

Oinochoe

Hydria (Kalpis)

Oinochoe

Lekythos

Stamnos



Kylix



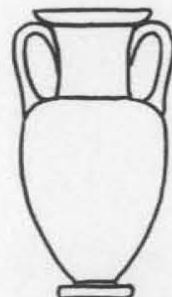
Calyx Krater



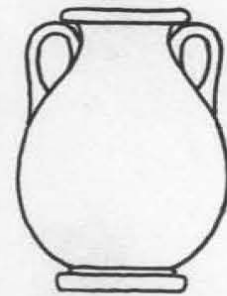
Amphora



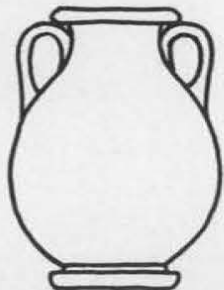
Bell Krater



Neck Amphora



Pelike



PREFACE AND ACKNOWLEDGMENTS

and heralds another phase in the making of this venerable Museum.

John Griffiths Pedley  
Director

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# GREEK VASES FROM BOSTON

## c. 600 - 300 B.C.

Our thanks go first and foremost to the Boston Museum of Fine Arts for so generously allowing these vases to come to Ann Arbor. Most particularly we are indebted to Dr. Cornelius C. Vermeule III, Curator of Classical Art in the Museum and to Mary Leonard, Associate Curator. For their advice and help and for their generous sharing of information on the vases. In addition, we are deeply indebted to Elaine Gault for her willing acceptance of the responsibility for planning and preparing a program of exhibitions and catalogues to accompany this exhibition.

SEPTEMBER 30 - DECEMBER 10, 1976  
A LOAN EXHIBITION FROM THE  
MUSEUM OF FINE ARTS, BOSTON

My special thanks go to Jill Brunson, who has devotedly been in the forefront of details connected with the exhibits to David Rice for his excellent work in the construction and installation of the exhibits and to Cynthia Brown for the design and typing of the catalogue.

THE KELSEY MUSEUM OF ARCHAEOLOGY  
UNIVERSITY OF MICHIGAN, ANN ARBOR

This exhibition includes the most important of Greek and Roman antiquities. It is one of the finest, an instructive and enjoyable.

## PREFACE AND ACKNOWLEDGMENTS

The last three years have seen a number of dramatic changes in the Kelsey Museum, all of which have contributed to its playing a vital role in the research and teaching programs of the University and in the Ann Arbor community. Notable among these developments have been the constructive steps towards the rehabilitation of the building itself and the reinstallation of the permanent collections in renovated galleries. In this connection, the Museum now turns to loan exhibits. Two are planned for the year 1976-77 of which this exhibition of Greek vases is the first -- and the first loan exhibit ever handled by the Museum.

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This exhibiton underlines the high potential of Greek and Roman collections, both here and elsewhere, as instruments of education and pleasure,

and heralds another phase in the awakening of this venerable Museum.

John Griffiths Pedley  
Director

Conclusions:

The examples of ceramic art comprising this catalogue and exhibition range in time and place from Athens in the sixth century B.C. to Greek Italy in the age of Alexander the Great (336 to 323 B.C.). They have been selected from the vast and varied holdings of the Museum of Fine Arts, Boston, to provide a broad, general picture of painted pottery in the ancient Hellenic world. A balance is intended between shapes or forms and decoration, representations of gods, heroes, and athletes play a part, as do the worlds of Archais and Classical Athens from 480 to 330 B.C., and these compositions, often supposed to include complex myths, carried over to the well-known vase-painting of Southern Italy and Sicily in the fourth century B.C. The ancient center of Greek vase-painting was Athens, that was created at Corinth in the late seventh and sixth centuries B.C. or up and down the Italian peninsula (or elsewhere in the territories of the Greek city-states) being side issues or spill-over to the art which flourished in Attica. Central vases from other civilizations, East or West, ancient or modern, have given us much insight into art and literature as have those from Greece in the days of her past glory.

Mary A. Comstock  
Cornelius C. Vermeule

## PROLOGUE

### Provenances and Characteristics of the Vases in this Collection:

The history of collecting in America is well represented by the diverse origins of the examples catalogued here.

In any assemblage of Greek vases from the Museum of Fine Arts, Boston, the most important examples bear the name of Edward Perry Warren (1860 to 1928) as collector or as donor. The great Bostonian and Oxford phil-Hellene dominated the antiquities markets of Europe and the Levant in the late Victorian and Edwardian eras, and he persuaded his Bostonian friends and relations to invest heavily in masterpieces of Greek art for the growing museum (after 1909 in its new building of Huntington Avenue) in the Athens of America.

Vases given by Thomas G. Appleton in the year of the United States Centennial came from one of the first collections of Greek vases assembled in North America by an American. Another founding father of the Museum of Fine Arts, Henry P. Kidder (Treasurer from 1870 until his death in 1886), collected works of ancient art, and the late Archaic black-figure amphora with two sets of mythological figures gives evidence of his connoisseurship in the graphic art of ancient Athens.

While the vases shown here are an arbitrary selection, they form a perfect microcosm of vase-painting in North American collections. The one white-ground lekythos, of about 450 B.C. or the height of the golden age in Athens, gives an excellent insight into the funerary or sepulchral ceremonies of Attica in the age of Perikles, Pheidias, and the Parthenon. A number of these Attic vases have been attributed by the late Sir John Beazley,

modern master of the subject, and these attributions represent groupings around anonymous artists with decidedly individual, although very minutely-defined hands. The names assigned these artists form a history of provenance, collecting, and past scholarship: "Inscription Painter," "Altamura Painter," "Chicago Painter," and "Tyszkiewicz Painter," the last being a European nobleman at whose sale three-quarters of a century ago Warren made many purchases including the large Attic krater which is the name-piece of this painter.

### Conclusion:

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Mary B. Comstock  
Cornelius C. Vermeule

## INTRODUCTION

The twenty-five vases in this exhibition of Greek pottery from the Boston Museum of Fine Arts represent a cross-section of Greek vase painting from the sixth through the fourth centuries B.C. During these centuries the Greek pottery market, which encompassed much of the Mediterranean and extended into the Near East, was dominated by the products of the city of Athens. Athens' control was the result of the high quality of her local clay, the mineral content of which enabled Athenian potters to achieve the attractive combination of shiny black clay slip and the lustrous red surface so well-attested by these vases from Boston.

The superior quality of Athenian clay is easily demonstrated by a comparison of the earliest piece of Attic Black-figure in the present exhibition (no. 2) with pieces of black-figure from Corinth, Athens' closest commercial rival (gallery 3b, case 1). The color scheme of the Attic vases is clearly more successful. Ironically, it was Corinthian vase painters who invented the black-figure technique late in the eighth century B.C. In this style the artist uses a thick solution of dilute clay (which fires black in a reducing atmosphere) to paint the figures against the natural reddish surface color of the clay. He then picks out the details of his figures -- musculature, facial features, clothing, etc. -- by cutting through the black glaze with a sharp instrument. This process is called incision. Although the early Corinthian artists were famous for their skillful and precise painting (ca. 700-600 B.C.), the clay of the Corinthia never fired to as shiny a black or as lustrous a red as the Attic clay. Consequently, when the Athenians began to copy the Corinthian black-figure technique (ca. 650-625 B.C.) they quickly surpassed their Corinthian masters.

Attic Black-figure soon became the predominant painted pottery of the Greek world and was exported in quantity throughout the Mediterranean to Greeks and non-Greeks alike. Towards the end of the sixth century B.C. (ca. 530 B.C.) the ever-innovative Athenian potters began to experiment with a variation of the old technique. In effect, they reversed the black-figure process by painting the background of the vase black and leaving the figures reserved in the natural red color of the oxidized clay of the pot. The major advantage of this new style was that it allowed the details of the figures to be painted rather than incised and thereby gave the artist a much freer, more "painterly" line and allowed him to experiment with shading texture and perspective as he never could in the stiff, semi-engraving technique of black-figure. (Compare, for example, the black-figure warrior on no. 5 with the red-figure warrior on the interior of no. 6.)

In the one hundred years after the invention of this so-called red-figure technique the Athenian vase painting industry reached its peak. During this time the painters perfected their skills and by the middle of the fifth century B.C. were able to portray the human body in almost every conceivable posture or contortion. The progress of the Athenian vase painters' gradual mastery of foreshortening and perspective can be seen by comparing nos. 6, 15, and 1.

The success and enormous popularity of Attic vase painting apparently produced its own decline. Mass production of painted pottery for export resulted in much hackneyed, third-rate work and opened the door for imitation of Attic red-figure by the local artists of the provincial markets. The Greek colonists of South Italy and Sicily developed their own red-figure styles toward the end of the fifth century B.C. The products of the territory of Apulia (nos. 21 and 22) give a fair idea of the work of these provincial schools.

## ABBREVIATIONS

Beazley, ABV: J.D. Beazley, Attic Black-Figure Vase-Painters, Oxford, 1956.

Beazley, ARV, ARV<sup>2</sup>: J.D. Beazley, Attic Red-Figure Vase-Painters, Oxford, 1942; 2nd edition, Oxford, 1963.

Beazley, Attic Red-Figured Vases in American Museums: J.D. Beazley, Attic Red-Figured Vases in American Museums, Cambridge, 1918.

Beazley, Attische Vasenmaler: J.D. Beazley, Attische Vasenmaler des Rotfigurigen Stils, Tubingen, 1925.

Beazley, Paralipomena: J.D. Beazley, Paralipomena, Additions to Attic Black-Figure Vase-Painters and to Attic Red-Figure Vase-Painters, Oxford, 1971.

Brommer, Vasenlisten: F. Brommer, Vasenlisten zur griechischen Heldensage, Marburg/Lahn, 1956; 2nd ed., Marburg/Lahn, 1960; 3rd ed., Marburg/Lahn, 1973.

Chase, Comstock, Vermeule, Greek Etruscan & Roman Art: G.H. Chase, M.B. Comstock, C.C. Vermeule, Greek Etruscan & Roman Art, The Classical Collections of the Museum of Fine Arts, Boston, Boston, 1972.

Caskey, Geometry of Greek Vases: L.D. Caskey, Geometry of Greek Vases, Boston, 1922.

Caskey, Beazley, Attic Vase Paintings: L.D. Caskey, J.D. Beazley, Attic Vase Paintings in the Museum of Fine Arts, Boston, I-III, London and Boston, 1931-1963.

Fairbanks, Catalogue of Greek and Etruscan Vases: A. Fairbanks, Catalogue of Greek and Etruscan Vases, I, Early Vases, Preceding Athenian Black-figured Ware, Cambridge, Mass. 1928.

Hambidge, Dynamic Symmetry: J. Hambidge, Dynamic Symmetry, The Greek Vase, New Haven and New York, 1920.

Hoffman, von Bothmer, Truitt, CVA, Boston 1: H. Hoffmann, D. von Bothmer, P. Truitt, Corpus Vasorum Antiquorum, Museum of Fine Arts, Boston, 1, Attic Black-figured Amphorae, Mainz, 1973.

Klein, Die Griechischen Vasen mit Lieblingsschriften: W. Klein, Die Griechischen Vasen mit Lieblingsschriften, Leipzig, 1898.

Lullies, CVA, Munchen 5: R. Lullies, Corpus Vasorum Antiquorum, Munchen, Museum Antiker Kleinkunst, 5, Munich 1961.

Robinson, Catalogue of Greek Etruscan and Roman Vases: E. Robinson, Catalogue of Greek Etruscan and Roman Vases, Boston and New York, 1893.

The Trojan War in Greek Art: M. Comstock, A. Graves, E. Vermeule, C. Vermeule, The Trojan War in Greek Art, A Picture Book, Boston, n.d.

The various journals are abbreviated according to the list prepared by the American Journal of Archaeology.

## GLOSSARY \*

### AMPHORA

Derivation: Latin, going back to Greek, *ἀμφορεύς* old form, *ἀμφιφορεύς*, from *ἀμφι* (on both sides) and *φέρω* (to carry).

Use: as storage receptacle for both liquids and solids, also as a unit of measure.

Shape: commonly has lid though often missing.

Panel Amphora: neck and body form continuous curve.

Type A: flanged handles, flaring mouth.

Examples: none.

Type B: cylindrical handles, flaring mouth.

Examples: none.

Neck-amphora: neck set off from body.

Examples: 2, 3.

Nolan amphora: neck-amphora, generally small and with triple handles. So called from Nola in South Italy where many such examples have been found.

Example: 16.

### STAMNOS

Derivation: Greek *στάμνος*, *στάμνον* (earthen jar for racking off wine). Application of name to shape not sufficiently documented; retained for convenience.

Use: same as amphora, but always for storage; always supplied with lid, but often lost.

Example: 9.

### PELIKE

Derivation: Greek, *πέλικη*. Name is a convention introduced by early scholars.

Use: same as amphora.

Shape: variety of amphora distinguished by the low center of gravity on body and the broad neck forming a continuous curve with body, no pinch above base, distinct base.

Examples: 8, 21.

### KRATER

Derivation: Greek, *κράτηρ* from *κεραυννίαι* (to mix).

Use: for mixing wine and water.

Shape: note wide mouth and broad deep body; usually glazed inside.

Examples: 1, 20.

### HYDRIA

Derivation: Greek, *ὕδρια*, from *ὕδωρ* (water).

Use: as water jar (note three handles for pouring and lifting), as ballot-boxes, cinerary urns.

Shape: black-figure -- angular shoulder at juncture with belly. red-figure -- shoulder and body in one continuous curve called *καλπίς*, name used by convention.

Examples: 10, 11.

### OINOCHOE

Derivation: Greek, *οἰνοχόη*, from *οἶνος* (wine) and *χέω* (to pour).

Use: for ladling and pouring wine.

Shape: great variation.

Examples: 17, 18, 24

### LEKYTHOS

Derivation: Greek, *λεκυθος*, *λεκυθίω*.

Use: for oil and unguents, for offerings to the dead (cf. Aristophanes, *Ekklesiastousi* 996, "the man who paints lekythoi for the dead").

Examples: 12, 13, 14.

### KYLIX

Derivation: Greek, *κύλιξ* (drinking cup)

Use: as a wine cup and to play the party game

Shape: great variation but generally a shallow, wide-bowled cup.

Examples: 6,7.

\*from Diana Buitron, Attic Vase Painting in New England Collections, pp. 148-149.

1 ATTIC RED-FIGURE BELL KRATER

HEIGHT: 37.7 cm.

CONDITION: Broken and mended with missing pieces restored in plaster and some repainting

Side A: Death of Actaeon in the presence of Zeus, Lyssa (Madness), and Artemis. In Greek mythology Actaeon, a young hunter, angered Artemis, goddess of the hunt, by happening upon her while she was bathing. In punishment Actaeon was devoured by his own maddened dogs who mistook him for a stag. Here, Actaeon is being brought to his knees by three dogs. He is unsuccessfully fighting them off with his two hunting spears. To the left Lyssa, a personification of madness, incites the dogs and causes them to see Actaeon as a stag. The artist indicates this delusion by painting the horns and ears of a stag on Actaeon. He also shows that Lyssa, in this instance, is a madness peculiar to dogs -- rabies -- by the small dog's head set on top of her own. On the far right, Artemis witnesses the execution which she has ordered. Zeus, father of the gods, watches over the scene on the far left. There is no doubt about the subject represented in this scene, since the artist has identified all figures by painting their names over their heads. In addition, a second name -- Euaion -- appears above that of Actaeon. We know that the playwright, Aeschylus, had a son named Euaion who was a tragic actor. The combination of the subject and the presence of Euaion's name leads many scholars to believe that we have on this vase a scene from the production of a lost play by Aeschylus which dealt with the death of Actaeon. The name of

this play of which there are a few lines preserved is The Toxiades or The Archers.

Side B: A youth flanked by two women. This is a stock scene, variations of which often appear on the less important side of kraters. The presence of such hackneyed, mediocre painting on many otherwise high quality kraters indicates that these mixing bowls were not meant to be viewed from both sides.

Subsidiary decoration: On the rim, a band of laurel leaves above an egg pattern. Egg on handle stumps. Below the figure zone, stopped meanders interrupted by crosses.

Date: ca. 440 B.C.

Artist: Lykaon Painter (Beazley).

BMFA 00.346. From Vico Equense. Purchased from E.P. Warren with money from the Pierce Fund.

Bibliography: MonInst 11 (1879-1883), pl. 42, 1; E. Schwartz, AdI 54 (1882), pp. 290-299; Klein, Die Griechischen Vasen mit Lieblingsinschriften, p. 132, no. 4; Beazley, Attic Red-Figured Vases in American Museums, pp. 173-174, figs. 107-107 bis; Caskey, Geometry of Greek Vases, p. 130, no. 82, illus.; E. Pfuhl, Malerei und Zeichnung der Griechen, III (Munich, 1923), pl. 195, fig. 515; Beazley, Attische Vasenmaler, p. 399, no. 6; L. Séchan, Études sur la Tragedie Grecque dans ses Rapports avec la Céramique (Paris, 1926), pp. 133-138, fig. 40; P. Jacobstahl, Marburger Jahrbuch für Kunstwissenschaft 5 (1929), pp. 10-13, fig. 12; Beazley, ARV, p. 691, no. 7; C.M. Dawson, Romano-Campanian Mythological Landscape Painting (New Haven, 1944), p. 13; H. Metzger, Les Représentations dans la céramique attique du IV<sup>e</sup> siècle (Paris, 1951), p. 31; A. Pickard-Cambridge, The Dramatic Festivals of Athens (Oxford, 1953),



p.220, fig. 174; Caskey, Beazley, Attic Vase Paintings, II, pp. 83-86, no. 110, pl. 62, 3 illus.; N. Breitenstein, ActaA 16 (1945), pp. 141-142, fig. 63; F. Willemssen, JdI 71 (1956), p. 39, fig. 2; Brommer, Vasenlisten, 2nd ed., p. 336, no. B 5; 3rd ed., p. 474, no. B 5; Beazley, ARV<sup>2</sup>, p. 1045, no. 7: The Lykaon Painter; F.W. Hamdorf, Griechische Kultpersonifikationen der Vorhellenistischen Zeit (Mainz, 1964), p. 121, no. 493a; P. Devambez, Mon Piot 55 (1967), pp. 82-83, fig. 5; T.B.L. Webster, Monuments Illustrating Tragedy and Satyr Play (BICS Suppl. 20, 1967), pp. 145-146; K. Schauenburg, JdI 84 (1969), p. 44; Beazley, Paralipomena, p. 444, no. 7: The Lykaon Painter; A.D. Trendall, T.B.L. Webster, Illustrations of Greek Drama (London, 1971), pp. 5, 62, 65, pl. III.1, 28; J. Henle, Greek Myths, A Vase Painter's Notebook (Bloomington and London, 1973), pp. 41-42, fig. 25; G. Hubner, Ath Mitt 88 (1973), p. 73, note 45; C. Isler-Kerenyi, Zur Griechischen Kunst (Antike Kunst, Beiheft 9), pp. 28, 31; B. Shefton, RA 1973, p. 213, note 1; B. Sparkes, JHS 93 (1973), p. 270. M. Robertson, A History of Greek Art, (Cambridge, 1975) pp. 213, 383, 686, note 63.

2 ATTIC BLACK-FIGURE NECK AMPHORA

HEIGHT: 38.7 cm.

CONDITION: Broken and repaired with missing pieces restored in plaster.

Side A: Herakles and Triton. Herakles is wrestling with the Triton, a sea monster with the head and torso of a man but the long scaly tail of a sea-serpent. Nereus, the Old Man of the Sea, looks on from the left raising his right hand in stylized agitation. Herakles is astride the Triton and has caught him in a chest-lock which the sea monster is trying to break. The head of Herakles, recognizable by his customary lion skin (which he acquired in his battle with the Nemean lion), faces right; the Triton's head faces left and partially obscures Herakles. This scene possibly illustrates an episode in Herakles' search for the golden apples of the sun, during which he forcefully elicits directions from Nereus who, like other sea gods, has the gift of prophecy and the power to change himself into many shapes. On this vase, however, Nereus merely looks on while Herakles does battle with his less fortunate relation, the Triton. This version is very common on attic vases of the sixth century B.C.

Side B: Dionysos, Ariadne and satyrs. Dionysos, god of wine, stands in the center holding a drinking cup (kantharos). Ariadne (the daughter of King Minos of Crete who had married Dionysos after she was deserted by Theseus on the island of Naxos) reaches for Dionysos's kantharos in order to fill it with wine from the oinochoe (see no. 18) which she holds in her left hand. A satyr approaches from the left carrying a full wine

skin; another satyr lurks behind Ariadne.

Subsidiary decoration: Under each handle a design of four palmettes, three lotuses and five dots; on the neck a palmette lotus chain; a tongue pattern on the shoulder. Below the figure zone a key pattern, a band of lotus buds, and rays from the foot.

Date: ca. 520 B.C.

Artist: Unattributed.

BMFA 80.62. Gift of H.P. Kidder.

Bibliography: Robinson, Catalogue of Greek Etruscan and Roman Vases, pp. 118-119, no. 320; Caskey, Geometry of Greek Vases, p. 47, no. 10, illus.; S. Luce, AJA 26 (1922), p. 186, no. 25; Brommer, Vasenlisten, 1956, p. 85: Herakles-Meerwesen, Group A, no. 37; 2nd ed., p. 113, no. 37; 3rd ed., p. 145, no. 43; Hoffmann, von Bothmer, Truitt, CVA, Boston 1, pp. 29-30, pl. 40, 1-4.

3 ATTIC BLACK-FIGURE NECK AMPHORA

HEIGHT: 40.2 cm.

CONDITION: Broken in many places and repaired with missing pieces restored in plaster and repainted.

Side A: Two men departing in a chariot and assorted spectators. This is a confused, sloppy scene typical of much late black-figure produced at a time when the new red-figure style was claiming the attention of many of the better painters. On the far left two figures stand in a chariot: the driver wears the typical long charioteer's robe and holds the reins; behind and partially blocked by him, a warrior carrying a Boeotian shield wears a high-crested Corinthian helmet. The chariot is drawn by four horses. Two more figures -- an old man wearing a long robe and a warrior with shield, helmet and two spears -- stand behind the horses and face the chariot. The feet and lower body of another robed figure can be seen under the midsection of the horses. The artist seems to have forgotten this unfortunate figure's upper body, which should appear above the horses at this point. Another warrior stands at the head of the horses facing right.

Side B: Dionysos with satyrs and maenads. Dionysos stands in the center of the scene holding an ivy branch and looking back to the left. A satyr and a maenad dance on either side of him. The maenads mark time with castanets (krotala). Stray strands of ivy fill the background.

Subsidiary decoration: Under each handle, four palmettes, three lotuses and a central cross. On the neck, a palmette and lotus chain. On the shoulder, tongues. Below the figure zone, a band of lotus buds and rays from the foot.

Date: ca. 520 B.C.

Artist: The Euphiletos Painter (D. von Bothmer).

BMFA 86.155. Everett Fund.

Bibliography: Robinson, Catalogue of Greek Etruscan and Roman Vases, p. 117, no. 316; Hoffmann, von Bothmer, Truitt, CVA, Boston 1, pp. 35-36, pl. 48, 1-4: The Euphiletos Painter.

4 ATTIC BLACK-GLAZE PLEMOCHOE WITH LID

HEIGHT: 17.5 cm.

CONDITION: Intact.

This is a fine example of non-figured Attic black-glaze pottery for everyday use. The only decorative elements are a tongue pattern around the base of the handle and another band of tongues around the rim of the bowl. The plemochoe is described by Athenaios in The Depnosophists (XI, 496a,b) as "a terracotta vessel shaped like a top standing on a steady foot." This definition aptly describes our vase with its lid and finial handle. The plemochoe served as a container of perfumed oil for personal use and for religious rites and grave offerings.

Date: Late sixth century B.C.

Artist: None.

BMFA 161.64. Loaned by Mr. and Mrs. C.C. Vermeule.

Bibliography: Unpublished.

5 ATTIC BLACK-FIGURE PANEL AMPHORA (TYPE B)

HEIGHT: 32.5 cm.

CONDITION: Intact.

Side A: A warrior departs flanked by two archers, an old man and a woman. The warrior stands between two archers and wears a high-crested Corinthian helmet, traveling cloak (most of which is obscured by his shield) and greaves to protect his shins. He carries a spear and a round hoplite shield with a bent leg as a heraldic device. Both archers are depicted in trousered, oriental costume. The archer on the left waves farewell to the warrior with his left hand and holds a spear in his right. A quiver hangs on his left hip suspended by a double baldric, the straps of which can be seen crossing his chest. The right archer holding a Scythian composite bow walks off to the right. The two flanking figures -- an old man with an embroidered cloak at the far right and a woman at the far left -- stand motionless. Side B: Two warriors depart flanked by an archer and an old man. The warriors have low-crested Corinthian helmets, round hoplite shields, greaves and spears. The archer wears a quiver with double baldric and walks off to the left waving farewell. The old man stands at the right gathering his cloak and staff.

Subsidiary decoration: Lotus-bud band above the figure zone; rays from the foot.

Date: Late sixth century B.C.

Artist: Unattributed.

BMFA 23.220. Bequest of Helen O. Bigelow, 1923.

Bibliography: Hoffmann, von Bothmer, Truitt, CVA, Boston 1, p. 8, pl. 11, 3-4.

6 ATTIC RED-FIGURE KYLIX

HEIGHT: 0.11 cm.

CONDITION: Intact.

Interior: A young warrior kneels to the right and looks back over his shoulder. He wears an Attic helmet and carries a round, hoplite shield over his left arm; in his right hand he holds a spear. The artist has positioned the figure well to fit the circular area of the tondo, although the top of his helmet is cut off by the tondo border. The artist also experiments with foreshortening, as seen in the twisted posture of the youth.

Side A: Three warriors with shields and spears run to the left. The leading warrior wears a helmet identical to that of the youth painted in the tondo. The other warriors wear Corinthian helmets.

Side B: Two satyrs with mule. The front satyr springs forward with the mule; the other hangs back.

Subsidiary Decoration: Palmettes spring from either side of both handles.

Date: 520-500 B.C.

Artist: Unattributed.

BMFA 89.270. Purchased from R. Lanciani, 1889.

Bibliography: Robinson, Catalogue of Greek Etruscan and Roman Vases, p. 143, no. 392.

7 ATTIC RED-FIGURE KYLIX

HEIGHT: 6.8 cm.

CONDITION: Broken and repaired with some restorations in plaster.

Interior: Satyr carrying a wineskin and drinking horn.

Side A: Three youths revel. They are wreathed and carry staves.

Side B: Three youths. The central youth dances to the sound of his castanets (krotala). The youth on the right delicately smells a flower while another looks on from the far left.

Date: 525-500 B.C.

Artist: Near the Carpenter Painter (Beazley).

BMFA 00.337. Pierce Fund.

Bibliography: Beazley, Attic Red-Figured Vases in American Museums, p. 22; Beazley, ARV, p. 90, no. 1, p. 950; Beazley, ARV<sup>2</sup>, p. 179, no. 1: Near the Carpenter Painter.

8 ATTIC RED-FIGURE PELIKE

HEIGHT: 30 cm.

CONDITION: Intact.

Side A: Odysseus bound beneath a long-legged ram. In order to escape from the cave of the blinded Cyclops, where they were being held prisoners and eaten one by one, Odysseus and his men tied themselves to the undersides of the Cyclops' sheep and escaped undetected when the flock was let out to pasture (Odyssey, Book IX). Here we see Odysseus immediately after his exit. The tree behind him and the ram indicate that they are outside the cave. No longer needing the ram for a disguise, Odysseus has just drawn his sword to cut himself free.

Side B: A warrior picking up his shield. He wears a Corinthian helmet and holds a spear in his right hand. The shield is decorated with an ivy design. A sheathed sword hangs on his left hip suspended from a baldric over his left shoulder.

Subsidiary decoration: Above the figure scenes, a dotted lotus bud panel. On the sides, a checker board.

Date: ca. 475 B.C.

Artist: Near the Goettingen Painter (Beazley).

BMFA 61.384. Anonymous gift in honor of Lacey D. Caskey, 1961.

Bibliography: Beazley, ARV<sup>2</sup>, p. 1638: Near the Goettingen Painter: C. Vermeule, CJ 59 (1964), pp. 202-204, figs. 15-16; The Trojan War in Greek Art, fig. 46; O. Touchefeu-Meynier, Themes Odysseens dans L'Art An-

tique (Paris, 1968), p. 54, no. 137; Beazley, Paralipomena, p. 348: Near the Goettingen Painter; from Selinus; Brommer, Vasenlisten, 3rd ed., p. 439, no. B 4.

9 ATTIC RED-FIGURE STAMNOS

HEIGHT: 36 cm.

CONDITION: Broken and repaired with the missing pieces restored in plaster. The foot is plaster.

Side A: Herakles and Linos. On the left a youthful, unbearded Herakles attacks his music teacher, Linos, who recoils to the right nearly overturning his chair and footstool. Herakles holds his weapon, a footstool, in his upraised right hand. Linos has been pushed off balance by the first blow; blood is streaming from his head. He tries to ward off Herakles with his right hand and is holding his tortoise shell lyre out of reach with his left hand. (Some versions of the myth have Linos killed with his own lyre.) On the wall above Linos' head is a music case. Herakles lacks his usual attribute, the Nemean lion skin, because he is just a boy and has not yet begun his labors.

Side B: Komos. On the left a youth plays the double flute. The young man on the right dances with a full wineskin over his shoulder. A good time is being had by all.

Subsidiary decoration: A checkerboard pattern marks off the figure zone on both sides of the vase. Rays from the foot.

Date: ca. 480 B.C.

Artist: The Tyszkiewicz Painter (Beazley).

BMFA 66.206. Gift of Herbert A. Cahn, 1966.

Bibliography: Ex Munzen und Medaillen A.G., Auktion XVI, June 30, 1956, pp. 34-35, no. 124, pl. 30, 3 illus; Brommer, Vasenlisten, 1956, p. 63, no. B 5; 2nd ed., p. 85, no. B 5; 3rd ed., p. 108, no. B 9; Beazley, ARV<sup>2</sup>, p. 291, no. 18: The Tyszkiewicz Painter; E. Vermeule, AJA 70 (1966), p. 16, under no. 19, pl. 6, fig. 18; C. Vermeule, CJ 64 (1968), pp. 64-65, figs. 24-25; Beazley, Paralipomena, p. 356, no. 18: The Tyszkiewicz Painter; M. Schmidt, Zur Griechischen Kunst (Antike Kunst Beiheft 9) (Bern, 1973), p. 97, note 18, p. 98, note 21, p. 103.

10 ATTIC RED-FIGURE HYDRIA (KALPIS)

HEIGHT: 25.6 cm.

CONDITION: Intact.

Side A: Woman dressing. In the center a woman stands next to a chair tying her robe. From the left, another woman offers her a mirror and a ribbon for her hair; a third woman holds a bottle of perfume (alabastron) on the right.

Subsidiary decoration: On the lip, an egg pattern. Above the figures, a chain of running palmettes. Below the figures, a running maeander interrupted by crossed squares.

Date: 475-450 B.C.

Artist: The Painter of Munich 2321 (Beazley).

BMFA 91.225. Anonymous gift, 1891

Bibliography: Robinson, Catalogue of Greek Etruscan and Roman Vases, p. 160, no. 435; Beazley, Attic Red-Figured Vases in American Museums, p. 175; Hambridge, Dynamic Symmetry, pp. 73-74; Caskey, Geometry of Greek Vases, p. 113; Lullies, CVA, Munchen 5, p. 12 (under no. 2321); Beazley, ARV<sup>2</sup>, p. 1063, no. 3: The Painter of Munich 2321.

11 ATTIC RED-FIGURE HYDRIA (KALPIS)

HEIGHT: 27.7 cm.

CONDITION: Intact.

Side A: Youth departing. In the center a young man is setting out -- probably for the hunt since he carries weapons but no armor. He wears a traveling cloak (chlamys) and a sun hat (petasos) is hung around his neck. He holds two spears in his right hand and the end of a scabbard can be seen projecting from behind his left hip. He bids farewell to an older man leaning on a staff to the right. A woman stands behind the youth holding an oinochoe and a libation bowl (phiale) with which she has offered wine to the gods for his safe return.

Subsidiary decoration: On the lip, an egg pattern. Above the figures, a band of palmettes. Below the figures, running maeanders interrupted by crossed squares.

Date: 475-450 B.C.

Artist: Painter of Munich 2321 (Beazley).

BMFA 91.224. Anonymous gift 1891.

Bibliography: Robinson, Catalogue of Greek Etruscan and Roman Vases, p. 159, no. 433; Beazley, Attic Red-Figured Vases in American Museums, p. 175; Hambridge, Dynamic Symmetry, pp. 72-74, fig. 14; Caskey, Geometry of Greek Vases, pp. 112-113, no. 67, illus Lullies, CVA, Munchen 5, p. 12 (under no. 2321); Beazley, ARV<sup>2</sup>, p. 1063, no. 2: The Painter of Munich 2321.



12 ATTIC RED-FIGURE LEKYTHOS

HEIGHT: 39 cm.

CONDITION: Broken and repaired with missing pieces restored in plaster.

Side A: Apollo with cithara (an elaborate stringed musical instrument much like a lyre). Apollo, patron god of music, stands holding a cithara in his left hand and an offering bowl in his right. He wears the long robe of a musician and a richly embroidered cloak. Around his head is his customary laurel wreath, reminiscent of his lost love, Daphne, who was changed into a laurel tree while he was pursuing her. Behind Apollo painted in red,  $\text{ἵππιον κάλος}$  (Hippon is beautiful).

Subsidiary Decoration: At the base of the neck, an egg and dot pattern; palmettes on the shoulder. A maeander above and below Apollo.

Date: ca. 470 B.C.

Artist: Providence Painter (Beazley).

BMFA 95.45. From Thebes, Greece.

Bibliography: Beazley, Attic Red-Figured Vases in American Museums, pp. 76-77, 79, no. 36; Caskey, Geometry of Greek Vases, pp. 218-219, no. 173, illus.; Beazley, Attische Vasenmaler, p. 135, no. 45; Beazley, ARV, p. 434, no. 56; Caskey, Beazley, Attic Vase Paintings, II, p. 42, no. 88, pl. 46; Beazley, ARV<sup>2</sup>, p. 640, no. 74: The Providence Painter; Lullies, CVA, Munchen 5, p. 8; B.A. Sparkes, JHS 87 (1967), p. 124.

13 ATTIC RED-FIGURE LEKYTHOS

HEIGHT: 42.2 cm.

CONDITION: Intact.

Side A: A young man and woman gaze at each other across a tombstone. The youth, with his spear and long cloak, is probably meant to represent a departing dead warrior. The woman bids him farewell. The grave marker between them is an Ionic column carved from stone and topped with a stone palmette. Such grave monuments were common in late fifth-century Attica. The ribbons tied around the column are symbolic offerings to the dead (see no. 14).

Subsidiary decoration: At the base of the neck, an egg pattern; on the shoulder, palmettes. Above the figures, a running maeander interrupted by dotted crossed squares; below the figures, a simple key pattern.

Date: ca. 430 B.C.

Artist: Painter of Boston (93.104).

BMFA 93.103. From Eretria, Greece. Anonymous gift 1893.

Bibliography: Robinson, Catalogue of Greek Etruscan and Roman Vases, pp. 162-163, no. 445; I. Weir, The Greek Painters' Art (Boston, New York, Chicago, London, 1905), p. 171, illus.; Beazley, Attic Red-Figured Vases in American Museums, p. 166; Caskey, Geometry of Greek Vases, pp. 220-221, no. 175, illus.; Beazley, Attische Vasenmaler, p. 380, no. 2; Caskey, Beazley, Attic Vase Paintings, I, p. 50, no. 57, pl. 26; Beazley, ARV, p. 647, no. 28; Beazley, ARV<sup>2</sup>, p. 1007, no. 2: The Painter of Boston 93.104.

14 ATTIC WHITE-GROUND LEKYTHOS

HEIGHT: 37 cm.

CONDITION: Broken and mended; foot and section of lower body restored in plaster.

Side A: A man and a woman at a large, complex grave. The grave is built of five cut stone blocks on a separate base and is topped by an obelisk-shaped slab which is decorated with painted palmettes. A woman approaches from the left carrying an offering tray of grave gifts: two lekythoi and four fillets (see no. 13). A man with a staff stands to the right of the grave raising his hand in a gesture of greeting or farewell. Possibly he represents the departing dead man for whom this lekythos would have been a grave gift.

Subsidiary decoration: Black-figure tongues around base of neck and black-figure palmettes on shoulder. Above the figures but broken by the top of the grave monument, a band of maeanders interrupted by crossed squares.

Date: ca. 450 B.C.

Artist: Perhaps Inscription Painter (Beazley).

BMFA 1970.428. Harriet Otis Cruft Fund, 1970.

Bibliography: Ex *Munzen und Medaillen A.G., Auktion 40, Kunstwerke der Antike* (Basel, Dec. 13, 1969), pp. 68-69, no. 112, pl. 47, 2 illus.: perhaps by the painter of Berlin 3276. C. Vermeule, *Burlington Magazine* 115 (1973), p. 117, fig. 63. (Beazley, in *Paralipomena*, p. 414 puts Berlin 3276 as: The Inscription Painter.)

15 ATTIC RED-FIGURE NOLAN AMPHORA

HEIGHT: 33.2 cm.

CONDITION: Intact.

Side A: A winged victory flies toward an altar. She carries an oinochoe in one hand and an offering bowl in the other. The altar, as was common in classical Greece, is a dwarfed Ionic column. In the background is an inscription painted in red: ΝΙΚΟΝΚΑΛΟΣ (Nikon is Handsome).

Side B: A woman walks to the left carrying a lighted torch.

Subsidiary decoration: A running maeander below each figure.

Date: First quarter of the fifth century B.C.

Artist: Recalls Alkimachos Painter (Beazley).

BMFA 95.20. Probably from Sicily. Perkins collection. Purchase of E.P. Warren, 1895.

Bibliography: Klein, *Die Griechischen Vasen mit Lieblingsinschriften*, p. 138, no. 4; Beazley, *Attic Red-Figured Vases in American Museums*, p. 138; Caskey, *Geometry of Greek Vases*, p. 69, no. 33, illus.; Beazley, *ARV*, p. 359, no. 3; Beazley, *ARV<sup>2</sup>*, 535, no. 4: recalls Alkimachos Painter.

16 ATTIC RED-FIGURE NOLAN AMPHORA

HEIGHT: 32 cm.

CONDITION: One handle, neck and rim broken and mended.

Side A: A bearded Dionysos, recognized by the characteristic thyrsos in his right hand, stands holding a crudely drawn offering bowl in his extended left hand. Behind him is a chair.

Side B: A youth with staff stands looking back over his shoulder.

Subsidiary decoration: A sloppy stopped-key pattern under each figure. Note excellent black glaze, however.

Date: ca. 475 B.C.

Artist: Grouped with Painter of London E 342 (D. von Bothmer).

BMFA 170.67. Loaned by Mr. and Mrs. C.C. Vermeule.

Bibliography: J.M. Eisenberg, Art of the Ancient World, II (New York, 1967), p. 11, no. 16, 2 illus. D. von Bothmer, letter of Nov. 27, 1967: grouped with the Painter of London E 342.

17 ATTIC RED-FIGURED OINOCHOE

HEIGHT: 24.5 cm. with handle.

CONDITION: Broken and repaired.

Side A: Two young athletes with a dog. The boy on the right holds a strigel, a bronze instrument used to clean oneself after exercise by applying and scraping off a mixture of sand and perfumed oil. Behind the boy on the left hangs an oil bottle (aryballos) and sponge. In the background, an inscription painted in red:  $\text{Αλκίμαχος κάλος}$  (Alkimachos is beautiful).

Subsidiary decoration: At the base of the neck, a tongue pattern. Encircling the vase below the figures, stopped maeanders interrupted by checkerboard squares.

Date: ca. 450 B.C.

Artist: Chicago Painter (Beazley).

BMFA 13.191. From Gela, Sicily. Frances Bartlett Fund. Purchased of E.P. Warren, 1913.

Bibliography: Caskey, Geometry of Greek Vases, pp. 140-143, no. 93, illus.; Beazley, Attic Red-Figured Vases in American Museums, p. 157; Beazley, Attische Vasenmaler, p. 355, no. 2; Caskey, Beazley, Attic Vase Paintings, I, pp. 39-40, no. 42, pl. 18; E. Buschor, Griechische Vasen (Munich, 1940), pp. 187-189, fig. 207; Beazley, ARV, p. 409, no. 33; Beazley, ARV<sup>2</sup>, p. 631, no. 39; The Chicago Painter; H. Bloesch, Gestalt und Geschichte (Antike Kunst, Beiheft 4), pp. 87-88, fig. 10; J.R. Green, BSA 66 (1971), p. 190, note 8.

18 ATTIC RED-FIGURE OINOCHOE

HEIGHT: 34.8 cm.

CONDITION: Broken and mended with some pieces restored in plaster.

Side A: Apollo and Artemis pouring an offering over an altar. Apollo, on the left, wears a long sleeved embroidered robe, flowing cloak, laurel wreath and quiver. He holds a cithara -- an elaborate stringed musical instrument -- in his left hand and an offering bowl in his right. His sister Artemis stands to the right of the altar. The fawn skin which she wears over her robe is suitable to her role as huntress and mistress of beasts as are her quiver and bow. She also wears earrings and a diadem and holds an oinochoe from which she has poured wine into Apollo's bowl. The altar at which the gods are making their offering is connected with a temple indicated by the Ionic column directly behind Apollo. The scene is most likely set on the island of Delos, the birthplace of Artemis and Apollo, where a famous Ionian sanctuary to Apollo was founded in the Dark Ages and survived through Roman times. The painter of this vase, although successfully rendering many fine details in his representation, has difficulty with the general proportions of his figures. Note especially the gigantic cithara and the large heads on the rather dwarf-like bodies of Apollo and Artemis.

Subsidiary decoration: Tongue pattern at the base of the neck. Stopped maeander interrupted by checkered squares below the figures.

Date: Second quarter of the fifth century B.C.

Artist: Altamura Painter (Beazley).

BMFA 97.370. Probably from Sunium. Perkins collection.

Bibliography: Beazley, Attic Red-Figured Vases in American Museums, pp. 144-145, no. 24; Caskey, Geometry of Greek Vases, p. 137, no. 89, illus.; Beazley, Attische Vasenmaler, p. 336, no. 36; W. Miller, Daedalus and Thespis, III (Columbia, Missouri, 1932), fig. 43, 7; Bealey, ARV, p. 415, no. 48; Caskey, Beazley, Attic Vase Paintings, II, pp. 69-70, no. 105, illus., suppl. pl. 15, 2 illus.; Beazley, ARV<sup>2</sup>, p. 594, no. 62: The Altamura Painter; A. Greifenhagen, BWPr 118 (1963), pp. 10, 29, note 25; Palmer, Greek Gods & Heroes, pp. 30, 32, fig. 18.

## 19 ATTIC RED-FIGURE RHYTON

HEIGHT: 19 cm.

CONDITION: Broken and repaired, with missing pieces restored in plaster.

The lower part of this drinking horn is a bull's head, cast from a mold in the technique of the terracotta figurine industry. The upper, cup-shaped element of the vase is wheel-made; it is decorated with a standard Dionysiac scene common to this vase type, which seems to have been produced mainly for its entertainment value at drinking parties. To the right sits a youthful Dionysos with his thyrsos gazing left toward a rather vapid maenad who is dancing to the beat of her tympanum. The painting on this cup is typical of the light and florid style of the late fifth century when Attic painters had mastered their technique and for the most part were no longer experimenting with new ideas and subjects.

Subsidiary decoration: Palmettes spring from either side of the handle. An egg and dot pattern covers the joint between the wheel and mold-made sections of the rhyton.

Date: Last decade of the fifth century B.C.

Artist: Group of Class W (Beazley).

BMFA 01.8105. From Rome. Purchased of E.P. Warren 1901.

Bibliography: H. Hoffmann, Attic Red-Figured Rhyta (Mainz, 1962), pp. 42-43, no. 111, pl. 19, 1-2; Beazley, ARV<sup>2</sup>, p. 1551, no. 11, p. 1698: The Group of Class W; S. Holo, The J. Paul Getty Journal 1 (1974), pp. 85, 88, 90, figs. 9-10.

## 20 NON-ATTIC RED-FIGURE CALYX KRATER

HEIGHT: 37.2 cm.

CONDITION: Intact but painted over in places.

Side A: Dionysos and company. A bearded Dionysos wearing a crown and an elaborately embroidered robe walks to the right. He holds a thyrsos and a drinking cup (a kantharos, a type of cup invented in Thebes, his birthplace). Behind Dionysos, an enthusiastic maenad trips along carrying a thyrsos and fillet and wearing a crown. A satyr dances behind her and another satyr leaps in front of Dionysos. All the figures are crowned in celebration of the drinking party.

Side B: Three grotesquely proportioned youths converse. This is another of the standard decorations for the backs of kraters which leads us to hope that one side was not meant to be seen.

Subsidiary decoration: Leaf pattern on rim. Below the figures, a stopped maeander interrupted by dotted crossed squares, and an egg and dot band. The clay of this krater does not have the customary Attic color or sheen and consequently many scholars consider it an ancient imitation of Attic red-figure, probably of South-Italian manufacture.

Date: Last quarter of fifth century B.C.

Artist: Unattributed.

BMFA 76.64. From Ruvo, Italy. Gift of Thomas G. Appleton, 1876.

Bibliography: Robinson, Catalogue of Greek Etruscan and Roman Vases, pp. 180-181, no. 495; E. Simon, Das Antike Theater (Heidelberg, 1972), pp. 21-23, 57-58, note 41, pl. 6; P. Ghiron-Bistagne, RA 1975, p. 100.

21 APULIAN RED-FIGURE PELIKE

HEIGHT: 43.2 cm.

CONDITION: Intact.

Side A: Wedding. The bridal pair sits in the center looking toward each other. The woman has her hair unbound as befits a bride. She holds an oinochoe in her left hand and a mirror in her right. An attendant, balanced on a precarious pile of rocks to the left, offers her a perfume bottle (alabastron). The groom sits to the right with an offering bowl in his right hand and a staff in the crook of his left arm. Another attendant brings him a scarf and a wedding wreath. (Similar wreaths are still used in modern Greek wedding ceremonies.) A dove, the favorite bird of Aphrodite, goddess of love, flies in with a ribbon for the bride's hair. In the foreground a lyre leans against a rock and a very stylized flower grows. Eros, son of Aphrodite and himself a god of love, hovers above the happy couple.

Side B: From the left a youth offers a wreath to a woman seated in the center. She holds an offering bowl in her right hand and a laurel bough rests in the crook of her left arm. Another woman from the right approaches holding a tympanum in her right hand and a bunch of grapes in her left. The tympanum is decorated with an eye to ward off evil. In the left foreground a small laurel grows, at the right another stylized flower.

Subsidiary decoration: Side A: On the neck, palmettes, ovules and dots of added clay. Under the handles, palmettes. Below the figure zone, stopped maeanders interrupted by dotted checkerboards. Side B: On the neck, laurel wreath. Below the figure zone, stopped maeander.

Date: Mid-fourth century B.C.

Artist: Painter of Brussels R 227 (Trendall).

BMFA 10.234. Gift of Mrs. S.V.R. Thayer.

Bibliography: Trendall letter of June 26, 1968: The Painter of Brussels R 227.

22 APULIAN RED-FIGURE DISH

HEIGHT: 9 cm.

CONDITION: Intact but with some repainting.

Interior: Head of woman in tondo. Rest of interior decorated with ivy wreath.

Side A: Seated woman with mirror and wreath.

Side B: Seated Eros.

Subsidiary decoration: Palmettes under each handle. Rosettes painted on the knobs of handles.

This is the type of vase the couple on no. 21 might expect as a wedding present.

Date: Fourth century B.C.

Artist: Strong Chin Group (Trendall).

BMFA 76.63. Gift of Thomas G. Appleton, 1876.

Bibliography: Robinson, Catalogue of Greek, Etruscan and Roman Vases, pp. 188-189, no. 520.

Trendall: Feb., 1970: "Strong Chin Group" (He suggested a comparison with N.Y. 41.162.273, a pelike.)

23 ETRUSCAN RED-FIGURE CALYX KRATER

HEIGHT: 38.5 cm.

CONDITION: Intact

Side A: A winged victory with a torch moves to the left.

Side B: A winged victory with her right arm raised moves to the left.

Subsidiary decoration: On the rim, egg pattern with a black-figure laurel wreath below. Palmettes above the handles with rosettes to the side. The funnel-shaped vestigial tongue pattern between the handles is the recognizable sign of this group of Etruscan painters.

Date: Fourth century B.C.

Artist: Funnel Group (Beazley).

BMFA 58.1278. Gift of Horace B. Mayer, 1958.

Bibliography: Beazley, Etruscan Vase Painting, pp. 141 ff.; M.A. Del Chiaro, The Etruscan Funnel Group, pp. 36-38, no. 1, p. 47, pl. 35; The Frontal Funnel Group Workshop.

24 ETRUSCAN BUCCHERO OINOCHOE

HEIGHT: 53 cm.

CONDITION: Foot broken and repaired.

The body is decorated with three rows of abstract patterns in relief with incised outlines. The handle ends in a mold-made female head with diadem and two monkeys' heads decorate the far sides of the rim. Bucchero is a plain black pottery native to and dominant in Etruria before the Etruscans began importing Attic pottery in quantity and copying it.

Date: ca. 550 B.C.

Artist: None.

BMFA 68.700 Frederick Brown Fund, 1968.

Bibliography: C.Vermeule, CJ 66(1970), pp. 10-11, fig. 10.

25 ETRUSCAN BUCCHERO COCK

HEIGHT: 10.6 cm.

CONDITION: Intact.

A modelled rooster with details rendered by incision through the black surface of the reduced clay slip. Originally it was an ornamental handle on an amphora cover.

Date: Sixth century B.C. (?).

Artist: None.

BMFA 80.062. Gift of H.P. Kidder, 1880.

Bibliography: Robinson, Catalogue of Greek Etruscan and Roman Vases, p. 110, no. 302; Fairbanks, Catalogue of Greek and Etruscan Vases, p. 224, no. 677.

