

Chapter IV. EARLY VASES

This chapter deals with the first vases which may with reasonable certainty be regarded as true Paestan and is primarily concerned with the earlier work of Asteas, with which that of the Painter of the Geneva Orestes is contemporary.

1. THE PAINTER OF THE GENEVA ORESTES

The painter takes his name from the neck-amphora in Geneva (no. 1), showing the meeting of Orestes and Electra at the tomb of Agamemnon. Its provenience is unfortunately not recorded; however, the lebes gamikos (no. 4) was found at Paestum, as were the two fragments (nos. 5–6) associated in style with this painter, if not by his own hand, and there is a strong probability that the Madrid hydria (no. 3) also came from that site, since it was formerly in the Salamanca collection. The Painter of the Geneva Orestes may, therefore, be regarded as almost certainly a true Paestan; his style is still connected with that of the Sicilian forerunners, but stands a little apart from that of the other vases in this chapter, most of which seem to be early works by Asteas.

We may begin with the painter's name vase and a fragment very close to it in style:

Neck-amphora

*1 Geneva HR 29. Ht. 42·3.

PLATE 15

Chamay, *La Guerre de Troie*, pp. 24–5, ill. on p. 25; Geneva 33, 1985, p. 185, fig. 1; *Le Peintre de Darius et son milieu* (1986), pp. 264–9, with colour ill. on p. 29; detail, *Musées de Genève* 265, May 1986, p. 17.

(a) Orestes and Pylades at the tomb of Agamemnon, on the base of which Electra is kneeling, a phiale in her l. hand and her r. on top of a hydria; above—busts of two Furies, (b) nude youth with strigil and stick between draped youth (A 1) and draped woman, each with spray.

Neck: (a) Siren, holding fillet and tambourine, (b) female head in profile to l.

Fragment (of a neck-amphora)

*2 New York 1985.74. Gift of D. von Bothmer. 9·6 × 11·95.

PLATE 16 a

Upper part of woman, with basket upon her head, clasping the shaft of an Ionic column (from a funerary monument) with her r. hand.

The neck-amphora, of which there are a few examples in early Sicilian (e.g. Syracuse 42853 = *LCS*, p. 586, no. 15; Melbourne 1342/5 = *LCS*, p. 588, no. 25), together with one classed as transitional (no. 1/106 above), is to become a very popular shape at Paestum (as also in Campanian), where it will be found throughout the life of the fabric. Its height varies considerably, from comparatively small examples (c. 20–25 cm.), through what may be regarded as the 'standard' size (c. 40–50 cm.), to some of much larger dimensions (c. 60–70 cm.), in one instance (no. 963 below) approaching an almost monumental scale (91·5 cm.), though this is an exception and, since it is by the Aphrodite Painter, may well reflect the influence of Apulian, where such huge vases are of frequent occurrence.¹ The typical Paestan

¹The neck-amphora is not normally found in Apulian or Lucanian. There is an early Apulian example, from the very beginning of the fabric, by the Painter of the Berlin Dancing Girl (Lecce 571 = *RVAp* I, p. 7, no. 13), presumably based on an Attic prototype, but thereafter it is the amphora of panathenaic shape which comes into general use.

neck-amphora of medium size usually has figures in metope-like panels on the neck—a siren or a female head being most commonly represented. The decoration of the Geneva amphora follows the regular pattern, with a siren (who accompanies the soul from this world to the next) on one side of the neck and a female head on the other. The shoulder is decorated on the obverse with laurel-wreaths meeting in a central flower (also a common Paestan pattern), then a band of tongues, and one of ovoli on top of the picture; on the reverse, wave is substituted for the laurel, and a reserved stripe runs across the top of the scene. On the obverse the picture is framed between reserved bands filled with a black chevron-pattern, as on the situla fragment (no. 1/104 above); on the reverse there are simply vertical reserved bands, like those which frame the panel on the neck of the obverse, and these also will frequently reappear on other Paestan vases. The stopt meanders are accompanied by two chequered squares (as in Sicilian) and two saltires. Below the handles are two superposed palmette-fans, with a tall central leaf flanked by leaves which curl inwards (sprung), unlike the remainder. Side-scrolls with fans, curling leaves, and, on either side at the top, a large lotus-like flower springs out from beneath the two large fans, the core of which is decorated with a black design resembling a mushroom (as also on no. 4).

The main scene on the obverse gives a fuller and more detailed version of that on the Malibu amphora (no. 1/106). The tomb monument now takes the form of a white Ionic column, the fluting rendered in dilute glaze; it rests upon a three-stepped base, on which are two rows of offerings, probably eggs above and cakes (or pomegranates) below, with a red fillet between them. On the right Electra kneels on the base—an unusual pose—with a metal phiale in her left hand, while she appears to be lifting with her right the lid of a hydria, also shown in white with diluted glaze like the phiale, to represent a metal original. She has short hair, appropriate for a mourner, and wears a pink chiton, decorated down the centre with a double dot-stripe in white; over her left shoulder and across the lower part of her body is draped a cloak with a chequer border (cf. the Mormino hydria, no. 1/107), enlivened by a row of white dots on either side. To left and right stand Orestes and Pylades, both dressed and equipped in the same way. Each wears a chlamys, fastened at the throat by a white brooch and carries two spears and a short sword in a white sheath; both have petasoi, attached by white ribbons, one seen from inside, the other from outside. Above are the busts of two winged Furies, their heads encircled by snakes; the one to right has a white snake coiled round her right arm. They are destined to play an important rôle after the murder of Clytemnestra, and they also serve to indicate that this is more than a simple funerary scene. The scene will be repeated with minor variations on a fragmentary neck-amphora by Asteas (no. 144 below), where the Furies are named as Megaira and Teisiphone, and on the Boston Orestes amphora (inv. 99.540 = no. 1004), where the two youths stand together on the left of the column, with Electra in a black tunic on the right. It is worth noting that all three vases have a siren on the neck of the obverse.

We should look particularly at the features of the five figures on the obverse; their faces are strongly defined, with a high brow, marked by two short parallel lines; the pupil of the eye is large, the eyebrow sometimes arched; the nose has an outward curve, at times with a pointed tip; the lower lip is full and fleshy, the chin prominent and rounded. The hair is shown as a solid mass, sometimes with strands falling down on to the shoulders (the Furies and Orestes). The wing of the bird-part of the siren

has a white edge, an area of black relieved with white dots, and rows of black dots and a wash of diluted glaze on the individual feathers, as on the wings of the Furies, and on those of Eros on no. 3. The female head on the neck of the reverse has the hair caught up in a plain *kekryphalos*, decorated with a row of dots; there is a radiate *stephane* across the hair above the brow, and a bunch of hair emerges at the back, with a ring of white beads around it. Her face is drawn in much the same manner as those on the obverse and is particularly close to that of the draped woman in the main scene on the reverse. We shall see very similar heads below the handles of the hydria by this painter (no. 3) and on many of those listed in section 2 below.

The main scene on the reverse is of particular stylistic importance for the link it provides between those on some of the vases of Sicilian origin which we have already considered, and those on the Paestan vases which follow. The composition as a whole—a nude youth between two draped figures—takes us back to the reverse of the Dublin krater by the Sikon Painter (no. 1/79 above), where the figure to left (although female) is draped in a manner not unlike that of the corresponding youth on our vase. A closer comparison will, however, be seen on the reverse of Louvre K 241 (no. 1/98 above), where we have again a similar composition, with a considerable measure of correspondence between the drapery, and in the leafy wreath worn by the youth to left. The draped figures on the Orestes amphora well conform to what will become stock Paestan types—the figure to left, with the ‘sling’ drape for his right arm is type A 1 (see fig. 2), holding a spray in his concealed right hand, the other has the ‘sleeve’ drape (type A 2), again with a spray. The dot-stripe borders, and the wavy pattern they make at the bottom corner are also very characteristic of the developed Paestan style. We see here, then, what are the prototypes of a vast number of draped figures on Paestan vases.

The small fragment, also from a neck-amphora, recently presented to the Metropolitan Museum by Dr. D. von Bothmer, goes closely with the Geneva vase and must originally have represented a similar subject. All that remains is the near-frontal figure of a woman, who supports on her head a large basket of white and purple-red fillets, doubtless intended for the decking of a tomb. She is comparable to the canephoros on the Dirce Painter’s Orestes krater (no. 1/1 above), and it is noteworthy here that the basket is decorated on the edge with the double ray-pattern, used on the drapery of Orpheus on no. 1/107, and common on the more elaborate Paestan draperies. The woman wears a thin peplos, through which one breast is clearly visible, and a necklace of white beads, like the siren on no. 1. Her hair is short, centrally parted on the brow; the eyes have white highlights and large black pupils. The drawing is very close to that of the figures on the Geneva amphora, and there can be little doubt that this fragment is by the same hand, perhaps from a companion vase.

Two other vases may be attributed to the same painter:

Hydria

- *3 Madrid 11138 (L. 422). Ht. 37.
PP, no. 81; *PPSupp*, no. 88.

PLATE 16 *b-d*

Eros bending forward to l., holding open wreath in both hands, between, to l., standing draped woman with fillet in r., cista and wreath in l. and, to r., draped woman holding mirror.

Below the handles: l., female head; r., head of youth (Hermes ?), wearing petasos.

Lebes gamikos

*4 Paestum IV/452, from the area of the Heraion, Loc. IV. Ht. (to top of vase) 14; the handles have been restored.

PLATE 16 e

PP-s, NF 6; *PAdd*, no. A 33.

(a) Nude woman seated on pillar, holding phiale in l. hand, (b) Eros running to l.

The Madrid hydria is not unlike the Mormino hydria (no. 1/107) in its composition, with three figures in the main picture and a profile head below each of the two side-handles. This indeed becomes the standard decoration for Paestan hydriai between c. 35 and 45 cm. in height, with a two-figure composition being used for those of slightly smaller dimensions. The heads are generally those of women, but occasionally male heads appear, that of a satyr or of a youth, as on this vase, where the head is probably that of Hermes, since it is wearing a petasos. The stylistic connection with the Geneva amphora is clear; we may note (i) the similarity between the two profile heads below the handles and that on the neck of the reverse of the amphora, especially in the rendering of the eye, with its large black pupil, (ii) the parallel between the standing draped woman to right and the corresponding figure on the reverse of the Geneva vase, particularly in the drawing of the face and the treatment of the head-dress and the drapery, (iii) the rendering of the wings of Eros as compared with those of the Furies (white outline) or of the siren (dotted feathers with diluted glaze wash); the wings of Eros on no. 4 are also comparable. Of particular interest on the Madrid hydria is the use of a double dot-stripe running down the centre of the peplos, with a white line on the black area between the two rows of dots. We shall see this pattern again very frequently on the early vases of Asteas and it may be regarded as typically Paestan; note also how the stripe veers a little to one side below the girdle. The pattern-work is also worthy of note: from the base of the palmette-fan below the back handle, there springs on each side a tendril with an inward curving leaf at the top and a spiral curling out below it, with a diamond floral above and a small palmette-fan below, a modification of the pattern on vases like Louvre K 240 and S. Agata 66 (nos. 1/94–5 above) and moving towards that on Paestum 20386 and Melbourne D 391/1980 by Asteas (nos. 23–4 below).

The small lebes gamikos (no. 4) comes from the area of the Heraion at Paestum and represents on one side a nude woman (comparatively rare in Paestan) seated on a pillar and holding out a phiale in her left hand; from the other side Eros runs towards her, an expectant look upon his face. The sharp nose and rounded chin, quite deeply indented, remind us of the face of Pylades to right on the obverse of the Geneva amphora or of the youth in the centre of the scene on its reverse; the eyes, too, have the large pupils characteristic of this painter. The pattern-work is similar to that on the Madrid hydria, except that there is a drop-leaf instead of a palmette-fan below the spiral; the core of the palmette is decorated with a black mushroom-shaped object, as on no. 1, and the reverse wave below the pictures is similar to that on the hydria.

Two small fragments, both found at Paestum, might also find a place here, in view of their pattern-work and the drawing of the silen's eye on no. 5, but from what remains it is difficult to be certain, and they might also have been placed in the next section. They are clearly both early Paestan.

Fragments

*5 Paestum 3907 BA, from a building near the Temenos.
PAdd, no. A 131.

PLATE 16 f

- Upper part of bearded silen, bending forward.
From a skyphos.
- 6 Paestum 6455, from Contrada Laghetto (1956), sporadic. 8 × 9·5.
Forepart of a male figure striding forward to l.
For the palmette and floral cf. no. 4 above.
From a krater.

2. EARLY VASES BY ASTEAS

The early vases of Asteas, most of which precede the more elaborately decorated vases which bear his signature (Chapter V) or have been attributed to his hand (Chapter VI), are remarkable for their uniformity of shape, style and decoration. About half of the vases in this section are bell-kraters, normally decorated with a two-figure composition on the obverse and with two draped youths on the reverse. Two kraters only, nos. 7 and 21, have a single figure on each side, one (no. 10) has a three-figure composition on the obverse; no. 23 has Dionysos and a silen on the reverse in place of the normal two draped youths. The two-figure compositions on the obverses are also very consistent; they normally depict Dionysos in the company of, most commonly, a satyr or bearded silen (19), the latter sometimes with white hair (4), Eros (4), a maenad (4), Pan (3) or a phlyax actor (7). Two kraters (nos. 19 and 45), and a skyphos (no. 33), show a phlyax scene without Dionysos, and comic masks appear on several other vases (nos. 9, 24, 33, 58). In the scenes themselves we may also note the frequent repetition of what are to become 'stock figures' in the Paestan repertory:

- (i) the half-draped seated youth or Dionysos, wearing a dotted fillet round his head, knotted at the back and decorated with ivy-leaves or white beads, and a piece of drapery, with a dot-stripe border, over the lower part of his body;
- (ii) a similar figure, but standing, bending slightly forward or running, with the piece of drapery across the front of the body or behind it and over one arm;
- (iii) the standing woman or maenad, wearing a peplos with an overfall decorated with a double dot-stripe running down the centre, which veers slightly to one side of the lower part of the garment, where it emerges from beneath the overfall (cf. Madrid 11138 by the Painter of the Geneva Orestes, no. 3 above); sometimes there is a stripe in added white on the black area between the two lines of dots;
- (iv) the young snub-nosed satyr, with pointed ears and occasionally with small goat-horns on the brow (Pan satyr);
- (v) the bearded silen, sometimes shown as slightly balding; and
- (vi) his counterpart, the papposilen, with white hair and beard, who may (as on no. 50) wear a close-fitting garment covered with tufts of white hair to simulate a shaggy body.

The typical phlyax wears tights, often with white lines down the arms and legs to mark the seams, over which there is often a deep red jerkin to which a phallus is attached and on which the breasts are picked out in a pale pink; over this in turn there may be a well-padded short tunic, usually painted white, and so draped as to leave one shoulder bare.

The draped youths on the reverses of the early bell-kraters invariably wear himatia with a plain black stripe on the border. For the youth on the left Types A 1 ('sling') and B v (half-draped) are equally popular, for the one on the right A 2 is

generally used, sometimes with the right hand visible or with the cloak drawn up to cover the back of the head (e.g. nos. 24–26). A wreath of some kind in added white is often worn, and, if one of the hands is exposed (Types A 1 r, A 2 r, B v, r, or l), it will usually hold some object—a spray, an egg, a wreath, a ‘skewer of fruit’, or a stick. The rendering of the drapery is very characteristic, especially for Types A 1 and A 2; particularly noteworthy on the latter is the curving black line (not unlike a bracket in shape) which marks the edge of the ‘sleeve’, beneath which a series of vertical fold-lines runs down to the lower border of the cloak, which often ends in an undulating curve, matching the one on the corresponding side. Occasionally there is a wavy fold line, shaped somewhat like a double S, on the cloak of the youth to right, just above the left foot (e.g. on nos. 35, 44, 46–7, 59, 60, 64); it reappears on some of the later vases (e.g. nos. 170–5, 181, 183).

The influence of the Painter of Louvre K 240 is everywhere apparent in these early Paestan vases; much of his work is so similar in style and treatment that, were it not for the fact that several of his vases have a Sicilian provenience, one would be tempted to think of him as a Paestan and, as has already been suggested, he may well have migrated to the mainland at a late stage in his career. The pattern-work on many of the vases in this section is closely comparable to that on vases like Louvre K 240 and 241 or S. Agata 66, and they have much else in common with them as well. Particularly noteworthy are the similarities in the treatment of: (i) Dionysos, especially in regard to the drawing of the face, the dotted fillet round the head decorated with ivy-leaves (cf. nos. 1/91, 95, 99–101), and the piece of drapery across his body; (ii) the white-haired silen with a red band round his head (cf. nos. 1/92, 94–5); (iii) the bearded, balding silen (cf. nos. 1/91–2, 96–7 and reverse of 100); (iv) the white-haired phlyax (cf. nos. 1/99–104). There is also the regular use of a dot-stripe border on the drapery. The draped and half-draped youths on the reverse of Louvre K 241 (pl. 12 e) are closely comparable not only with those on the bell-kraters in this section but also with those of the reverse of the Geneva amphora (no. 1; pl. 15 b). One of the main points of difference lies in the meanders and chequers or saltire squares which appear below the pictures on the kraters by the Painter of Louvre K 240 as against the wave-pattern which is invariably used on the early Paestan kraters.

That the vases in this section are early work by Asteas himself seems clear from a comparison between some of the figures represented upon them with the corresponding ones on his signed vases, especially on the reverses. Good parallels to Dionysos, the bearded silen, the young satyr and the papposilen are readily found on nos. 125–9 and 132–3; also for the maenads with their dot-striped drapery and for the black-dotted *sphendonai* which so regularly adorn the female heads below the handles of the hydriai in this section. The typical ‘Asteas flower’ (see above, p. 18, fig. 4), which accompanies the palmette-scrolls on the back of the Stheneboia hydria and the Hesperides lekythos (nos. 134–5), will also be found on some of the vases below (e.g. nos. 70, 80, 91). The drawing of the heads of the nymphs and of Hermes on no. 135 is also very close to that of many such heads on the early vases. Indeed, it would seem that the Hesperides lekythos (no. 135) and the Berlin phlyax krater (no. 125), on the reverse of which are palmette-scrolls very similar to those on nos. 20 and 21, are contemporary with some of the vases below and, therefore, probably the earliest of his signed works. Most of the vases in this section should belong to the last decade of the first half of the fourth century and the years immediately following (i.e. between c. 360 to just after 350).

(i) *Vases with 'hooked' drop-leaves*(a) *With attached side-scrolls (III A)*

The vases in this sub-division all have the same pattern-work below the handles or at the back. This is of Type III A in Fig. 3 and consists of a large palmette-fan, from the spirals at the base of which springs out a side-scroll or tendril with a large hook-like leaf curving inwards at the top, a spiral curving out from the stem with a single drop-leaf above and a large hooked leaf descending from it below. The core of the fan-palmette consists of a reserved fan-shaped area with a black dot in the centre; below the two spirals beneath it is a reserved triangle, and a single large leaf curves outward on either side. On Madrid 11142 (no. 13) and Mainz O. 29212 (no. 17), the space above the spiral on the stem is filled not with a leaf but with a small palmette-fan, thus connecting these vases with those in (iii).



III A

Apart from the pattern-work, the uniformity of style and treatment is evident on all the vases in this division; this is very clear in the draped youths on the reverses (cf. especially the youths to right on nos. 8, 9, 14; also with nos. 18–20; or the youths to left on nos. 8, 14, 18 and 20, or on 9 and 19), in the drawing of the head of Dionysos (nos. 8–10, 18), in the standing draped woman or maenad with the double dot-stripe, sometimes with a white central line, running down her drapery (nos. 11–14, 16–17 and 20), also in the rendering of the wings of Eros (nos. 9, 11, 14, 16 and 17). Such a high degree of repetition from one vase to another leaves little doubt that they are the work of the same hand.

The three hydriai (nos. 11–13) should be compared with Madrid 11138 (no. 3) by the Painter of the Geneva *Orestes*; they are excellent examples of what is to become the standard two- or three-figure composition used for the decoration of such vases, along with heads beneath the side-handles. No. 11 is unusual in that the heads of an Amazon and a young satyr are substituted for the canonical female heads; they are, however, drawn in much the same manner. We may note on all of them the large black pupil in the eye, the heavy, rounded chin, with a marked indent above it, beneath a thick lower lip, and the somewhat vacant stare. The hair of the woman is bound up in a black-dotted *sphendone*, leaving a large mass above the brow, over the visible ear, and at the back of the head. There is a string of black beads (omitted on one head on no. 12) round the neck, and the fold-lines of the garment worn by the women are visible at the shoulders. On nos. 11 and 13 the picture runs up onto the shoulder of the vase; on no. 12, where this is flatter, it is decorated with laurel meeting in a central rosette. All have a reserved band of black tongue-pattern

on the neck and wave below the pictures. On nos. 16 and 17 it may be noted that on the palmette-fan at the back the two leaves flanking the tall central leaf are sprung, i.e. curve inward.

The subject-matter of the vases in the division as a whole calls for little comment, though it is interesting to note the growing rôle played by phlyakes (mask on no. 9, phlyax actors on nos. 10 and 22 a), which is at its best in the amusing scene represented on no. 19, where the two figures bear the inscriptions ΦΡΥΝΙΣ and ΠΥΡΩΝΙΔΗΣ painted in white. Phrynis was a celebrated musician of the later fifth century² and we may have here a comic version of his quarrel with the Spartan ephor over his musical innovations (Plutarch, *Agis* 10, 7). Pyronides seems also to have been used as a nickname for the general Myronides.³ The phlyakes certainly look back to those on the vases associated with the Painter of Louvre K 240. Deep red is used on both this vase and the fragment from S. Venera (no. 22 a) for their jerkins.

Bell-kraters

- *7 New York Market, Royal-Athena Galleries HFN 06. Ht. 30, diam. 26·5. PLATE 17 a, b
Art of the ancient world IV, 1985, no. 129, ill. on p. 39.
 (a) Woman with tambourine dancing to l., (b) bearded silen capering to l., with phiale.
- *8 Basel Z 313. Ht. 31·6, diam. 31·5. PLATE 17 c, d
PAdd, no. A 11, pl. 2 a-b; Schefold, *Meisterwerke*, no. VH 326, ill. on p. 237.
 (a) Papposilen offers egg to seated, half-draped Dionysos, holding a phiale in his r. hand, egg in l., (b) A1r + A2.
- *9 Naples, private coll. (2) 4-1-5. Ht. 33, diam. 32·5. PLATE 17 e, f
 (a) Half-draped Dionysos, leaning on stick below l. arm, holding up a comic female mask in l., in front of seated nude Eros, holding wreath in l. hand and touching mask with r., (b) Br, with chaplet + A2, with spray.
- *10 Paestum 32113, from Tempa Rossa di Fonte (1964), T. 2. Ht. 38, diam. 35. PLATE 18 a
 (a) White-haired phlyax standing in front of seated Dionysos, with r. hand raised, half-draped maenad, (b) Bv + A2.
 Recomposed from many fragments, with a good deal missing.

Hydriai

- *11 Paestum 48455, from C. Arcioni (1977), T. 271. Ht. 34. PLATE 18 b-d
 Eros seated on an Ionic column, with phiale in l. hand, and r. hand holding a fillet held by a draped woman standing in front of him with a ball in her r. hand; to r., standing draped woman with cista and wreath in r., fillet in l.
 Below the handles: l., head of Amazon, wearing mitra; r., head of young satyr.
 Found with a set of early vases, 48456, 48460-2 (see below, nos. 102, 105, 106, 111).
- *12 Madrid 11137. Ht. 42. PLATE 18 e, f
PP, no. 80; *PPSupp*, no. 87.
 Nude youth bending forward over l. foot on rock, with egg in r. hand, phiale in l., facing standing draped woman, holding wreath in r. hand and mirror in l., standing youth with phiale and fillet in r. hand, stick in l., and drapery over both arms.
 Below the handles: female heads.
- *13 Madrid 11142 (L. 421). Ht. 31. PLATE 19 a, b
PP, no. 75; *PPSupp*, no. 107.
 Standing draped woman and nude youth, with drapery over both arms; between them, a palmette; to r. a laurel-branch.
 Below the handles: female heads.

²See *RE* xx, 925-8; Aristophanes, *Clouds*, 971; Pherecrates, *Chiron*, fr. 145 = Edmonds, *Fragments of Attic Comedy* i, p. 263.

³Edmonds, *op. cit.*, p. 96, note 5 and p. 360, note 4; see also *IGD*, p. 140.

Pelike

- 14 Karlsruhe B 91 (W. 375). Ht. 25.
PP, no. 105; *PPSupp*, no. 134; *CVA*, pl. 77, 1–2.
 (a) Eros with phiale and wreath in l. hand, egg in r., bending forward in front of standing draped woman, holding egg in r. hand, wreath in l., (b) A1r + A2.

Olpē

- *15 Paestum 22449, from C. Andriuolo (1969), T. 102. Ht. 25. PLATE 19c, d
 Seated half-draped Dionysos, young satyr bending forward in front of him.
 Cf. no. 16, from the same tomb.

Squat lekythoi

- *16 Paestum 22443, from C. Andriuolo (1969), T. 102. Ht. 27. Recomposed from frr., with some pieces missing. PLATE 19e, f
 Eros seated on spotted rock, facing standing draped woman, holding mirror, seated half-draped woman with egg in r. hand and fillet in l.
 17 Mainz O. 29212. Ht. 32.
PAdd, no. A 26, pl. 7a; *CVA* 2, pl. 17, 4–6.
 Eros leaning forward, resting l. arm on pillar, with wreath in r. hand, phiale and fillet in l., and facing draped woman who holds a phiale in her l. hand and grasps the fillet with her r.

(b) *With detached side-scrolls (III D)*

On the two vases (nos. 18–19) in this sub-division the side-scroll, which in (a) sprang out from the spirals below the palmette-fan beneath the handles, is now detached and stands by itself to serve as a sort of frame for the picture (Type III D—cf. with the single detached scroll to right on the obverse of Syracuse 14625; no. 1/84).



III D

Bell-kraters

- *18 Paestum, from Pontecagnano, T. 18 (6.7.1960). Ht. 30·5, diam. 28 PLATE 20a, b
 (a) Seated Dionysos with phiale of eggs and white wreath, satyr (with Pan horns) holding syrinx, skin over his l. arm, (b) A1 + A2, with cloak drawn up over his head.
 *19 Salerno Mus. Prov., Pc 1812, from Pontecagnano. Ht. 30·5. PLATE 20c, d
PAdd, no. A 7; *PhV²*, no. 58, pl. 3b; Sestieri, *ArchCl* 12, 1960, pls. 40–42; *IGD*, p. 140, IV, 31; *Art Bull. Vict.* 21, 1981, p. 25, fig. 27; Napoli, *Civiltà*, pl. 80, 2; *Letteratura e arte fig.*, no. 200 (ill.); *I Mueei degli Enti locali della Campania*, Prov. di Salerno, fig. 17; Gigante, *Rintone*, pl. 6; Zschietzschmann, *Gr. Kunst*, pl. 162b.
 (a) Phlyax scene—Phrynis ($\Phi\Gamma\Upsilon\mathrm{NI}\Sigma$), holding cithara in l. hand and plectrum in r., dragged off by Pyronides ($\Pi\Upsilon\mathrm{P}\Omega\mathrm{NI}\Delta\mathrm{H}\Sigma$), (b) Br (with only r. shoulder bare) + A2r, with spray.

On the two following bell-kraters (nos. 20–1) there is no ‘hooked’ drop-leaf descending from the spiral (as on nos. 18–19), but only a simple leaf below it and beside the stem. The ‘frame’ is thus similar to those used on some of the contemporary early Campanian bell-kraters by the Cassandra Painter (cf. *LCS*, p. 226, nos. 4–5, pl. 83–4; *Suppl.* III, p. 116, nos. 5 *a* and *b*).

- | | | |
|-----|--|-------------------|
| *20 | Madrid 11037 (L. 383). Ht. 26, diam. 24·5.
<i>PPSupp</i> , no. 66, pl. 6c.
(<i>a</i>) Seated half-draped youth holding phiale and wreath, standing draped woman with fillet and thyrsus, (<i>b</i>) A1r + A2r, with r. shoulder bare. | PLATE 20 <i>e</i> |
| 21 | Naples 781 (inv. 82603). Ht. 26, diam. 25.
<i>PAdd</i> , no. A 48.
(<i>a</i>) Half-draped Dionysos, with ‘skewer of fruit’ and fillet, seated by stele, (<i>b</i>) youth striding to r., with drapery over l. arm, and stick in l. hand. | |

The following fragments were found at Santa Venera in Paestum; they probably come from the same bell-krater, which had a phlyax scene on the obverse and two draped youths on the reverse. What remains of the side-scrolls shows that they must originally have been similar to those on the above vases; the treatment of both the phlyax and the draped youths (cf. no. 10) also suggests that these fragments are rightly placed in the present context.

Fragments (from a bell-krater)

- | | | |
|-----|--|-------------------|
| *22 | Paestum, from S. Venera (sanctuary, sporadic).
(<i>a</i>) Part of a phlyax actor, wearing a red jerkin, with a short tunic over it. (5 × 7·5).
(<i>b</i>) Two fragments of the reverse: 1566, showing the head and upper part of the body of the left-hand youth (A1r), with a small portion of the drapery of the youth who faces him; 1380, the lower part of the body of the youth to r., showing the left leg and the cloak over it. | PLATE 20 <i>f</i> |
|-----|--|-------------------|

(ii) *Vases with attached side-scrolls decorated with small palmette-fans (IV A)*

The pattern-work on the bell-kraters in this division also serves to link them with the work of the Painter of Louvre K 240, since the diamond florals which appear above the spirals on the side-scrolls of some of his vases (e.g. nos. 1/94–5, 97–8) will be found on the reverses of nos. 23 and 24, though otherwise their place is taken by small fan-palmettes (Type IV A), which mark a transitional stage to the completely detached Paestan ‘framing’ palmette (IV D), as on the vases in the next division. Similar attached side-scrolls will also be seen springing from the palmette-fans at the back of the four hydriae (nos. 27–30) and, with certain variations, on nos. 31–33.



IV A

Three of the bell-kraters (nos. 24–6) go very closely together and form a particularly coherent group; their reverses are almost identical; on each the youth to right has his cloak drawn up over his head (cf. no. 18). No. 23 is unusual in having a Dionysiac scene on both sides but is otherwise very similar in style to the other three. The Melbourne krater (no. 24) which is discussed in detail in my article in the *Art Bulletin of Victoria* (21, 1981, pp. 20–9) is of unusual interest. It shows a youthful Dionysos, nude save for a piece of drapery over both arms and behind his back, holding a thyrsus in his right hand and a phiale in his left, with a small white bell (reminiscent again of Louvre K 240 and 241) hanging from the wrist; he faces a maenad, leaning in a relaxed pose against a pillar, holding up a spray of ivy in her right hand; behind her left arm and running diagonally across her body is a thyrsus, at the top of which a white-dotted fillet is looped, and in her left hand she holds the mask of an old phlyax (Type L), with white hair and beard. This actual phlyax reappears on B.M. F 188 (no 26), together with a very similar youthful Dionysos, but here the actor has on his head a *kalathiskos*, the basket crown worn by dancers at the Karneian festival,⁴ of which no doubt the scene is meant to represent a comic version, the dancer here being an old phlyax instead of a youth. The resemblance between the masks of the old phlyax on these two vases and that of Charinos on the Berlin krater signed by Asteas (no. 125) is striking and leaves little doubt that all three vases are the work of the same artist. It is in scenes like these that we see Asteas at his best. The old silen on no. 25, seated on a white-dotted rock, beside a rather solid-looking bird, probably intended for a duck, and holding a large skyphos in front of him with both hands, is another example of Asteas's skill in depicting the contrast between age and youth, as represented by Dionysos, who varies only in pose on nos. 24–26.

The three hydriai (nos. 27–9) and the squat lekythos (no. 30) have the same type of attached side-scrolls with small palmette-fans on either side of the central spiral as nos. 23–6, as well as a very similar treatment of the subjects represented. Two of the hydriai (nos. 27–8) follow closely on in shape and style from Madrid 11137 (no. 12), with three-figure compositions, a flattish shoulder decorated with a laurel-wreath, tongues on the neck and wave-pattern below the pictures. The heads below the handles on no. 27 are very like those on the Madrid hydria; on Vienna 581 (no. 28), under the left side-handle is the head of a youth with a pilos on his head, and to right, that of a woman, wearing a close-fitting saccos with a bow on top; the drawing of the eyes, nose, mouth and chin, however, corresponds very closely with that of the more normal heads on the other hydriai. No. 29 follows the pattern of Madrid 11142 (no. 13) with a two-figure composition which runs up onto the shoulder and with very similar female heads below the handles. The palmette-fan and side-scrolls at the back are almost identical with those on no. 27; the tendril between the two figures is repeated, usually without the touches of white, on nos. 70, 75, 77, 95–7. The figures depicted upon nos. 24–30 all come from the artist's stock repertory, even to the little bell round the wrist of the Pan-satyr on no. 28.

The pose of Hermes on Vienna 581 (no. 28) is of interest, as showing a variation on the popular pose of the figure bending forward over one leg which rests upon some type of elevation; here the chest sags downwards, so that both nipples become visible, and the space between the chest and the raised thigh is like a flat rectangle.

⁴On the Karneian basket see, in particular, A. B. Cook, *Zeus* iii, pp. 996 ff., where this vase is discussed and illustrated on p. 1000.

Paestum 20386 (no. 23) is of importance for the chronology of this group since it was found together with several vases by the Thysrus Painter (20387–93; see above, p. 19)⁵ and should therefore be one of the earliest vases by Asteas, to be dated around 360 B.C.

(b)

Bell-kraters

- *23 Paestum 20386, from C. Lacinella (1967), T. 31. Ht. 36, diam. 34. PLATE 21 a, b
 (a) Bearded silen with phiale in r. hand and fawn-skin over l. arm standing in front of half-draped Dionysos, seated upon a stele, with a phiale in his r. hand, (b) Dionysos, with thyrsus in l. hand and drapery over l. shoulder, facing bearded silen, who bends forward holding out a phiale of eggs.
- *24 Melbourne D 391/1980. Ht. 25·5, diam. 34·7. PLATE 21 c, d
Art Bull. Vict. 21, 1981, pp. 20–29, figs. 20, 22–3, 26.
 (a) Dionysos, holding thyrsus in r. hand and phiale in l., with bell suspended from l. wrist and drapery over both arms, facing maenad, leaning on pillar, with spray in r. hand and white-haired phlyax mask and thyrsus in l., (b) A1 + A2, with cloak drawn up over his head.
- *25 Los Angeles, Sidney Port coll. (ex Summa Galleries, inv. 82). Ht. 36, diam. 36·7. PLATE 22 a, b
Sotheby, Sale Cat. 3 Dec. 1973, no. 69, pl. 19a; *Summa Galleries, Cat.* 1, no. 30 (ill.); *Art Bull. Vict.* 21, 1981, p. 23, figs. 24–5.
 (a) Seated white-haired silen clasping skyphos with both hands, Dionysos with thyrsus in r. hand and drapery around l. arm; to l., duck, (b) A1 + A2, with cloak drawn up over head, each with spray.
- *26 B.M. F 188. Ht. and diam. 37. PLATE 22 c, d
PP, no. 36, pl. 10a and fig. 15; *PPSupp*, no. 46; *PhV²*, p. 36, no. 48 (with bibliography to date); *SIVP²*, pl. 14a; R. M. Cook, *Greek Painted Pottery²*, pl. 55B.
 (a) Dionysos and white-haired phlyax with a Karneian basket on his head, (b) A1, with spray, + A2, with cloak drawn up over his head.

Hydriai

- *27 Hillsborough, Mrs. R. A. Hearst coll. 23, ex San Simeon 5434. Ht. 34·5. Detail: PLATE 23 a
PAdd, no. A 25; I. K. Raubitschek, *The Hearst Hillsborough Vases*, pp. 81–5, no. 23 (ill.). Draped woman holding mirror, nude youth (Dionysos) with thyrsus in r. hand, egg in l. and drapery over both arms standing in front of seated Eros, holding phiale and fillet in l. hand, fillet in r.
 Below the handles: female heads.
- *28 Vienna 581. Ht. 38. PLATE 23 b, c
PP, no. 82, pl. 14a; *PPSupp*, no. 112, Gerlinde Haas, *Die Syrinoi*, fig. 36
 Seated draped woman with open box, in front of whom is Hermes bending forward, with caduceus in l. hand and fillet in r., to r. youthful Pan-satyr with thyrsus in l. hand, syrinx in r., and bell suspended from r. arm.
 Below the handles: l., head of youth wearing pilos; r., head of woman wearing saccos.
- *29 Once Zurich Market, Arete 2252. Ht. 29·3. PLATE 23 d, e
 Standing nude youth with dish of eggs and fillet in his l. hand, drapery over l. arm, facing standing draped woman with egg in each hand; between them, a palmette.
 Below the handles: female heads.

⁵ Angela Greco Pontrandolfo, *MEFRA* 89, 1977, p. 50, where this vase is mistakenly attributed to the Dirce Painter. Most of the vases by the Thysrus Painter found in Paestan tombs seem slightly to predate those by Asteas, but Paestum 48456 (no. 102) was also found with a vase by the Thysrus Painter (48464), which suggests some measure of overlap between the two painters.

Squat Lekythos

30 Once Zurich Market, Arete.

Schauenburg, *Ant. Welt* 7/4, 1978, p. 29, figs. 26–7.

Eros bending forward, draped woman bouncing ball, standing draped woman.

(c)

On the three vases in the sub-division we may note a slight variation in the treatment of the palmette-fans of the side-scrolls, in that the leaves of the fan below the central spiral now point upward instead of downward. The leaves flanking the central leaf in the large palmette-fan below the back-handle of no. 31 are sprung, exactly as on Paestum 22449 (no. 15), otherwise the pattern-work is remarkably alike on all three vases, both nos. 30 and 31 having a large rosette (or possibly a phiale) beside the fan, and identical cores and side-leaves. They are similar on the skyphos, but here the space above the spirals is filled only with drop-leaves or floral forms, similar to those on the reverse of nos. 23–4 or on some of the vases in division (i).

The hydria (no. 31) is of interest for the appearance on it of owls below the side-handles instead of the usual heads (cf. Paestum 1741 and Louvre K 24, nos. 69 and 120 below). The drawing, especially of the faces, on these three vases is of rather lower quality, and it may be that they are the work of another painter in the same workshop.

The Oxford skyphos shows a female tumbler on a turn-table and her acrobatic pose takes us back to the similar figure on Lipari 927 (no. 1/99 above), from which the painter may well have drawn his inspiration for this vase. Instead of the masked busts which appear in the windows above the scene on that vase, we have here only a comic female mask (Type S) in added white (now largely disappeared) suspended above.

Hydria

*31 Naples, private coll. (2) 4–5–2. Ht. 18.

PLATE 24 *a, b*Schauenburg, *RM* 92, 1985, p. 62, note 151.

Standing draped woman with mirror, nude youth; between them, small palmette.

Below the handles: owls.

Squat lekythos

*32 Paestum 28901, from C. Andriuolo (1969), sporadic. Broken and repaired; top missing, act. ht. 18.

Plate 24 *c–e*

Maenad with situla moving to r., capering satyr with wine-skin over l. shoulder and ash over l. arm.

Skyphos

*33 Oxford 1945. 43. Ht. 14, diam. 23·4/14·1.

PLATE 24 *f, g**PPSupp*, no. 116, pl. 5b; *PhV²*, p. 58, no. 96; Richter, *Gr. Furn.²*, fig. 366; Vickers, *Gr. Vases²*, pl. 73.

(a) Phlyax watching female tumbler on turn-table, of which he is holding the cords; above, white female mask (Type S; the white has now largely worn off), (b) maenad holding up tambourine in front of seated half-draped Dionysos.

(iii) *Vases with ‘standard’ Paestan framing palmettes (IV D)*

With few exceptions (notably the neck-amphorae and some pelikai) the vases in this division have the ‘standard’ Paestan framing palmettes on either side of the scenes depicted upon them. The side palmette-scroll is now completely detached from the fan below the handles, which has a triangular or semi-circular base without spirals;

the side-scroll stands upright, with a small palmette-fan above and below the spiral which springs out about half-way up the stem. In this form the framing palmette will persist throughout the life of the fabric, although in its latest phase the lower fan is sometimes omitted (Type V).



IV D

Of the 67 vases in this division, 34 are bell-kraters and 20 hydriai, which suggests a decided preference for those two shapes at this period.

Bell-kraters

All the bell-kraters have two-figure compositions on their obverses and Dionysos is represented on all but two (nos. 38 and 45). He is usually in the company of a young satyr (15 times), less frequently with a phlyax actor (5), Eros (3), Pan (3), a maenad, a bearded silen or a papposilen (twice each). In appearance he changes but little; he wears the customary dotted fillet round his head; when he is seated, a piece of drapery with a dot-stripe border covers the lower part of his body, when standing or running, he will have a similar piece of drapery over one arm (nos. 35, 37, 39, 42–3, 51), or else behind his legs, sometimes passing over the right thigh (as on nos. 36, 41, 59). He usually sits upon an enclosed white palmette or a tendril (as on nos. 50, 55, 60–2; cf. also the silen on no. 58), or by an altar (nos. 53, 63, 65), and, in addition to his thyrsus, may carry a drinking-horn (nos. 35, 37, 42, 63), a phiale (nos. 39, 44, 51, 57, 61), an egg (nos. 43, 50, 56, 60), or some other object such as a wreath, a bell or a tambourine. On no. 61 a small bird is perched on his extended right hand. The maenad on nos. 35 and 38, wearing a peplos with a double dot-stripe running down it, is already familiar to us from nos. 11–12, 16–17 and 20; the row of white beads (or buttons) down the upper part of the sleeve on no. 35 recurs on several later vases (e.g. nos. 45, 129, 136, 142, 164, 278, 337, 347, 379, 1036, on many of which only the upper part of the body is shown).

In the bell-krater Naples 905 (no. 65) Patroni saw signs of a change from the style of Asteas and assigned it to a transitional group; the reverse differs slightly from those of the other kraters in that both youths are only half-draped, but they are drawn very much in the manner of Asteas and the vase seems to me to be best placed here.

The other figures call for no special comment, but we might note an indication of a game of kottabos on no. 62 in the small kylix held by Dionysos with his finger through the handle, as also by the satyr on no. 37 and the papposilen on no. 50, since this, together with the appearance of drinking-horns suggest that such scenes are

connected with symposia (see Rolf Hurschmann, *Symposienszenen*, pp. 24–5). The phlyax actors all wear the typical costume—a slightly padded red jerkin, with tightly fitting hose covering the arms and legs, and a large phallus. Touches of white are often added to the eyes, and on older phlyakes there is a large blob of white on the space between the eyes and the eyebrow, which is strongly arched, as on some earlier examples (e.g. on nos. 1/99–104). B.M. F 150 (no. 45) gives a spirited version of some nocturnal love-adventure, no doubt taken from a play, and bringing down to mortal level the scene on the Vatican krater (no. 175), which shows Zeus accompanied by Hermes on a similar pursuit. On the B.M. krater the lover, who does not wear a tunic over his jerkin, like the torch-bearer, and must therefore be deemed to be naked, is climbing up the ladder that leads up to the window in which the bust of his inamorata is visible; in his left hand is a crimson fillet, in his right a clutch of white eggs, which he offers her, with a highly expectant look. She can only be said to view his ardour with a certain absence of interest. We have already seen women framed in windows on Lipari 927 (no. 1/99); they appear, as we shall see, with some frequency on Paestan vases, and indeed elsewhere in South Italian, as Schauenburg has illustrated in his article in *RM* 79, 1972, pp. 1–15, with addenda in 80, 1973, pp. 271–3. To the right stands a servant, who has lightened his master on his way with the blazing torch he holds in his left hand; there is a *situla*⁶ in his right.

The draped youths on the reverses fall into various groups—at first we have a combination of Type A1 and A2 (nos. 34–9), then various combinations with Type A3, in which the himation is so draped as to produce a V- or U-shaped opening over the chest (nos. 40–7, 50–1), and finally with Type B, in which the torso is left exposed (nos. 52–65). The himatia in all cases have a plain black stripe as the border; the youths hold various objects (stick, egg, fillet, wreath, ‘skewer of fruit’), and often wear wreaths round their heads (e.g. nos. 37–8, 41–5, 52–7, 60, 61, 63–5). The shape of no. 34 departs slightly from the norm, since the body of the krater has a pronounced convex curve as it approaches the stem; elsewhere the body assumes its more characteristic cylindrical form.

*34 Naples, private coll. (2) 4–1–1. Ht. 31, diam. 28.5.

PLATE 25 *a, b*

(a) Young satyr with thyrsus and fillet, Dionysos with thyrsus, drapery over l. arm and held in r. hand, (b) Alr + A2r.

⁶The object in the l. hand of the servant on this vase, which reappears on many others in a similar context (e.g. nos. 174 and 177 by Asteas; nos. 257, 263, 266, 269, 271, 288, 296–7, 311 by Python) has sometimes been identified as a lantern rather than a *situla*—see S. Loeschke, ‘Antike Laternen und Lichthäuschen’, in *BJbb* 118, 1910, pp. 270 ff. and pl. 28, on which the B.M. vase is illustrated as fig. 4; also Wolfgang Radt, ‘Lampen und Beleuchtung in der Antike’, in *Ant. Welt* 17/1, 1986, pp. 40 ff., where the vase is illustrated (in an old and very bad drawing) on p. 42, fig. 6. Both here and on nos. 174 and 177 the phlyax who carries it is also holding a blazing torch, which would render a lantern unnecessary. Further the sides of the vessel look to be solid and not, as might be expected, perforated or partly cut away to allow the emission of the light (as on Loeschke, pl. 28, 6 or pl. 29, 13), nor does it correspond with extant terracotta lanterns, especially in regard to the handle.

Actual *situlae*, like the one here, are found in both Apulian and Campanian, but not as yet in Paestan (cf., however, no. 1/104). An Apulian example, very similar in shape to this one and having small feet attached to the base, may be seen in New York 56.171.64 by the Lycurgus Painter (Oliver, *Bull. Metr. Mus.*, Summer 1962, pp. 25 ff., fig. 1; *RVAp* I, p. 417, no. 17, pl. 150, 3–4; cf. also no. 17a). *Situlae* appear regularly on Apulian vases, sometimes with figured decoration, which would rule out the possibility of their being any form of lantern (e.g. *RVAp* II, pls. 335, 5; 384, 8); they are also frequently held by mourners at the tomb. For discussions of the shape see K. Schauenburg, *JdI* 84, 1969, pp. 35 ff. and *RM* 88, 1981, pp. 107 ff.; *AA* 1981, pp. 462–488; *Meded Rome* 43, 1981, pp. 83–9; see also B. Schroeder, 74 *BWPr*, 1910.

- *35 Paestum 21206, from C. Andriuolo (1969), T. 11. Ht. 30, diam. 29·5 PLATE 25 c, d
 Pontrandolfo, *Dial. di Arch.* 1979/2, p. 37, fig. 8 (showing whole tomb), reproduced in *I Lucani*, pl. 20)
 (a) Dionysos with thyrsus and horn, draped woman with wreath in upraised l. hand and fillet over l. arm, (b) A1r + A2r.
- *36 Collonges (Geneva), private coll. Ht. 34·5. PLATE 26 a, b
 (a) Phlyax, holding phiale in l. hand, running to l., followed by Dionysos, with drapery over r. thigh and l. arm, (b) A1r + A2r.
- *37 Madrid 11019 (L. 373). Ht. 35, diam. 35. PLATE 26 c, d
 PP, no. 44, pl. 10e and fig. 18; PPSupp, no. 52.
 (a) Young satyr seated on enclosed fan-palmette, holding cup in r. hand and wreath in l., Dionysos with horn and thyrsus, drapery over l. arm, (b) A1r + A2r, both with sticks.
- *38 Madrid 11059 (L. 372). Ht. 31, diam. 30. PLATE 27 a, b
 PP, no. 61, fig. 20; PPSupp, no. 75.
 (a) Young satyr with phiale in r. hand, thyrsus and fillet in l., draped woman with fillet over l. arm, (b) A1r + A2.
- 39 Bologna 490. Ht. 34, diam. 33.
 PP, no. 76, fig. 29; PPSupp, no. 76; CVA 3, IV Gs, pl. 1, 1-3.
 (a) Dionysos, with thyrsus and phiale, drapery over l. arm, following Pan playing the flute and moving to r., (b) A1 + A2r, with stick.
- 40 Benevento, from Montesarchio, T. 1625. Ht. 33.
 (a) Phlyax, with flat dish on his head, running to l., followed by Dionysos, (b) A3c + A2.
- 41 B.M. F 153. Ht. 32·5, diam. 31.
 PP, no. 54, pl. 10d and fig. 21; PPSupp, no. 54.
 (a) Young satyr with torch running to l., followed by Dionysos, holding bell in r. hand and thyrsus in l., (b) A1r + A3c, both with sticks.
- 42 Turin 4703. Ht. 34.
 PPSupp, no. 55, pl. 4b; CVA 1, IV G, pl. 1, 1-2.
 (a) Young satyr playing the flute and running to l., followed by Dionysos, holding horn and thyrsus, (b) A1r + A3c, both with sticks.
- *43 Dublin 1880-510. Ht. 34·9, diam. 33·3. PLATE 27 c, d
 PPSupp, no. 67, pl. 7a; EAA i, p. 285, fig. 414; Johnston, Gr. V. in Ireland, p. 390, no. 498.
 (a) Dionysos, with egg in r. hand and thyrsus in l., facing maenad with thyrsus in l. hand and three 'eggs' in r., (b) A3c + A2r, both with sticks.
 Cf. also with Dublin 1880-505 (no. 170).
- *44 Madrid 11062 (L. 385). Ht. and diam. 29. PLATE 27 e, f
 PP, no. 59, fig. 25; PPSupp, no. 74.
 (a) Half-draped Dionysos seated on tendril, with phiale in l. hand, facing young Pan-satyr, with thyrsus in l. and egg in r., (b) A3r + A2r, both holding eggs, and l. with stick.
- *45 B.M. F 150. Ht. 38, diam. 36·5. PLATE 28 a, b
 PP, no. 47, pl. 9d; PPSupp, no. 58; PhV², p. 35, no. 36 (where bibliography to date); *Hist. Hell. Eth.* III, 2, colour-ill. on p. 419; Swaddling, *Greek Theatre*, front cover; Gogos, *ÖJh* 54, 1983, p. 68, fig. 11.
 (a) Phlyax scene—nocturnal love adventure; phlyax climbing up ladder to woman in window, accompanied by servant with situla and torch (cf. Vatican U 19), (b) A3r + A2, with spray; both with sticks.
- *46 Once Agrigento, Giudice coll. 193. Ht. 33. PLATE 28 c, d
 PP, no. 45, pl. 10c and fig. 17; PPSupp, no. 56.
 (a) Bearded silen seated in front of Dionysos, who bends forward in front of him, a piece of drapery over his l. arm and round the lower part of his body, (b) A3r + A2r.
- 47 Benevento 348 (old no. 1503), from Moiano. Ht. 34, diam. 30·5.
 (a) Young satyr with fillet and phiale, Dionysos with 'skewer of fruit', moving to l., (b) A3c + A2, both with sticks.
- 48 Salerno, Mus. Prov., from Oliveto Citra. Ht. 37, diam. 35. Much damaged and in dreadful condition.
 PAdd, no. A 13.
 (a) Pan in front of seated half-draped Dionysos, (b) A1 + A2r (almost all worn away).

- 49 S. Agata 184. Ht. 30.
PAdd, no. A 5.
 (a) Dionysos and bearded silen, (b) A3c + A2r.
- *50 Salerno, Mus. Prov., Pc 1813, from Pontecagnano. Ht. 33, diam. 32. PLATE 28 e,f
PAdd, no. A 6.
 (a) Papposilen, holding up cup in r. hand and resting l. on lap of seated half-draped Dionysos, who holds an egg in his r. hand and a thyrsus in his l., (b) with stick in r. hand and fillet in l., + A3c.
- *51 Pontecagnano 36420, from T. 1183. Ht. 32, diam. 32. PLATE 29 a,b
 (a) Dionysos with drapery over l. arm and phiale in l. hand running to r. after a white-haired phlyax playing the flute, (b) Bv + A3c.
- *52 Pontecagnano 36525, from T. 1255, Ht. 35·5, diam. 33. PLATE 29 c,d
 (a) Young satyr playing the flute and running to l., followed by Dionysos, with drapery over both arms, (b) A1r + Br.
- *53 Pontecagnano 36475, from T. 901. Ht. 29, diam. 31. PLATE 29 e,f
 (a) Young satyr with thyrsus and phiale standing in front of half-draped Dionysos seated on altar, with wreath in each hand, (b) A1r, with egg, + Bv, with phiale and stick.
- 54 B.M. F 152. Ht. and diam. 31.
PP, no. 40, pl. 10b and fig. 20; *PPSupp*, no. 48.
 (a) Half-draped Dionysos, with tambourine in l. hand, standing in front of Eros, holding a fillet in both hands, (b) Bv, with stick and egg, + A2r, with fillet.
- 55 Naples 181117. Ht. 28·5, diam. 27·3.
PAdd, no. A 12.
 (a) Nude young satyr standing in front of half-draped Dionysos, seated upon a palmette and holding a thyrsus in his l. hand, (b) Bv, with stick in r. and egg in l. hand, + A2r, with stick.
- 56 Paestum 1748, from area N. of Porta Aurea. Ht. 30·5, diam. 30.
PPSupp, no. 53, pl. 4a; Marzollo, *Tombe dipinte*, pp. 12–14, fig. 3; Patroni, *VP* figs. 16–17.
 (a) Young satyr, holding phiale and wreath, bending forward in front of Dionysos, (b) Bv, with spray and egg, + A2r, with stick.
- 57 Geneva, private coll. Ht. 34, diam. 32·5.
 (a) Dionysos with thyrsus and phiale, running to r., after Pan, with horn in r. hand and torch in l., (b) with fillet in r. hand, and ‘skewer of fruit’ in l., + A2r, with stick.
- 58 Lecce 741, from Rugge. Ht. 38·5, diam. 38. In bad condition, with a good deal of restoration.
PP, no. 64; *PPSupp*, no. 94; *CVA* 2, IV Dr, pl. 11, 4; W-D. Albert, *Darstellungen des Eros*, p. 224, fig. 96.
 (a) Eros resting his l. hand on the knee of seated half-draped Dionysos (much repainted); female mask suspended above (now almost disappeared), (b) Bv + A2r.
 Romanelli in the *CVA* identified the seated figure as Aphrodite, but it must be Dionysos (cf. Madrid 11058).
- *59 New York 62.11.3. Ht. 37·1, diam 38·5. PLATE 30 a,b
BMMA 21, 1962–3, p. 11, fig. 3; *VMG.*, p. 228, no. 104 (ill.).
 (a) Young satyr, with r. hand held above his head and kantharos in l., running to l., followed by Dionysos, with fillet in r. hand, thyrsus in l., and drapery across r. thigh and over l. arm, (b) Bv + A2r.
- *60 Madrid 11058 (L. 378). Ht. 33, diam. 31. PLATE 30 c,d
PP, no. 41; *PPSupp*, no. 49.
 (a) Seated half-draped Dionysos, with Eros in front of him, (b) Bv, with stick in r. hand, fillet and three balls in l., + A2r, with stick.
- 61 New York, private coll. x85; once Nostell Priory 28. Ht. 32·2.
PAdd, no. A 14; Christie's, *Sale Cat.* 30 Apr. 1975, p. 23, no. 28, pl. 10, 1–2.
 (a) Half-draped Dionysos seated on tendril, with bird perched on r. hand and phiale and wreath in l., facing young satyr with thyrsus in l. hand and egg (fruit?) in r., (b) Bv, with egg in r. and egg and fillet in l. + A2r, both with sticks.
- *62 Madrid 11054 (L. 375). Ht. 33, diam. 30. PLATE 30 e,f
PP, no. 43, fig. 19; *PPSupp*, no. 51.
 (a) Half-draped Dionysos seated on fan-palmette, holding up cup in r. hand and wreath in l., facing young satyr with thyrsus, (b) Bv + A2 (with long hair).

- *63 Tampa (Florida), W. K. Zewadski coll. Ht. 29·2, diam. 30·8 PLATE 31 *a, b*
 Ex Basel Market, Kunsthau zum Gellert, *Sale Cat.* 26–8 Nov. 1981, no. 2280, ill. on p. 208.; Zewadski, *Addenda to Ancient Greek Vases in Tampa Bay Collections* (1986), Paestan I, pp. 34–7, ill on p. 38.
 (a) White-haired phlyax with fillet in r. hand and two eggs in l., standing in front of seated half-draped Dionysos, with horn in his r. hand and thyrsus in l., (b) Bv, with stick and egg + A2r, with stick.
- *64 Madrid 11060 (L. 386). Ht. and diam. 30. PLATE 31 *c, d*
PP, no. 38, pl. 9a; *PPSupp*, no. 47; *PhV²*, p. 37, no. 43 (with bibliography to date).
 (a) Phlyax, with wreath in r. hand and phiale in l., standing in front of Dionysos, who bends slightly forward, with a round object (cake?) in his r. hand and a thyrsus in his l., (b) Bl + A2r, with stick.
- *65 Naples 905 (inv. 82620). Ht. 33, diam. 32. PLATE 31 *e, f*
PP, no. 63, pl. 12c; *PPSupp*, no. 92.
 (a) Young satyr, bending forward over raised l. foot, in front of half-draped Dionysos, seated on altar holding thyrsus in l. hand, (b) Bl, with stick, + Br, with fillet.
- 66 Florence, Vagnonville 671. Ht. 35, diam. 34.
PP, no. 65, pl. 14c; *PPSupp*, no. 98.
 (a) Young satyr with torch in l. hand running to l., followed by Dionysos, with thyrsus in l. hand, drapery across lower part of body, (b) youth with offerings at an altar.

Bell-krater (fragmentary)

- 67 Paestum 6249, from C. Laghetto (1956), T. 3. Actual ht. 19.
 (a) Dionysos (?) and papposilen; to l. is the foot and part of the leg of a male figure (probably Dionysos); to r. part of a papposilen playing a flute, held in his r. hand, and holding a phiale and a wreath in his l.; in front of him is a Maltese dog, (b) two draped youths, of which only the lower part of the youth to r. remains.

Hydriai(a) *With double palmette-fan below the handles and without detached framing palmettes*

The two hydriai in this sub-division are connected by both style and pattern-work. Below the back-handle is a large palmette-fan superposed on a smaller and squatter one, with a side-leaf or leaves, but without the usual scrolls or tendrils. In the field around are rosettes and phialai (cf. nos. 27 and 31, the latter also having an owl beneath the side-handles, as on no. 69 where, however, it appears only on the left side), and on no. 68 a typical framing palmette appears between the woman and youth in the main picture. Note the double curved scroll beside the left side-handle on no. 68, which is repeated on no. 71 and on other later vases.

- *68 Naples, private coll. (2) 4–5–1. Ht. 26·5. PLATE 32 *a*
 Draped woman with phiale, standing nude youth with dish, drapery over both arms.
 Below the handles: female heads.
- *69 Paestum 1741, from area N. of the Porta Aurea. Ht. 31. PLATE 32 *b*
 Marzollo, *Tombe dipinte*, p. 9, no. 1, fig 1; *PP*, no. 83; *PPSupp*, no. 89; Patroni, *VP*, figs. 1–4.
 Bearded silen with fawn-skin over l. arm and draped woman with phiale and wreath at a stele.
 Below the handles: l., owl; r., female head.

(b) *With detached framing palmettes beside the side-handles*

The hydriai in this sub-division all have a standard Paestan framing palmette (Type IV D) beside the side-handles. The Garcia hydria (no. 70) clearly marks the transition from the pattern-work on the vases in (i) to that in (ii); beside the left

handle the detached palmette has a large hooked leaf descending from the central spiral, with a fan above it, the palmette on the right side is of the normal Type IV D. In front of the heads below the handles on this hydria there is a small detached scroll like that on nos. 20 and 21, providing a further connecting link with the vases in that group. Between the youth and woman in the main picture, who follow the conventional treatment for such pairs, is a small tendril-like plant, which terminates in what has been called the 'Asteas flower' (Fig. 4). No. 71 is a repetition of no. 70, with minor variations; nos. 70–72 have superposed fans below the back-handle (as also on nos. 73–9), and the picture runs up on to the shoulder. On nos. 73–8a the shoulder is flatter and decorated with laurel-pattern, meeting in a central rosette or flower. Nos. 73–6 form a very compact group, all depicting a male figure (Eros on nos. 75 and 77, Hermes on no. 76) bending forward in an almost identical pose (cf. also no. 65) in front of a seated woman wearing a peplos, with a piece of dot-stripe bordered drapery over the lower part of her body. On no. 77 an Eros leaning on a pillar replaces the figure bending forward. Nos. 78 and 78a are exceptional in this sub-division since each represents three figures, but are otherwise closely comparable with the rest. All have very similar female heads beneath the side-handles; the hair is caught up in a *sphendone* decorated with black dots, from which a large bunch of hair emerges over the ear and at the back. Sometimes there is a row of white beads as well (nos. 73–5, 78) and usually a black bead necklace (not on no. 71, nor the head to right on no. 70).

- *70 Madrid, Garcia coll. Ht. 37·5. PLATE 33 a
 Ex Paris Market, Samarcande; ex Loudmer et Poulain, *Sale Cat.* 4–6 Dec. 1980, no. 137,
 pl. VI.
 Nude youth, with drapery over l. arm and fillet in l. hand, standing draped woman,
 between them, flowering plant.
 Below the handles: female heads.
- *71 Pontecagnano, from T. 3711, no. 12. Ht. 28. PLATE 33 b
 Nude youth, drapery over l. arm, standing draped woman with fillet and 'skewer of
 fruit'.
 Below the handles: female heads.
- 72 B.M. F 360. Ht. 31·5.
PP, no. 74; *PPSupp*, no. 106.
 Nude youth with phiale and fillet, standing draped woman with mirror.
 Below the handles: female heads.
- 73 Once Basel Market, MuM. Ht. 37.
Sonderliste U (1984), p. 29, no. 44, ill. on p. 30.
 Nude youth with drapery over l. arm, standing draped woman with dish.
 Below the handles: female heads.
- *74 Karlsruhe B 92 (W. 351). Ht. 33. PLATE 34 a
PP, no. 71; *PPSupp*, no. 103; *CVA* 2, pl. 77, 3–5.
 Eros bending forward in front of seated woman, holding dish in r. hand and fillet in l.
 Below the handles: female heads.
- *75 Paestum 21622, from C. Andriuolo (1969), T. 61. Ht. 35·3. PLATE 34 b
 Eros bending forward in front of seated draped woman, holding up mirror in l. hand.
 Below the handles: female heads.
- *76 Berlin F 3033. Ht. 37. PLATE 35 a
PP, no. 69, pl. 12d; *PPSupp*, no. 101.
 Hermes, with caduceus, bending forward in front of seated draped woman, holding up
 dish in l. hand.
 Below the handles: female heads.

- *77 Berlin F 3032. Ht. 34. PLATE 35 b
PP, no. 70, fig. 28; *PPSupp*, no. 102.
 Eros leaning against pillar in front of seated draped woman, holding up dish in l. hand.
 Below the handles: female heads.
- *78 Tokyo, private coll. (ex New York and Tokyo Markets). Ht. 39. PLATE 36 a, b
Sale Cat. (Isetan Dept. Store, Tokyo; *Exhibition of Egyptian, Greek, Persian and ancient American Arts*, 28 Nov.–3 Dec. 1961) no. 233 (ill.).
 Draped woman with dish and mirror standing between two nude youths, r. with wreath and drapery over l. arm.
 Below the handles: female heads.
- 78a Hamburg, Termer coll. Ht. 31.5.
 Seated woman with dish of eggs and mirror, in front of whom Eros bends forward over his r. foot, which rests upon a tendril, with a mirror in his r. hand and a phiale and a bead-wreath in his l.; to r. nude youth with thyrsus in r. hand, wreath in l., leaning upon a stick.
 Below the handles: female heads.
 The shoulder is very flat and is decorated with berried laurel-wreaths meeting in a central flower; the body is squat, and the foot is in two degrees, as on no. 70. There is a single large palmette fan below the back handle and it is flanked by the typical framing palmettes. The small palmette-scroll beside the seated woman is comparable to those on nos. 17, 70, 75, 95.
- 79 Once Deepdene, Hope 264. Ht. 32.
PP, no. 72; *PPSupp*, no. 104.
 Eros and a seated woman.
 Below the handles: female heads.

On the two following hydriai there is a large palmette-fan below the back-handle, flanked by detached framing palmettes, as on the above hydriai. No. 80 has a flowering plant between the two figures comparable to that on no. 70, though here the flower is somewhat larger and the black centre less emphasised. The treatment of the different figures, the drapery and the heads below the handles corresponds with that on the other hydriai in this sub-division.

- *80 Louvre K 286. Ht. 26. Detail: PLATE 36 c
PP, no. 78; *PPSupp*, no. 110.
 Standing draped woman, holding up dish in r. hand, mirror in l., nude youth; between them, flowering plant.
 Below the handles: female heads.
- *81 Paestum 21586, from C. Andriuolo (1969), T. 56. Ht. 33. PLATE 36 d, e
 Seated draped woman with phiale and wreath, standing half-draped youth with knotty stick.
 Below the handles: female heads.

On the two following hydriai, both of which are now lost to sight, one cannot be certain of the exact form of the pattern-work, but there is no doubt that stylistically both belong to this group.

- 82 Munich 3295 (seemingly destroyed in World War II). Ht. 26.
PP, no. 77; *PPSupp*, no. 109.
 Youth and woman.
- 83 Lost, once Naples, Jamineau.
PPSupp, no. 106 bis; Greifenhagen, *Gr. V. auf Bildnissen*, p. 225.
 Half-draped youth and draped woman with fillet.
 Below the handles: female heads.

The following fragments from two hydriai found at Paestum should also be placed here:

- 84 Paestum, from C. Andriuolo (1976), sporadic.
 (i) 28840 (6·5 × 5·5), upper part of a nude youth,
 (ii) 28848 (10 × 7·5), part of draped woman seated on tendril, an altar, and a female head from below the handle.
- There are a few other smaller frr. from the same vase, but without significant decoration.
- 85 Paestum HU/37, from the area of the Heraion. Ht. (as preserved) 14.
PAdd, no. A 30 (= NF 5)
 (i) Draped woman holding dish of eggs,
 (ii) nude youth, with drapery over left arm, beside a stele to l.

Hydria (of special shape)

The following hydria (pl. 37) has been treated in a manner without close parallel on other South Italian vases.⁷ The body has been cut right round just above the handles and below the band of egg-pattern that runs beneath the laurel-wreath and flower on the shoulder, which is more strongly curved than on the other hydriai in this section. As a result, the upper part of the hydria has been transformed into a sort of lid, which, when removed, reveals that the interior has been divided into three compartments, one filling half the available space, the other two a quarter each. Each compartment has a lid decorated in red-figure against an outline of black, the rest of the area being left reserved in red; on one of the lids there is also a female head on the underside matching the one on the other. The lids are all perforated with two holes, probably to facilitate their removal. The use of a hydria for such a purpose seems to be unique, but for a vase of a different shape with internal compartments provided with decorated lids we may compare the lepastes in the Geddes coll. in Melbourne (P 5:2, no. 3/1 below), associated with the Painter of Naples 1778.

*86 London Market, McAlpine GR 466. Ht. 26.

PLATE 37

Body: nude youth, with drapery over upraised r. arm, holding mirror in l. hand, kneeling beside a laver, above which is a waterspout, from which water is dripping down.

Lids: (i) large—phlyax actor, holding crooked stick and wearing cloak over a white tunic; (ii) head of youth in profile to l.; (iii) head of woman in profile to l., with a similar head on the underside.

The pattern-work consists of a large palmette-fan below the back-handle, with a triangular core, flanked on either side by one tall and one shorter scroll; below the side-handles is a detached framing palmette, with a fan above the central spiral and a drop-leaf below it; the picture itself is framed between two vertical reserved bands. The foot is in two degrees, with three reserved bands in relief for the stem; the outer edge of the upper element is also reserved.

In style, the figures on the hydria seem to go most closely with those on other vases in this section, though the kneeling youth by the laver has better parallels among some of the later vases, as so far we have not seen figures in quite that posture (cf. no. 204 below). The phlyax, with his crooked stick, recalls those on Syracuse 29966 and the situla fragment (nos. 1/103–4), but here he is younger, still with black hair; he has the characteristic high arched eyebrows of the Asteian phlyakes (cf. nos. 19, 26, 63–4) and the open mouth and pointed beard of the slave (Mask: Type B or

⁷Something of a parallel to this may be seen in the silver ossuary hydria from the 'Prince's Tomb' at Vergina, illustrated by M. Andronicos in *Vergina: The Royal Tombs* (1984) on p. 214, according to whom it was 'specially constructed for use as a container of bones, since it was cut in half immediately below the shoulder so that the burnt bones might easily be placed inside. The two sections were held together by square hinges placed on the touching edges' (p. 212). The tomb is dated around 325 B.C. by Andronicos (p. 224).

N), who will reappear on other later vases below (e.g. nos. 172–3, 177). Like so many of the slaves in phlyax plays he has a very cunning look and is obviously out to cheat someone. The treatment of the eyes, nose, lips and chin on the heads which adorn the lids of the two smaller compartments find parallels on those beneath the handles of the hydriai we have already looked at, but the hair is rendered somewhat differently. The youth has a leafy wreath round his head, the curly hair on top of which assumes the shape of a series of waves; the two women both wear stephanai with tall radiate spikes and have curly hair with a large bun at back. Only one wears a head-dress, but both have large pendant earrings. It would seem that greater care has been lavished on these two heads than those on the hydriai; it may well be that a vase of such remarkable shape was a very special order.

Neck-amphorae

The slender, ovoid body of the neck-amphora hardly lends itself to the use of framing palmettes, which would have to be unusually tall to fill the space available. On the five neck-amphorae below no frames are used at all, and the pictures simply stand between the large palmette-fans beneath the handles. The heads on the necks are sometimes set in a metope-like frame (e.g. on nos. 88 and 91) formed by reserved stripes around them; on no. 91, and to a lesser extent on no. 88, it will be noted that the panel is some way down on the neck, leaving an area in black-glaze immediately above it (cf. also nos. 353–4 and 357 below). The figured scenes on the obverses and the draped youths on the reverses merely repeat those we have already seen, just as the heads on the necks find close parallels with those on the various hydriai. We may note the inverted V drape on the youth to left on nos. 87–8 (cf. no. 53, and later nos. 166 and 176). All the amphorae have laurel-wreaths on the shoulders; on the obverses these may meet in a central flower, as on many of the hydriai.

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| *87 | Madrid 11232 (L. 400). Ht. 41.
<i>PP</i> , no. 95, fig. 32; <i>PPSupp</i> , no. 82.
(a) Youth and woman, (b) A1r, with 'skewer of fruit', + A2r, with stick.
Neck: (a) and (b) female head. | PLATE 38 <i>a, b</i> |
| 88 | Naples 1777 (inv. 81740). Ht. 42.
<i>PP</i> , no. 96; <i>PPSupp</i> , no. 84.
(a) Standing draped woman, with fillet in l. hand, facing nude youth, with drapery over l. arm, (b) A1r + A2r.
Neck: (a) and (b) female head, in square frame. | |
| *89 | Madrid 11231 (L. 399). Ht. 41.
<i>PP</i> , no. 94, fig. 31; <i>PPSupp</i> , no. 81.
(a) Nude youth (Dionysos?) with thyrsus and phiale, draped woman with fillet and phiale, (b) Bv, with stick in r. hand, 'skewer of fruit' and fillet in l. + A3c, with stick.
Neck: (a) and (b) female head. | (b) PLATE 38 <i>c</i> |
| *90 | Hamburg, Termer coll. Ht. 39.8.
<i>Kat. Hbg.</i> , no. 329, ill. on p. 381.
(a) Nude youth, with drapery over l. arm, bending forward in front of draped woman, with cloak drawn up over her head, (b) A31 + A2r, with fillet.
Neck: (a) and (b) female head. | (b) PLATE 38 <i>d</i> |
| *91 | Louvre K 303. Ht. 42.
<i>PP</i> , no. 97; <i>PPSupp</i> , no. 85.
(a) Draped woman with wreath, nude youth holding phiale, with a flowering plant between them, (b) Bv, with wreath and egg, + A2r, with stick.
Neck: (a) and (b) female head. | PLATE 38 <i>e,f</i> |

Pelikai

Three pelikai find a place here, one (no. 92) without framing palmettes, the other two with them. Nos. 92–3 have superposed palmettes below the handles, no. 94 a single large fan. Again the treatment of the figures is very uniform; the only departure from the norm being the substitution of a seated draped youth on the reverse of no. 94 for the more canonical standing one. More emphasis now tends to be placed on the black borders of their himatia, which are a little thicker than before (cf. also nos. 87–8).

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| *92 | Paestum 26607, from C. Gaudio (1972), T. 1. Ht. 29·5. | PLATE 39 <i>a, b</i> |
| | (<i>a</i>) Eros, with mirror in l. hand, leaning against laver, standing draped woman, with mirror in l. hand, (<i>b</i>) A31 + A2r, with stele between them. | |
| *93 | Naples, private coll. (2) 4–20–1. Ht. 26. | PLATE 39 <i>c, d</i> |
| | (<i>a</i>) Seated half-draped woman holding wreath in r. and ‘skewer of fruit’ in l., facing nude Eros who bends slightly forward, resting l. hand on her lap and holding egg in r., (<i>b</i>) A3c + A2r. | |
| *94 | Pontecagnano 36402, from T. 784. Top broken; ht. 26·3. | PLATE 39 <i>e, f</i> |
| | (<i>a</i>) Nude youth bending forward in front of standing draped woman, (<i>b</i>) standing draped youth (A31) and seated draped youth (A2r), with eggs and fillet. | |

Lekanides

Lastly in this group we may look at a few lekanides, with figured compositions on their lids. They are all decorated in much the same manner; the bowl has a band of laurel at the top between the handles, and on nos. 95–6 there is a reserved stripe on the handle at the join; the knob is decorated with superposed palmette-fans in black-figure, with a rosette on either side, and the lid with two- or three-figure compositions separated by varying types of palmette-scrolls, mostly of the simpler variety with a spiral and drop-leaf, although on no. 95 one of the leaves assumes a hooked form and on no. 96 there is one of the typical framing palmettes (IV D) as well. The figures, especially the young satyrs, are replicas of those on the bell-kraters and hydriae, and we may note the frequent appearance of a mirror with a large black disk in the centre, which has appeared several times on other vases (e.g. nos. 27, 31, 75, 78 and 92).

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| *95 | Pontecagnano 26230, from T. 772. Ht. 14, diam. 17·9. | PLATE 40 <i>a</i> |
| | (<i>a</i>) Kneeling satyr with phiale of eggs and wreath, (<i>b</i>) seated half-draped woman with cista of eggs and fillet in l. hand, egg in r. | |
| *96 | Pontecagnano 36476, from T. 901. Ht. 17·5, diam. 21·4 | PLATE 40 <i>b</i> |
| | Seated satyr with dish of eggs; seated satyr with mirror; Eros with ‘skewer of fruit’. | |
| *97 | Once Paris Market, Samarcande. Ht. 18·5, diam. 33/21. | PLATE 40 <i>c</i> |
| | Ex Loudmer et Poulain, <i>Sale Cat.</i> 4–6 Dec. 1980, no. 124, pl. 5. | |
| | Kneeling woman with mirror, facing seated Eros with dish; kneeling satyr with dish and mirror. | |
| | Cf. Pontecagnano 36476 (no. 96). | |
| *98 | Paestum 21514, from c. Andriuolo (1969), T. 47. Ht. 16, diam. 25·5/16·5 | PLATE 40 <i>d</i> |
| | Seated half-draped woman, with ‘skewer of fruit’ and two balls; seated Eros with ball in r. hand, ‘skewer of fruit’ in l. | |

Lekanis lid

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| 98a | Salerno, Sopr. Arch. 38128, from Avella (1981), T. 62 bis. Ht. 8·3, diam. 13·2. | |
| | Gabriella Prisco, <i>A.I.O.N.</i> 7, 1985, p. 139, no. 4, fig. 43, 1. | |
| | (<i>a</i>) Eros with cista and fillet, (<i>b</i>) youth. | |
| | The vase is known to me only from the illustration of the obverse in Prisco’s article; she associates it with other vases from the workshop of Asteas and Python, and the Eros is very similar in treatment, especially in regard to the wings, to the one on no. 98; the ground-lines | |

and dividing palmettes also correspond. The lid was found with a bowl (inv. 38129) but, according to Prisco, the two do not belong together.

3. MINOR VASES

This section contains a number of vases of smaller dimensions which are associated in pattern-work and in style with those in the two preceding sections. Some of them are probably minor works by the painter himself, others seem to be workshop pieces. With the exception of three vases (nos. 101, 109 and 120) which have two-figure compositions, all the rest are decorated with single figures, mostly taken from the larger compositions on the vases in sections 1 and 2. Noteworthy is the frequent use of a broad, black stripe down the centre of women's garments, with another stripe in added white running down the middle, but without the dots on either side, which regularly appeared on similar drapery in the preceding sections. Many of the women on these vases wear a peplos with a girdle; there is a row of parallel vertical fold-lines on the lower part of the garment away from the bent leg (e.g. on nos. 101, 104, 107, 114, 118, 120, 124); a somewhat similar arrangement of fold-lines, but here running diagonally across the drapery, will be seen on the running women on nos. 102, 115–7, 119, 121–3. The heads on nos. 108, 112–3 should be compared with those on the hydriai in section 2; note also the laurel-branch on nos. 112, 118–120, as on nos. 13 and 73; the owl below the handles of no. 120 recalls those on nos. 31 and 69.

It should also be noted that nos. 102, 105–6 and 111 come from the same tomb (C. Arcioni, 1977, T. 271) as the larger hydria no. 11, which shows them to be contemporary, and probably the work of the same painter. Several of the vases in this section were placed in *PPSupp* in the general Asteas-Python Group (e.g. nos. 101, 117, 119, 120 and 124) and two others (nos. 100 and 103) even later, but, in the light of all the new vases that have come to our knowledge since then, it will be seen that they are better placed in this comparatively early group.

(i) *With attached side-scrolls and 'hooked' leaves (Type IIIA; cf. section I (i) a)*

Lebetes gamikoi

- *99 Paestum 40987, from S. Venera (1976), T. 74 bis. Ht. 25. PLATE 41 *a, b*
 (a) Seated half-draped woman, holding up mirror in l., wreath in r. (b) Eros with wreath and phiale by altar.
- 100 Madrid 11462 (L. 440). Ht. 20. The reverse has been much repainted.
PP, no. 359; *PPSupp*, no. 257.
 (a) Half-draped woman seated on chair, with bird on r. hand, (b) Eros bending forward to r., holding fillet in both hands.
- 101 Madrid 11453 (L. 439). Ht. 27.
PPSupp, no. 247.
 (a) Nude youth bending forward over raised l. foot, holding up mirror in r. and thyrsus in l., standing draped woman with wreath and fillet, (b) woman with wreath and mirror.

Squat lekythoi

- *102 Paestum 48456, from C. Arcioni (1977), T. 271. Ht. 22.5. PLATE 41 *c*
 Woman with phiale of eggs and fillet in r. and mirror and fillet in l., running to l. and looking to r.
 Found with 48460–2 (below), 48455 (no. 11), an early squat lekythos by the Thyrsus Painter (48464) and a lebes gamikos in applied red (48457 = App. I. no. 126, pl. 238e).
 The plant to the r. of woman should be compared with those on nos. 11, 106, 109.

- *103 Naples 2389 (inv. 82158), from Paestum. Ht. 21. PLATE 41 d
PP, no. 319; *PPSupp*, no. 435, where erroneously placed in the Group of Naples 1778, though its proximity to the Asteas Group was noted.
 Eros seated to l. by altar, holding fillet in both hands; to l. duck.
- Skyphoi*
- *104 Paestum 22441, from C. Andriuolo (1969), H. 102. Ht. 14. PLATE 41 e
 (a) Draped woman, holding wreath in r., mirror in l., (b) nude youth bending forward over raised r. foot; white fillet top r.
- Found with the olpe 22449 and the squat lekythos 22443 (nos. 15–16 above); cf. with Mainz O. 29212 (no. 17) and the vases from C. Arcioni (1977), T. 271 (48455–6; 48460–2).
- *105 Paestum 48461, from C. Arcioni (1977), T. 271. Ht. 13. PLATE 41 f
 (a) Draped woman to l. with fillet, (b) draped woman to l. with leafy wreath and fillet. Dot-stripe drapery; palmettes as on 48456.

(ii) *With detached side-scrolls*

(a) *Type III D*

Oenochoe (shape 3)

- *106 Paestum 48460, from C. Arcioni (1977), T. 271. Ht. 17·5. PLATE 42 a
 Seated half-draped woman to r., with phiale and wreath in l. hand, wreath in r. Altar to l., flower to r., as on 48456.

(b) *As on nos. 20 and 21 above*

Lebes gamikos

- 107 Pontecagnano, from T. 569. Ht. 19. PLATE 42 b, c
NSc 1968, p. 200, fig. 5.
 (a) Standing draped woman, holding wreath in r. hand, mirror and fillet in l., (b) seated woman, enveloped in cloak, holding phiale.
 For the framing palmettes cf. Madrid 11037 (no. 20).

Bell-krater

- *108 Pontecagnano, from T. 3711, no. 31. Ht. 17. PLATE 42 d
 (a) Female head, (b) bird.

(iii) *Connected in style*

(a)

Lebetes gamikoi

- 109 Paestum 40986, from S. Venera (1976), T. 74 bis. Ht. 26.
 (a) Youthful winged male figure, holding caduceus in l. hand and bird in outstretched r., facing seated draped woman with box on lap and mirror in r., (b) Eros seated on Ionic capital, holding phiale in l. hand and spray in r.
 Bowl of lid: female heads to r., with beaded *sphendona*.
 ‘Flowers’ emerging from scrolls, springing out from base of fan below handles.
 From same tomb as the lebes gamikos 40987 (no. 99).
- 110 Paestum, from S. Venera (1976), T. 80. Ht. 16·5.
 (a) Nude youth with torch, (b) draped youth with stick.

Pelike

- *111 Paestum 48462, from C. Arcioni (1977), T. 271. Ht. 17·5. PLATE 42 e
 (a) Draped woman, enveloped in cloak with dot-stripe border, holding cista and fillet in r. hand, (b) draped woman with plain black stripe down drapery, with box in r. hand and cista in l.
 Cf. with no. 107 above, and also with no. 105.

(b) *Vases decorated with female heads**Hydria*

- 112 Hamburg, Schwarzkopf coll. Ht. 13·8.
Kat. Hbg., p. 382. no. 330 (ill.).
 Female head in profile to l.; to r., laurel-branch.
 Cf. with no. 863, which is similar, but later.

Skyphos

- *113 Paestum 24261, from C. Gaudio (1970), T. 144. Ht. 8.
 (a) and (b) Female head.

PLATE 42 f

(iv) *The Black and White Stripe Group*

Nos. 102, 104 and 107 might also be placed in this division as they all show a woman wearing the typical black and white striped drapery. The dot-stripe bordered drapery of the woman on the reverse of Paestum 22294 (no. 114) is very close to that on no. 109; with the superposed palmette-fans on Boston 12. 423 (no. 115) compare those on nos. 68 and 69. The mirror with the black disk in the centre (see p. 79) recurs on nos. 114–6, 118–9 and 122 (cf. also nos. 99, 101–2, 104, 107).

Neck-amphorae

- *114 Paestum 22294, from C. Andriuolo (1969), T. 88. Ht. 24. PLATE 43 a, b
 (a) Standing draped woman with mirror and fillet in l. hand, (b) standing draped woman, enveloped in cloak, with cista and fillet in r. hand, mirror in l.
- 115 Boston 12.423. Ht. 28.
PP, no. 225, fig. 35; *PPSupp*, no. 312.
 (a) Draped woman, with cista and wreath in r. hand, mirror in l., running to r. and looking to l., (b) Eros moving to l., and looking r., holding fillet in both hands.

Pelike

- *116 Paestum 5639, from C. Andriuolo (1955), T. 11. Ht. 14·5. PLATE 43 c
PAdd, no. A 126.
 (a) Woman with cista and mirror, running to r. and looking back l., (b) seated nude woman with mirror and cista.

Hydriai

- 117 Salerno, Mus. Prov., from Oliveto Citra. Ht. 20.
PPSupp, no. 222; Patroni, *VP*, fig. 37.
 Draped woman running to l. and looking back to r., with mirror in l. hand and phiale in r.
- *118 Paestum 22949, from C. Ladinella (1969), T. 31. Ht. 20. PLATE 43 d
 Draped woman standing by stele, with cista and fillet in l. hand and mirror and fillet in r.
- 119 Salerno, Mus. Prov. 1546, from Pontecagnano. Ht. 18·5.
PPSupp, no. 232.
 Draped woman running to l. and looking back r.; phiale and fillet in r. hand, mirror and fillet in l.
 Beside the handles: laurel-branch.
- *120 Louvre K 24. Ht. 21·5. PLATE 43 e
PPSupp, no. 233; Schauenburg, *RM* 92, 1985, p. 62, pl. 47, 4–5.
 Nude youth with wreath and staff, draped woman with egg in l. hand; between them, small palmette.
 Below the handles: owls.