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A Type γ Courting Scene for Alan: The Spitzer Amphora at Bryn Mawr College

Robert F. Sutton
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Approaching the Ancient Artifact

Representation, Narrative, and Function
A Festschrift in Honor of H. Alan Shapiro

Edited by
Amalia Avramidou and Denise Demetriou

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Robert F. Sutton

A Type γ Courting Scene for Alan: The Spitzer Amphora at Bryn Mawr College

I met Alan Shapiro in 1974 in Athens and quickly discovered a common interest in iconography and vase painting. I am delighted to present here an amphora reflecting our shared enthusiasm for the social interpretation of Attic vase paintings, one of the finer pieces in the small collection of antiquities the late Doreen Spitzer assembled in her youth and bequeathed to her alma mater Bryn Mawr College (color figs. 38, 39; figs. 1, 2).¹ One side depicts a procession of gods, the other presents pederastic sexual congress among nude male dancers.

Description

The vase is complete except for chips and surface spalls that had been hidden by restoration; it was accidentally broken and was recently disassembled and cleaned pending full restoration. The shape is a small, well-proportioned standard black-figure neck amphora,² and the painter has made extensive use of added white and red to create an attractive four-color pattern that enhances the form's elegant play of positive and negative space. The echinus mouth is black with reserve upper surface. An attenuated lotus and palmette band decorates the neck, and a slight raised molding marks the transition to the shoulder. The body is decorated in black figure, and a red ring marks the transition to the black disk foot. Black handles in three rolls connect the neck to the shoulder. Like other standard neck amphoras, the lower body is decorated with three increasingly shorter bands that spread organically up from the solid base and run completely around the body: long, slender rays below, tighter, more compact lotus-bud chain above, and crowned by a low, simple running meander that supports thin groundlines for the figures. The body above and the neck are divided into two sides by the handles and long looping palmette tendrils with buds. These florals, conceived as the landscape or architecture of the vase, are overlapped by the figures at either end of side B. The figures extend over the full height of the upper body, their heads

1 Bryn Mawr College Art and Artifact Collections, 2011.17.2, gift of Doreen Canaday Spitzer, Class of 1936. Height: 32 cm; diameters: mouth 14.5 cm, base: 11 cm. <http://Triarte.brynmawr.edu> and <http://emuseum.net>; rotating color image at http://triarte.brynmawr.edu/media/images/2011.17.2_BMC_spin.mov (accessed 6/12/2013). Thanks to Marianne Weldon, Joelle Collins, and Camilla McKay at Bryn Mawr; in Athens, to Christina Avronidaki at the National Archaeological Museum and Angelos Zarkadas at the Canellopoulos Museum; to Lucilla Burn and Timothy McNiven; and to the editors.

2 Moore/Philippides 1986, 7–12, esp. 11–12.

Fig. 1: Cat. No. 25, detail, Side A. Artemis and Apollo. Poseidon on left.
As color fig. 38. Photo: author.

curving back onto the slightly sloping shoulder. A short band of alternating black and white tongues crowns the shoulder on each side. The division into two sides is marked emphatically at the neck by the intervening handles, while the lip spreading above balances the base in reasserting the unity of the vessel. Both sides are decorated with axial compositions in which the central subject appears between framing figures.

Side A (color fig. 38) illustrates a procession of gods whose otherworldly music resonates on side B. In the center (fig. 1) Apollo stands or slowly advances right playing the kithara, his usual instrument in black figure.³ He is partly covered by a woman holding a sprig who is surely his sister Artemis.⁴ The siblings are framed by

³ Bundrick 2005, 18–21; cf. LIMC II (1984) 199–213 pls. 190–203, s.v. Apollon (W. Lambrinoudakis).

⁴ Cf. the overlapping pair on BAPD 301798, with Artemis identified by a deer.

Fig. 2: Cat. No. 25, detail, Side B. As color fig. 39. Photo: author.

two bearded gods who move away, but turn their heads back toward the central group. Hermes, with a slender caduceus, leads the procession, while Poseidon, with a similarly attenuated trident, almost a staff with trident finial, seems to head off in the other direction, or possibly dances, waving a salutation. Their clothing is lavishly decorated with white dots and incised embroidery in addition to red and black folds. Apollo and Artemis are formally arrayed in long chitons and himatia, while Poseidon wears a shorter cloak over a tunic, of which only the upper border at the neck is indicated. Hermes' cloak is even shorter, covering both shoulders, without a tunic, and he wears his usual winged shoes and Robin Hood cap. All gods are longhaired, with Hermes' looped up behind in a *krobylos*. Artemis is crowned with a red headband, and Apollo with a black leafy laurel wreath emerging over his brow. The framing gods are bearded, while Apollo is a full-grown, beardless youth, a bit shorter than his sister. She has mature breasts and incised muscles on her white right forearm. Apollo strums the kithara with a plectrum in his right hand and mutes the strings with his left. The instrument has a rectangular base decorated with incised loops, like those on his hem, and circles with a line of white dots, and long arms with white (ivory?) tips and snake volute supports inside.

Side B (color fig. 39) shows a pederastic courting scene of Beazley's Type γ .⁵ In the center a youthful *eromenos* and bearded *erastes* perform sexual intercourse in the *dia merion* mode (fig. 2) framed by pairs of naked men dancing in from either side. The adult *erastes* hunches over with bent knees and stares downward intently, holding the youth tightly between his thighs and embracing him with hands clenched on the boy's hips. He is slightly wilder than his dancing companions, with a large eye, an odd, almost satyric ear, and a slightly longer beard made a bit shaggy by short incisions, like the hair above his neck. The *eromenos* stands upright, looking ahead over his lover's shoulder, and reaches back awkwardly across his lover's upper right arm with clenched fist, his other, bent arm only partly shown. Like Apollo, he sports the long hair of youth and rises slightly above the older men. He wears a short cloak that must be open in front but hangs behind him to cover his buttocks and pass between his body and arms on either side, its ends hanging free on either side. It has red folds like those on the other side, and is decorated with a few white dot clusters; an incised fold shows that it covers his back and sides down to the knees.

The naked dancers appear in profile, with partly incised red beards, red circles around their nipples, and a range of hairstyle. The two on left have short hair with red crests in front, with traces of a red hairband on the leftmost figure, and small flaccid genitals. The leftmost dancer stands or prances on one leg, raising the other behind, and appears to slap his companion on the buttocks, although a slight bit of reserve may indicate that his hand is closed and passes behind. His companion stands with slightly flexed knees, raising his hands up and down, recalling Type β courting; he may be a bit younger, less muscular than his companion, slightly paunchy, with sagging horizontal abdominals, vague musculature on his left arm, but well defined leg muscles. On right, the leading dancer moves in vigorously with flexed, widely spaced knees, his left hand lowered in front, the other raised and bent oddly behind, its hand emerging behind his shoulder, vaguely echoing the dancer on left; his long hair flows behind onto his shoulders, his red beard is fringed, and an incised pompadour rises over his forehead. The remaining dancer stands in place twisting his torso to a frontal view, raising his left arm behind and over his head, the other arm lower, crossing his waist. He lacks a defined mouth and also sports an elaborate pompadour with very short *krabylos*.

Attribution and Date

This amphora can be attributed to the Medea Group, a small group of standard neck amphoras and a few Type B amphoras that have been dated around 530–520 BCE. In 1945 H. R. W. Smith attributed four small neck amphoras to the Medea Painter.⁶ Sir

⁵ Lear/Cantarella 2008, 206 no. 3.49.

⁶ Smith 1945, 473.

John D. Beazley retained the name but recognized instead a Group that others have subsequently expanded.⁷ The Spitzer amphora has the small shape and proportions of the Group's standard neck amphoras with low spreading mouth, and shares details of ornament with most, especially the slender rays above the base, disposition of buds, and shape of the five-petaled handle palmettes.⁸ The form of Apollo's lyre is virtually identical to that on a neck amphora in London; they share the idiosyncratic drawing of Apollo's right forearm, hand, wrist, and intersecting incised muscle, and must be by the same painter.⁹

Iconography

Side B belongs to a group of pederastic courting scenes that Beazley presented orally in 1947 and published the following year.¹⁰ In Type α the male wooer (*erastes*) reaches for the chin and genitals of a courted boy or youth (*eromenos*) in the "up and down" position. In Type β one or both of them holds a cock or other love gift (see Neils in this volume). In Type γ , as Beazley writes, "The moment depicted is later than in Types α and β , and the two figures are interlocked." He carefully details and analyzes the visual and archaeological data with polite discretion, leaving much unspoken. Thirty years later Sir Kenneth Dover said it all.¹¹ Although literary texts regularly describe pederastic anal intercourse, it was highly stigmatized (as in the common insult *katapugon*).¹² Dover recognized that the preference of vase painters to portray pederastic lovemaking in the Type γ *dia merion* mode (which he termed "intercrural"), served to idealize pederasty. He argued that this mode of intercourse preserved the manly reputation of the *eromenos* by avoiding penetration and assimilation into a woman; one might also suggest that, since the anus is the organ of defecation, anal intercourse may also have been regarded as inherently unclean and polluting. Yet, pederasty was often idealized in antiquity (and later), invested with a pedagogical role in contributing to male *Bildung*, reflected in vase paintings through reference to hunting, cockfighting, and other character-building manly activities.¹³

7 ABV 321.1–4 and another near; Para 141; Add² 87; additions in CVA Getty 1, 28; BAPD 4, 7037, 7142, 10152, 28120, 43275, 301682–301686, 351042–351044, 9024502.

8 E.g., in Smith's list BAPD 301362; Buitron-Oliver 1972, 50–51 no. 20, <http://museums.fivecolleges.edu/detail.php?museum=ac&t=objects&type=all&f=&s=1950.59&record=0> (accessed 6/15/13) and BAPD 301683–301684; the Medea vase BAPD 301685 (A with wrong image) has fuller seven-petal palmettes.

9 BAPD 301684 (on Smith's list), with unusual neck pattern.

10 Beazley 1989b, 3–25, 40; n. 10 lists earlier work.

11 Dover 1978, on vases esp. 4–9, 91–100, 205–225.

12 Dover 1978, 142.

13 Koch-Harnack 1983; Schnapp 1997, esp. Chapter 4, 123–127; critically Lear/Cantarella, 2008, esp. 72–105; cf. Dover 1978, 185–203.

The flood following Dover has provided nuance and challenged various points, even rejecting “homosexuality” as a valid concept in pre-modern settings.¹⁴ Alan Shapiro’s work remains among the best, remarkable for its sensitive mastery of visual, verbal, and historical evidence.¹⁵ Andrew Lear’s recent book with Eva Cantarella represents the most nuanced treatment of the iconography including a corpus assembled by the late Keith DeVries that extends far beyond courting.¹⁶

To set the Spitzer amphora in context, I present a catalog below arranged by vase shape of thirty-six black-figure Attic vases illustrating Type γ courting. This corpus confirms that vase paintings showing the *dia merion* mode idealize pederasty and invest the *eromenos* with dignity. Many include manly pedagogic and other elements shared with Types α and β while confirming Lear’s observation that Type γ scenes are somewhat removed from the courting Types α and β ; yet, like heterosexual love-making scenes, they are more closely connected to the dance and komos,¹⁷ sometimes linked specifically to Dionysos (11, 26, 29, 9?). I retain a vexing scene by the Gela Painter requiring discussion elsewhere (32), in which the *eromenos* lacks genitals and may be female, as Angelos Zarkadas believes.¹⁸

Discussion is synchronic by compositional type, not evolutionary. The group is largely restricted to the second half of the sixth century, with few securely dated before ca. 550 and perhaps some after ca. 500 BCE (29, 31, 32, 36). The couples show little variation apart from placing the *erastes* on right or left, apparently without significance. When it can be determined, the *erastes* is bearded, except on 36 and 29; the *eromenos* is never bearded. The scenes cannot be regarded at face value as objective depictions of social reality. Like heterosexual lovemaking,¹⁹ Type γ is set in the company of others. Black-figure lovemaking is ritualized as a public display or performance; in life, sexual intercourse was private.²⁰

Beazley inserts a damaged Siana cup tondo, dated ca. 570–545 BCE, between courting Types β and γ that he must have regarded as a proto- γ scene: an isolated couple with fighting cock (as in Type β) embraces but probably did not achieve consummation.²¹ Type γ appears around the middle of the sixth century. In tondos, the couple is framed by single dancers, and the figures are often festooned with

14 Impossible to cover here; see Halperin 2002, with partial palinode.

15 Shapiro 1981b, 1992a, 2000, and 2012b.

16 Lear/Cantarella 2008, Appendix, poorly integrated with the text. DeVries 1997 is his only publication using the corpus.

17 See Smith 2010, Chapters 3 and 4, esp. 108–117.

18 The *eromenoi* look nothing like the courted woman on the painter’s lekythos Moore/Philippides 1986, no. 871 pl. 79. In several other scenes genitals of either *eromenos* or *erastes* were omitted or have worn off. I am grateful to Dr. Angelos Zarkadas for permitting close examination pending his forthcoming publication in CVA.

19 Sutton 2009.

20 Sutton 2000, 182–184.

21 Copenhagen 5180; Beazley 1989b, 18; Lear/Cantarella 2008, 196 no 1.5; BAPD 300624.

wreaths or garlands, indicating festivity (1, 2, probably 3, and 4). In two other tondos, the dancers are replaced by a pair of hunting dogs (5) and hare and dog (6) that run up the frame emulating the bipedal dancers. Twice inscriptions name the lovers (4, 5). In the tondo of a Dionysian eye cup (11), the dancers become a man pursuing a boy, with vines of Dionysos and a hunting dog.

In non-circular formats nude male dancers and other figures frame the couple; a preference for two dancers per side is not determined by available space, since they may be spread out (14) or compacted (16, 17, 29). On the Hermogenean skyphos (14) one dancing youth displays an erection, but this is exceptional, and these dancers are restrained, especially in contrast to Tyrrhenian komasts or the masturbators who sometimes frame heterosexual lovers.²² On a patch band cup from Chiusi (10) a bearded man holding two wreaths dances away. Single dancing youths frame the couple on a lekythos (30) and one side of a type A cup (12), and dancing men appear on an amphora (19). The cup's other side (12) is asymmetrical, with two wreathed youths to the right of the lovers, and a single youth on left; the converse also appears, two dancing men to left of the lovers, and a single man on right (22). Most often two dancers frame each side: nude youths (14, 15, 27); nude youth and woman in dress (8); nude men (20, 25 [Spitzer amphora]). On an amphora (17) two nude dancing youths are framed by draped figures, a man on left and youth on right, the latter initiating courting. Two lekythoi have more dancers, including clothed, ivy-wreathed women draped in animal pelt (*nebris*) of the Dionysian realm, with elements of the other courting types. The Taleides Painter (26) shows three dancers on left, including a man, a woman in *nebris*, and a youth holding out an aryballos to the *eromenos*, probably offering lubricant, and on right, a youth with a lyre leads the way and another holds a game cock. The second (29) is more unusual, crowded with nine framing figures, including at least three women in *nebris* and a nude Type α *erastes* with an extremely pointed chin, surely indicating a short beard, who initiates courting as if another Type γ *erastes* – beardless and long-haired – were not already in place, and caresses the face of the short haired *eromenos*, reaching towards his hidden genitals. If he were initiating a threesome and hoping to perform simultaneous anal intercourse with the *erastes* already *in situ*, one might expect attention directed to the latter's buttocks. So, unless the artist has simply made a mistake (a desperate conclusion), he is either simply in line, eagerly anticipating his turn with the *eromenos*, or actively seeks to displace the younger *erastes*. An unknown number of dancers appears on the band cup 23.

We have already noted traditional courting gifts, particularly cocks (26), and allusions to the hunt (5, 6, 11); these elements are prominent in the remaining scenes that mostly lack dancers. Hunting dogs and javelins appear on the fragmentary tripod pyxis by the Amasis Painter (35), where the *erastes* uniquely fondles or masturbates his *eromenos* as an onlooker stands by with an aryballos for lubrication (cf. 26 above).

²² Sutton 2009, nos. 1–13, 30–33.

Fig. 3: Cat. No. 21, Side A. Youth probably holding hare, dog; courting Type γ ; courting, Type β (?) Athens, National Archaeological Museum, inv. 19297. Photo: author. © Hellenic Ministry of Education and Religious Affairs, Culture and Sports/Archaeological Receipts Fund.

The Botkin Class neck amphora (24) sets the scene in a hunt with dogs and lively hunters who beckon across the florals. The lovers appear on both sides of the well-known amphora by the Painter of Berlin 1686 (16) amid a wealth of courting gifts and game (live deer, dead hare, dead fox, and three game cocks), couples in various stages of courting, and a lone bearded dancer. This artist presents the couple (17) framed by varied three-figure groups in which two adult *erastai* pursue youths with wreaths, a cock, and hunting dogs. A tripod pyxis (36) paratactically disposes two Type γ pairs with young *erastai* beside a less advanced courting pair, framed between a dancing man and a hopeful *erastes* with a cock. On the amphora from Pharsala (21, fig. 3) a youth probably proffered a hare that at least attracts the attention of his hound. Most unusual is the hydria (34), where a youth with a live hare moves between a Type γ couple and pederastic anal lovers who are uniquely presented without denigration. Hounds are also reported (30) and with a dancer (23, 33). The Gela Painter twice sets the scene amid Doric columns, perhaps indicating a gymnasium or a public stoa. On one (31) the couple is centered between pederastic courting pairs, one successful, the other not. On the Canellopoulos lekythos (32) with an androgynous *eromenos*, a man with dog regards the couple from left, with an earlier stage of courting of equally dubious gender to right.

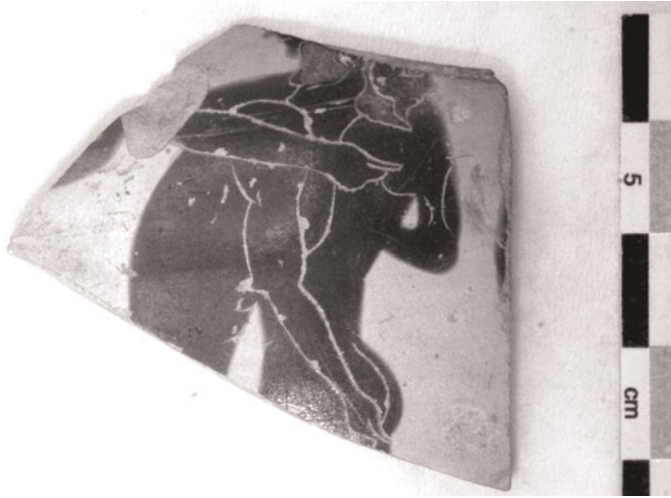


Fig. 4: Cat. No. 28 (fragment). Courting Type γ framed by male figures; large chip on left drawn as female arm in Graef/Langlotz 1925, pl. 95.2242. Photo: author. © Hellenic Ministry of Education and Religious Affairs, Culture and Sports/Archaeological Receipts Fund.

Pederastic and heterosexual lovemaking appear together only twice. The witty Hermogenes, on a fragmentary cup (7), places the vertical, monochromatic pederastic group in the center, probably framed by crouching black and white heterosexual pairs, of which only the couple on right survives.²³ On a later band cup (9), a pederastic couple stands off to the side of multiple crouching heterosexual couples making love in a vineyard.²⁴ The white arm in the published drawing of the Acropolis fragment (28; fig. 4) is a chip that was misunderstood by the artist apparently working from a photograph.

In all these scenes, the standing young *eromenos* possesses dignity that contrasts with the few black-figure scenes of homosexual anal intercourse, usually ridiculed or shown as degradation (except 34), and heterosexual lovemaking, where the women are lascivious and often degraded.²⁵ He displays little or no emotion, reflecting the ideal of male self-control that Shapiro has discovered in funeral scenes, in striking contrast to some enthusiastic female lovers, as on Hermogenes' band cup (7).²⁶

The variety of vase shapes that carry a theme indicate the social context for which it was appropriate. Type γ appears on a wider range of black-figure shapes than heterosexual lovemaking (see Catalog) and is distributed more evenly among

²³ Cf. the ridiculous Hermogenean juxtaposition: Sutton 2000, 188–189 figs. 7.3–4 and 2009, no. 39.

²⁴ Cf. Topper 2012, Chapter 2, 27–28, 47–52.

²⁵ Shapiro 2000, 16–19; Sutton 2000, 185–191, 195–199 and 2009; Lear/Cantarella 2008, 115–129.

²⁶ Shapiro 1991.

them.²⁷ Significantly, both subjects appear predominately on symposium ware and often include Dionysian elements. Drinking vessels (cups and skyphoi) account for 42% of the vessels that portray Type γ , and almost 75% of heterosexual lovemaking. Amphoras, mostly Type B, carry over a quarter of γ scenes but a smaller proportion of the heterosexual lovemaking. Of shapes not connected exclusively to the symposium, most common is the lekythos (22%), the common jar for oil, a sexual lubricant, as noted.²⁸ Lekythoi carry Dionysian subjects, and such elements occur here (26, 29). The rare tripod pyxis represents 6% of the total and possibly had a related use.

Exactly half the catalogued vases have recorded provenience, indicating the theme's wide appeal in Greek and barbarian lands (Table 1).

Table 1: Catalog Items With Known Provenience N = 18

Greece N = 6 (33%)

Athens, Acropolis and N. Slope: cups 3, 4; lekythos 28
 Eleusis, Demeter Sanctuary: lekythos 33
 Aegina, Sanctuary of Aphaia: tripod pyxis 35
 Pharsala (grave): amphora 21

Etruria and Central Italy N = 8 (44%)

Chiusi: cup 10
 Falerii Veteres (tomb): lekythos 30
 Saturnia: cup 15
 Vulci: cup 9; amphora 16
 Etruria: cups 2, 6
 Villa Giulia Museum: lekythos 26

Sicily N = 1 (6%)

Megara Hyblaia: amphora 20

Black Sea N=2 (11%)

Olbia: cup 8; lekythos 29 (grave)

Egypt N= 1 (6%)

Naukratis: cup 13

A plurality (44%) comes from Etruria and Central Italy (most or all surely from tombs), with a third from Greece, mostly from Athens and Attica (slightly higher than the heterosexual scenes). Two of the latter were found in religious sanctuaries, but the fragments from the Athenian Acropolis probably originated in fill brought from the

²⁷ Sutton 2009, 89, Table 1.

²⁸ Kilmer 1993, 81–82, 88–89.

lower city;²⁹ only the Pharsala amphora originated in a burial (21). The remainder come from Greek colonies on the Black Sea, Sicily, and Egypt; no. 29 from Olbia was found in a woman's grave with a bronze mirror and gold jewelry. Scenes of heterosexual lovemaking are more widely distributed, although their number is greater and a higher proportion is of known provenience (67%).³⁰

Other subjects pictured on the same vessel establish a wider iconographic context for viewing the theme. Reflecting the prominence of symposion ware, a slight plurality of vessels carries related sexual and/or festive themes. Courting is most common, generally Type α (21 [fig. 5], 24, 26, 31, the ambiguous 32); on at least three Type γ lovers are repeated (12, 14, 16). On Hermogenes' band cup (7), the heterosexual lovers reported on Side B may indicate repetition of the presumed ABA scheme of side A. The dancers on the reverse of the amphora from Pharsala (21; fig. 5) accord with those on side A. Lovemaking is a subject of symposion ware³¹ and Dionysos is the favored divinity, present in every field of the Copenhagen eye cup (11), if we include the vines behind the lovers (as also 32); his vineyard is the setting for lovemaking and symposion on the Moscow (?)/Berlin band cup (9), and we have noted his entourage on two lekythoi (26, 29).

Pederastic lovemaking is ennobled by appearing with images of other gods and heroes: Athena is shown battling the Giant Enkelados (1), mounting a chariot, with Apollo and probably Artemis or Leto, and Hermes to lead the way (20), and possibly at her birth, as Shapiro suggests (17). The gods of the Spitzer amphora (25) are treated below. Nike appears on both exterior sides of a cup (2). The Dioskouroi (35) straddle the boundary between man and god, while two other heroes appear twice: Herakles, shown battling the lion (24) and Kyknos (35), a version in which Zeus intervenes;³² and Achilles, dueling Memnon (18) and gaming with Ajax (19). Scenes of noble mortal manly pursuits are rare: battles (1) and athletes (23) each appear once; only a pair of deer framing a siren on a shoulder refers to hunting (27); the siren lacks obvious relevance, although sirens also appear with heterosexual lovers.³³ The subject of a lekythos shoulder involving a horse is uncertain (29). Larger programs can be discerned on vessels illustrating multiple themes: divine and mortal battles (1) and deified heroes, Dioskouroi, and Herakles (35) seem to ennoble the pederastic theme, while the tripod pyxis evidently celebrates erotic diversity (36).

The Type γ courting on the Spitzer amphora is thus unexceptional, yet the particular choice of deities on side A is remarkable for imparting new artistic pedagogic associations. I hinted that the dancers on side B respond to the music of Apollo on the

²⁹ Stewart 2008a.

³⁰ Sutton 2009, 89, Table 2.

³¹ Sutton 2009, 82–84.

³² Cf. Shapiro 1984.

³³ Sutton 2009, 79, 81 fig. 5, 86 nos. 22, 23.



Fig. 5: No. 21, Side B. Courting Type α framed by dancing youths. As fig. 3.

obverse. Yet the kithara did not normally accompany the dance but served as the instrument for formal concert performance and poetic recitation.³⁴ Here it introduces an artistic aspect of gentlemanly *Bildung* to the previously recognized pederastic themes of hunt (an apt metaphor of courting), cockfighting, and athletics. It is difficult to imagine a more explicit and elevated allusion to the pedagogic aspect of pederasty than this pairing with Apollo the ephebe, “the most Greek of the gods,” “the epitome of that turning point in the flower of youth,” who, together with his sister Artemis, presided over the transition of youths and maidens to adulthood.³⁵ If the other gods require explanation, Hermes presides over transitions and often leads the way, while Poseidon seems generally appropriate as an adult male with local Athenian prominence, and perhaps he had seasonal relevance or personal connection to painter or client.

³⁴ Smith 2010, 99; Bundrick 2005, 14–29.

³⁵ Burkert 1985, 143–152, quoting 143, 145.

Catalog: Attic Black-figure Pederastic Courting Type γ

See full references in DeVries' catalog (D numbers; Lear/Cantarella 2008, 194–233), BAPD (in parentheses), and Beazley 1989b (γ numbers).

P = Painter; I = interior; A, B = exterior sides; frag = fragment; N = total number.

Total Cups (kylikes): N = 15 (42%)

Lip cup, N = 6

1. D 2.3 (3503693). Copenhagen 13966. Epitimos P. I; A, B (lip) Gigantomachy, Athena vs. Enkelados; (heads); by handles: duels (Greek vs. barbarian): A: on horse, B on foot. Heesen 2011, 156, 287–288 no. 236 pls. 67, 68; dated ca. 550 BCE.
2. D 2.21 (302570; γ 3). Moscow (?) (Berlin F 1773),³⁶ from Etruria. Near P of Boston C. A. A; I, nonsense inscriptions; B: Nike.
3. D 2.92 (γ 10). Athens, National Archaeological Museum, Agora A-P 733, frag., from Athens, Acropolis N. Slope. I. Pease 1935, 262, 267–268 no. 103 fig. 25.
4. D 2.93 (γ 11). Athens, Acr. 1761, from Athens, Acropolis, frag. I, inscription Θ .M. (*sic*).
5. D 2.112 (3878). Bochum S1024. Epitimos P. I, 2 names, including QONON; A, B: nonsense inscriptions. Heesen 2011, 156, 288 no. 230 pl. 20; dated ca. 545–540 BCE.
6. D 2.91 (7479; γ 9). Paris CP55, from Etruria. I.

Band cup, N= 4

7. D 2.13 (6408, 44981). Helgoland, Kropatschek, frag. Hermogenes P, signed by potter Hermogenes. A: γ , heterosexual lovers on right, probably also originally on left; B: heterosexual couple making love (not seen; possibly duplicate of A). Heesen 2011, 102–111, 277 no. 149 pl. 46b; dated ca. 545–540 BCE.
8. Olbia, frag. from Olbia. A, framed by dancing nude males, dancing women in skirts. Kryžickij 1989, 62 fig. 22.9.
9. D 2.95 (11037; γ 13). Moscow (?) (Berlin F 1798),³⁷ from Vulci. B, in vineyard; A, symposium under vines.
10. D 2.87 (γ 2). Florence, ex Vagnoville, patch band cup frag., from Chiusi. Iozzo 2006, pl. X.6.

Type A, N=3

11. D 3.24 (302651). Kurashiki, Ninagawa 27. Krokotos Group; cf. Group of 48.42 I; zone: Dionysos & thiasos; A, B with eyes, Dionysos & Ariadne, Dionysoi; dolphins under handle.

³⁶ Zhuravlev/Lomtadze 2007.

³⁷ See n. 36.

12. BAPD 350784. Toulouse, 26.088. Group of the Courting Cups, FP Class. A, B.
13. D 3.43 (γ 14). Oxford G 1112, frag. from Naukratis. A, upper part of couple (not seen).

Other or uncertain, N = 2

14. D 2.109. Skyphos of Hermogenean Type. Basel Market. Strobos P. A, B. Heesen 2011, nn. 638, 657, 723.
15. D 2.94 (γ 12). Band cup or band skyphos. Once Rome, Hartwig, from Saturnia. A, between eyes, palmettes.

Total Amphoras: N = 10 (28%)

Type B: N= 8

16. D 2.59 (320395). London 1865.11–18–39, from Vulci. P of Berlin 1686. A, B.
17. BAPD 7277. San Antonio 86.134.44. P of Berlin 1686. B; A, gods (birth of Athena?). Shapiro 2000, fig. 2.
18. D 2.89 (2889; γ 7) Cambridge, loan from Trinity College T2. B; A: Achilles vs. Memnon.
19. D 2.90 (10478; γ8). Sèvres 6405. B; A, Ajax and Achilles playing.
20. D 3.47 (14208). Syracuse 9762, from Megara Hyblaia. B; A, Athena mounts chariot, with gods.
21. D 3.45. Athens 19297, from Pharsala (grave). A; B dancers frame Type α courting. (Here figs. 3, 5).
22. BAPD 9040. London Market. Euphiletos P. A; B, dancers.
23. D 3.32 (360885) Ex Milan, Vanzetti. Very close to Edinburgh P. A; athletes. Para 219 (not seen).

Neck Amphora: N= 2

24. D 2.16 (14). Market. Botkin Class. B; A: courting, Type α; shoulder A, B: Herakles vs. lion.
25. D 3.49. Bryn Mawr 2011.17.2. B; A: gods in musical procession. (Here color figs. 38–39; figs. 1, 2).

Lekythos: N= 8 (22%). Scene on body.

26. D 2.19 (301130; γ 4). Rome, Villa Giulia 50653. Taleides P. Shoulder: Type α.
27. D 2.20 (350510). Princeton 86.53. Taleides P. Shoulder: siren between deer.
28. 2.88 (γ 6). Athens, Acr. 2242, from Athens, Acropolis. Taleides Painter or close. (Here fig. 4).
29. D 2.73 (γ 5). St. Petersburg O.1912.272, from Olbia (grave). Cf. P of the Carlsruhe Skyphos. Shoulder: youths, figure in chiton, horse, all running. Trofimova 2007, 100–102 (color).
30. D 3.42 (14208; γ 5bis). Rome, Villa Giulia 1392, from Falerii Veteres (Civita Castellana; tomb). Near Cock Class, Haspels 1936, 67.

31. D 4.45 (41361) New York Market. Gela P. With other courting. Royal Athena Galleries 2001, 70 no. 198.
32. D 4.2. Athens, Canellopoulos Museum Δ 40. Gela P. Between columns, γ group (heterosexual?, as Zarkadas believes) between man with hound, heterosexual (?) courting.
33. D 2.103. Eleusis, from sanctuary of Demeter & Kore. Man/boy, hound, dancer (not seen).

Hydria (kalpis): N = 1 (3%)

34. 2.100 (5890) New York, Private. γ group, youth with hare, pederastic anal intercourse. Shapiro 2000, fig. 7; Sutton 2000, fig. 7.2; Lear/Cantarella 2008, fig. 3.8.

Tripod pyxis: N = 2 (6%).

35. 2.12 (14701). Aegina, from Aegina, Aphaia sanctuary, frag. Amasis P. C; A: Dioskouroi; B: Herakles vs. Kyknos.
36. 2.106. Oxford, Miss. A; B: heterosexual courting (?); C: 2 women share mantle.

Addenda

Courtesy Michael Padgett

- 11bis. Tampa, Zewadski, Cup, Type A frag. Group of the Courting Cups (Padgett?). A: upper half of γ pair between male dancers.
- 25bis. Neck amphora, Lausanne, Musée Olympique BA no. 9024527. A: Central γ pair between α pairs.
- 27bis. Lekythos, London Market. Central γ pair between nude dancing men between dancing women in *nebris*. Shoulder: equestrian youth between standing males. Christie's, London, September 23, 1998 no. 177.



Fig. 38: Cat. No. 25, Side A, Apollo and Artemis with Poseidon and Hermes. Bryn Mawr College Art and Artifact Collections, 2011.17.2. Gift of Doreen Canaday Spitzer, Class of 1936. Photo Bryn Mawr College Art & Artifact Collections.



Fig. 39: Cat. No. 25, Side B, Pederastic courting Type γ. As color fig. 38.

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