels A 889, cup, Onesimos; Beazley, ARV 222, no. 60; Langlotz, G.V., pl. 20, no. 30; GVA I, pl. 1, 3 (Belgium pl. 28). A girl about to wash.

Pl.94 2) London E 71, cup, Brygos Painter; Beazley, ARV 248, no. 25; A.Z. 1870, pl. 39. Symposia. The kados was stowed under the handle; it is a tall example, with apparently double handle-attachment loops.
Pl. 94 3) Leipzig T 530, cup, Brygos Painter; Beazley, ARV 251, no. 85; Studniczka, Jb. 26 (1911) p. 114; Philippart, in R.A. 1 (1933) 160, has added a fragment. Only part of the water-pot sits inside the border. Philippart, op. cit., 159, calls the large krater-like vessel at the right a well head, into which the girl inserts a "skin." But part of this "skin" is visible, incorrectly, behind her toe. Moreover, a skin would be hard to fill in this fashion. Beazley has described this scene as "woman at a well." The well must be somewhere as the well rope hangs from a wooden support at the right. Could not Philippart's "skin" be a rock by a natural well opening, then his well head would be a vessel which the girl fills. On the vase the double knot at the rope end projects above the kados handle.

Pl. 94 4) Vienna Univ., 502, cup, Brygos Painter; Beazley, ARV 251, no. 92; Benndorf, Gjølbeschi, p. 113, fig. 117; CVA I pl. 11, 1 and 3; R.A. 1 (1933), 158. Girl at a well.

Pl. 95 5) Brussels R 263, cup, Brygos Painter; ARV 252, no. 99; CVA I, pl. 1, 4 (Belgium pl. 28). A girl holds out a skyphos, a dipper in her right hand, peers into a kados. R.A. 1 (1933) p. 159.

Pl. 95 6) Milan, Castello, cup, Brygos Painter; ARV 252, no. 110; R.A. 1 (1933), p. 155. A girl at the well holds a kados in her left hand and pulls at the well rope with her right. Behind her is the thatch-topped wall of the courtyard. (On this point cf. Richter, R.A. 5 (1935), pp. 200-204.)

Pl. 95 7) Copenhagen inv. 3880, cup, Brygos Painter; ARV 248, no. 29; CVA 3, pl. 141-142 (Denmark pls. 143-144). Revellers, the kados sits under one handle.

Pl. 95 8) Univ. of California, 8.3225, cup, Boot Painter; ARV 550, no. 18; CVA I, pl. 37 (U.S.A. pl. 28). A woman at a basin on a stand -- behind her is a kados, which, although minus the spreading lip, is clearly one of the group.

The inscriptions remind us of our artist. The "ho pais" on the kados has the characteristic oversized alpha and the oulcos constructed like a "c" that has a short
stroke filling in the gap. The direction of the strokes, namely from the bottom up, is made plain by the darker color at the beginning of each line. The other writing, "ho pais kalos", is arranged as usual, along the border and parallel to the forearm.

Although the komast must be thought of as carrying pot and basket beside him, the artist has placed these behind and before to fit the medallion. The arms are held out in the manner of the komast in Florence but with better reason; the composition is more stabilized than there, as the vessels fall into the lower half of the circle and weigh it down.

Pls. Outside, the scene shifts to a field by the gymnasium or stable. On one half a lad loosely holds the lead, to let his horse lower its head, perhaps to shake off an insect, to stretch its neck, or as Beazley suggests, to "rub his muzzle, which may have been stung by a fly, against his right foreleg". The animal stamps both right legs and flicks its tail. The boy stands, legs crossed, a long javelin or spear or staff in his right hand. A second boy, head lowered, and enveloped in a himation, faces the horse and waits too. His left hand is drawn squarely, it is muffled by a chiton undergarment. Beyond the horse is a spreading tree and behind the second lad slant two spears.

A peg projecting from an invisible wall holds an animal skin cap that has the neck flap fashioned from the animal's tail.

Pls. Side B is a skillful foil to A. The rhythm is not
man, horse, man, but the reverse. The focal point is a youth bridling a horse. The boy leans back, his cloak is tied up, out of his way around his waist. With his left hand he adjusts his mount's headstall, with his right he pulls the bridle. This horse impatiently paws the ground, but the second animal behind the boy waits quietly with all four feet planted firmly together. He is tethered to a peg, from which hangs a hat.

The composition of the exterior was carefully considered. On A the youths and tree, acting as radii from the groundline, divide the space evenly. The body of the horse provides a horizontal emphasis. The spreading branches, cap, spear points, even the arms of the nude boy, fill out the increased space at the lip. There is a good balance between the lowered head of the horse and his high curving tail.

On Side A the youths face center, while on Side B the horses face center. The middle youth stands as our artist likes to place his figures who occupy that spot: that is, leaning backward. This diagonal pose is counteracted by the opposing diagonal of the spears. The variety in the footing of the horses suggests an elapse in time between this cup and the name piece in the Louvre, where all the horses moved alike.

The horse proportions have changed too since the signed cup in the Louvre where the large horse bodies reflected the art of Euphronios. A second stage was illustrated in the thinner horses of Munich 2639. The horses on this cup in Boston express a third phase that
finds its beginnings in the horses of Troilos on the kylix in Perugia. The torso of the horses has become triangular, not rectangular. That is, the shoulders are deep but the flank is narrow. The legs remain long and thin, the rear legs here are exaggeratedly so. The head is long, narrow and also slightly triangular.

Inside these changed proportions rest the renderings common to our painter: the point of the shoulder that is too strongly marked, the wavy edge to the stifle, the scalloped folds that overlie the triceps muscle. Every detail in the head is known from earlier examples, but there is a greater fluidity in the line. For example, the contour of the jaw is rounder, more relaxed than previously.

This Boston cup is related to the Heidelberg Ky-niskos cup. The horses are similar and so are their attendants. The nude youth on the obverse follows the kyniskos in the proportions of his body, in arm and leg positions, the chest and leg markings, in facial features and coiffure.

Regardless of its connection to the Heidelberg kylix, the loose developed drapery, advanced form of eye and excellent tondo composition would establish this Boston cup as a mature design. The komast of the medallion is beautifully balanced. The sandal binder of the Nike Parapet stands in much this fashion, but any defaults in her ponderation are covered up by the skillfully swung drapery folds. Here the relationship of weight and free leg is exposed to criticism, but still avoids
adverse comments.

The tall figure with his broad chest and slender waist is another indication of a date rather late for Onesimos. One comparison comes immediately to mind—namely, the fighting men on the outside of the large cup in Leningrad attributed to the Panaitios Painter. The figure proportions are like as are other details such as the drawing of the beards with a shaggy lower edge and round upper contour, the drawing of the pubes is alike. The markings on the baskets on both cups are identical too.

The horse of the obverse was branded with a distinctive dotted H-shaped mark. Such brand marks, ἐγκαυματα, are mentioned occasionally in classical literature: three signs are referred to with some frequency. One, the σαν, Herodotos says is the Dorian name for the letter the Ionians call sigma. The second brand, a κόππα, is the Corinthian letter that was retained as the numeral ninety. The scholiasts explain that horses obtained these two brands from former Greek letters that in their day were only retained as numbers. The meaning of βουκεφαλος, a name linked by Aristophanes with κοππατις, was disputed even in antiquity. Alexander's horse bred in Thessalian Pharsalos was so called. According to a fragment of Aristophanes, a certain horse called Boukephalos was branded with an ox skull, but there are other explanations.

Although there are only a few illustrations of brands in classical painting (the practice is commoner in South
Italian vase painting and in the Roman era), it seems possible to find in painting at least two of the three marks described most often in literature. One of these is the kappa. The other, that Beazley describes as the "head of a caduceus without the shaft but (what) may really be the head of a bull", might do for the boukephalos type.

Besides these two there are a number of other signs known from painting: some common as the caduceus, others unique as this on the cup in Boston. The signs are rarely complicated and in general seem to be simple combinations of the cross, the circle and the straight line. In Appendix II is a partial list of the types and their locations.

Branding must have some reason though not necessarily a single one. The most popular explanation is that these signs served to keep the blood lines straight. This is a fine theory but in actual practice, without very strict controls, true blood lines can quickly become confused; as Markman says, "since it is certain that from the very earliest times the Greeks consciously sought better strains for breeding purposes, the types current during the historical times must have already been completely mixed."

There is the idea that the brand might help to distinguish an animal's lot in life, whether for sacrifice or work on a horse the brand might mark whether it were to be a racer or plow animal.

Another explanation is that the brand is a mark of
ownership. The owner himself would know his own animal well enough without a sign, but the brand would prevent disputes over an escaped stallion, would act as an obstacle to horse thievery and would facilitate the identification of the horses if housed in a public stable. Moreover, the brand would identify the horse owner to the hoi polloi, at processions, races or other equine events. In this case the brand would carry some element of prestige, as only a few rich \(^47\) could afford to raise horses.

Perhaps the truth lies somewhere between the first and third explanation. The brand was a mark of ownership with prestige value and of breeding to indicate that the horse came of a good blood line but not a pure one.

In Roman times and probably earlier, brands were good luck symbols that placed the animal under the protection of a certain god. The sign could ward off bad luck as well as bring good. It is interesting to note that the Christians adopted some of these pagan devices and engraved them on their tombstones as good luck symbols.

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33. (Pls.101-104)


Provenience: excavated in 1923 from tomb 196 of the necropolis of Spina.

Subject: I.. A satyr harvesting grapes.

   Exterior plain.
**Shape:** Cup, type B.

**Dimensions:** H. 0.075
D. 0.185

**Preservation:** Broken and mended; only small bits from the rim are missing. Flakes remove most of the satyr's left forearm, left hand and the top of the leftmost bunch of grapes in the basket. Traces of root marks mar the surface; there are scratches down the satyr's body. The exterior is discolored. The vase was broken and mended in antiquity, for there are two holes for a metal clamp behind the satyr's thigh, three more holes outside the maeander at the "East" and another three group at the rim. A fourth hole was probably on the lost rim fragment. These indicate that the old break was the one that runs approximately horizontally through the tondo.

**Description:**

**Relief lines:** Throughout except below the satyr's toes and around the right half of the middle loop dangling from the skin. The small finger of the satyr's right hand, the wavy contour of his tail and the mouth of the wine skin may or may not have relief lines. The outline of the grapes, and the outline of the satyr's hair, beard and pubic hair are reserved.

**Dilute glaze:** For the sterno-mastoid, the return of the clavicles, the arm muscles, rectus abdominis, hip muscles, thigh and leg muscles, and for the coils of the basket.

**Border:** An alternating four stroke stopt maeander surrounds the medallion; it is enclosed by two glaze circles. Just within the rim is a thin reserved band. The interiors of the handles and the areas between their attachment points are reserved, as are the edge of the foot and the central cone inside the stem.

**Placement:** The picture base is slightly to the right of center.

**Publication:**

A very handsome kylix excavated from a tomb at Spina and now housed in the Palace of Ludovic the Moor at Ferrara, bears only a tondo decoration. The subject is a grape-gathering satyr who has just loaded his basket. He bends forward and steps onto his left foot, gripping the handle of the loaded hamper with his left hand. (A bit of this handle is visible at the right of his fingers). Perhaps he will hoist the basket up on his shoulder and carry it to the wine press in the manner of other vintner satyrs. Even though the basket was piled high with grapes, the satyr was tempted to pluck just one more bunch; this he carries in his right hand, by the stem. Picking grapes was thirsty work and the wine skin that hangs up above provided proper refreshment.

This is inscribed ΚΑΛΟΣ in bold careless letters.

The satyr is a tall creature, with long legs and thick thighs. His right arm is rather too short. His head is large. He is balding but his hair still curls thickly around his ears and down his neck. The equine ears are large; the tip of the offside one peaks above his head. His nose is very round and upturned; the eyebrow is a thick curved stroke. His mouth, now damaged, was open; it is surrounded by a moustache and a very
heavy beard. He is nude and ithyphallic.

His basket is a flexible container woven of straw. Its construction is indicated by the horizontal lines and the vertical arcs, neither drawn very neatly. The left side flares out slightly; the rim has a convex moulding. Its classical name was probably staphylolobos. This type of basket is shown on some black-figure vases in use by satyrs for harvesting and transporting grapes. It was also used as a vessel to contain the grapes in the lenos while being pressed. Its use was not restricted to the processing of grapes but it was serviceable in the stadium for transporting sand for the track or jumping area.

This is the first satyr by Onesimos, if it is to be attributed to him, for Beazley cannot decide between Onesimos and the Panaitios Painter. The pose is plainly of the canon of Onesimos and the anatomy is very much his. The border is hastier than usual, but in places it has the thick cornered maeanders.

Satyrs abound throughout the Panaitios Painter vases and the best comparisons for this creature are to be found among late Panaitios satyrs. On a kyathos in the Cabinet des Médailles, there is a satyr chasing a maenad, who matches this one in the snub nose, the line of the breast, the marking of the pubes and phallus. He is stockier, he does not have the wavy contour to the tail, nor does he have a convex beard profile, but to make up for this the wine skins have identically bulging bodies and round feet.
The satyrs inside and out an earlier cup by the Panaitios Painter in Baltimore\textsuperscript{56} have full beards. The wine skins correspond as do the stopt maeanders, the pear-shaped grape clusters, and the manner of dotting the bunches. Moreover, the skin in the tondo is inscribed \textit{kalos}, upside down as here. But these earlier satyrs have a different spirit. They are less human and more animal than ours who is a subdued, honest, hardworking person.

To sum up: the cup, as Beazley has already noted, has affinities with both Onesimos and the Panaitios Painter. If to be given to Onesimos, the long proportions and the excellence of the circular design classify it as a cup of the later group. This kylix reopens the question whether the division between the Panaitios Painter and Onesimos may actually be an arbitrary selection in part by subject, not a true division of artists. Because, when Onesimos (if this cup is to be his) paints a satyr, the admitted artistic subject matter of the Panaitios Painter, there is almost no distinguishing the two artists.

\textbf{==00000==}

34. (Pls.105-106)


\textbf{Provenience:} from Naucratis, presented in 1903 by Mr. D.G. Hogarth.
Subject: I. Man and Youth
   A. School scene
   B. School scene
Shape: Cup, type C, with offset lip.
Dimensions: frag. b, G.W. 0.09
Preservation: Fragmentary, five pieces remain: "a" is made up of three, "b" of three, "c" of four fragments. The edges are badly fractured, the glaze is well preserved, no restoration. From the inside, piece "e" gives face, left shoulder, and upper arm, right hand wrist of the man, much of the hair, the top of the ear and forehead of the other. On the outside, "a", a rim fragment, has half the column; part of the capital is gone. The boy is minus feet, the hair on the left side of his head and his left upper arm. There is a scratch across his abdomen. Also preserved are the chair back, and cushion; of the lyre player the torso, right arm (without hand) a bit of the cloak, and the tip of the bangs remain. "d", a rim piece, has most of the head and left shoulder of the youth, while "c" has his body below the waist (without feet), his left arm (minus half the forearm and hand), the right elbow, most of the staff, bit of the strigil and sponge and a bit of a column. "b", from the reverse, contains face, left shoulder, both forearms and hands of a flutist, one front leg of a chair; the stool of a second figure, seated, who lacks head and shanks, a bit of his right heel comes at the break; part of a writing tablet and the fingers of the right hand of a third figure remain at the right edge.
Description:
   Relief lines: Inside, probably used throughout except for the hair contours; outside, used throughout except for the outline of the staff and the beard of the flutist, and for the hair contours.
   Red: I, for the fillet of the youth. A-B, for one strap handle of the bag, the strigil string, the hair fillet of the man on "d".
   Dilute glaze: I, the man's facial hair is divided by short black glaze strokes into two areas; a small
imperial and a full beard. The small chin beard is in a light glaze, the rest and the head hair are in brown lines. Outside, for the anatomy of the servant, the body hair and anatomical lines of the man next to him, the letters on the scroll are all in dilute glaze.

Borders: I. a maeander. Beazley mentions it as being partly on "a", "b", and "d". It were odd if it were on "d"; because this is a small rim piece and not from the area of the tondo. Outside, a reserved zone runs below and above the exterior picture.

Publication:
Edgar, "Excavations at Naucratis", BSA 5 (1898), 64-65, fig. 3 gives the scroll fragment of "b", drawing.
Walters, Ancient Pottery II, p. 264, from Edgar.
Lorimer, "Naucratis 1903", JHS 25 (1905), p. 122, pl. 6, 5 scroll fragment with its two additions (drawing); pl. 7, no. 4 is "a"; no. 5 is "c". (photographs).
whence
F.R. 3, p. 90 (Hauser) scroll fragment.
Birt, Buchrolle, p. 143, scroll fragment.
Beazley, ARV 222, no. 55.
Date: Beazley, CVA Oxford I, p. 14: "about 485".

Pl. 105 The five fragments of a very fine kylix in Oxford offer new fare, for we look in on the activities of the school room.
Fragment "e" shows that the cup tondo held two people, but pitifully little is preserved. One figure, a bearded man, stares out at us as once he stared at the drinker who emptied the wine from this bowl. He cocks his head
to the right while gesturing elegantly with spread fingers as if to refer us on to his friend. The head is drawn with skillfully managed details; as in the differentiation of the imperial, the full lower lip, or the curve of the nostril. On the eyebrow the artist has benefited, perhaps unconsciously, by the changing breadth of the line. The art of expression through the line itself, cultivated by Chinese draughtsmen, might have eliminated many monotonous passages (in drapery in particular). But perhaps a line with varying breadth was beyond the ordinary powers of the tools used by the Greek vase-painters. The man wears a himation over his left shoulder. His companion, who is turned left, his head down, is probably seated and is possibly taking dictation. He wears a fillet. In the field on the inside of "b" is ...ος.

Fragment "a" is a largish piece of the exterior. At the far left, just where a bit of the handle rises, stands an Ionic column, with a small part of the square abacus showing. Against this column a slim nude servant rests his elbow, that hand supporting his heavy head, which is frontal. The features are carefully painted but fail to rival the workmanship of the bearded man in the roundel. The lad holds a string bag, a large aryballos and a strigil, all in the left hand.

Beside him sits a man on a klismos that is padded with a fringed cushion. He faces right. His hairy chest is exposed, but the folds of a himation cover the left arm; the cloak was presumably wrapt also around his thighs.
The forehead-nose line and the front hair-lock show that his head was thrown back, perhaps in a song which he accompanied by the lyre. Below the lip edge is inscribed $\text{H} \text{O} \text{A} \text{I} \text{S} \text{K} \text{A} [\text{L} \text{O} \text{S}]$.

Fragments "d" and "c" add up to make the rightmost person who, leaning far out upon a knobby staff, looks to the seated man. He is draped in a himation. His hair lies in two rows of curls behind the ear. Both his arms are extended. Upon the left forearm the tip of something, perhaps of the singer's finger. He grows a beard, and wears a fillet. Behind him hang a strigil and sponge; at the edge the remains, perhaps, of a second column.

The tired young attendant of this side recalls the young servant at a symposium painted by the Brygos Painter. Both lean against a column, have crossed legs, are drawn with a three-quarter view abdomen and front view chest and hold paraphernalia. But Onesimos expresses his personality in choosing to draw a front face, an aspect that is at once difficult, more unusual and here less realistic. Moreover, Onesimos who was consistently attached to the contorted and the exaggerated, did not just prop this boy against a column, but inserted the awkward head-holding gesture.

This boy is true in style, as well as pose, to Onesimos: he has the slim body, the pointed breast line, the pear-shaped knee cap and the protruding elbow common to the painter.

"b" comes from the other side and is a school scene.
In the center the teacher dictates from an unrolled scroll. He wears a himation evenly draped below the waist. He sits on a diphros covered by a cushion with a "V" pattern. As he bends forward the tip of his forehead hair and the edge of his profile are preserved. The writing is placed sideways for the viewer's ease.

It may be the beginning of a choral ode, written boustrophedon, in three lines. The hands that hold the scroll are deformed, because drawn too rapidly. Above the scroll are possibly the lowest segments of a strigil and sponge. Seated left before the pedagogue, a figure, probably a boy, writes with a pen upon a delton that rests on his knee. At the left, a bearded man distends his cheeks to blast out sound upon the double flutes. The iris of his eye is an empty circle. His cloak is thrown over the left arm and the cloth is brought around the body and bunched up beneath the right arm. Winter, to explain how one can take dictation against the noise of the flute, suggests that the flute is being tried, not played.

Against this is the fact that the flutist is puffing hard and must be making some noise whether testing or playing. The explanation must be that all three men are together on the cup but were far apart in the school room.

The cup stands apart from the earlier pieces for a number of reasons. The shape differs from the norm, the drawing is of an unusual excellence, the figure-poses are more varied and as mentioned earlier the
schoolroom is a subject untried before by Onesimos.

One of the most famous school-scenes in Greek vase painting is on the Douris cup in Berlin, but there is a stronger likeness between these Oxford fragments and a lesson scene on a kyathos in Berlin attributed to the Panaitios Painter. On the kyathos the central youth, who is seated on a stool, may be reading the lesson to two standing trainers who flank him. This lad reads more naturally than does the man on our cup, for he holds the book directly before him, the lower edge supported by his lap. Reminiscent of Onesimos is his drapery that falls in wavering loops around his hip, and in strictly parallel folds below the stool.

==ooOoo==

35. (Pls. 107-110)

Museum: Arlesheim, Switzerland, in the private collection of Dr. Samuel Schweizer, which is housed at Arlesheim.

Provenience: Etruria.

Subject: 1. Hoplitodromos
   A. Three hoplitodromoi
   B. Two hoplitodromoi arming and trainer

Shape: Cup, type B.

Dimensions: H. 0.095
   D. of bowl 0.223
   D. with handles 0.295
   D. of foot 0.09
   D. of tondo 0.135
Preservation: The cup was broken into many pieces. The cracks have been so deftly retouched and missing areas completed that it is difficult sometimes to discover exactly what is new. The accompanying tracing may help to show where the breaks lie. Inside, the new aryballos cords are painted a lighter red than the old. One break cut off the right side of the "H" on the shield, and the sigma was smudged in the repainting of a fracture. The left thumb is certainly a clumsy restoration. Otherwise, the lines that vary in breadth are likely to be restored. There is a scratch on the beard. On Side A the hair contours of the upright hoplitodromoi are repainted; the contours of the paraphernalia at the left are not exactly true; the middle figure's spinal lines are redrawn. The glaze lines of his left thumb are gone.

Side B. The head of the leftmost hoplitodromos is a restoration based on his twin at the right. In addition, his torso, right arm and hand and part of his helmet are repainted, as is part of the helmet held by the right hand hoplitodromos. The glaze is lustrous. There is some discoloration above and below the right elbow of the athlete in the tondo, about the right arm of the helmet-holding boy on side A, and some also on the handles.

Description:

Relief lines: Inside, these are used throughout except for the upper contour of the carrying thong of the aryballos. The hair contour is reserved. Outside, throughout except for around the helmet crests; the hair contours are reserved.

Red: I, for the aryballos cords, the inscription and the fillet. On side A for the cords of the aryballoi and of the halteres, and the inscription. On side B for the fillet, halteres cords, the inscription and the roundels on the handle of the foot-bath.

Dilute glaze: Inside for the shield inscription and the body hair of the athlete. On Side A for the whiskers and the anatomical markings of the runner, for the serratus magnus markings of the two others. On B for the body hair of the trainer.
Borders: Two reserved bands separated by a narrow glazed line circle the tondo picture. A reserved line runs below the exterior scenes. The lip of the cup has a reserved edge. The insides of the handles, the area between their attachment points, the edge of the foot, plus the zone surrounding the foot, are unglazed.

Placement: The picture base is slightly to the right of center.

Publication: Beazley, Paralipomena, 1419. To be added as no. 24bis to the list of Onesimos vases.

The great improvement in draughtsmanship exhibited by the fragmentary cup in Oxford places it towards the end of the artist's career, so somewhat later than the group that centers around the Heidelberg kyniskos. A more complete cup in the collection of Dr. Schweitzer at Arlesheim, Switzerland, should join the Oxford pieces, for it shares the same fluid, experienced lines.

For the second time the activities of Hesperites are illustrated. Inside, a runner is drawn as if pausing before arming. He looks at the ground and not at the Attic helmet that he grasps in his left hand. The other hand, the fingers gracefully spread, may be coming forward to help guide on his helmet. This he holds, oddly enough, by the nearer cheekpiece, as that was the easier grip for the artist to draw. His head is lowered in line with one shoulder; the long fringe-like hair, that completely conceals his ear, is restrained by a thick fillet. He has grown a black beard and slim moustache while his chest and stomach are speckled with hair. The penis is infibulated.
This athlete inherits the coiffure that covers the ears and the crossed leg stance from the little komast inside the cup in Florence, inv.491, while his features, particularly the large slightly aquiline nose and parted lips, recall those of the other hoplitodromos inside the cup in Yale. The more realistic eye of the hoplite runner of the Schweitzer cup (for the pupil is set nearer to the front) should date it later than the New Haven kylix.

One of the most unusual features of this armed runner is his full beard. It looks as if the artist had painted a series of large dots along the lower edge of the beard, then filled up any gaps in the rest, leaving the wavy contour. It is a modern version of the sixth-century buckel-ceramic beard, but it is a variety more fitting to Herakles than a mortal man.

Other artists drew dotted beards, but only one other artist has painted them in exactly this fashion with round dots, precisely like these. This kindred beard is sported by a komast who squats to vomit, on a cup tondo fragment in the Villa Giulia. The beards suggest the comparison which is reinforced by other individual renderings, such as the wavy contour of the back, the very thin bodies, and the skinny arms combined with a bulging deltoid. It should be no surprise that the Villa Giulia piece is attributed to the Panaitios Painter.

To return to the cup in Switzerland: the helmet that the athlete holds carries a striking black crest.
Beneath it starts part of a pick, one prong in the ground. Two lines mark the juncture of handle and head. The round shield, resting against the picture frame, is inscribed: ΗΟ ∩ ΑΙΣ. The alpha is oversized. On the wall, suspended from a strap, hangs a swan's head strigil, a flat bottomed aryballos and an ovalish shaped sponge of a new small type. These do not hang according to gravity.

The love inscription "Panaitios kalos" follows the sweep of the border, one word to the left, the other to the right of the head. This can be seen quite clearly on the cup but not in the photograph.

The elements of the design are balanced and uncrowded. The head, his helmet, and the sponge add up to the corners of a neatly planned triangle in the upper half of the circle.

The exterior, where the artist divided his attention among three hoplitodromoi, is less fine. The youth to the left repeats the helmet-holding motif, but this time he grasps the nose-guard. The crest brushes the ground. He wears a shield seen in three-quarter view. The manner in which he grips it is odd. This figure may have finished his run or he may have just arrived at the track. Anyway he waits, eyes cast down.

Strangely enough, the youth in the center spot, who is the only man actually running among these hoplite runners is himself without armour. Arms flung away from his body, he will spring onto his right foot. The pose is common. He wears a fillet that thickens...
in front. A bit of his right thumb, a trace of his left one remain. The mole on his heel must be a mistake. The hasty sweep of his shoulder blades, in addition to the straight hairline, thin bangs and weak nose and mouth that are repeated on his comrade, tell that the drawing was finished too quickly.

At the right an unusual crouching man bellows encouragement to the runner. He squats on his right leg, the left is extended, his right arm is akimbo. He carries a shield, the blazon a horse, seen in slightly more than a profile view. He wears his black-crested helmet to fill up the space created by his stooped posture. His face is maturer, more interesting than the others. His strait beard is the regular type. The drawing of the ogival breast curve is very characteristic of the artist.

The gaps among the actors are punctuated with athletic equipment. Two halteres hang between the runner and croucher. At the left and right droop two groups, made up of a sponge, aryballos and strigil. The aryballoi are tipped. A curious spike extends from the left hand sponge. The two spears that lean against the right handle mark the picture boundary. The Η0 & Α15 below the runner's forward arm takes the picture center.

On side A all men are seen in three-quarter back view, but all the aspects on B are frontal. The design of the reverse is more regular. Two flanking figures who are our third and fourth helmet-holders (this time by the cheekpiece) turn their attention to their trainer.
Both are naked. The lad at the left, who is badly repainted, approaches stepping onto his left foot. The pointed toes of the other barely touch the ground. The left hand which is original is large but nicely drawn. He seems to wave a greeting to his brother at the right. This second lad stands bending left, helmet in the left hand. He and his brother seem to defer to their curly bearded trainer who sits between them on a very low diphros. This is an elegant figure. His hair is dressed in wavy bangs on the forehead, while a row of curls lies above the nape. There is a tremendously long forehead spike projecting from the thin fillet. He wears a moustache, full beard like that of the toondo athlete, and like him has a plentiful quantity of body hair. A loose himation slides up over his left shoulder, around the right hip; then the catenaries just conceal the groin, from thence it falls over the left forearm. He wears soft leather shoes, the tongues projecting. His left hand, clenched, rests on his knee, the other hand keeps up a knobby staff.

The paidotribe, for reasons of clothing, coiffure, pose and placing on the cup, is conspicuous. The attitude exhibits the artist's concern with foreshortening. The left leg is drawn en face but there is no clear indication of any limb beyond the kneecap. We know that the knee must project since the hand rests on it, but since the knee is covered by the catenaries from the hip, we place the knee in the same plain as
the hip, -- a physical impossibility.

"The master speaks, the students listen" is the theme of this side. The boys may have returned from the race. Head lowered the trainer pauses, collects his thoughts and offers an appreciation of their performance. Or perhaps the athletes stop for instruction before the practice.

Beside the trainer's right foot sits a large podanip-ter on a tongue ring base upon three lions feet. The lifting handle is elaborately worked. The terminals may be snakes heads. [?] A\^ lies in the space above it. Halteres hang from the wall, a pick stands beneath the right handle, and, as on the obverse, two spears define the picture edge.

This reverse side scene has inherited some features from the back of that other hoplitodromos cup assigned to this painter. On each kylix, the athlete on the left side copies and balances the man at the right, and the paraphernalia on both are of a similar shape and location. (There the arrangement of the shield on the ground, since the runner seems to step on it, is less successful).

But there are differences: the poses on the Schweitzer cup have become more varied and the thin body of the man in the tondo is now almost ugly. A more interesting difference is the shift from the action of the earlier piece to the contemplation of action in this cup. This change is best expressed in the central men on both cups but it is present on the exterior
where only one man runs. This is a striking fact considering that the story is of hoplitodromoi. The change to contemplation is complete. The men are so enamoured with their own thoughts that they fail even to look directly at their comrades. Observe the downcast features of the trainer and his pupils. Even the crouching man does not look squarely at the runner. Each man could have been isolated to the tondo without difficulty, since they are all so independent.

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36. (Pls. 111-113)

Museum: Louvre G 296 and a fragment.

Provenience: From Italy, received in 1863, Campana no. 95.

Subject: I. Male victor at an altar
   A. Palaestra scenes
   B. Palaestra scenes

Shape: cup.

Dimensions: Max. length 0.184
            Max. width 0.158

Preservation: G 296 is one fragment from the core, but another bit with part of the figures back has been added. (There is a third piece just left of the athlete's back but this is blank in the photograph and I do not know if it is ancient). The surface of the pieces is badly abraded. A flake has removed part of the right foot and ankle. The reverse of the main piece is damaged. All but the back of the head and shoulders of the athlete is preserved. The streamers are cut off at the left and segments of the maeander are lost. There is no obvious repainting.
Description:

Clay: reddish, a little pale, according to Pottier, Louvre III, 223.

Relief lines: Probably throughout except around the quarter of the staff above the youth's arm. There is none below the toes or around the tip of the left thumb. The hair contour is reserved.

Red: For the cords of the streamers, for the seven laurel wreaths, and for the inscription.

Dilute glaze: Traces are mostly lost. The line inside and out the meander is lighter. Brown lines outline the lips.

Preliminary sketch: According to Pottier there are no traces.

Border: A double interlocking meander bordered by two glazed lines surrounds the tondo.

Publication:

Illustrated

Pottier, Louvre III, pl. 134 and p. 223.


whence

Giglioli "Phyllobolia", Arch. Cl. 2 (1950), pl. 10, no. 3 and p. 39.

Photo Giraudon 31352 is better than the Pottier photograph.

Mentioned

Pottier, Catalogue, 1037.

Beazley, V.A. 89, no. 16; attributed to Onesimos.

Hoppin, R. F. 1, 418, no. 25a. Onesimos.

Beazley, Att. V., removes from the list. "stands between Onesimos cups and the Antiphon group".

Technau, op. cit., is of the last opinion.
Beazley, ARV, 222, no. 5, "in the manner of Onesimos".
Beazley, in *paralipomena*, "may well be by the painter himself".

The core fragment of an athletic cup in the Louvre has been increased recently by a small bit making the figure not far from complete. The picture represents a victorious athlete who lays his wreaths upon an altar. The subject matter has been analyzed by G. Gigglioli, the altar would seem to make this example unique. The youth steps onto his right foot while bending over right. Both arms are extended, the fingers are wide spread. The left hand above the altar appears to have released two *laurel* branches on it. Three more float in the air. The lad is nude but for two leafy wreaths in his hair and for three thick bands which are tied on his body. One of these lies on his left shoulder and blows out behind his back, another is knotted around his right upper arm, the third is looped around his right thigh. These bands end in small round knobs formed by red cords that tie off the tips of the bands. These red cords, in the case of the first band, go in three directions, across the right buttock, over the left and right thigh, and across the left wrist. This is hard to see.

The lad's knobby staff slants unsupported between his right foot and left knee. The inscription lay to left and right of the figure: [H O G] A [G I] Κ A L Ω Ε

The sigma is directly below the *omicron*. There seem
to be shadows of letters above the alpha and lambda.

There has been indecision over the attribution of this cup. Beazley first accepted the piece, but subsequently expressed doubts about its authorship and remarked on its relationship to the Antiphon Painter. Any foreign influence to my mind, however, would come rather from the Panaitios Painter. The face with its outlined lips has some kinship with the face of the woman seated inside a fragmentary cup in Boston, and the figure proportions, that is the long body, slim waist and big shoulders, would seem to be late Panaitios Painter.

The border design and execution on the other hand are Onesiman and it would not be hard to fit this cup near the Basle hoplitodromos kylix. The altar, with its concave profiled base, voluted epistyle, tongue moulding with dots below, is very like the altar on the Troilos cup, with one exception, that this has a concave band just below the tongue pattern. The style of the drawing elsewhere is Onesiman, with one difficulty. That is the hands. They are very poor; the left thumb is cut off and the fingers are heavy and irregular. They have not the grace of Onesimos hands, but perhaps this is just the sign of a hasty drawing.

I have no illustration of the outside. The following description is from Pottier. There is a fluted column on a rectangular base. At the left is the nude leg of an ephebe, at the right of it are the four naked
feet, intermingled, of two ephebes who wrestle. At their right a draped trainer leans on a cane. A pick separates the two sides. On the reverse are the two feet, wearing shoes, of a draped figure. The lower part of his himation remains.

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37. (Pls.114-123)

Museum: Boston 10.211 and fragments from the Villa Giulia and from Florence.

Provenience: The Boston cup was purchased in 1910, the three Florence fragments are from the Campana collection.

Subject: I. Komast
   A. Three komasts and a girl
   B. Three komasts.

Shape: Cup, type B.

Dimensions: Picture diameter excluding borders 0.145
            Picture diameter including borders 0.155
            Largest diameter of the Boston fr. 0.195

Preservation: The largest piece, in Boston, is made up of eleven fragments, and the foot. Some repainting. Side B is less complete than A; the surface of the fragments in Florence and the Villa Giulia is damaged.

Description:

Clay: reddish.

Glaze: Very lustrous black.

Relief lines: Throughout except for the lower three-quarters of the staff, the handle of the flute case and the two reserved borders. Outside, on A, throughout, except for the right side of the left hand stick and
all of the staff on the right. On B there is relief line everywhere except for all of the staff at the right, and the part of the left hand staff that is above the leg. (Beazley, Boston II, 33, mentions only the interior staff as being without relief lines. He does not discuss their absence outside.)

Red: Inside, for the fillet, the inscription, the tags of the flute case and its lid string. (These last two are not mentioned by Beazley in Boston II). Side A, for the leg cord of the girl, the fillet of the clothed man beside her, the inscription. Side B, for all three fillets and the inscription.

Dilute glaze: I.: for the sternomastoid, serratus magnus, the ring of the nipple, stomach creases, leg muscles, the flat of the left foot and the upper section of the chin beard. On side A, for the leg muscles, on side B for the anatomical markings in the left hand youth.

Preliminary sketch: I.: there are traces where the right arm continues under the cloak, in the right side of the chest, in the thigh and right leg, the hip muscle and on the cloak.

Borders: Two reserved bands encircle the interior picture, a single band runs below the exterior.

Publication:

Boston core piece:
Beazley, V.A. 89, no. 9, fig. 55 on. p. 88 is a drawing.
Hoppin, R.-F., 413, no. 3.
Beazley, Att.V., 173, no. 16.
Beazley, ARV, 220, no. 15.

Florence Fragment:
CVA Florence I, pl. 6.
Beazley, C.F., 35.
Beazley, Boston II, 33-34, pl. 43; Suzanne Chapman drawing; on supplementary plate 8.1 and pl. 9, the Boston, the Villa Giulia and the Florence fragments are combined in one photograph.
Date: ca. 485-480 B.C. (Beazley).

We look next at a cup in Boston, handsome in spite of its fragmentary condition. Its fine drawing, the elongated figures with broad shoulders and slender hips, the simplicity yet suitability of the tondo design in addition to the introspective mood of the komast link it to the two preceding cups.

The Boston Museum owns the largest piece which contains the interior picture, but the Villa Giulia Museum in Rome and the Archaeological Museum in Florence supplement the exterior by some rim fragments.

Pls. Once more we see a komast, this time middle-aged. 114-115 His head spins from excess of wine and he mistrusts himself. With a staff as support, he cautiously lifts one foot a short step forward, at the same time looking down to make sure of the path. His cloak is slung over the right arm and bunched in the clasp of the left hand. One strand of the long woolen fillet trails down his chest, the other streams out behind. He has grown a goatee and faint whiskers. The loss of the relief line at the nose accentuates its aquilinity. What remains of the eye is narrow.

A flute case and a mouth piece box hang at the left. Ὁ ΤΑΙΣ is in retrograde to his left, ΚΑΨΟΣ at the right. He steps upon a tiny exergue. There are a few drops of glaze on the inner reserved circle.

The predecessor of the Boston komast is the boy re-
veller on the cup in Florence inv. 491. There are parallels in drapery, in the bend of the head, in the use of an exergue. But this is the better composition. The young komast held his arms out to suit the circle, while this older tippler retains the gesture but motivates the hands by holding cane and cloak.

Another antecedent of this male is to be found on a cup, earlier than this, in the Louvre. The komast is seen in back view, but he shares the extended arm, lowered head, cloak swung behind, of the Onesimos cup figure. The likeness is continued in the flute case hung up at the left and the pair of reserved border circles. The style of drawing the cloak, breast line and hand is Onesiman, but Beazley attributes this Louvre medallion to the Panaitios Painter.91

In addition to the general features noted above that mark the Boston komast as pendant on the Schweitzer cup, there are details that link them. One point is the very simple border that may be due to the sophistication of the artist who wished nothing to detract from the picture. Another is the striking, aquiline nose. Moreover, the ear of the Boston komast is a different variety, longer and larger than most. The same is to be seen on the hoplitodromoi on the Schweitzer cup. Also the placing of the tondo inscription to right and left of the man's head, following the border, is comparable.

Pls. 116–117

Outside three man and a girl have a party. The girl
leads two men off to the left. She comes face to face with the third man who is dancing right. Naked but for a ribbon round her leg, she leaps in time to the crotala, just visible beneath her right arm. She is followed by one of the gayest figures, a high stepping male. Poised on his right leg he extends his left arm, his right hangs at his side. Behind him comes a naked fellow, seen in three-quarter back view, who dances quietly, left arm extended, a staff in his right hand.

The draped man who moves toward these wears his cloak in loops across his back. Lowering his head and holding onto a stick, he prepares to spring onto his raised right leg. The fillet end is visible above his right arm.

The reverse repeats the idea of one man going right meeting a file coming towards him. But the numbers are reduced to the old shopworn three group, so it has no freshness. On this second side both flanking men bend and step centerwards, torsos: in three-quarter front view, inside arms extended. They carry staffs in their right hands. The right hand figure wears and holds his cloak in the same manner as the reveller on the tondo. The center youth also wears a cloak.

The lines marking his stomach are gone. All wear wreaths with large fronds above the brow. The inscription \[\text{HO I}A\] stands above the man at the left.

As was the Schweitzer cup, so this cup too is connected
leads two men off to the left. She comes face to face
with the third man who is dancing right. Naked but
for a ribbon round her leg, she leaps in time to the
crotala, just visible beneath her right arm. She is
followed by one of the gayest figures, a high stepping
male. Poised on his right leg he extends his left
arm, his right hangs at his side. Behind him comes
a naked fellow, seen in three-quarter back view, who
dances quietly, left arm extended, a staff in his right
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in loops across his back. Lowering his head and hold-
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ed right leg. The fillet end is visible above his
right arm.

Pl.118 The reverse repeats the idea of one man going right
meeting a file coming towards him. But the numbers
are reduced to the old shopworn three group, so it
has no freshness. On this second side both flanking
men bend and step centerwards, torsos: in three-quarter
front view, inside arms extended. They carry staffs
in their right hands. The right hand figure wears
and holds his cloak in the same manner as the reveller
on the toondo. The center youth also wears a cloak.92
The lines marking his stomach are gone. All wear
wreaths with large fronds above the brow. The inscrip-
tion [H O f]A17 93 stands above the man at the left.

As was the Schweitzer cup, so this cup too is connected
to the fragmentary cup in the Villa Giulia by the Panaitios Painter, for the drawing style and figure proportions of this komast by Onesimos bear a striking resemblance to those elements of that komast vomiting by the Panaitios Painter. In both cases the komasts are large men, long legged and with thin arms. Details coincide too. Both have this heavy "S"-curved eyebrow, and both have the weights on their cloaks drawn not as roundels but as long fingers. (That directly below the right elbow of the Boston Onesimos cup komast illustrates the type).

The Villa Giulia cup is one of a small group of vases assigned to the later years of the Panaitios Painter. The human figures on these cups are tall and broad shouldered, the cloak folds often waver and the cloak weights have this characteristic finger-like shape. Perhaps the best known member of this Panaitios Painter group is a kylix, also in Boston, that has a frieze of travelling revellers revolving about the outside. This is a large kylix, hence it has room for more people than on the Onesimos cup, but excluding the difference in size, it is virtually impossible to make any valid distinctions between the two. The similarities between them are overwhelming. There is the same invested contour of the cloak, where the folds pass over the arm, the same anatomical markings, the same trochanter arcs and pear shaped knee cap, the pubic area is true to the style.
of Onesimos. The rather ugly face of the Onesimos cup komast is repeated on the Panaitios Painter's cup and the form of the maeander on the latter is characteristic of Onesimos.

Similar correspondences are to be observed between a fragmentary discobolos cup in the Louvre of this Panaitios group and the Onesimos cup, and again between the Leningrad cup of the Panaitios Painter and the Onesimos cup. The round strokes of the goatee of the Onesimos' cup komast are like the beard strokes of the man using a shoe as a weapon on the exterior of the Leningrad vase. These two men are related in other features such as the powerful nose, the largish eye open at the inner end, the large ear, the long hands, and the drawing of the pubes and fillet. Elsewhere on the Leningrad cup are other forms that have the imprint of Onesimos — the contour of the frontal knee cap, the line of the breast, the markings in the back view, the long hands, the tree with its one low limb, or the strings about the food basket. The shape and interior spotting of the flute case of the Onesimos cup is repeated on both the Boston komast cup of the Panaitios Painter and this Leningrad kylix.

A word about the composition. It was noted above that the two arrangements on the exterior of the Onesimos cup are not alike. Side B has the conventional composition with three figures, the flanking ones are brothers in pose; but side A is worthy of a second look. It too has an open composition, that is, there
is space around each komast, but since there are four figures, they are closer together. There is not that isolation (that we have come to expect of Onesimos) where the figures do not touch each other and where the paraphernalia make the transition from one man to the next. Here however, for example, the opening made by the curved back of the hetaira is filled by the languid arm of the dancer following. In other words, one figure is thought of in terms of the next. The design no longer is made up of copy-book poses balanced left and right onto a cup, while last of all the background is scattered with objects, but here the figures complement each other, they fit together and have more significance together than apart. This is true, but to a greater extent, for the file of komasts on the Boston Panaitios Painter cup.

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38. (Pl.124)

Museum: Brussels A 889.

Provenience: From Chiusi, formerly in the Van Branteghem Collection.

Subject: I. A naked girl before a foot-bath

Exterior, plain.

Shape: Cup, type B.

Dimensions: H. 0.09

D. 0.242

Preservation: Good; the cup is broken and restored with slight restorations at the breaks. The glaze is lustrous.
Description:

Clay: rosy, the surface is orange.

Relief lines: Probably throughout, except for the hair contour which is reserved.

Red: For the fillet and inscription.

White: According to the CVA text, for the fillet.

Dilute glaze: Outlines the lips.

Preliminary sketch: Traces.

Border: A stopt maeander. The interior of the handles, the area between their attachment points and the degree in the foot are reserved.

Placement: The picture base is slightly to the left of center.

Publication:

Illustrated

Froehner, Catalogue van Branteghem, pl.28, no.77, Paris 1892, a drawing,

whence

Perrot, Histoire, 10,647

and

Six,ndl 30 (1915), p.91 fig.12.

Langlotz, G.V., pl.20, no.30.

Philippart, RA, 1 (1933), 156, fig.2, tondo, photograph.

CVA Brussels, I, pl.1, 3a, (profile), 3b (whole cup interior).

(Belgium pl.28)

Rumpf, MZ pl.25, 3. (from paralipomena)


Mentioned

Hartwig, Meisterschalen, p.374, no.14, in list of vases allied to the Brygos Painter.

Tonks, Brygos, 62. Attributed to the Brygos Painter.
De Mot, Bull. des Musées Royaux, 1908, p. 83; to the Brygos Painter.

Beazley, V.A. 89, no. 26, attributed to Onesimos.

Hoppin, R.-F. I, 413, no. 4.

Beazley, Att.V., 175, no. 42.

Beazley, ARV 222, no. 60.

Milne, AJA 48 (1944), 53, no. 15.

Date: Iullies, R.E., 18, 468 considers it the most mature cup in the series of vases.

The introspective mood of the Boston cup komast is continued in the graceful designs of the closing years of the artist. In these Onesimos ignored the cup exterior and concentrated his attention on his faultless medallion compositions.

On one of these cups, now in Brussels, is a scene of a girl about to bathe. She has just come from the well for she carries a full kados in her right hand, like that carried by the komast inside the Boston cup, 95.29, except that both terminals of the handle protrude on the same side. Her clothes are folded up into a neat ball held on her left forearm. Although held before and behind for the sake of the design, her arms must be thought of as actually being at her side. She is naked but for a fillet worn crossed twice about her head and a dotted earring. She stands and faces right, but her chest is painted in three-quarter view and both breasts are in profile.

She looks toward a very elaborate podanipter at
which she will bathe. Its lifting handle is a bearded snake's head, the ring base is decorated by palm-ettes and one lion's foot is visible. The type of carrying handle is related to the footbath on the Louvre deeds of Theseus kylix by the Panaitios Painter, where there are roundels at the joint but no snake's head. Otherwise, the shape and ring base decoration recall the basin on the cup in the Louvre no. G 291 by Onesimos. The inscription is ΜΑΙΣ ΚΑΛΟΣ. It has been suggested that the kale on the pot may be an attempt to correct the error of the masculine ending of kalos.

This picture is reminiscent of many cups. The footbath set on the right side reminds one of the two cups in the Louvre, G 291 and 10.895. The pot and the method of holding it recall the komast inside Boston 95.29, the gestures of the arms and the rather straight body centered on the axis of the cup recall the reveller of Boston 10.211. In spite of its connections with the Louvre cups and certain resemblances in the face, notably with the almond eye of the man leaning over the basin of 10.895, the fine drawing and lovely composition point to a later time.

The composition is beautifully planned. The basin has been set on a base and moved part way out of the picture so as not to uncenter the girl. The round bundle of clothes repeats, and balances against, the round shape of the cauldron. The girl herself stands in harmony with her circular world. She is natural
yet perfectly adapted to the circle. The almost over familiar extended arm gesture with her is exquisitely graceful, the familiar pose of lowered head for her expresses contemplation and one almost feels like an intruder to observe her thus.

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39. (Pl. 125)

Museum: Vienna, inv. 1848.
Provenience: From the Prokesch-Osten collection.
Subject: I. Youth.
Shape: Cup, type B.
Dimensions: H. 0.062
D. 0.127
D. of tondo 0.079

Preservation: A third of the foot disk is restored; the glaze is flaked in places. The hip-thigh region and the adjacent areas of the cloak appear to be restored. Most of the pubic hair is lost.

Description:
Relief lines: Used throughout; the hair contour is reserved.

Red: For the aryballos strings and lappets, for the strigil cord, and the inscription.

Dilute glaze: For the sterno-mastoid, the arm and stomach muscles, and to outline the lips.

Preliminary sketch: The sketch lines in the cloth folds differ from the final version.

Borders: A reserved zone runs about the tondo, the cup lip is reserved as are the areas between the handle
attachments, the inner sides of the handles, the foot riser and the foot edge. A broad black zone lies on the foot disk, near the outer edge.

Placement: The picture base is set to the right of center.

Publication:

Illustrated

Von Lückeb, Vase Painting, pl.75, above (whole cup).
Langlotz, G.V., pl.19, no.29 (tondo).
Licht, Sittengeschichte, 1, p.122 (whole cup).
Webster, "Tondo Composition in Greek Art", JHS 59 (1939), 114, fig.4 (photograph of whole cup). He discusses the composition.

CVA Vienna I, p.11, pl.5,1 (tondo - an excellent illustration) and pl.3,7 (profile).

Mentioned

Beazley, Att.V., 174, no.41.
Beazley, ARV 222, no.58.
Eichler, Führer durch die Antikensammlung p.11.
Hoppin, R.-F. I, 419, no.34.
Kraiker, Heidelberg, pp.21-22 (compared with Heidelberg 64 and 65).

Date: Disputed. Lullies, RE 18, 468, places this cup midway in the development of the artist, contemporary with Heidelberg 62 and preceding both Louvre G 291 (the sponge presser) and the Museo Artistico Cup. Technau,
Merklin and Eichler want an early date. Kraiker gives the time as 490-480 B.C. Beazley is the only who considers the cup late.

The last kylix is a very beautiful small cup in Vienna, decorated inside only. It is yet another illustration of a "pais kalos". This time he is a young athlete. The elements are no longer novel; there is the one leg that passes behind the other, the lowered head, outspread arm, loosely draped cloak, and the suspended athletic equipment. But the combination of these elements is different enough to make a new and completely satisfying design. The youth's body marks the axis of the cup, the force of the head bent right and the arm extended right is counterbalanced by the mass of the paraphernalia at the left. The staff is a nice diagonal in the composition, a much more successful diagonal than the staff of the youth on the cup in Florence, inv.491.

The design is beautifully planned to fit in the circle without crowding, so that there is a happy feeling of space in which the youth can move. The youth himself is delicately poised, but his stance, so perfect for the circle, has been achieved by sacrificing some naturalness. His manner of bending his head is affected, as is the way in which he manipulates the staff behind his feet.

This youth might be stepping along slowly but probably he is just standing, lost in thought, with a stick
for support. His right hand rests on his hip. He wears a loosely draped cloak and a fillet around his straight and rather long hair. His eye is very narrow, the nose snub, the lips are outlined -- a variation from the common procedure. Near by hang his sponge, aryballos and swan's head strigil. Running along the upper border is "ho pais kalos". The alphas are larger than most of the other letters. The upright of the kappa does not touch the arms, the omicron is angular.

The introspective mood of the youth, his balanced stance, the excellence of the composition and the simplicity of the border point to a date late in the artist's career. Moreover, the nearest companions are the late cups. The youth's cloak, drawn with long wavering lines for the folds, a single line above the hem and long thin hem weights, is like the cloak of the komast inside the Boston cup 10.211. It too is used as a foil for the nude body. Both cups have a plain reserved band as border, in this case only one. The narrow eye of the Vienna dandy reappears on the face of a komast on the outside of the Boston cup 101.1

The rather unkempt hair, the flat tipped nose and the faintly curled lips are comparable to those features of the bathing girl preceding. The undulating contour of the sponge, a distinctly different shape, was seen earlier in the Museo Artistico cup. The strigils and flat bottomed oil flasks are of compar-
able shape too.

It is easy to see the progress made by Onesimos in balancing his figures, since the moment he drew the acontist in the cup of the Petit Palais. That athlete stood up like a marble kouros, feet flat on the ground, the left advanced, the weight evenly disposed. Like them the backward tilt to his body destroyed its equilibrium -- so with a slight shove he might be expected to topple over. Quite the reverse is true for the Vienna dandy. Previously the artist had toyed with weight and free leg, but now these experiments in ponderation bear fruit and the line of weight, thrown onto the left leg, is carried up through the lad's body to his shoulders. The left shoulder over the weight leg slants down, and the head is sunk below the shoulder to emphasize this rhythm. The slight leftward twist of the hips and the turn of the right leg to a profile view indicate the third dimension -- it is an escape from strict frontality, for the youth.

The stance of this painted komast is in harmony with the innovations in weight and free leg made by the sculptor of the Kritian boy on the Akropolis, but the komast continues the movement of the legs and hips above them, whereas the shoulders of the Kritian boy do not respond to the shift in the hips. It is a simpler matter for the draughtsman to record the rhythm of the body, but the sculptors take a decade and more after this just to break the horizontality of the shoulder line.
The conception of the cup drawing has much in common besides ponderation with the statues of the time just before the Persian destruction. The simplicity of the form of the youth, of the border and of the composition, is akin to the simple\textsuperscript{102} modeling of the pre-480 B.C. forms. The serious, reflective attitude\textsuperscript{103} is echoed in the expression of the Blond Boy and the Euthydikos maiden. Lastly, the broad shoulders and slim hips of the painted komast are the new proportions of the Kritian statue.
FOOT - NOTES

Chapter III

1.(p.173) The shin here is not in the center of the leg but along the right edge, so probably the knee cap was in three-quarter view.

1bis.(p.174) This term refers to the stance exemplified by the Westmacott Athlete; see below n.2.

2.(p.174) Blümel, Sport, 76, from Tanagra, white ground. Other "kyniskoi" are:

Pl.81 1) Brunswick 558, fr., CVA Brunswick I, pl.12,5-6. Antiphon Painter; ARV 233, no.64. The thumb seems closer to the fillet but as a piece is missing it is unclear.

2) The Westmacott athlete and copies and variants of a statue of Kyniskos of Mantinea, the boy boxer, wreathing himself. B.M. Sculpt. III, no.1754; Furtwängler, Mp. p.252, fig.105; Hyde, Monuments, 156.

3) Nat.Mus., Athens, no.3344. Relief found in the Sanctuary of Athena at Sounion; Lullies, Gr.Sc., no.92.

3.(p.174) Boston 10.199, cup by the Antiphon Painter; I. a she ass. Hartwig, Meisterschalen, pl.63,1. She carries a load that sits on a saddle. Her back is protected by a cloth. The object at the top of the load may be a ring clasp. (Hartwig 564). The whole is firmly secured by ropes stretched around her chest and under her tail.
4. (p. 175) Because of repainting his right foot disappears behind the column.

5. (p. 176) If one strictly observes the hoof positions, the Vienna horse canters (although he might gallop) for the horse has landed on one back foot, and the Heidelberg animal gallops as the forelegs are raised. The attendants could not keep up with a galloping horse, so the conclusion must be that the artist wanted to illustrate horses moving quickly but had not conscientiously considered a specific gait. The artist repeated a grouping of horse and boy and the difference between the rear feet of the animals is accidental. This leads one to suppose that perhaps the gaits on other examples do not always deserve serious attention but may be fortuitous.

6. (p. 179) The only other example of a hoplito- 

   dromos/starting is on a R.F. kylix, Oxford, 1947.262, from the C5ok Collection, by the Triptolemos Painter. Beazley, BSA 46 (1951), pl. 5b, the left hand figure. The right foot is in advance, and only the right leg is bent. For ordinary runners starting see ibid. 10-11.
7. (p.179) The elimination of the weights would simplify and enhance the composition.

8. (p.180) The left leg appears through the material, the knee is remarkably angular.


11. (p.181) JHS 23 (1903) pp.278-9, and 289.

12. (p.182) a) Arlesheim cup, Schweitzer coll., to be added as no.24bis to the list according to paralipomena p.1419.
   b) Cab.des Méd. fr. no.666, Beasley ARV 221, no.43.

13. (p.184) The thumb is wrongly drawn to look like a finger. It should come at an angle. The same for the fingers of the discobolos of Munich 2637, cup, ARV 218, no.1, discussed above.

14. (p.184) The curvature of the head is close to, but not identical with, the two picks on the Louvre cup 10.895 of Onesimos; see above, ARV 221, no.32.
15. (p. 184) The blade is thick enough to be of the single pointed, round headed type pick.

16. (p. 185) Munich 2639, see above, ARV Onesimos no. 2.

17. (p. 185) G 287; Beazley, V. A. 84, fig. 52.

18. (p. 185) Oxford 1927.4608, Onesimos 7 bis.


20. (p. 186) Beazley mentions this in ARV 221, no. 42, Unfortunately my photographs show part of one side only and not the reverse.

21. (p. 187) There is one comparison, however, but not in painting. Furtwängler, A. G., pl. 9, no. 6. A discobolos bends low, the left leg is in front view, the other in profile, on a fifth century scarab in the British Museum from Amathus.

22. (p. 189) Beazley, Hesperia, Suppl. 8, p. 4.

23. (p. 189) Boston 10.205; Beazley, Boston II, no. 79bis, p. 33, Supplementary pl. 8, no. 3.

24. (p. 196) Cf. ear of rider inside Louvre G 105; ARV 219, no. 1.

25. (p. 196) Boston II, 35.

26. (p. 197) Similarly on nos. 5 and 6.

27. (p. 197) Amyx, AJA 49 (1945), 514 agrees.

28. (p. 198) "The Attic Stelai", Hesperia 27 (1958)
28. (p. 198) (Contd.) pp. 186-190, and n. 4. Pl. 47, d is a pottery kados from the Agora, an excellent comparison; Amyx, AJA 49 (1945) pp. 514-515, particularly n. 23. Miller, Daedalus, 725, maintains that the kados is handleless.

29. (p. 198) Hesperia 27 (1958), 188.

30. (p. 198) Boston II, 35.

31. (p. 200) Boston II, 35.

32. (p. 203) Leningrad 651, ARV 216, no. 32.

34. (p. 203) The croup along with the thigh are the commonest areas branded. There are references to brands on the jaw and examples appear of a sign burned on the withers, although this practice is more frequent in the post classical and early Christian era. Klumbach, RGZM 3 (1952), 6 ff., and Hartwig, Meisterschalen, p. 110, fig. 16 (brand on withers).

35. (p. 203) Myres, op. cit., suggests that this brand had the shape of the Phoenician sibilant letter called shin, "\( \overline{W} \)."

36. (p. 203) I, 139; σαμφόρας in Arist., Knights 603; Clouds 122, 1298; Eust. 785, 31.

37. (p. 203) Aristophanes, Clouds, 23 and 437-438; Luwian, Adversus Indoctum, 5, ΚΟΠΠΑΦΟΡΑΣ Eust. 785, 29.

38. (203) To Aristophanes, Suidas, s.v. ΚΟΠΠΑΦΙΑΣ Clouds, Starkie, pp. 315-316.


40. (p. 203) Plutarch, Alexander, 6.


42 (p. 203) Arrian, Anabasis V, 19, 5; Pliny, NH 8,
42. (p. 203) 42,154; Strabo 15,29. Myres, op.cit., suggests that it is a name given to first rate horses.

(Contd.)

43. (p. 204) Boston II, 35.

44. (p. 204) Klumbach, RGZM 3 (1952)p.3; Myres, CR 47 (1933),124, and Martin Dar.Sag. II 800, who also believed that the horses inspected by the council of 500 were specially branded.

45. (p. 204) Horse, 11.

46. (p. 204) Vergil, Georgics. III, 157-161.

47. (p. 205) The small number of brand signs may very well be related to the fact that few could afford horses.

48. (p. 207) Aurigemma, Spina, 1st ed.,p.62, interprets the scene as "a satyr filling a basket", not as one about to lift a full basket.

49. (p. 207) Similar baskets are carried on the shoulders of satyrs in the following vases:

1) Paris, Cab.Méd. 320; Interior, vintage scene; ARV 389,middle,unattributed; CVA France 10, Bib.Nat 2, pl.49,no.3 and Pl.50 (France pls.435-436). B.F.

2) Leningrad, amphora, Gerhard A.V. pl.15; Pfuhl, MZ III,287; Harrison and MaColl, pl.3,2.
49. (p. 207) (Contd.) 3) Würzburg, 208, amphora, Langlotz, Würzburg, pl. 44.

50. (p. 208) Amyx, Hesperia 27 (1958), 249-250; also see E. Saglio DS 4², pp. 1446-1447, s.v. Spyris.

51. (p. 208) In addition to those of note one: a satyr dumps grapes from a staphylolobos onto the lenos on a Black-Figure eye-neck amphora, in Brussels no. 278, CVA Brussels 2, Belgium 2, pl. 17, no. 1b (Belgium pl. 57).

For other types of grape-gathering containers see Amyx, Hesperia 27 (1958) pp. 244-245.

52. (p. 208) Athens, Nat. Mus., column-krater, Eph. 1924, p. 106, fig. 3 and p. 109, fig. 6.

53. (p. 208) Panathenaic amphora from Isthmia, Leagros group, at the right side of the panel of runners, Hesperia 27 (1958), pl. 15; Brussels R 347, cup, Gardiner, Athletics, fig. 56, opposite p. 87; a boy with pick loads up a basket.

54. (p. 208) Leipsic T 552 (ARV 220, no. 24) and Louvre G 113 (ARV 220, no. 3), have stopt maeanders. The later has heavy strokes as here.
55. (p. 208)  De Ridder 848, Catalogue, 499; ARV 216, no. 35.

56. (p. 209)  Side A and B, two satyrs attack a sleeping maenad. CVA Baltimore 2, pls. 9-10, (U.S.A. pls. 251-252), ARV 214, no. 12.


58. (p. 212)  A glance back at the archer of the Cab. des Méd. fr. (de Ridder 604) should prove the point. Compare the moustaches in particular.

59. (p. 212)  For other such imperials see: Boston 10.179, cup, Panaitios Painter, I., satyr on an amphora, Beazley, Boston II, pl. 38; Copenhagen, inv. 3880, cup, Brygos Painter, Beazley, ARV 248, no. 29; CVA 3, pl. 142.

60. (p. 212)  There is the same change in the dimensions of the line at the pectoral of the lyre player.


62. (p. 213)  On this hair style see above, Florence PD 265, no. 3.

63. (p. 213)  Brit. Mus. E 68, cup; Beazley, V.A. 93, fig. 61.

64. (p. 214)  Richter, Furniture, 36, type d.

65. (p. 214)  Edgar, BSA 5 (1898) 64-65.
66. (p. 214) Cf. Munich 2639, cup, Onesimos, side B, the trainer.

67. (p. 214) This information of Winter, Bonn Jb. 123 (1916) 279, from Beazley, loc. cit.

68. (p. 214) There is no apparent problem on the Douris cup in Berlin, 2285, Buschor, Gr. Vasen, p. 159, fig. 178, where a pupil recites to his teachers while, hard by, a student and his teacher play the lyre.

69. (p. 215) Berlin 2285, Beazley ARV 283, 47. Pfuhl, MZ, fig. 468.

70. (p. 215) Berlin 2322, from Vulci; Beazley ARV 216, no. 33; Klein, Euphronios, 263; or Birt, Buchrolle, 148; drawing. Richter ARV Survey, fig. 57, photograph.

71. (p. 217) Κυνοςέρμη Jähnner, R.E. IX, Cola 2545-2548, lines 46 ff., s.v. infibulatio, for suggested explanations of this practice. The penis of the leftmost male on Leningrad 651 by the Panaitios Painter is infibulated.

72. (p. 218) Cf.: 1) Florence, Panathenaic amphora, Pan Painter, Herakles; CVA Florence I, Italy 3, pl. 26, 3 (Italy pl. 610). Beard painted in raised dots. Herakles, 2) Akr. 432, Langlotz, Akr. pl. 33, 432a, Herakles, Manner of the Panaitios Painter,
72. (p. 218) Beazley, ARV 217, no. 12.  
(Contd.) 3) Compiègne 1054, R.F. hydria (of b-f type) CVA Compiègne 1, France 3, pl. 13, no. 6 and 15 no. 3, Herakles, The Painter of the Munich amphora, Beazley ARV 162, no. 10.

73. (p. 218) No. 18558; Beazley, Hesperia Suppl. 8, pl. 2, 2.

74. (p. 218) Beazley, ARV 215, no. 30.

75. (p. 218) The crest is decorated by seven reserved dots; there are 15 dots above the caul, the lowest of these is partially destroyed by a crack.

76. (p. 219) There are twelve dots above the caul, thirteen on the crest. The singleton dot on the cheek-piece is an error.

77. (p. 219) He has not inserted his arm through the arm band, but all the same he appears to hold the hand grip which should be opposite the band, not below it. Dr. Schweitzer writes me that the shield does not appear to be restored.

78. (p. 220) On Copenhagen. Thorwaldsen 100. Cup by Oltos. Bruhn, Oltos, fig. 42. Achilles, fully armed and in this same uncomfortable position, plays dice with Ajax, before battle. The collapsing warrior who draws his sword on a cup by
Douris in Boston, Chase, *Greek and Roman Antiquities*, p.68, fig.74, holds the left leg extended, the right is bent but the toes do not carry the weight.

The black smudge behind the neck piece may be restoration in part.

These Attic aryballoi are hung by a single cord, hence tip, in Miss Haspel's method I, "How the Aryballos was suspended", *E.S.A.* 29(1927-28)pp.216-219.

One leg of the stool is partly concealed by the trainer's right calf. It is Type D, Richter, *Furniture*, 36; compare to stool under the helmet maker, Oxford 518, by the Antiphon Painter, *loc.cit.* fig.102, opposite p.37; Beazley *ARV* 231, no.22.

No fold emanates from two of the scallops of the himation on the left forearm. This is an oversight. The short stroke showing where the right thigh meets the torso should not slant down but should continue the line of the right leg.

Compare to the leather shoes worn by the old man, hand to head, on the interior of the Panaitios Cup, London,
83. (p. 221)  ARV 214, no. 11, F.R. pl. 23. They are strikingly close.

84. (p. 221)  The forefinger is wrongly restored. It should curl around the staff handle; for the correct view see the hand of the komast inside Boston 10.211.

85. (p. 221)  This foreshortened leg is reminiscent of the leg pose of the reveller on the cup by the Panaitios Painter in the British Museum. Beazley, ARV 214, no. 11; F.R. 23. But our example foot is neither flat nor fully extended and here the drapery conceals the under side of the thigh. Cf. Beazley, Boston II, 24-25.

86. (p. 222)  The lip of the bowl is not offset. Miss Milne has three examples of foot-baths of this contour, with lifting handles and without carrying ones, in AJA 48 (1944) p. 53, but on cups later in time. The foot-bath appears under the handle, in another hoplitodromos scene; Cab.des Méd. 523, Proto-Panaitios, Beazley ARV 211, no. 4; Hartwig, Meisterschalen pl. 16; Gardiner GAS 286; where hoplitodromoi are dressing, one runs and one sets out. This is Miss Milne's type I, B, op. cit. 52. The bath is damaged. There may once have
86. (p. 222) been horizontal lifting handles, but hardly long carrying handles.

(Contd.)

87. (p. 225) G. Giglioli, "Phyllobolia", Arch. Cl. 2 (1950), pp. 31-45, pls. 6-13. Giglioli is of the opinion that the athlete has dropped his wreaths while in the vicinity of an altar and is not making a gift to the gods; p. 39.

88. (p. 225) It may be merely coincidence but the top quarter of this cane is without contour lines and parts of staffs on both the Watkins hoplitodromos cup and on Boston 10.211 are also drawn partly without relief line.

89. (p. 226) 10.205, Beazley, Boston II, supplementary plate 8, no. 2.

90. (p. 229) Beazley suggests that he may be dancing, Boston II, 33, but the stance seems too upright and enervated for the dance.

91. (p. 230) To be added in ARV 215, as 25bis, according to D. von Bothmer.

92. (p. 231) Beazley proposes that "the middle one is dancing and the others follow his movements". All seem to me to move at the same speed, with the middle man yet to put his forward foot flat. Boston II, 34.
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<td>101.(p.241)</td>
<td>Cf. also the Louvre komast cup of the Panaitios Painter. Note the similarity of pose, cloak style, composition and border. This is to be added as ARV 215, 25bis.</td>
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<td>102.(p.243)</td>
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<td>103.(p.243)</td>
<td>Webster, Greek Art, 39-44, does not mention this cup, but obviously it would fall into his &quot;simple style&quot;, a style</td>
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traced through art and literature beginning in the early fifth century that reacts with "the pensive calm of the thinking man", against the older "sophisticated formality".
Chapter IV

Miscellaneous Fragments and a drawing.

40. (Pls. 126-127)


Provenience: Unknown, a gift of Spranger.

Subject: I. Head - love making?

A. Komos

Shape: Cup, fragment.

Dimensions: taken from the photograph:

G.L. 0.088
G.W. 0.043

Preservation: Two fragments make up into one; no restoration. Inside a chip damages the wreath and the lower corner. The ring which runs around the exterior at the level of the ankle of the raised foot is probably the result of stacking in the kiln. Preserved inside are an arc of the maeander, and the head and face as far as the chin of a girl, right. Outside are the thigh and legs of one figure moving left, part of a staff, next a basket up to its upper edge, the lower lobes of a flute case, part of another staff, then the toes and some of the left leg of a figure moving left and a piece of his himation.

Description:

Relief lines: Probably used throughout except for the hair contour of the person inside.

Red: for the wreath inside, for the three groups of basket tags without.

Dilute glaze: No traces.

Preliminary sketch: No traces.

Borders: A seven stroke interlocking maeander flanked by two glazed circles surrounds the tondo. Below the exterior is a reserved band.
Inside the fragment of a cup in Florence, a cheerful snub-nosed female presses her face up against the border. A fillet with three large fronds rests on her short straight hair. There seems to be the remains of a hand touching the border, just above the chip in the lower corner. The scene is probably one of love-making.

Outside are party goers. A komast speeds along totting the provisions for a party. He holds the basket behind, either clutching its strap in his hand or with it looped over his arm as a reveller carries it on the Cracow cup of the Panaitios Painter. The cane seen between his legs may be carried in his right hand to ease his path -- but it may lean against a wall. The light dot touching the left edge of the basket just within the crack may be the weight of his cloak, a bit of which seems to hang before his right leg just below the break.

A second komast follows close behind. He steps forward onto his right foot, the toes are visible at the break. He wears a black bordered himation, the curves are set in tangential "S"-folds. He may carry the staff and flute case which are only partly preserved in front of him.

It is likely that the handle rose to the left of the basket holder and that these are two out of a three
figure group.

The face of the girl inside recalls that of the girl bather in the cup in Brussels, in the turned up nose and protruding bangs. The fronds of the wreath with their comb-like edge correspond to those of the komast inside Boston 95.29.

==oo0000==

41; (Pl. 41)

Only a piece from the exterior is left of a cup in the Louvre. The subject is appropriate enough to have been on the reverse of the preceding kylix, for again we see love-making. There are three people, two men and a woman. She is nude and crouches on all fours to the left. Her left leg is forward and bent, the right is stretched in back. Behind her is a man who leans forward and touches her. His feet are seen close together in the photograph. At the right a second male moves right. He bends down holding out his left hand at knee-level. The even catenaries of his cloak must depend from the left arm. All these figures have the malleolus as a slightly hooked black glazed line. This is not the artist's usual practice. There is such a gap between these groups that the fragment may stretch below the handle, and the arrangement of the interior would agree with this as a location for the handle.

==oo0000==
42. (Pl.128)


**Provenience:** Italy.

**Subject:** I. Male flutist. Exterior plain.

**Shape:** Cup, fr.

**Dimensions:** G.H. 0.081

G.W. 0.058

**Preservation:** This is a single fragment from the tondo. The glaze is badly discolored inside. The same is true outside except that the discoloration runs in a broad band just where the maeander runs inside. Inside a large flake removes part of the border, and the flutist's nose is damaged. The hole beside the maeander was a mending hole in antiquity. Preserved are an arc of the maeander, the face, forearms, bit of the cloak on the arms and a stretch of relief line, probably of the cloak, at the left fracture, just above the round, visible fold. The sherd is very thin.

**Description:**

- **Relief lines:** Throughout except for the hair contour which is reserved.

- **Red:** For the inscriptions.

- **Dilute glaze:** For the arm muscles, and for the interior lines in the back of the hand.

- **Border:** Around the tondo is a seven stroke interlocking maeander; on either side of this is a thin glaze circle.

**Publication:**

Beazley, *ARV* 219, no.5, Panaitios Painter or Onesimos.

Beazley, *Boston* II, 34, "no doubt by Onesimos."
PLEASE NOTE: PAGE 264 SEEMS TO BE LACKING IN NUMBERING ONLY.

UNIVERSITY MICROFILMS, INC.
43. (Pls. 129-130)

Museum: Leipsic T 552.

Provenience: From Orvieto.

Subject: I. Archer

A. Arming? (archer and males)

Shape: Cup.

Dimensions: ca. 0.105

0.055

Preservation: Two pieces make up into one fragment.

Flaking at the edges and on the left boot inside. Discoloration outside; no repainting. Preserved inside are the legs from above the knee of a man moving left; outside are the lower legs of a man turned right, part of a bow and spear (?), further right a leg moving right and the toes of a left foot turned left; behind, another spear (?).

Description:

Relief lines: Inside, probably throughout except for below the right toe; outside, for all but the soles of the feet.

Borders: Inside, a stopt four stroke maeander. Outside, a double reserved band below the picture.

Publication:


Inside a cup fragment in Leipsic a man runs left. He wears high leather boots with flaps and knee guards. The tip of his chlamys is visible between his legs and the end of his scabbard hangs at his left side. The two parallel lines that intercept the triangle of cloak represent one side of a quiver worn hung by its baldric.

Outside there seems to be a scene of arming. Parts
of three figures remain. At the left an archer strings his bow. He stands turned right, the bow held between his legs. He is pulling the cord up over the upper end. He wears flapped boots, but they are not as high as those of the interior male. The pair of lines along their upper edge, and the pointed tabs with dots in them recall the boots worn by the standing male of Louvre G 105. Behind this archer is a spear, and another is behind his companion on the right, who moves right. A third figure, the toes of his left foot remain, faces these.

The double border below the exterior is atypical, but comes elsewhere, -- on the fragments attributed to Onesimos in Bryn Mawr. The stopt meander inside is lighter in color than usual.

==oo0oo==

44. (Pl. 131)

Museum: Louvre G 113.

Provenience: Campana Collection 704.

Subject: I. Male moving left
   A. Two youths and a horse
   B. Horse.

Shape: Cup.

Dimensions: G.W. 0.18.

Preservation: Broken and mended. No repainting inside. The glaze is discolored in spots. Inside remain the legs of a male moving left, part of a staff (?) and a
stool. I have no photograph of the exterior. Beazley's description in *paralipomena* is: A, youths and horse (youth left looking around, his stick under his left arm, horse tied to pillar, youth moving to left with a stick; B, (horse standing to right).

**Description:**

**Relief lines:** Probably used throughout.

**Border:** a three to four stroke stopt maeander runs around the tondo.

**Publication:**
Beazley, *ARV*, 220, no. 3.
Beazley, *Att.V.*, 172, no. 3.

So little remains of the interior of Louvre G 113, and the workmanship is so hasty, i.e. the border slants, the toes are careless, that it would be rash to call it by Onesimos on this evidence alone. Beazley must base his decision in large part on the exterior design and the drawing of the horses in particular, but unfortunately I have no photograph of these.

The scene inside shows a male figure turned left. Behind his legs appears a staff (?). At the right is a stool. The cushion on it (Beazley in *paralipomena* calls the object a cloak) has a stripe along its middle and a weight at the end. The nearest comparison for the trapezoidal leg head and striped cushion is on the Troilos cup in Perugia by Onesimos -- the stool beside the Trojan who puts on his greave.

==00000==
45. (Pl.132)

Museum: Heidelberg B 56, Kraiker no.64.

Provenience: No information.

Subject: A. Boy beside a horse

Shape: Cup, fragment.

Dimensions: Greatest width 0.05

Preservation: One piece remains from the rim. The surface is damaged and the glaze lines partly destroyed. The upper part of a youth, his right hand and a horse's tail remain.

Description:

Relief lines: Probably once throughout except for the lower contour of the horse's tail.

Dilute glaze: For the serratus magnus, rectus abdominis, sterno-mastoid and arm muscles.

Border: Inside, at the rim is a reserved band.

Publication:

Kraiker, Heidelberg, 21, pl.9, no.64.

Beazley, ARV 220, no.8.

Kraiker compares the piece to Heidelberg B 47 (Kraiker no.62) and Vienna 1848.

A boy on a fragment in Heidelberg resembles the preceding youth on the piece in Oxford, in the completely dotted upper and lower hair line and in the rightward tilt to the body. The boy on the Heidelberg sherd stands en face, resting his right hand above his hip. He leans on a staff (or spear) held in his left hand and looks toward the right, his chin lowered below his shoulder. He is a stable attendant or the young rider
of the horse at the right whose tail only remains floating in front of the lad's left arm. Unlike the boy on the fragment in Oxford, the breast line is not angular but rounded as that of the boy inside the cup Florence PD 265 or the boy in Vienna no. 1848.

46. (Pl. 133)

Museum: Oxford 1953.5.
Provenience: No information.
Subject: A. A strigilist
Shape: cup, fragment.
Dimensions: No information.
Preservation: One piece is made up of two. The glaze is mottled and the reserved areas discolored. The chin line is lost. The youth is preserved to below the navel. Most of his left arm is missing.

Description:

Red: For the fillet.

Publication:

Beazley, in Paralipomena, says this is to be added as no. 52 bis to the Onesimos list.

A piece from the exterior of a cup in Oxford shows a youth whose body is frontal, the shoulders and head bent slightly to the right. The boy looks right at his extended left hand. His right hand holds a strigil which he uses to scrape in the area of his ribs. He wears a plain fillet. His ear is small. The drawing
of the chest is parallel to that of the servant on Oxford G 138,3,5 and 11, which we have assigned to a late date, but his very curly hair contours may indicate an earlier time. He may be the middle figure of a three figure group. At his left elbow is a letter, perhaps a "pi", and beyond it another, perhaps an "omicron". Between these letters are two long lines which diverge as they approach the rim. They look like staves or javelins, but oddly enough they appear to be in red paint.

==00000==

47. (Pl.134)
Provenience: Unknown, a gift of Spranger.
Subject: A. An athlete bending.
Shape: Cup, fragment.
Dimensions: G.W. 0.05
Preservation: One piece, slightly flaked. Both legs of the figure are preserved from just above the knee. The right leg is cut off above the ankle, the left below the ankle. Both hands, most of the right forearm, a slice of the left remain.
Description:
Relief lines: Throughout.
Dilute glaze: For the leg muscles.
Publication:
Beazley, ARV, 222, no. 49.
A single fragment in Florence from the exterior of a cup shows a person bending right. He steps onto his left leg. His hands are thrust out below knee level, the left hand is in front, palm turned outward, the right is seen from the back. The curled tips of the fingers are a tell-tale characteristic of Onesimos. The figure might be a wrestler about to take a hold. Another suggestion is that here is a victorious athlete, for a beribboned athlete who lays his wreaths on an altar inside Louvre G 296 keeps his hands in this position, but slightly higher.

==00000==

48. (Pls. 135-136)

Museum: Cabinet des Médailles, no.785, no.659, no.733.

Provenience: No information.

Subject: I. Jumper
   A. Athletes
   B. Athletes

Shape: cup.

Dimensions: Not given, perhaps natural size, as in photograph.

Preservation: no.659 is made up of two pieces, the others are singletons. Beazley, in Att.V.174, no.31 and 33 lists five pieces. No.659 inside, has a head right (minus face) bit of the right shoulder, upper end of a javelin. No.733 has a right forearm and hand with heel of a alter. No.785 has left foot turned right (minus the heel). No.659 outside has right arm, left leg and right knee of a man moving right, then a javelin, then two legs; the right frontal, the left
in profile to right, of a man; then a discus (the upper third missing); then right toes turned left. No.733 has a left foot moving left, the legs of a man left and a javelin and pick. No.785 has a left shank and foot moving left.

Description:

Relief lines: Probably used throughout except for the hair contour which is reserved.

Dilute glaze: In the leg muscles throughout and arm inside.

Border: An interlocking maeander with a glaze band to either side. The start of the maeander is above the javelin butt. A reserved band runs below the outside picture.

Publication:

Beazley, V.A. 89, no.21, (= no.659)

Hoppin, R.-F. I, 417, no.22 (= no.659)

Beazley, Att.V. 174, no.31 (= no.785 and a second fr.)

no.33 (= no.659, L 187 and a third fr.)

Beazley, ARV 221, no.39 (= no.785, no.659 plus frr.)

Three fragments that unfortunately do not join make up another athletic cup by Onesimos in the Cabinet des Médailles. Inside, a jumper looks right. His left foot is in profile to the right; his right hand holds a halter out from his side. A drop of glaze spots the back of this hand. A slice of his right shoulder remains.

The various sports of the athletes of the exterior are uncertain. The two men on no.659 come from side A. The first is turned right, but leans backward onto his right foot. His right arm, the fingers of the hand
clenched, is extended in front. Behind his forward foot stands a javelin. Then comes a man who leans right. His right leg is straight and frontal, the left is bent slightly and in profile right. The discus on the ground beside him probably belongs below the handle. The toes of the left foot of a third person next to the discus come from the reverse side. Fragment no. 733 keeps the left foot running left of this third person. A fourth man runs beside him. Behind this figure slants a javelin. The horizontal stick may be the handle of a pick, the blade would be at the right. The smallest piece, no. 785, has the running left foot of a fifth man. All three on side B hurry left and are most likely runners.

Making allowances for its incomplete condition, the kylix is rather a routine affair. The artist did not work to conceal the beginning of his meander; the hair line is not very precise, the ear is rather large. The glaze background in many spots was hastily applied, (noticeably about the feet and along the reserved band below them outside).

The lines of the hair, the gap between it and the bangs, the proportions of the ear, all find a comparison with those features of the winning fighter on the Leningrad cup by the Panaitios Painter no. 651.
49. (Pl. 137)

The third hoplitodromos cup is really only one fragment, m666, in the Cabinet des Médailles. Inside is an arc of a seven stroke interlocked maeander border, outside are parts of three men from one side of the cup. At the left is some of the shank of a figure running left, then two lower legs of a man standing left. This second man may be about to put on his shield that rests at a slant before his feet. Two lobes and the stem of its leaf charge are preserved. Then comes a lower leg and the top of the foot only, of a third person running left.

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50. (Pl. 138)

There are so many bits of cups of Onesimos in the Cabinet des Médailles, that one would like to join them. A plausible combination is this hoplitodromos fragment with no. 799. The latter, a bit from the center of a cup, has inside a seven stroke interlocked maeander and a right arm held in back of a missing figure. The tips of the fingers are lost. Outside, a left shank and foot (the heel is missing), walking right, then a frontal right leg of another man, the toes pointed down hardly touch the reserved base line.

Another suggestion for no. 799 that may be far fetched is that the arm in the tondo could be that of the discobolos of no. 694, for the discobolos on the gem in
the British Museum\textsuperscript{13} who stands with feet thus, keeps his free arm back and above in this fashion.

The next step is to see which fragments, depending on physical appearance, not just on the designs, permit combinations.

\[==oo00oo==\]

51. (Pl.139)

Beazley adds as no.59 bis\textsuperscript{14} three fragments from a cup in the Louvre, decorated inside only. The border is a seven stroke interlocking maeander, bounded by two lines. The largest sherd has a right hand and wrist, also a right foot \textit{and shank} running right. Above the leg is the arc of a cloak (?). The second largest bit contains what may be the end of a straight stick. The third has a small section of the border, nothing else. The drawing of the foot is not particularly neat, nor is that of the stick (if it is that).

\[==oo00oo==\]

52. (Pl.140)

Two small fragments from the exterior of a cup, E 37 in Tübingen,\textsuperscript{15} are attributed by Beazley to Onesimos.\textsuperscript{16} These show parts of two himation-clad trainers. One (inv.1560) gives the upper half of a male (minus his head) standing frontal. A himation is wrapped around him, leaving the right side of his body uncovered. In
his left hand he grips a knobby stick. The right upper arm is kept at his side, the hand (lost) may have held the stick further down. A gathering of the himation is draped over the left wrist.

The second piece, the smaller, (inv.1626) belongs at the left of the cup handle. This shows a man's left hand gripping the tip of a staff, part of a himation wrapped around his left elbow, and some folds draped over the wrist.

It is hard to say much from the illustration. This is plainly the style of Onesimos, but the drawing on the larger piece is not very good. The drapery lines are careless, the fingers irregular, the chest anatomy is almost incomprehensible.

==oo0oo==

53.(Pl.141)
Provenience: Campana Collection.
Subject: A. Youth -- komos? Athlete?
Shape: Cup, fragment.
Dimensions: (from photograph)
   G.W. 0.033
   G.H. 0.023

Preservation: One fragment exists; a largish flake is gone from the top corner. The left arm and chest of a male moving right but looking left are preserved. A bit of the staff or spear that he holds remains.
Description:

Relief lines: Throughout.
Dilute glaze: For the rectus abdominis.
Preliminary sketch: Numerous traces.

Publication:
CVA Florence I, p.14, no.199, pl.11.
Beazley, Campana Fragments, p.19, pl.11, no.68. "probably by Onesimos.
Beazley, ARV 220, no.19.

A fragment in Florence preserves only a part of the neck, the upper torso and left arm of a male figure who seems to look left but move right. In his left hand is part of a staff or spear held in front of his body with the left end slightly higher than the right. The CVA text suggests that he is an athlete, but Beazley could see him as a komast. Characteristic of Onesimos are the nipples set on the breast line, and the longish ovals of the stomach.

54.(Pl.142)
A fragment in Heidelberg\textsuperscript{17} that seems hard to give to anyone but Onesimos, is by Beazley attributed to the Panaitios Painter.\textsuperscript{18} It comes from a cup tondo and repeats the subject of the Bryn Mawr fragments — that is, it has a standing man and at the right a resting dog. In this case the dog lies down upon the border.
His coat is long; it is drawn with parallel black strokes and choppier dilute glaze lines. His tail also is long and bushy. The man beside him steps right onto his right foot. Only his legs and the lower hem of his himation remain.

Beazley's comparison is with a fragment from Eleusis of the Panaitios Painter, showing a trainer. Certainly the two correspond in the drawing of the himatia, but there are just as good comparisons to be found with Onesimos. The dark, variable maeander strokes could not be closer in style to Onesimos; the double border of the himation is to be found on the cloak of the hunter of the fragment in Cervetri; in the manner of Onesimos. The undulations of the hem line are repeated in the himation of the bearded trainer of Munich 2639, side A, of Onesimos. The spiky strokes for the dog's tail are the same as those for the hair on the crotala dancer on the Florence cup inv. 491, of Onesimos.

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55. (Pl. 143)
Museum: Leipsic T 593.
Provenience: No information.
Subject: I. Youth
   A. Two figures, athletes (?)
Shape: Cup.
Dimensions: G.W. 0.04
          G.H. 0.06
Preservation: One fragment, no restoration; chipped mostly at the edges. The hair contour is damaged, the black glaze is mottled. Inside are the head, upper body, right arm of a youth standing, bent right. He faces right, a staff or javelin in his right hand. Side A, the fingers of a clenched left hand, then a left foot moving left.

Description:

Relief lines: Probably throughout except for the hair contour which is reserved.

Red: For the hair fillet and for the parallel lines off the right shoulder.

Dilute glaze: No traces.

Border: I. A five stroke stopt maeander surrounds the tondo. The first stroke of each one is considerably thicker. A reserved band runs below the exterior picture.

Publication:
Beazley, *ARV* 222, no.52.

A fragment from the tondo of a cup in Leipsic preserves a youth who stands leaning somewhat to the right. His chest is en face, his head is in profile right. His lips are parted as if in speech. The outline of his hair is curly, but his bangs are straight and longer before his rather large ear. A red fillet crosses over his ear and is tied in back. He holds the end of a staff or javelin against his right hand. A himation is draped over his left shoulder and across his back, returning over the bend of the right arm. The black stroke to the right of the arm is the upper edge of this garment. His right shoulder looks fleshy because
it is drawn in combination with a portion of his back. The artist neglected to black in the triangle under the chin. It seems unlikely that the two red lines at the left of the shoulder are a continuation of the fillet, but they are hard to explain otherwise.

Outside, a left foot moves left. The fingers of the clenched left hand of someone who bends right appear in the upper left corner of the piece.

This cup fragment may well be by Onesimos, but there is an Antiphontic influence in the bright eyes, the dotted hair, the large ear and bold lines. Nor is the border typical of Onesimos, but it is closer to the Antiphon Painter.

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56. (Pl.144)

Beazley is undecided whether to attribute a cup, which he lists as being on the Roman Market (Basseggio), to Onesimos or the Panaitios Painter. It is unpublished but there is a drawing of it in the Berlin apparatus. A tracing of this has been included here, because every illustration, no matter how inadequate, could prove helpful — and the cup gives the impression of being a very fine piece of draughtsmanship.

Only the interior is decorated. The subject is an older man who, sitting on a stool, sings and plays the lyre. He tilts his head back slightly and opens his
mouth in song. His hair has receded from his forehead but the locks that remain before his ear are curly. He wears a wreath with three fronds. His beard is straight. A lyre with six strings is couched in his lap. This he strums with his left hand, the right holds a plectrum that is fastened to an arm of the lyre by a cord (no doubt painted in red). A cloak covers his limbs from the waist down to his feet. These rest slanted up against the margin. There is an embroidered cushion on the stool, the cross bar of which has three groups of vertical lines to indicate the fastening of the webbing around the seat rail.

The singer is seated and faces right. Behind him hangs an over-large flute case and in front of him is suspended a bound up writing tablet. The inscription is ΚΟ ΡΑΙΣ ΚΑΛΟΣ. The form of the sigma of "pais" with its longish tail is a characteristic of Onesimos. The border is reproduced in the drawing as a plain circle.
FOOT-NOTES
Chapter IV


2. (p.262) Beazley, Boston II, 34, to be added as 20 ter to the list of Onesimos vases. He describes the inside as having a "komast?" (on the right, a flute-case, hanging, and the head of a stick).

3. (p.262) The photograph shows only two pieces but more has been added. All of the woman's legs, her torso and the left hand of the man directly behind her.

4. (p.262) But Beazley, Boston II, 34, considers these pieces as all from one side.

5. (p.264) Beazley, Boston II, pl.42.

6. (p.266) Boston 10.195, cup, Foundry Painter; Caskey, Boston I, pl.11. An archer is stringing his bow in this fashion; and, Syracuse, cup, Panaitios Painter, RM 46 (1931),191,fig.1.

7. (p.271) Cf. Munich 2637, above, no.22.

8. (p.271) Now attributed to Onesimos, formerly Manner of. Beazley, ARV 223, no.5.

9. (p.274) Beazley, Att.V., 174, no.36; ARV 221, no.43.

10. (p.274) Cf. Yale cup, Hoplitodromoi, Onesimos no.50bis.
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<td>15. (p. 275)</td>
<td>Watzinger, <em>Tübingen</em>, p. 39, pl. 20. Max. meas. of 1560 is 0.065; max. meas. of 1626 is 0.045. The text gives no other information about these pieces.</td>
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<td>Heidelberg no. 54; Kraiker, <em>Heidelberg</em>, 19, pl. 9.</td>
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<td>19. (p. 278)</td>
<td><em>Deltion</em>, 9 (1924) 20, fig. 16; Beazley, <em>Att. V.</em>, 169, no. 43, and <em>ARV</em> 215, no. 19.</td>
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<td>22. (p. 280)</td>
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Chapter V
Stylistic Analysis.

N.B. The numbers used here are from Beazley, ARV; they are of the Onesimos list, unless otherwise specified.

The LINES are heavy and set down with assurance; they are of changing breadth and of constantly shifting curves. Where a choice is possible, several short lines will take the place of one long.

The favorite topic is the MALE BODY. The artist prefers to paint it naked or with the planned catenaries of a cloak as a back-drop to accentuate its nudity. He draws people from all angles but prefers the standing view to the seated one. His characters tend to look undernourished, almost emaciated; they hardly ever have any fat on their bones.

On his early cups, particularly the signed one in the Louvre, the men are weak and spiritless. Suddenly there is a dramatic change typified in the vigorous strong bodies on the Munich horse-vaulting kylix and its companions, while in the last phase the vigour is gradually drained away. The vigorous actions are tempered down most strongly in the tondo designs, such as the dainty komast inside the small cup in Vienna who is graceful, refined, almost feminine. He is enervated and so are the komasts inside the Boston
cup 10.211 and Florence inv.491, but the still spirited figures on the exteriors of both these soften this impression. The people on these late cups are rather tall. The contrast between their small hips and wide shoulders is more pronounced. The bodies are sinewy and thin.

Throughout the following series, the personality of Onesimos often comes alive in such telling details as the graceful, almost lackadasical gesture of a hand, in the refined curves of the divisions of the abdomen, or in the meticulously curled hair over the temples. He manages to draw his ugly figures beautifully. His older men in particular are not handsome, but are interesting. The same can be said of his front view faces.

Since WOMEN did not interest Onesimos, they rarely exist in his designs. The Brussels bathing girl is feminine, but the hetairai of the Florence cup retain the expressive features and the scrawny limbs of the males.

There is a great deal of variety in the renderings of the individual forms -- just in the faces alone we can note many types of ears, eyes, noses, beards etc., and one cup alone will illustrate several methods.

The COLLAR BONE is drawn making an ogive curve, the point of which touches the line of the sternum. (25)

Generally one side of the collar bone is an isolated stroke, while the other side flows without stopping
into the sternum. (29 bis)

Collar bones are omitted in women. (57,14)

The recurve of the collar bone, if indicated, is painted in dilute glaze. (50 bis).

---

The lower BREAST LINES come together to a point. One breast line may be a continuation of the sternum line, thus \(\frac{1}{2}\) (32), or thus \(\frac{1}{2}\) (50)
or the breast line and the sternum are joined, but are not one stroke.

In full front view each breast line is either a continuous curve of one stroke (2,50,25,Ferrara) in that case the nipple is commonly rendered as a black dot set above this line (47); or each breast stroke is made up of two strokes that join in a point that represents the nipple. (32) (In one case there is a gap between these strokes and the nipple is filled in by a protruding arc. 32)

On the pointed breast line the nipple is rendered as a brown or black arc enclosing the point.

Of course there are exceptions and some round breast lines may have the nipple set on them (19) and some pointed breast lines may have the nipple set above. (55)

In front view the breast line often reaches into the upper arm. (56, 52 bis).

In three quarter view each breast line may be drawn as an uninterrupted curve \(\frac{1}{2}\) (15,25) or the near breast as a curved line and the far one as a pointed line. (59,22)

Frequently one nipple is placed above the breast line and drawn as a brown circle. (15,3,6)

In profile the breast is an ogival curve. \(\frac{1}{2}\) (38, 50 bis).
The female breasts of 14 have large, protruding and upturned nipples. One, the front view nipple, is a brown circle.

---

Brown lines represent the DELTOID.

---

ARMS are thin. For the addorsed curves inside the upper arm representing the biceps, and the brown lines down the forearm see 50 bis.

---

The HANDS are an important part of the figures. They are expressive and extremely graceful. The palms are large, the fingers long and tapering.

The hand with the fingers outspread is very common; the thumb is held in front of the fingers, as on 2, so when the hand is seen from in back the thumb is partially obscured (24 bis, 50 bis), or completely obscured (24 bis inside).

On 29bis, 33, there is a black line at the root of the fingers.

Clenched hands commonly show skin creases. (6,32,29, 55,59)

The finger tips of closed hands are drawn as round-cornered rectangles, thus ○ (5,24)

A careless hand type has the fingers extended straight out and untapered. (29 bis, 33, 50 bis). This could be described as a "Black-Figure" type hand as it is akin to the pencil-fingered hands of the earlier technique when the fingers were straight because added last by incision.

The hand of the younger male dancer of side B, no.14, is overlarge.
The tendons may be drawn in dilute glaze. This is probably more frequent than we realize as so many brown lines are now invisible. (5, Penna fr., 47).

The standard drawing of the RECTUS ABDOMINIS in brown is clear on 58, 50 bis, 24 bis, 2, 32, Ferrara, Manner of 0. 3.

The ovals are vertical.

The SERRATUS MAGNUS, also in brown, is a series of scallops or of "S"-shaped lines.

Behind them is a dilute glaze line.

The contour of the torso reflects the interior divisions.

The transitions demanded in the thorax when the chest is frontal, the hips profile, or vice versa, are not well managed. (no. 2, boy side B).

BELLY FOLDS are horizontal brown lines above the navel, apparent on 15.

The fold of the NAVAL is drawn as a black arc open-side down. The navel-pubes line is black too. It does not touch the navel. (13) ↑

Sometimes there is a short black stroke inside the navel at the top of this line. (55, 32) ↑

No. 15 has a circle instead of a line inside the navel.

One predominant trait of Onesimos was his predilection
for the full BACK and later the three-quarter back view.

For the full back view, the spine was rendered as two parallel lines. These diverged slightly at the upper end, or sometimes two short strokes forked out left and right at the top of the spine.

The lines diverged slightly at the buttocks. The line dividing splits into a "Y" formation at the sacroiliac. The shoulder blade lines are drawn as wavering strokes in "V" formation, open at the bottom of the "V" (2,14,33).

On 33 the line of one shoulder blade merges into the contour of the arm raised over the head.

In three-quarter back view, the farther shoulder blade may be a single arc in black (24 bis,32,50 bis).

or a brown "U" shape. (38)

The spinal lines on the Munich cup, ARV 218, no.1, diverge at a point further below the shoulders than elsewhere.

The GENITALS are commonly small with the exception of the older men on 6 and 15 and the male of 20 ter.

They are always shown in three-quarter view or profile (not frontally).

The scrotum in three-quarter view is frequently rendered as a circle that is then divided down the center, (22 is a careless example of this method) making one side vaguely lozenge shape, and the concealed part round. (48)

6 and 15 have a different method.

Infibulation occurs only on 24 bis.

The satyr is the single ithyphallic male.

Pubic hair is brown or more often black. It commonly
spreads right and left at the root of the genitals and again a little above them, so that the pubes looks like a sideways "H". (15,48,51)

---

**BODY HAIR** is restricted to older men. It is brown, painted in short strokes, generally sprinkled in large quantities about the chest, in lesser amounts about the linea alba, and then very sparsely along the navel-pubes line. (24 bis, 55).

---

The **HIP** is drawn as a pointed (32) or rounded "V" in profile (2,29 bis), or three-quarter views. The hips are rarely shown in full front (32). The hip line merges into that of the groin.

The depression over the **great trochanter** is rendered by two, sometimes more, strokes, set close but not touching, thus: （Ferrara, 38, 50bis).

---

In the **LEGs**, the **patella** is pear-shaped, both in full and three-quarter views. It is commonly black (14, 24bis, 39, 55, 56)

but sometimes in brown glaze. (47, 59).

Below it lies the black curved stroke of the **shin bone**.

The thigh **muscles**, the patella in profile view, the peroneal muscles of the lower leg are painted in thin glaze. 50 bis has most of these renderings very clearly.

The **legs of women** are left plain. (14, 60).

Only no.25 has a small black arc at the base of the shin bone, open side upwards.

**Ankle bones** are very infrequent. They are indicated by a single black upright "L" shape (25, 50, 20ter), or once on no.38 as a dilute glaze arc.
There is a black line over the instep of the satyr of the Ferrara cup. This may be accidental, or perhaps it is the start of a shoe.

---

The **FEET** are generally long, as are the toes.

The **big toe** often curves up at the tip, the others curve down.

Frequently the **second toe** is longer (6).

The toes of flat front view feet are drawn as plain black semicircles, and there is little if any gradation in size.

There are many arrangements of feet, but a characteristic one is when one foot is frontal, flat on the ground, the other is in profile, placed behind the first, the toes only resting on the ground. (62)

One frequent foot pose has the foot in three-quarter with the toes spread out fan-wise just touching the ground. (32)

Toenails are not drawn, even in the extended frontal views of 24 bis, 33, 56; with one exception; that is for the big toe of the foot seen in profile on 59.

In back view the **ankle** is rendered thus \( \frac{1}{2} \) (33) or \( \frac{1}{2} \) (32).

The malleolus protrudes. (33 - lad at the well).

The heel on a profile foot is outlined once by a black curved stroke (33, side A, right hand strigilist).

The **soles** of the feet are visible on 32, 33.
The **ball** of the foot is drawn as a round line. (32, side A, right hand strigilist).

---

The **HEAD** size in the very early cups is small. (1, 25).
Later the head became larger in proportion to the body. (2) But in the latest group the body grew longer with the head remaining the same in size.

At first the skull was flat at the back. (1, 25, 50).

The skull of the jumper on no. 5 has the peaked shape of the Ptoan kouros no. 20 (Richter, Kouroi, pl. 106, figs. 369-370) and of the Piombino Boy (Ibidem, pl. 123, fig. 419).

In some of the late cups the head is quite long.

---

The face profile tends to the vertical. This vertical is interrupted though when the nose is large and protruding.

The faces tend rather to be full of character than beautiful.

Front view faces are popular with the artist, (218, no. 1, 33).

and there are at least two three-quarter view heads. (Munich cup ARV 218, no. 1; 20ter.)

---

The eye has many forms. At first it is very narrow and slit-like. (no. 1, 25).

The slit eye, however, appears in the late cups too.

The almond-shape eye occurs simultaneously with the slit type. (25)

This almond shape is pointed at the inner and outer corner. (50 bis).

Late eyes tend to be larger at the inner end, sometimes slightly open there. (14, 56).

The pupil varies from small to large, (Ferrara cup, 24 bis, 29 bis), and stays nearer the inner corner (24 bis).

It touches both lower and upper rim of the eye.
No. 56 has a correct profile eye.

The pupil is a black dot, generally; it can be an empty circle (55) or a dot filled circle (59).

Eyes are frequently placed too low in the profile. (2).

**Frontal eyes** are larger at the inner corner. (ARV 218, no. 1, and 33)

The pupils being placed too close together give a squint look. (33, 55).

---

The **eyebrow** is a simple arc, (25, 33), one with a slight hook to it, an inverse arc, or a double curve.

---

**Noses** also have many forms. At first they are long, straight, with a small nostril (no. 1). These have no line for the nostril contour.

The artist was very fond of a large nose, **aquiline** for older men, (15, 24 bis, 50 bis)

and a large, **snub** nose for young men and women. (2, 36).

Sometimes the nose seems **broken**. (2, 33).

The **nostril line** is a simple arc of a flattened "S". (24 bis).

The satyr in Ferrara has a round upturned pug nose; also the man inside 6.

The **full front nose** is triangular and connected to the eyebrows. One lobe of the nostrils shows on the carefully painted fragment 55.

---

The **mouth** is small. There is commonly a fosset at the inner end.
Very frequently it is drawn open.
The lips are outlined only rarely.
On closed mouths the lips generally curl back. (Manner of 0., 3). They are thin. (50 bis).

Frontal mouths have a pursed look. The lower lip may have a line down the center. (33).
The depression between the nose and mouth is indicated. (33, 55).

The CHIN is small. The early chins are unpleasantly pointed. (1, 25, 62).
Later they become somewhat rounder, (36, 50 bis), but still indicate their bony structure.

The frontal chin is angular. The depression in the frontal chin is represented by an arc, open side down. (33).

The STERNO-MASTOID muscle is indicated by a thin brown line running diagonally from the ear. (1)

The EAR has several shapes. On normal and 25 it is very long and thin with a slight "S" curvature. No. 6 has this general shape but is open at the base.
The most common ear form is inside 25. There is a faint indication of the lobe and one line separates the helix (external rim). (39).
Generally the more carefully drawn designs have ears drawn with greater detail. Big and little ears occur on the same vase. (14, 15, 24 bis).

Frontal ears are no different from the profile variety.
There are a number of HAIR STYLES, but they are actually just different combinations of a few elements; flat hair contour, curly hair contour, straight bangs, curly hair about the face and curls behind the ear.

Perhaps the most familiar is the smooth hair contour combined with bangs about the face. Characteristic of Onesimos is the way the bangs completely conceal the ear, (14, 24 bis), and protrude over the forehead. (25).

When the ear is shown, the hair in front of it is longer. (62).

Achilles on 56 and Troilos, and the boys on 1 and 29 bis have long disordered locks.

Another style has the hair gathered in curls over the nape, behind the ear, (24 bis, 25, 50, 55), or tied in back by a fillet, (ARV 218, no.1; 56). or looped up above the fillet. (no.2.)

The hair on frontal heads is short with a curly contour. The bangs are straight and leave a triangle of forehead showing. (51).

One woman on 14 has curly hair, one has longer, stringy locks.

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MOUSTACHES are a black line, on the thin side (24 bis) that always are with a beard, never without.

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WHISKERS are faint brown marks. (59, Manner of O. no.3).

---

BEARDS come in many shapes and sizes. They are black. Generally they are of moderate proportions, with bristly hairs along the lower edge. (2, 4, 6, 32).
However, on no. 50bis is a beard of a goatish type.

No. 55 has a large beard with the imperial distinguished by brown hairs.

Two beards on 24 bis are black and curly.

The satyr's beard is large, with the forward contour rounded in the manner of the Brygos Painter.

---

Onesimos was indifferent to the possibilities of CLOTH as explored by some of his contemporaries, but even so he was very accomplished at rendering it.

His heavy material is limp in contrast to that of the Brygos Painter which has a stiff waxed look. It is obedient to the force of gravity, whereas Brygan drapery resists gravity and seems to anticipate the movements of its wearer.

The chiton material of Onesimos is soft and pliable, but it has not the air-filled billowy folds of Makron, nor the chiffon fineness of Brygan chitons which, with their myriad rain-close lines, express the direction of movement.

On some of the late cups of Onesimos the himation lines are quivering and disconnected (24 bis), but others retain the customary clean swooping lines. (50bis)

Unlike the Brygos Painter who loves to dot and decorate cloth, Onesimos prefers it plain or with simple borders.

---

The HIMATION most commonly has a black border, thick but not as thick as with the Brygos Painter, (4, 6, 17, 24 bis, 25, 55, 63) or just a thin line. (50)

50 bis, 20(himata) have a double line at the hem.

2, 36 are plain.
The hem line was drawn as a continuous undulating curve.

The hem weights are often left reserved.
The himation is worn \( \text{ειμὶ δὲ ξία} \) on 2, 25, 29 bis, 36.
The free end is thrown over the left arm on 50bis, 36, but bunched under the arm on 2, 55 or drawn tight over the elbow. (2).

Sometimes the garment muffles the figures up to the neck, even enveloping the hands. (4, 6).

On 6, 25, the legs show through the himation as a black line.

The contour of the drapery where it disappears over the shoulder is saw-toothed. (2, 24 bis, 25, 29 bis, 55).

---

The CHLAMYDS is fastened with a plain button on Manner of 0. no. 3,
and with a cross in a button on no. 1.

Once the chlamys has a pattern of dots in groups of three (no. 1), or rows of dots (1).

The border is a black line on 1, 56, and a single thin line on 1.

It is decorated with a black border and small circles on 7 bis.

---

The SHORT CLOAK is common. It is worn draped from the shoulders or arms, forming catenaries across the back. (14, 20ter).

On 6 it is tied about the waist for more freedom.

The hem line is an undulating curve. The border is:
a single thin line (14, 15)
a thickish black line (6, 9)
The folds over the arm or shoulder have a neat, very round, invected contour. (14) This is extremely characteristic of this artist.

The folds of the CHITON are black (25, 29 bis). Those of the CHITONISKOS are brown above the waist and black below. (1, 56, 7 bis).

The neck opening on 56 has two wavy lines.

The sleeves have two parallel lines on 1, 25, two wavy lines on 56, double engrailed lines on 1.

The side contour of the chitoniskos of 1, 4, is a single engrailed line, perhaps once on 56 too.

The kolpos pouches on 56 are round with a wavy edge. They are pointed on 4.

The hem lines are very precise. On the carefully drawn vases, the nearer hem line is nebuly (in the heraldic sense), the farther is invected. No. 38 is poor, for the hem is a series of dissimilar arcs. A detail noticed earlier is that the loop in the hem line of the central pleat, from which the others descend right and left, is divided by a small vertical stroke. (7 bis, 29 bis, 38, 56). (Left central pleat of the figure attaching his greaves, the right central loop is repainted). This is a peculiarity of the Panaitios Painter too.

The chitoniskos of no. 1 is speckled with black dots. There is commonly a black line parallel to the hem, but somewhat above it on chitons and chitoniskoi.

Saddle cloths: battlemented contour (62) black border (4).
FOOTGEAR are sandals (7); or sandals worn over socks, (1,11). On 1 the sock is black, the horizontal bands are reserved; socks without sandals on 7 bis (perhaps the latter were forgotten);

low soft shoes with protruding tongues (38,42 - on the latter only preserved);

high boots with turn-down flaps and very flat toes (1,24). 1 and 24 have boots with pointed flaps, a dot on each flap. The left boot on 1 has three bands below the flaps, the right boot has four. The boots inside 24 have flaps with undulating contour, and a long stroke, vertical, below.

---

ANKLETS are red. (33,51)

BRACELETS are red. (14,33,51).

An EARRING is an empty circle. (14).

---

HEADGEAR. One woman on 14 wears an embroidered sakkos. There is a round leopard skin fur cap on Manner of O.,no.3.

Oriental hats with flaps appear on 22, with one flap; on 2, 6, with two side flaps.

Athletic skull caps are common to Onesimos (5,25, 32; 218, no.1; Manner of O.,12).

There are a number of types of fillet. The small plain circle, the type with spike over the forehead, the thick kind, long, that often splits into strands at the end (14,50 bis). 24bis, 47 have a reserved band.

Wine wreaths have large leaves with short strokes along one edge (13,14,17,57). 57 has an ivy wreath (?) 50 bis laurel (?)
HELMETS are commonly of the Attic variety, but 56 has a Corinthian type. Helmets are reserved.

The cheek piece is round or slightly pointed, (24bis, 50 bis) and fixed in position. Only 56 has movable cheek pieces.

The neck piece is generally flat-edged (24bis, 56, 50 bis) but comes twice with a rounded contour on 24 bis.

There is a nasal guard, with the exception of once on 24 bis.

50 bis has a spiral over the forehead. There are two dots on the skull piece of 56. The skull and neck protectors on 56 are black.

The crest holder is dotted on 24bis, 50bis; dots touch the upper and lower edge of the strip, alternately on 50bis, 56.

The crest is generally reserved with dots on it. (24bis, 50bis, 56). Twice on 24 bis the crest is black with reserved dots.

---

For CORSLETS see 56.

The band decorated "L" across the chest is a pattern found on the corslet on the Eurystheus cup of the Panaitios Painter.

---

GREAVES may have a spiral at the knee (50 bis, 56). The brown inner markings represent the modeling of the greave to fit the leg muscles (50 bis, 56).

---

For SWORDS see 56, Manner of 0., no. 3.

SHIELDS are drawn in profile, three-quarter view or full back, but there are no examples of a full interior
The most common charge is the six or seven lobed leaf. (43, 50 bis, 56).

56 has other charges, bull's head, tripod, horse.

Two lines generally divide the body from the shield rim.

---

DISCUS SACKS were of two varieties. One with a line down the center (50bis)
or on ARV 218, no. 36, with the opening outlined by two parallel curved lines.

---

EPISKAPHEIA have round heads on 32, 38, 42, and a single blade.

Elsewhere the double blade has an attachment bar that is pointed on 36, 62, 50 bis, round on 25, 29bis, 47.

---

BASKETS tend to have most of the cords in parallel pairs. (6, 13, 17).

---

The common variety of TREE bears a small branch that separates off rather low on the trunk. The other branches are more nearly equal in size. (6, 62).

56 is the only vase with palm trees.

---

Two animals make their appearance. The DOG, a long haired creature, on no. 11, and the HORSE of whom Onesimos was passionately fond. There would seem to be
three varieties of horse bodies with some few corresponding alterations in inner detail.

The first size is large and barrel bodied, exemplified in nos. 1, 5. The body is a continuation of the large horses of Euphronios and the conventional markings were his. The heads of Onesimos' horses are too small. The shape is rectangular, the eye is set too far forward. The pupil almost fills up the eye. There are two lines on the cornea, behind the pupil of the tondo horse of no. 1. The forward section of the relief line about the eye is missing. The curved lines behind the eye are stylized. The neck is large, the shoulder point protrudes in an exaggerated fashion. The buttocks are large, there is a protrusion below the tail base. The dock is indicated as a pointed finger. The stifle line ends in a row of dashes; this joins the end of the abdomen line (also rendered in dashes). The legs are too thin for the body. The inner leg muscles once were marked in brown; the hairs of each fetlock are brown, so are the neck muscles, the folds below the throat, and the ribs. The inner areas of mane and tail are brown. The black scallops behind the anterior member are not true to life. They are upright; a pair of strokes descends from each.

The second size includes the horses on 2, 7, 7bis, 11. They are smaller bodied but retain the same long heads and thin legs. The lower line of the abdomen is now brown, so are the scallops behind the legs. The latter are now higher, looser, and only one arc descends below them. The ear is no longer upright. The legs bear inner lines.

These are the horses which are closest to the horses on the Eurystheus cup of the Panaitios Painter. Compare the long brown "V" running down the neck below the cheek strap, apparent also on the Panaitios Painter horses. There are similar interior lines on the buttocks, the same protrusion below the tail, brown arc on the shoulder, face markings and the line of the genitals. Not just the shape of the lines, but the proportions of
horse body and thin legs plus oblong head are related. However, the feather marks above the groin on the Eurythestus cup make an oval, and there are non Onesimian scallops behind the foreleg.

In the third type the animal is thick between withers and elbow but narrow at the haunch. (6, 9, 56). The same interior lines appear. There is slightly more freedom and roundness in the jaw-line. Here and earlier the wavy contour of the stifle was very pronounced. The same goes for the eye in which the pupil is occasionally directed backwards.

The scalloped folds behind the foreleg are loose, in brown, with no lines below. After the signed cup, the tendency was for these folds to move upward. In the Louvre signed cup they are close to the line of the abdomen.

Gaits are amble, trot, canter and gallop. There is the possibility that sometimes these distinctions are unintentional.

The scalloped folds behind the foreleg, certain brown interior lines, the protrusions below the tail, the stylized curves behind the eye are some essentials of the anatomical formulae of the Onesimian horses.

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INSCRIPTIONS are very common. The love names are four.

Erothemis on 1, 25, is restricted to Onesimos (see also ARV 224; Akr. 441).

Lykos appears on four cups; twice on no. 1 (once on the column capital). (3, 4, 56).
Aristarchos, twice on 12. Beazley, ARV 916, no. 2, lists one other cup, unattributed, with this name. 

Panaitios (13; ARV 218 no. 1; 24 bis).

The only named potter is Euphronios on 1 and 56. 51 carries the inscription \( \text{E} \: \text{P} \: \text{E} \: \text{T} \: \text{A} \) 
55 may have the beginning of a choral ode on the open scroll \( \text{S} \: \text{E} \: \text{S} \: \text{I} \: \text{T} \: \text{O} \: \text{R} \: \text{O} \: \text{N} \: \text{H} \: \text{U} \: \text{M} \: \text{N} \: \text{O} \: \text{N} \: \text{A} \: \text{L} \: \text{O} \: \text{I} \: \text{S} \) 
ANA+5 \( [\text{H}] \) PME explains the altar on 4. 
Troilos and Achilles are identified inside and out on 56.

The shield of 24 bis has a \( \text{H} \: \text{O} \: \text{P} \: \text{A} \: \text{I} \) 
a wineskin (the Ferrara cup), a pointed amphora (14), a discus sack (36; ARV 218 no. 1), a foot-bath (51) are marked \( \text{K} \: \text{A} \: \text{L} \: \text{O} \: \text{S} \) 

\( \text{H} \: \text{O} \: \text{P} \: \text{A} \: \text{I} \) \( \text{K} \: \text{A} \: \text{L} \: \text{O} \: \text{S} \) is consistently used elsewhere (5, 37, 62). These inscriptions form part of the composition. They fill up blanks, so originally the red must have stood out more strongly. Frequently they follow the contour of the cup rim, the tondo border (5), or of an outstretched arm.

Generally they are neat. The letters on the white ground of 25 are unusually precise, those on the back of 25 much less so.

The alpha is commonly larger than the other letters (62, 59, 6, 24 bis). The omicron is pointed at the top where the stroke began and ended (5, 62), or else it is an incomplete circle, the open strip filled in by a short stroke (1, 25, 6). The two curves of the sigma are uneven in size. One is frequently larger and rounder, the
other is angular (5, 47, 24bis).

**RELIEF LINE** is used almost everywhere, except in staffs; **hair lines** are reserved, never, like the Antiphon Painter, incised.

Two cups have a **WHITE GROUND** surrounding the medallion (22, 25).

The drawing of the **BORDERS** is precisely planned. The strokes thicken at the meeting points. They are wet, black, and rather on the thick side. They are seldom carelessly done, that is, they remain at right angles to the picture. The start of the maeander is not obvious. Where visible the beginning came often at the North-West (5, 24 bis, 38, 50 bis).

There is no great variety in **patterns**. The predominating one was the **double interlocking maeander**. Around a larger tondo, the maeanders have an increased number of strokes. (ARV 218, no. 1; ARV 219, no. 5; 1, 2, 5, 11, 13, 14, 17, 32, 36, 38, 42, 47, 48, 50, 50bis, 57, 59, 59bis).

The **stopt maeander** is much less common. (3, 60).

A **checkerboard square** interrupts the double stopt maeander of 4, or the paired maeanders of 56.

**Black squares** attached alternately above and below interrupt the stopt maeander of 62.

Less frequent are the **plain reserved bands**. They are single on 58, and manner of 0, no. 12; double on 6, 15, 24bis.

The **white ground cups**, 22 and 25, have a thin black line resting on the white, slightly removed from the medallion.

Outside, there is regularly a reserved band below the picture. Nos. 11 and 24 are exceptions with **two bands**.
Onesimos restricted himself to the CUP SHAPE. All of these, with the single exception of the Oxford school scene fragmentary cup, are of Bloesch's type B, that is the lip, body and stem form a continuous curve.

Onesimos' cup shapes are hard to discuss here, for many are not illustrated and those pictured are often not in strict profile. The only named potter for Onesimos was Euphronios. This name is given on two of the three large cups attributed to Onesimos. The third, that in Bonn, is too fragmentary to supply a signature if once it existed.

Pl.145 The first large cup, the signed vase in the Louvre G 105, is classified by Bloesch as a member of his triangular group; that is the middle of the bowl is deeper than the adjacent area, and the bowl gives the appearance of a triangle standing on its apex.

Pl.147 The second large cup, the Troilos vase, Perugia no. 89, is a member of Bloesch's normal type; that is the curve of the bowl flattens out as it approaches the stem.

Pl.56 The stem of the third large cup, the fragmentary Bonn cup, is Euphronian: it is not so thick as before nor so thin as the stem later became with Brygos and Hieron potting. The upper part of the stem is wider than the lower, so the stem is like a flower opening out toward the top.

Pl.146 A fourth large cup, Munich 2637, about whose attribution Beazley is in doubt, is of the large normal type like the Perugia vase.

Of the small cups, Munich 2639 has one of the earliest contours. The bowl is quite heavy, somewhat triangular in shape, the stem is thick, the foot is flat and the foot rim is thick, not thin. The foot and stem are not delicate like Euphronian stems and feet, but are heavy and hark back to Pamphaios or the potter Euergides.
All but one of the remaining cups are of moderate size. Sometimes the proportions of one are almost identical with another: i.e., the Watkins cup in Yale and the Heidelberg "kyniskos" cup, no.62; The bowls of the Watkins cup, of Florence inv.491, of the Museo Artístico cup in Rome, the Vienna University cup, Brussels bathing girl, and the Petit Palais cup are of triangular form. The stem of the Watkins cup appears to be the only one that widens near the bowl, the others have a regular concave curve.

The extreme in scale occurs in the very tiny kylix in Vienna. The bowl of this is heavy and triangular. The exterior was plain.

The best cups are the Munich horse vaulting lesson, the Munich athletes, the Troilos cup in Perugia, the school scene fragments in Oxford, the Brussels bathing girl and the small kylix with the dandy in Vienna.

Onesimos has been typed as uninventive. This is almost but not quite correct. True, this artist has not the power of invention of the Foundry Painter, but limits himself mainly to athletic, cavalry and komast scenes, using previously tried arrangements, yet inside these designs he may contribute a slightly new twist. Take as an instance the Munich cup which he changes from an ordinary study of man and horses into a lesson on mounting; or the slightly altered...
treatment of the Troilos story.

Subjects:

**Athletic:** 219.no.5 (?); 216,no.1; 5, 6, 9, 10 (?), 24bis, 25, 26, 28, 29 (?), 29bis, 31, 32, 36, 37, 38, 39, 40 (?), 42, 43, 46 (?), 47, 48, 49, 50bis, 52, 52bis, 54, 54bis (?), 59, 59bis (?); Manner of 0. 5; Manner of 0. 18.

**Cavalry:** 1, 2, 3, 4, 5, 7, 7bis, 8, 9, 10, 11, 12.

**Komastic:** 6, 13, 14, 15, 17, 19 (?), 20bis, 35 (?).58.

**Symposium:** 50, 57 (?) .

**Genre:** 219.no.2; 55, 60.

**Mythological:** 21, Manner of 0. 3;

**Satyr:** 219, no.1.

**Erotic:** 20ter, 17 (?), 21.

**Fight:** 22, 23.

**Archer:** 24, 22.

Perhaps the skill of Onesimos in decorating a cup medal-lion came to be so well accepted that a tondo painted by him was regarded by the shop master as sufficient embellishment for a kylix. However that may be, a number of the late gem-like tondo drawings stand on the cups unaccompanied by other decoration. These late designs were the result of an unflagging search by this artist for the most harmonious and seemingly unforced arrangement of human figure with objects, inside a circle. Towards the end of his career he was content, having evolved a happy solution in the slightly bent pose of the male,
who, standing with arms extended, was complemented by a judicious grouping of accessoried and inscriptions, to ring changes on this scene, and not to exert himself for the sake of newness.

Generally the exterior designs play second fiddle to the medallions. The drawing is more rapid and careless and the composition, although balanced, is achieved by setting at the right and left youths who act alike. These uninspired exteriors, where the compositions depend on the accepted three-figure tradition, give the impression of having been finished too quickly.
FOOT-NOTES

Chapter V.

1. (p. 306)  F.A.S. 73, no. 17.
4. (p. 306)  Cf. Bloesch, F.A.S., pl. 15, 3a, foot and stem, and pl. 17, 2a, bowl.
Chapter VI

Some Predecessors, Colleagues and Descendants.

The artist's work is a composite of so many elements that it is too simple to say that he stems from one person and is followed by another. An artist learns much, first of all technique, from his teacher. He may adapt his teacher's compositions or look elsewhere for suitable arrangements, or if he has imagination, he will invent them. Subject matter likewise he may copy or originate. But the spirit of the drawing and the actual laying on of the brush are uniquely his own, even though they chance to closely resemble some earlier master removed from him by time and space.

We have seen while looking at these collected cups how the style of Onesimos in his middle and late phases is dependant on the Panaitios Painter, who in turn evolves out of Euphronios, but there are other influences at work.

One artist to whom Onesimos is strongly indebted is the Eleusis Painter, an earlier man, whose cups were once considered to be early Panaitios Painter. The Eleusis Painter also chose to decorate cups and he had the same interest in horses. On a cup in his manner in the Louvre he makes use of a column behind a horse, of horse markings, costume, poses and gestures later preferred by Onesimos.
The mounted file of horses of the Louvre signed cup of Onesimos may have been inspired by the three un-mounted horses led to Achilles on a kylix of Oltos, whose interest in the cup exterior reversed the sentiments of Onesimos. Both are cup painters, but they have little in common in figure style for the figures of Oltos are heavy and masculine.

The spirit of Onesimos is closer to Epiktetos who shared his consummate interest in the circular design and a certain quality of spaciousness. The mounted horseman on the British Museum cup brings to mind the Louvre signed kylix of Onesimos, but in general Epiktetos has the greater imagination and his figures are stronger, more awake than the people on the later cups of Onesimos.

With the Kleophrades Painter and his teacher Euthymides Onesimos has much in common; he shares with them the interest in the back-view of the human figure, the peculiar gesture of the hand drawn back with the fingers extended as if in surprise, and head sunk below the line of the shoulders. The way of managing the wavering parallel folds of cloth across the body or the serrated edge along the contour of the shoulder is Kleophradean, and the round curly beard of the Basle hoplitodromos cup is only slightly removed from the dotted arrangement of Priam's beard on the Munich amphora of the Kleophrades Painter. But Euthymides and the Kleophrades Painter were bold artists, inter-
ested in heavy strong men on big pots and not concerned with charming youths in confined picture fields.

There was a great deal of artistic contact between Onesimos and the cup painters of his day. In some cases there is only a fleeting exchange of ideas, while in others a more lasting impression was made. In the early career of Douris there seems to be brief contact with Onesimos, as illustrated by a cup in the British Museum. The medallion scene is of a naked boy mounted on a motionless horse who is turned left. Beyond them both is a tree. This topic is not the exclusive property of Onesimos, but the relationship of the large horse to the small enervated rider and the anatomical markings of the horse are borrowed from him — note in particular the dotted oval above the groin and the scalloped folds behind the foreleg which in this case are so prominent and unreal that they seem alien to the artist of the cup, Douris.

The influence exerted by Onesimos on the Antiphon Painter was more profound, and many times the dividing line between the two is untraceably faint. The difficulties involved in distinguishing these artists is demonstrated by the Oxford cup 1914.729, which in vase shape, composition and subject is very close to Onesimos.

But there are differences. For one thing, this is a bigger cup than customary for Onesimos; hence it needs five figures on the exterior sides, as against
the three of Onesimos, and it demands two, not one, for the tondo. Another way of distinguishing the artists is by borders. The Antiphon Painter's meanders are dry, the strokes do not change thickness, so they have a machine made look (as opposed to their hand-made appearance with Onesimos). Moreover there are more strokes in each meander.

As for the figures, they often appear huskier than those of Onesimos. They are stiffer, and bend at the waist and not through the whole body. The manner in which the trainer in the medallion turns back is unlike Onesimos. The faces of Antiphon men are more cheerful, less moody than Onesimos paints them. The noses are drawn differently and, as mentioned before, the lower line of the breast does not reach the black median line as it invariably does with Onesimos. Occasionally, the pear shape of the patella is open at the top; those of Onesimos are closed.

The cloth is less detailed and here it presses against the contour of the body of the trainer who stands in the medallion, in a fashion uncharacteristic of Onesimos. The manner in which the trainer's stick bends under the border would be peculiar if the cup were by Onesimos.

Another difficult case is presented by the very fragmentary cup with man and horses in Oxford, attributed to the Antiphon group. The horses are very close to the style of Onesimos, the men less so. In general
the drawing of the Antiphon Painter at its best is as good as the best of Onesimos; at its worst it is far below him.

There is not such a close similarity between Onesimos and the Brygos Painter, but there is an exchange of ideas. For example, these two are the only artists who paint the round bellied kados. They have a correspondence in such scenes as the komast who vomits into a lekane, or the story of the flight of Troilos. The Brygos Painter seems to have adopted Onesiman horse markings, while Onesimos may have borrowed the technique of distinguishing an imperial in light glaze, or in drawing the hair along the linea alba. The connection is beyond a picayune interchange of details but it is a nebulous thing. It is as if the Brygos Painter looked over the shoulder of Onesimos to keep in touch with his fellow artist, and Onesimos in his turn did the same. They color each others' work, but the two could never be confused.

It is natural that the Foundry Painter, as a follower of the Brygos Painter, should have much in common with Onesimos. A cup by him in the Villa Giulia expresses the connection. It brings to mind the signed cup of Onesimos, but it is later and better than that. Inside a figure dressed in chitoniskos, oriental hat, embroidered zaira and flapped boots, rides right. Outside are ephebes and horses. The rider in the medallion is much more spirited and self-possessed than the
cavalier on the Louvre cup. The costumes inside and out are more colorful. Otherwise the Villa Giulia cup carries on the tradition of the Louvre kylix — in the cavalry subject and in the arrangement of a horse to the left and right of a central figure plus a column set beyond the horse. Note how the Foundry Painter's composition is mechanically balanced. The animals of the outside are longer and thinner, so their proportions are appropriate to the lengthy picture field. Their anatomical markings are looser than Onesimos draws them, but their apprehensive expressions, the curved series of lines behind the elbow, the dock line in the tail, and the short fan-shaped strokes at the top of the stifle, go back to Onesimos and the Panaitios Painter.

The Dokimasia Painter, a younger artist than Onesimos, was another who shared his interest in the horse. On his name piece the horse markings of Onesimos are carried on but with a reduction of detail. The horses are more natural and less grand. The artist has avoided the problem which Onesimos faced head on, of combining mounted figure with standing ones. There is a natural atmosphere in this composition: it lacks the forced balance of the Villa Giulia cup by the Foundry Painter; the figures have the movement of a frieze, not a metope.

Another horse, with beyond him an archer, fills up the cup center. The artist was not thinking as Onesimos
did, in terms of the circular field, for the figures do not blend into their disk, but are cut off by it, as for instance, the bonnet of the Oriental hat, the rear right leg of the horse and a slice of his tail have been abridged.

The hoplitodromos cup in London of the Dokimasia Painter\textsuperscript{11} is another proof of connection between him and Onesimos. We recognize the three figure composition, the pillar set at the margin, and the gestures of both runners. The similarity in the leaf as a shield charge need not be pressed.

The Triptolemos Painter, too, was influenced by Onesimos. The cup "in his Manner" in Berlin, no. 2295, which Beazley thinks must be early Triptolemos Painter\textsuperscript{12}, reveals the connection. Note the horse markings, the difficulties in scale between the mounted and standing men, the stance of the warrior at the right who has covered his extended arm with a leopard skin in the method of the hunter on the Munich cup of Onesimos. The ornamentation of the cloaks borrows something from the Brygos Painter.

The tradition among cup painters of drawing horses was carried out in the next generation, most nearly by the Pistoxenos Painter and rather differently by the Penthesileia Painter. The mounted ephebe inside a cup painted by the Pistoxenos Painter, now in the Louvre,\textsuperscript{13} follows the signed cup of Onesimos. This melancholy ephebe has the relaxed carriage of the Onesimos rider, but his horse is not the nervous beast of the earlier cup, just a placid, realistic, less
well-fed stallion. The drawing of his anatomy depends on Onesimos and his predecessors, but the lines have been embroidered on without reference to the musculature of the animal. A case in point is the line of the great oblique stomach muscle which now is pure ornament and turns up at both ends. Since this ephebe and his mount are unified in spirit, they make a finer pair than did the horse and rider on the Onesimos cup.

The Pistoxenos Painter also inherited the ability of Onesimos to construct a well balanced circular design — one that not merely suited the round field, but went beyond that to create its own quiet atmosphere. His very beautiful picture of Aphrodite flying on a goose is an example of a design perfectly adapted to the round margin. The artist seemed unaware of the confines of the circle, and the goddess has the quiet grace, the peaceful obliviousness to the world, of the bathing girl on the cup by Onesimos in Brussels.

The Penthesileia Painter, as did Onesimos, took advantage of opportunities to sketch horses. His animals depend on Onesimos for their anatomical formulae, as in the familiar scallops at the elbow, or the curved arcs down the neck. But these schemata are fossilized even more so than with the Pistoxenos Painter; the arcs down the neck are joined at the top, turning then into a large drop-shaped pattern, and the line of the haunch now curves into that of the abdomen. The drawing is looser than with Onesimos, the horses are more
relaxed, less tense than his, (some still have his apprehensive eye), they are thinner, elongated, big-headed. They are amusingly human, not by any means majestic. They blend into the designs more naturally and without the painful symmetry of Onesimos.

In their own ways both the Pistoxenos Painter and the Penthesileia Painter extend the tendencies of Onesimos. The former continues (but with more strength than Onesimos had in his late phase) to paint calm, introverted, often lovely scenes, the latter carries on his tradition of a realism verging on ugliness, that makes the vase world just an extension of our everyday one.
Chapter VI.

1. (p. 311) Louvre G 26 and 26bis, frr., Pottier, Louvre II, pl. 90.

2. (p. 312) Lullies, Gr. Vasen, pl. 11, bottom. Cup 2618, ARV 39, no. 59.

3. (p. 312) London E 3 (I), B. F. cup; ARV 45, no. 3; Hoppin, R.-F. I, 308.


5. (p. 313) London E 60, "Manner of Douris", Beazley, ARV 296, no. 23; perhaps this is an early cup of the painter. Murray, Designs, pl. 10, no. 39.

6. (p. 313) CVA Oxford I, pl. 2, 5 (tondo), pl. 6, 1-2 (exterior).


8. (p. 315) Villa Giulia 50559; Beazley, ARV 265, no. 23; Hartwig, Meisterschalen, pl. 44r 5 4

9. (p. 316) Berlin 2296; ARV 271, no. 1; von Lücken, pl. 90, bottom (tondo), pls. 45-46, exterior.

10. (p. 316) This is true too of the two mules and man on the outside of a cup in Adria, B 425, CVA Adria I, pl. 16, 1b; ARV 271, no. 6.

12. (p. 317) Hartwig, Meisterschalen, pl. 57; ARV 243 and 244, no. 12.

13. (p. 317) G 108; Beazley, ARV 575, no. 6; Diepolder, pl. 7; Pfuhl, MZ, 499.

14. (p. 318) London D 2, cup; Beazley, ARV 575, no. 3; Diepolder, pl. 6.

15. (p. 318) Cup, Hamburg 1900.164, Diepolder, pl. 10, bottom. Beazley, ARV 583, no. 4. Pfuhl, MZ, 500. On a cup in the Cabinet des Médailles, no. 814, the tondo design is another mounted ephebe, Diepolder, pl. 154-155.

16. (p. 318) Markman, Horse, 55-56, notes some other aberrations.
Chapter VII.

The Panaitios Question.

In the beginning of the study of vase painting there was no question over which vases were by the Panaitios Painter, which by Onesimos, or were the two one person, for then a great number of vases were lumped under the title of "Euphronios". With the circulation of drawings of the "Euphronios" vases, with the increased familiarity with the cups and a closer attention to style, Furtwängler detached the Panaitios Painter from Euphronios. Subsequently Beazley filled in the Panaitios Painter's list, already observed in part by Klein and Hartwig. Previous to Furtwängler's discovery, Hartwig had begun to work on the artist Onesimos and had collected under that name a variety of cups. Furtwängler, observing the similarities between some of these cups and his Panaitios Painter kylix, at first wished them to remain attributed to one person, later he accepted them as disparate. Beazley has from the start adhered to the policy of distinguishing Onesimos from the Panaitios Painter, while at the same time expressing his uneasiness over such a refinement. A further subdivision was made by Langlotz of the Panaitios Painter vases, by sorting out the Eleusis Painter cups and the Proto-Panaitios vases as early pieces leading on to the Panaitios Painter, but not by his hand.
Perhaps the splitting off process has really gone too far and some of these distinctions are too fine. It is now our opportunity to see if this is so. Up until now we have considered the cups of Onesimos as an independent group, but if these are in reality an assembly of vases by the Panaitios Painter, there are two possibilities. Either the Onesimos vases are the late works of the Panaitios Painter -- belonging at the end of his development, a group of quiet charming cups tagging on behind the earlier energetic masterpieces (this is what Beazley suggests) -- or the Onesimos vases do not follow but coincide in part with the progression of the Panaitios Painter.

The first choice would seem to be impossible, because the Onesimos cups are not just one style that can conveniently fall in behind the Panaitios Painter, but the Onesimos vases have a development in their own right, a development which does not post date the Panaitios Painter's latest cups. Even if the progression as arranged in this thesis is not convincing, surely it must be evident that there is a world of difference between the early signed cup in the Louvre and the late group that centers on the "kyniskos" in Heidelberg.

There remains the second possibility that the Onesimos vases coincide in time with the Panaitios cups and are a selection from them. Beazley has observed
that the Panaitios Painter is "always fresh and various, untouched by the deadening finger of routine". Might not the Onesimos vases in truth be the routine cups of the Panaitios Painter -- the tracings of his brush when his invention lagged, his rough, run-of-the-mill pieces, his special vases about horses and the dainty, posed creations of his quieter moods?

The test for these suggestions is to be found in the style of drawing. If these two artists consistently drew differently, there is no way of joining them. But it is in the drawing that the Onesimos cups and those of the Panaitios Painter are closest. Again and again the nearest comparisons for the Onesimos vases were among the cups of the Panaitios Painter, and frequently these artists were the only two who shared certain mannerisms: the undulations and divisions of the chitoh hems, the markings of equine anatomy, the individually drawn curly beards, the manner of dotting a leopard skin, and so on. Miss Richter has written a precise description of the drawing style of the Panaitios Painter cup in New York, and significantly this description enumerates almost without fail the various brush-strokes of Onesimos.

If the Onesimos cups are a selection of the routine paintings of the Panaitios Painter, then the better designs of Onesimos should closely approximate the Panaitios Painter cups. And this is precisely what happens. The interior of the hoplitodromos cup in
Basle, the Munich horse mounting scene, the komasts frolicking on the fragmentary kylix in Boston or the school scene in Oxford, all have their close parallels among the vases of the Panaitios Painter.

If the division is one of subject, then the Panaitios Painter received, for one example, the mythological cups, Onesimos the horse scenes. Where the two topics overlap, such as the Troilos cup of Onesimos, or the horses on the Theseus and Eurystheus cup of the Panaitios Painter, there is frequently a merging of the styles. Both artists concerned themselves with athletic subjects, so in this region comparisons are simpler. Some vases are very close and where differences occur, they are ones of time or between fine and rough work, not style. Both artists painted revellers, and the problem of separating the komasts on the outside of the incomplete cup in Boston of Onesimos from late Panaitian komasts has been discussed. Where both select the school room as material to paint, the resemblances are striking. The genre scene however appears to remain the province of Onesimos.

The mood of the late cups of Onesimos is quieter, almost exhausted, the figures are more statuesque than the core cups of the Panaitios Painter, but on the other hand when the Panaitios Painter drew similar quiet scenes distinctions once more become difficult. Moreover, Onesimos too had bursts of the energetic movement that we consider the property of the Panaitios
Painter.

It is readily observed that the two artists commonly diverge when it comes to composition. Onesimos prefers the open arrangement, where the actors are separated, the interstices are dotted with accessories, whereas the compositions of the Panaitios Painter are handsomely unified through powerful diagonals. Still the Panaitios Painter also has the open, three-figure exterior designs too. Is the explanation this: that the excellently interwoven designs of the Panaitios Painter were reserved for his large, very detailed cups or his finer smaller ones, and the mediocre everyday pictures were composed in a simpler, routine, less difficult arrangement?

If, then, the Onesimos vases are in truth a selection in time from the Panaitios vases, the development of Onesimos as we have outlined it and that of the Panaitios Painter, which has been explained by Beazley and Langlotz, should coincide. Unfortunately, however, it is just in correlating the development of these two artists that the difficulty occurs. For in two of their phases their paintings collate, but in one they do not. We have organized the cups of Onesimos roughly in three groups. A small selection of apprentice pieces, then larger groups of experienced middle and late pieces. The cups do not appear to cover a very long span of time — perhaps fifteen years at the most, and the majority of cups belong in the space of ten
years from about 490-480 B.C.

The vases from the second group of Onesimos and from his third find parallels in the progression of the Panaitios Painter. The Munich horse vaulting kylix, the Bryn Mawr pieces, and the pair of athletic cups in the Louvre correspond to the London Eurystheus cup, the New York Herakles vase and the others grouped about them that belong to the Panaitios Painter. Details coincide, the figure proportions, faces, etc., have many similarities that have been noted above. The later group about the hoplitodromoi cups in Basle and at Yale, the school scene fragments in Oxford, the afore mentioned komast cup in Boston, have the same tall, long-limbed, slim-hipped, skinny-armed men, similar compositions, details, accessories, etc., as the late cup in Leningrad of the Panaitios Painter and its pendant vases.

It remains to find a comparison for the first group, and it is at this point that the difficulty starts. The first group of Onesimos contains the very important signed Louvre kylix, the athletic cup in Florence with the love name Erothemis inscribed on the white-ground interior, the Baltimore fragment and, a bit later, the Vienna University cup with one horse and male to each exterior side. These early cups have figures with small flat-backed heads, peculiar worm-like ears, long thin noses with small nostrils, and pointed chins. The drapery has an early, cardboard stiff look, and the
composition on the Louvre signed cup was decidedly poorer than elsewhere and the scale was very bad. The impression created by the Louvre cup was of an apprentice piece under the thumb of Euphronios. Unfortunately this group seems to have no connection with the early cups of the Panaitios Painter, where the people are an alert, large-headed, big-nosed breed, and where the temperament of the artist shines out as bold and experimental, not weak and hesitating.

It is impossible to remove this early group from Onesimos. Although the ephebes are unlike youths on later cups, the markings for the anatomy of the horses are continued into the middle group and the athletes from the exterior of the Florence Erothemis cup, although not as well formed as later youths, still bear the stamp of Onesimos.

It would seem equally impossible to call this small group evidence of a disintegration of the artist's work at the end of his career, because the mistakes made in the crucial Louvre cup, the style of its drapery, and the strong influence of Euphronios, proclaim it as a beginning piece. (The narrow eye of the ephebe on the Louvre cup is like that of the komast inside the late tiny vase in Vienna, but this is perhaps fortuitous).

If this stumbling block can be removed, then it could be said that the division between the Panaitios Painter and Onesimos is artificial. If it cannot be removed,
then some reshuffling is in order, and either the Boston komast should be attributed to the Panaitios Painter or the Leningrad komast cup and its pendants should come to Onesimos, as it seems wrong to divide these vases between two artists.

All the arguments but one are in favor of combining these two artists: the similarity of style, the feeling that the divisions between them are selections by category, the fact that the two progress and grow, throughout at least two phases, in the same way. But the signed up and its fellows cannot be ignored. Probably the solution can be reached through a close personal inspection of the cups of these two, along with a search for hitherto unidentified fragments in museum magazines. Such an inspection, with this problem specifically in mind, might unearth evidence to cross the gap between the earliest Onesimos vases and the early Panaitios Painter cups.
FOOT-NOTES

Chapter VII.


2. (p.322) F.R. Text Vol. 2, pp.133-134; he compares the equine anatomy with its forward set eye, the similarity of meander and lively spirit.

3. (p.322) For his latest remarks on their relationship see Boston II, 32.


5. (p.324) V.A., 85.

6. (p.324) Miss Richter, in RFAV, 62, remarks on "the large heads with strong noses, and finely curving nostrils; the half-open mouths; the finely articulated hands and feet; the heavy, bunched mantles convincingly suggesting of depth; the firm relief line. In the renderings of the individual forms there is considerable variety...he continually used slightly different shapes, giving now much, now little detail.... We note the single brown line on the neck; the black clavicles
with long recurves in thinned glaze; the bold s-shaped breast lines reaching to the upper arm; the two arcs on the shoulder indicating the deltoid muscle; the circle for the nipple; the two long curving lines for biceps and triceps (not always convex to each other); the two or three long lines, not parallel, on the forearm; the short arc for the elbow. The depression above the trochanter is marked by a loop open at the upper end; the muscles of the thighs by long curving lines; the profile kneecap by one or two curves, convex or concave to the front; the frontal shin bone by a black curving line; the peroneal muscles by two or three lines not always parallel; the ankle by a short curve which is sometimes continued for some distance upward; the tendons of the foot by short, delicate lines."

Panaitios Painter, Louvre, 215, 25bis.

Munich cup, Onesimos no. 2.

But one piece is worth noting here: Oxford fragment, G 138; 13 from Naucratis, CVA Oxford I, pl. 14, no. 18 (Gr. Britain
9. (p. 328) pl. 106), has the head of a male, dated ca. 500 by Beazley and described as in a style that "resembles that of the Panaitios Painter".

This is a fragment earlier than the signed cup by Onesimos that seem to predict it, at least in regard to the faces, for the head has the pointed chin, narrow eye, pointed nose (but slanted, not vertical), of the Louvre cup riders. But the Panaitian heads on cups which should be contemporary with the Louvre cup are different from this head and those on the Louvre cup.
APPENDIX I

Some Dubious Pieces.

Al. (Pl. 156)
Museum: Cabinet des Médailles, no. 665 and 517.
Provenience: No information.
Subject: I. Jumper
   A. Athletes
Shape: Cup.
Dimensions: Max. meas. 0.092.
Preservation: Three fragments make up to one; fair condition. The black glaze is noticeably flaked between the athletes' legs outside.
Description:
   Relief lines: Probably throughout.
   Border: A four stroke stopt maeander inside; outside is a reserved band.
Publication:
Beazley, Att.V., 174, nos. 32 and 38.
Beazley, ARV, 221, no. 41.

Beazley has attributed a fragment from a cup in the Cabinet des Médailles to Onesimos. Inside a stopt maeander border surrounds a tondo containing a jumper who stands frontal. He turns his head left toward a halter that he holds in his extended right hand. It is hard to be sure from the photograph, but there seems to be an ΗΟ just below the maeander. There is another letter near the man's armpit and two in line with
this, above the arm.

Outside are parts of two males, undoubtedly athletes. First there is the left foot of one moving left, the toes only touch the ground. Then come the legs of a figure who leans left; the right leg is bent, the other is extended. Behind each figure is a javelin (?).

The attribution is questionable for the following reasons. The strongest objection is in the drawing of the chest. The lines below the pectorals do not meet and the sternum is continued below the pectorals. This is very unusual for Onesimos but very characteristic of the Antiphon Painter. The shape of the weight is Antiphontic. The border is not drawn with the customary blunt strokes. Outside, the slant of the toes, the larger size of the second toe and the open knee-cap are disturbing.

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A2. (Pl. 157)

A fragment of a cup from the Cabinet des Médailles, L 124 shows a boy standing frontally, holding in his left hand the mouth of a mesh bag that he carries slung over his left shoulder. He carries an oil flask in the same fashion; its mouth and shoulder and two lappets are all that is visible. The boy looks right, seemingly at the handle which rises up beside him. Beazley
has assigned the cup to Onesimos, but there are a few points which seem uncharacteristic. The lines are not the firm strokes to which we are accustomed. The lines waver, as for instance where the net touches the torso, and in the arm; the aryballos has a different contour -- that is, the shoulder rises higher than customary; lastly the lower line of the pectorals is unusual. Here it is a continuous curve which is wider at the middle. With Onesimos we expect two curves which come together at an angle at the median line. (However, the boy on Louvre G 105 has a continuous pectoral curve, but it is not exactly like this curve and could well be repainted). This pectoral line is comparable to that on a piece from the inside of a cup in the Adria Museum, no. B 129, of the same period, or better still to the continuous line of the pectorals of the boy attendant on the Brygos Painter skyphos in Boston.

A3. (Pl. 158)

No. 658 in the Cabinet des Médailles is a bit of an athlete or trainer. Preserved is a frontal male; there remains only the right shoulder, pectoral upper arm with the man's left hand holding a javelin or staff at a diagonal in front of his body. There is a dilute glaze mark down the arm and on the breast. The piece
is from the exterior of a cup. It could be by Onesimos but it is too small to be sure. If the pieces photographed with it belong, then it is not. Beazley numbers as no. 44 in his list a fragment 658 (?), describing it as the upper part of a trainer facing right, but this description does not fit this fragment.

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A4. (Pl. 159)

Giuliana Riccioni describes the head of a youth, right, on a fragment from the interior of a cup in Adria, B 611, as in "the manner of Onesimos". Her comparison is with Louvre G 105. This attribution is hard to accept for the following reasons:

The ear is much too large and square, the dots of the fringe of hair are too small and irregular, the head line is indented at the nape, the pupil of the eye is too small and the cap has no comparisons among the vases of Onesimos.

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A5. (Pl. 160)

The reasons for not assigning a fragment at Bowdoin College of a cup tondo to Onesimos, but leaving it in the manner of that artist, are perhaps vague and trivial but still seem difficult to surmount. The upper half
of an athlete is seen turned right. He wears a scrum cap familiar with Onesimos, but it does not correspond exactly to any of his examples. The drawing of the ear is unparalleled, for nowhere else are the lobes separated as here. The eye seems over large and the other features are not typical of Onesimos. The drawing is open, wavering, and too large. Perhaps the openness is a result of dilute lines which may have disappeared. The inscription is [L.V.KO[5] according to Beazley.¹²

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A6.(Pl.159)

F.P. Johnson¹³ tentatively attributes to Onesimos a red-glaze cup, with offset lip, from the Agora excavations.¹⁴ The exterior is plain; the interior is occupied by a discus thrower who stands on his right foot, the left is bent back and raised off the ground. His left arm is extended downwards, the right hand is behind and holds the discus at the height of the backward swing.

This seems to me a very second rate drawing, certainly not of the level of Onesimos, but clearly using Onesimos as a model. For example, the back-view is sketched with two open "V"s for the shoulder blades and parallel lines for the spine, in the manner of Onesimos, but the lines do not undulate as his do. This
left shoulder blade stroke is merely a plain arc (contrast it to the back of the hunter in the Munich cup 2639). The artist kept the oversized alpha common to Onesimos, but the location of the letters is not Onesimian.

There are other objections: the head is peaked in back; the hair is dotted over the forehead, most unusual for Onesimos; the left hand is like a claw; the shoulders are much too broad in contrast to the slim waist; the buttocks are not rounded; the left knee comes almost to a point; the toes are crude. Moreover, the whole figure lacks the perfect balance of Onesimos, for he topples forward, and does not suit the circular space.

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A7. (Pl. 161-163)

An unskilled assistant painted an athletic scene cup now in Leningrad. The drawing is third rate, but through the badness shine the ideas of the teacher, Onesimos. The number of figures, their poses are normal to Onesimos.

The tondo is occupied by a nude athlete standing beside a stool. He actually is doing nothing with his hands, although the idea in mind is probably infibulation; one looks in vain for the necessary cord between the hands. The three-quarter pose is familiar
with Onesimos, but hardly anything else. Note the stocky legs, the flat heavy buttock. There is an absence of rhythm among the various parts of the body, and this fact alone is one of the best distinctions between this figure and those of Onesimos. The eye of this athlete, his mouth, ear, hair, are strange to Onesimos. The swan's head strigil is a very rough copy of our artist's graceful strigils, the aryballos is oval, the strap above it is straight-sided, and so on. One noticeable omission in the figure is the lack of a black median line below the navel.

The same differences in style from Onesimos are prevalent on the outside of the cup. One side represents a pair of wrestlers whose actions are being measured by the stick of a trainer who stands at the right. One of the wrestlers looks out in the favorite manner of the master, but the drawing is not his. Notice how the two lines of the mouth do not meet at the corners, the peculiar round divisions of the thorax and the fleshy body. Worth mentioning about the trainer is the forest of hair drawn pine-tree fashion down his chest, and the coarse manner of laying the himation folds over his shoulder.

The poses and placing of a jumper left and a discobolos right on the reverse create the impression that this artist held the Petit Palais cup or one similar to it in mind. The gesture of the right hand of the discobolos and his stance are very Onesiman, but
this fact is negated by the miserable inner drawing and the lack of movement between the parts of the body. The same stiffness is true of the jumper at the left. Note how poorly is eye is drawn. It is too large and the pupil clings to the upper lid. The gestures of the runner in the center are farthest from Onesimos, and his anatomical markings are impossibly bad. Note for instance the scratchy collar bone lines, the heavy broken lower breast line, the messy thorax divisions, or the extraordinary way in which one line of the trochanter merges into the thigh line. The list of differences could be extended, but without profit.

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A8. (Pls. 164-166)

There would appear to be quite a number of reasons for not moving a cup in Berlin up from its "manner of Onesimos" attribution to "painted by Onesimos". The cup is described by Technau. The exterior is plain, inside an archer strings his bow. The border is a stopt maeander. Its incredible carelessness (notice the two abortive maeanders at East and West, the variations elsewhere in stroke size and direction) is a start against offering the cup to Onesimos. In addition the line of the breast is different, the nipples are dissimilar, the small upper oval division of the thorax is almost non existent. The horizontal folds
of the cloak are too straight (compare them to the curving lines of the cloak bound about the boy attending the horse on Boston 95.29 by Onesimos), the shape of the lowest of these folds is odd. The right hand of the archer is unpleasant; the wrist is too long and thin; the line of the nostril is not correct; the lower lip is too thick.

The ends of the bow are recurved more strongly than elsewhere with Onesimos, the head of the pick is pointed, and the handle is set near the middle whereas on the Onesimos cups in Frankfort and the Louvre 10.895 the handle is fastened nearer the head end.

Although Onesimos has some variety in boots, these do not coincide with any of his. They do however have a large number of similarities with boots painted by the Foundry Painter on his cup in the Villa Giulia Museum. The boots on the Villa Giulia cup have flaps with this curvature, there are the same arcs between the flaps and the double or triple lines below. Perhaps the most telling correspondence is in the short dashes inside the middle flap on this archer's boots and on the boots of the Foundry Painter's cup (whereas the boots on the signed cup of Onesimos in Paris have heavy dots at the tips of the flaps).

For a breast line of two separate curves with the nipples black, one touching the breast line, the other slightly above, see the boxer stretching out his thong who stands by the pillar on British Museum E 78, a kylix
by the Foundry Painter. For the hand where a thumb as here looks like a short finger see the right hand of the boxer whose eye is being gouged out, and the hands of the two boxers beside him on the same cup. Moreover, there are fewer divisions to the rectus abdominis, for the topmost slanting ellipses are missing on the Foundry Painter cup.

The nose of this archer is characteristic of the Foundry Painter's style. The straight lines of the drapery are paralleled in the wrapped round cloak of a sculptor working on a statue of a horse on the Foundry Painter's cup in Munich. The manner of drawing the maeanders in this heavy, careless fashion is to be observed on a cup, by the Foundry Painter in Boston, of warriors arming, and on his Munich Centauromachy that has a similar immature maeander at the left side, as in the Berlin cup. Moreover, the Foundry Painter is known to have decorated cups inside only, with figures posed somewhat as Onesimos drew them. Perhaps then this Berlin kylix might be shifted over to an attribution of in the manner of the Foundry Painter.
FOOT-NOTES

Appendix I.

1. (p. 333) Cab. Méd. 665 and 517 join. Beazley ARV 221, no. 41. Beazley, however, lists the number as 666 frr., but his description of 666 fits nos. 665 and 517.

2. (p. 334) Dresden 304, cup, Antiphon Painter, ARV 232, no. 56; Blümel, Sport, p. 127. Moreover the chin seems too heavy, the lower lip too full for Onesimos.

3. (p. 334) Berlin 2325, stand, Antiphon Painter; ARV 230, no. 1; Blümel, Sport, p. 83.


5. (p. 334) The artist omitted the net pattern in the crook of the arm.

6. (p. 335) Beazley, Att. V., 174, no. 40; Beazley, ARV, 221, no. 45 has: A. (maeander), B. (boy with bag). Probably Beazley's "A. (maeander)" is a misprint for "I. (maeander)."

7. (p. 335) CVA Adria I, pl. 6, no. 1.

8. (p. 335) Boston 10.176. Beazley, V.A. 90, fig. 58; Caskey, Boston I, pl. 7.

10. (p.336) CVA Adria I, Italy 28, p.13, pl.6,3, (Italy 1254).


12. (p.337) ARV 932, no.8, "near Onesimos".

13. (p.337) AJA 1938, 347.

14. (p.337) Catalogue no.52; Hesperia 2 (1933),460, fig.9, illustrates the whole cup interior. Venderpool, in Hesperia 15 (1946) 285-287 has other references, a description, with a note by Miss Talcott on the red glaze; pl.35 gives profile and tondo views.

15. (p.338) No.656 (St.888). Beazley, ARV 222, no.1, Manner of Onesimos; Hoppin, R.-F. I, p.418, 26bis.

16. (p.340) Berlin 30894; Beazley ARV 223, no.7.


18. (p.341) Villa Giulia 50559, Hartwig, Meisterschalen, pl.54.


21. (p.342) 10.195. Caskey, Boston I, pl.11, no.31, and Munich 2640, stopt maeander. The
21. (p. 342) **(Contd.)**

incomplete maeander adjacent to the spear butt does not show in *FR.*, pl. 86, but does in *JHS* 59 (1939), pl. 11, a; and Lullies, *Gr. Vas.* pl. 81.

22. (p. 342) **Tübingen** E 27, cup, strigilist, Foundry Painter; Watzinger, *Tübingen*, pl. 20. Characteristic of Onesimos are the lowered head, and extended arms of this single, standing tondo figure.
APPENDIX II.

Athletes holding two halteres in one hand.


2) Br.Mus. B 691, B.F. stamnos; Walters, Catalogue, II, 301; Jacobsthal, Ornamente, pl.87,c. Athlete to left, holds two halteres in the right hand, left hand extended.

3) N.Y. Met.Mus. 14.105.9, cup, Colmar Painter; Beazley, ARV 227,no.8; Richter and Hall, RFAV,pl.36, pp.58-59. Athlete runs left, two weights in the left hand, two spears in the right.

4) Boston 98.876, cup, exterior, Proto-Panaitics; Beazley, ARV 211, no.9; Boston II, p.23,pl.37. Athlete runs left, two weights in the left hand, right raised.

5) N.Y. Met.Mus. 12.229;13, oinochoe, Harrow Painter; Beazley, ARV 181, no.71. Satyr, two weights in the right hand, left hand at waist.

6) Oxford, 1914.729, cup, akin to the Antiphon Painter group. C.V.A. Oxford I,p.5,pl.6 (B); Schreiber, Atlas, pl.23,4. Rightmost athlete steps left, right hand raised, left back holding two halteres.

7) Louvre G 288 (S 1431) fr. of eye cup, manner of Onesimos; Beazley, ARV 223,no.4. A boy stands, two weights in the left, right hand on hip.

8) Univ.of Penna. MS.4-872, stamnos, Berlin Painter; Beazley, ARV 145,no.1; Mus.Journal IV, 4,p.157, fig.135. Youth at left hastens right, halteres in left hand, right hand back.

9) Berlin 2283, cup, Douris; Beazley, ARV 261,no.19; AZ 1883, pl.2 (drawing); Pfuhl, MZ,450. Athlete no.2 moves left, right arm raised, left arm back holds two halteres; athlete no.4, right arm extended, two weights in left hand.
10) Leningrad, cup, Douris; Beazley, ARV 282, no. 33; Waldhauer, RA, 1913, 35, whence Hoppin, R.-F. I, 262 (less distinct). This cup is interesting. On each side six figures: a trainer and four athletes hurry left towards a fifth athlete, who has turned around and started to practice. On A, where a dismobolos is leftmost, the two men flanking the trainer bear a weight in their lowered left hands. The right is out for balance. With a better photograph, the single weights might prove to be two. On B, no. 2 carries two halteres in the left hand, nos. 4 and 5 probably hold two in their left hands, no. 6 may, but the photograph is not clear. 

11) Schloss. Fasanerie (Adolphseck), no. 32, cup, Tarquinia Painter; Beazley, ARV 570, no. 26, OVA Schloss Fasanerie I, p. 18, pl. 26, 2. Naked youth moves left, right arm extended, left back holding two weights.

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Classical Brands.

Caduceus.

1) Didrachma of King Pausanias of Macedon, 390-389 B.C. Br.Mus. Coins, Macedonia, 169, no. 1; on horse's hind quarter.

2) New York, 17.230.14, B.F. neck amphora, Exekias; Jacobsthal, Ornamente, pl. 38, near haunch. Beazley, ABF 144, no. 3; Technau, Exekias, pl. 4.

3) New York 07.286.64, volute krater, Painter of the Shaggy Silens; FR pl. 116; Pfuhl, MZ, fig. 506; Richter and Hall RFAV, p. 126, no. 98, and pl. 97. On rump of horse - device of the shield of fallen warrior.

4) New York 07.122.8, volute krater by Polion; Richter and Hall, RFAV 194-195 and pl. 154.

5) Ferrara, R.F. Volute krater, by the Painter of Bologna 279, on the horse, shield-device; see Haspels, ABL 63, note from p. 62.
6) Naples, Heyd, 2200, R.F. Bell krater, Pelops and Oinomaos, early 4th c.; FR pl.146; on hind quarter of one of the horses of Myrtilos.

**Caduceus minus shaft.** ♀

1) Bologna 562, eye cup, bilingual; Hartwig, Meisterschalen, 109, fig.15.

**Koppa:** ♀

1) B.F. Lekythos, Hartwig, Meisterschalen, p.110; on hind quarters; Pfuhl, M 279. Not in Beazley's ABV.

2) N.Y. 06.1021.170, kylix, Painter of Berlin 2268, Tondo, brand is at the base of the tail. The head of the koppa is a dotted circle. Richter and Hall, RFAV, p.21, no.6, and pl.5.

3) A koppa surrounded by dashes? N.Y. 19.192.44, amphora, Richter and Wilne, Shapes, fig.30. There may be a brand on the withers too.

**Ankh:** ♀

1) Silver bowl from Caere, 7th or 6th c. Perrot, Histoire III, pp.780 and 785. On the thigh. Myres, CR 47 (1933) 124, suggests that the brand certifies the Egyptian or Libyan breed of the horse. The ankh would have been called koppa by the Greeks, from its resemblance to the Phoenician koph, ♂, and the Corinthian koppa, ♂. This explanation is involved and far-fetched, as we have a koppa brand.

♂

1) B.F. Lekythos; Hartwig, Meisterschalen, p.110, on the withers.

♂

1) Berlin, Skyphos from Boeotia, 4th C.; Blümel, Sport, p.25, no.86, at haunch.
1) Louvre G 105, Onesimos cup; Beazley, ARV 219, no. 1.
2) Coin of Thurii, Seltman, Greek Coinage, fig. 26b on p. 69.

H
1) Boston 95.29, Cup, Onesimos; Beazley, ARV 220, no. 6, on the croup.

Cross +
1) London E 224, hydria, Meidias, Rape of the Daughters of Leucippus; Beazley ARV 831, no. 1; FR, 8-9; on croup.
2) Warsaw 198556 (formerly in Breslau); R.F. Pelike, the brand is on the thigh of the horse ridden by an Amazon. FR pl. 109, 1. Not in ARV. According to D. von Bothmer, Amazons, p. 178, Beazley connects this vase with the Painter of Louvre G 433.

Swastika Λ
1) Louvre E 699, Caeretan hydria. Pottier, Louvre II, pl. 53; Morin-Jean, Animaux, 97, fig. 109. On the croup.

Snake
1) Tischbein, Vases d'Hamilton, I, pl. 1. Dar. Sagg. II, p. 800, fig. 2756, on the croup of Pegasus. Is this Naples, Heyd 2857 (Hartwig, 109, n. 1)? If this is Italian it must be excluded from the list.
2) Naples, Heyd 2200, R.F. Bell krater; FR, pl. 146; on the thigh of the front horse of Pelops — but this might be a sigma.
(On Bull.)

1) Coin of Thurii, on rump of bull; Br.Mus. Coins, Italy, 292, no. 53.

2) Coin of Thurii, on flank of bull; Br.Mus. Coins, Italy, 294, no. 75.

1) Berlin 1909, B.F. Hydria fr.; Beazley, ARV 918, no. 1, under Chairias I. Hertwig, Meisterschalen, p. 193; near haunch. This type is explained by Miss Richter, RFAV, p. 126, in reference to the N.Y. krater, as "short hairs growing in different directions".


3) Petit Palais 304, B.F. Amphora, Type A, CVA pl. 7, 3; described as a whirlwind of bristles, p. 8.

Dolger and Miss Richter agree that this symbol is a hair whirl. Dolger believes that it developed from the movement over the hip bone. He argues that the interrupted character of the strokes prevents its being a brand. But at least two brands, the koppa of the New York cup and the "H" of the Boston cup 95.29, have dotted lines.

Some common late brands are the palm, the crown, a heart-shaped leaf, a monogram or the name of the horse or his master (Martin, Dar. Sag. II, p. 800, s.v. equus).
Concordance with Beazley.

Panaitios Painter:

215, no. 20 = no. 54, p. 277, Heidelberg no. 54
215, no. 22 = no. 23, p. 133, Heidelberg no. 53.

Panaitios Painter or Onesimos:

218, no. 1 = no. 22, p. 125 ff., Munich 2637.
219, no. 1, Bari, from Vulci (ex Canino 1187), I. Symposium, (youth reclining). No answer.

Panaitios Painter or Onesimos, fragments:

2. Rome, Curtius, Fr., I. archer (could not locate)
3. Villa Giulia, fr., I. (pickaxe) A. (male feet to right, stick) (Museum could not locate it)
4. Munich, fr., A. (middle of naked male moving right) (destroyed)
5. = no. 42, pp. 263 ff. Univ. of Pennsylvania, L-64-261.

Panaitios Painter or Onesimos:

1. = no. 1, pp. 9 ff., Louvre G 105.
2. = no. 15, pp. 87 ff., Munich 2639.
3. = no. 44, pp. 266 ff., Louvre G 113.
4. = no. 20, pp. 112 ff., Bonn inv. 1227.
5. = no. 4, pp. 31 ff., Vienna University, inv. 501.
6. = no. 32, pp. 193 ff., Boston 95. 29.
7. = no. 8, pp. 64 ff., Heidelberg no. 63.
7bis = no. 9, pp. 66 ff., Oxford 1927. 4608.
8. = no. 45, p. 266, Heidelberg no. 64.
9. = no. 26, pp. 171 ff., Heidelberg no. 62.

11. = no. 7, pp. 57ff, Bryn Mawr, P986, P246, P931, P935.

12. = Schwerin 1307, I. y.. A., y. leading horse; B. bb. and horses. ΑΡΙΣΤΑΡΧΟΣ ΚΑΛΟΣ ΑΡΙΣΤΑΡΧΟΣ ΚΑΛΟΣ ΝΑΗ! No answer.

13. = no. 6, pp. 38ff, Erlangen University, Preyss Coll. no. 20.


15. = no. 37, p. 227, Boston 10. 211.


17. = no. 40, pp. 260 ff., Florence PD 383.


20bis = "Louvre, fr. I; komast; A, komos. On I, the legs of the komast remain, moving quickly to left, and the end of his cloak; on A, the lower part of a naked youth or man: sitting on the ground, with the left thigh frontal, to left, then a flute-case, then the stick of one leaning to left. The upper part of the youth on the ground (except the head) is perhaps given by another fragment (right arm extended, a drinking-vessel in the left hand, inscription ΜΟ [ΠΑ]Σ. I do not know if the fragment Louvre S 1429 (ARV p. 221 Onesimos no. 35) might belong. Another Louvre fragment, with the head (except the face) and chest of a youth, turned to right, may go with S 1429." Beazley, Boston II, 34.

20ter = no. 41, p. 262, Louvre fr.


22. = no. 12, pp. 80ff., Cabinet des Médailles, De Ridder 604, I 155.
23. = Goettingen, part of 566, frr., I, warrior; A-B, fight.
24. = no. 43, p. 265, Leipsic T 552.
24bis = no. 35, pp. 215 ff., Dr. S. Schweitzer's cup, Arlesheim and Basle.
26. = Dresden and Freiburg frr., I, acontist; A, acontists. The Dresden fragment has "I, head, shoulders, hand of an athlete to r.; below the hand a bit of what must be an acontion, and between that and the hand a red line — a thong: the athlete was thonging his acontion. A fr. in Freiburg must join; it gives the fingers, a bit of thong, the end of the acontion. Outside, the legs of two athletes, and four acontia." (Beazley, OF, 34, no. 17.)
27. = Freiburg, fr., I, acontist (shank and foot, hand with acontion); A, athlete (legs to r.) Destroyed.
29bis = no. 17, pp. 97 ff., Louvre S 1374, S 1427, S 1421.
30. = part of 29bis = no. 17, pp. 97ff. Louvre S 1374, S 1427, S 1421.
31. = part of 51 = no. 10, pp. 68ff., Louvre G 291, S 1368, G 298.
32. = no. 11, pp. 76 ff., Louvre 10.895 (formerly G 297, G297bis)
33. = part of 51 = no. 10, pp. 68ff., Louvre G 291, S 1368, G 298.
34. = part of 29bis = no. 17, pp. 97ff., Louvre 10.893 (formerly S 1374, S 1427, S 1421 plus others).
35. = Louvre S 1429, fr., A (naked y. leaning on stick) perhaps part of 20bis.
36. = no. 19, p. 105, Petit Palais 325.
37. = no. 24, pp. 134ff., Torlonia 241.
38. = no. 28, p. 183, Frankfort L 108.
39. = no.48, p.271, Cabinet des Médailles nos.785,659,733.
40. = no.50, p.274, Cabinet des Médailles no.799.
41. = A1, p.333, Cabinet des Médailles no.665, no.517.
42. = no.29, p.186 ff., Cabinet des Médailles no.667, no.694.
43. = no.49, p.274, Cabinet des Médailles, fr.666.
44. = A3, p.335, Cabinet des Médailles no.658.
45. = A2, p.334, Cabinet des Médailles L 124 ?
47. = no.5, pp.35ff., Karl Marx University, T 3374, Leipsic
48. = no.13, pp.82ff., Florence PD 382.
49/ = no.47, pp.270ff., Florence PD 396.
50. = no.2, pp.23ff., Robinson Coll., Univ. of Mississippi.
50bis = no.27, pp.177ff., Frederik M. Watkins cup, Yale.
51. = no.10, pp.68ff., Louvre G 291, S 1368, G 298.
52. = no.55, pp.278 ff., Leipsic T 593.
52bis = no.46, pp.269ff., Oxford 1953.5
54. = no.52, p.275, Tübingen E 37.
54bis = Cup fr. Berlin private, I., white ground or at least a white zone. A, (head, right breast, shoulder, arm, of a youth in a himation leaning on his stick to left, the right arm extended, the hand missing) (Peters), From Paralipomena.
56. = no.21, pp.116ff., Perugia no.89.
57. = no.16, pp.95ff., Louvre S 1324, Op 209.
58. = no.39, pp.238 ff., Vienna, inv. 1848.
59. = no.31, pp.189ff., Museo Artistico Industriale, Rome.
59bis = no.51,p.275,Louvre fr.
59ter = Louvre fr. (from paralipomena), 14, pp.86ff. (no number).
60. = no.38, pp.234ff., Brussels A 889.

Manner of Onesimos:

1. = A7.
2. = Villa Giulia fr. I, athlete (head of y.to r., and tip of scolion); A. athletes (toes and hand with halter, heel).
3. = no.30, pl.187ff., Cervetri no.374.
4. = Louvre G 288, fr., I. (head); A. between eyes, an athlete.
5. = no.36, pp.223ff., Louvre G 296.
6. = Munich fr., A. (part of naked male, with handle); Destroyed.

6bis = Louvre fr. KALOS (paralipomena)
6ter = Louvre G 317 (S 1330), fr. Cp. 212 fr. (paralipomena)
6quater Louvre [H0] TAION KALOS (paralipomena)
7. = A8, inv.30894
8. = Leipsic T 492, fr., from Capua. St. Etr. 2 pl.44,4-5, I. Satyr riding donkey.
9. = Copenhagen, Thorwaldsen Mus. 105, Micali St., pl.97, 3; Langlotz G.V. pl.20, 31; Cloché pl.36, 1; B. Ap. 16, 25,
2. I. Fisher boy (Langlotz, Q.) Bossert, Hellas, p.1422
12. = no.18, p.102ff. Conservatori B 475.
13. = Tübingen B 16, frfr., from Orvieto, I. komast, WKOΣ
Stemless Cups.

15. = Tübingen E 22 fr., Watzinger pl. 20, I., woman cup-bearer (w. with skyphos).


The following seem Onesimian rather than Antiphontic cups:


2. = Villa Giulia, fr., I. (hair? and [H]O[ΓA]Σ ...) A, Komos, (v. with stick dancing to r. and male dancing to l.)

The following small fragments may be by Onesimos:


; Athens Acr. 441 (C 20) fr., from Athens. A, JHS 14, 382; A., Langlotz pl. 37. A, white ground (Dionysos). ... PO ....

A4, p. 336, Adria B 611.

ARV 932 no. 8 = A5, p. 336, Bowdoin 23.18.

A6, p. 337, Agora no. 52.
(Backside of Plate 1)
Foundry Painter
Oxford Ashmolean, B-F. Reliqe: no. 563
Eucharides Painter

British Museum, cup, E86
near the Euarchne Painter
cloche. Classes, pl.31.
Bankhead of Plate 21
Louvre G.26 Manner of the Eleusis Painter
Ashmolean
A. Youth holding a horse
ARV 220, # 7-65

(no. 9)
(no. 16)
a. Louvre C 43
CVA Louvre 10, pl. 21, (France 775)

b. Würzburg 357
Lenklotz, Würzburg, pl. 126

Petit Palais no. 325 c.

CVA Petit Palais 1, pl. 20
(Backside of Plate 66)
A (no. 24)
Cabinet des Médailles
667, 694

(reversed)

(nc. 29)
PLATE 91

Cervetri 384
Capture of Silenos
Manner of Onesimos
ARV 223, no. 3

(no. 30)
(Backside of Plate 92)
30. Brüssel. badendes Mädchen.

1. Brüssel 897 (no. 38. aresuna) Langothz, Chr. 20

3. Leipzig, T. 530, Bryges Photo. R.A. 1933, 10

2. London E. 71, Bryges Painter A.Z. 1870, pl. 29

4. Vienna Univ. 502, Bryges Photo. O.R.A. pl. 11, 1
PLATE 95

1. Coupe de Bruxelles: R 263.
Brussels R 263, Bryggs Ftr. RA 1933, p. 159

2. Coupe de Castello: Storione de Milan
Milan, Bryggs Ftr. RA 1933, p. 155

5. Copenhagen 2880, Bryggs Ftr.
AZ 1890, pl. 39

6. Univ. of Calaf. 8, 3225
Beest Ftr. CVA I, pl. 34.
B. (no. 32)

Drawing by Suzanne Chapman
(Backside of Plate 112)
Panathos Painter

No. 243 Louvre G 287.
(no. 51)
Plate 148

Cup Onesimos 220414
Florence, 491
Fto. 10361 2/3 life size

(no. 25)
Catalogue Number 52
Agora, cup, 52

Foundry Painter.
Villa Giulia 50559

Hesperia 15, pl. 35
Hartwig, Meistersieg, pl. 54
Adria, CMI, pl. 63
(Backside of Plate 145)