

**Sight and Sound:
Music in 4th century BCE Apulian Vase-Painting**

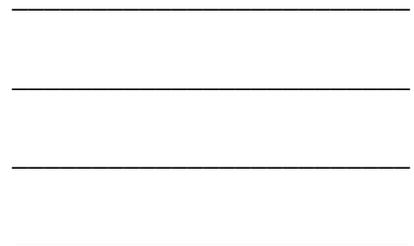
Veronica-Gaia Aiko Ikeshoji-Orlati
Cleveland, Ohio

Master of Arts, SUNY University at Buffalo, 2010
Bachelor of Arts, SUNY University at Buffalo, 2003
Associate Degree, Monroe Community College, 2002

A Dissertation presented to the Graduate Faculty
of the University of Virginia in Candidacy for the Degree of
Doctor of Philosophy

McIntire Department of Art

University of Virginia
August, 2016



© 2016 Veronica-Gaia Aiko Ikeshoji-Orlati

ABSTRACT

The present study investigates how music is represented in Apulian red-figure vase-painting of the late 5th and 4th centuries BCE. The project has two primary goals: first, to establish a corpus of scenes in which musical instruments and musicians are represented, and second, to consider how musical iconography may reflect contemporary performance culture. To answer the proposed research questions, an iconographic analysis of the vases is carried out by examining the gender, gesture, dress, and attributes of figures depicted with musical instruments, as well as the compositional patterns of musical scenes. In addition, literary, archaeological, and epigraphic evidence for the aural landscapes of 4th century BCE South Italy and Sicily are introduced in order to identify when and where visual and performance culture may have intersected.

Musical imagery is widespread in Apulian red-figure vase-painting, and 1,652 vases bearing representations of musical instruments are documented in the accompanying catalogue. The study begins with a brief introduction to Apulian vase-painting, followed by a survey of musical performance culture in ancient Greece and Magna Graecia. Subsequently, the analysis of the vases is divided thematically, beginning with a chapter on nuptial scenes and followed by a chapter each on music in Dionysian, mythological, and funerary imagery. In the conclusion, iconographic trends extending across the four themes are identified and selected visualizations of the dataset as a whole are discussed.

Evidence for Italiote aural or performance culture may be found in Apulian vase-painting representations of music, particularly in the depiction of chordophones such as the Apulian kithara. It is demonstrated, however, that musical instruments are

predominantly depicted as non-performative attributes across all types of Apulian scenes and compositions. Since the majority of the patterns and trends identified in the present study of musical imagery correlate closely to shifts in Apulian red-figure vase-painting iconography as a whole, it is suggested that Apulian musical iconography primarily reflects a visual, not performative, tradition.

TABLE OF CONTENTS

Acknowledgments	i
Abbreviations	v
List of Figures	vi
Introduction	1
Chapter I Music in Performance in Greece and South Italy	15
Chapter II The World of Aphrodite and Eros: Adornment, Courtship, and Nuptial Iconography	71
Chapter III Dionysos and his Entourage: Attendant, Dining, and Revelry Scenes	117
Chapter IV From Dionysos to Apollo: An Interlude on Music and Myth	163
Chapter V Music at and beyond the Grave	200
Conclusions	240
Appendix I Visualizations of the Corpus	250
Catalogue	262
Section I	263
Section II	299
Section III	340
Section IV	456
Section V	496
Figures	531
Bibliography	598

ACKNOWLEDGMENTS

Curiosity about ancient Greek musical and theatrical performance practices and South Italian material culture spurred the execution of the present study of music and musicians in Apulian vase-painting. A number of individuals and institutions, however, have been instrumental to the research, thinking, and writing process from start to finish.

Financial support for my graduate studies and dissertation research has come from many different sources, including the McIntire Department of Art, UVA Graduate School of Arts and Sciences, Society of Fellows, Scholars' Lab, ASCSA, CAMWS, Trendall Centre at La Trobe University, and Getty Research Institute. The generous contributions of each organization are gratefully acknowledged.

Credit for the idea to unite the disparate threads of my personal and academic interests goes first and foremost to my advisor, Tyler Jo Smith. Without her seemingly-infinite capacity to strategize solutions to intellectual and logistical problems, the present study would be much poorer in ideas, narrower in scope, and more meager in materials. Thanks are also owed to my committee members Paul Barolsky, Jenny Strauss Clay, and John Dobbins for the copious amounts of time, patience, and energy they have invested in the development of my scholarship and teaching. Their compassion and support in what turned out to be one of the more difficult and personally challenging periods of my life are deeply appreciated.

The present study is based on part of a dataset collected between August and December, 2014 at the A.D. Trendall Photographic Archive and Centre for the Study of the Ancient Mediterranean at La Trobe University in Melbourne, Australia. The director

of the Trendall Centre, Gillian Shepherd, went above and beyond in her efforts to make me feel at home in the archive throughout my visit, and the majority of the images presented here, edited by Maxwell Mulcahy, come from the Trendall Centre's rich collection of photographs. Ian McPhee and Elizabeth Pemberton contributed greatly to the stimulating intellectual repartee at the Trendall Centre, and their scholarly guidance and gracious hospitality were much appreciated. It was also a stroke of good fortune to be at the Trendall Centre when Filippo Giudice, Giada Giudice, and Marco Serino were visiting and Belinda Bozinovski-D'Angelo and Anna Raudino were working on their doctorates. I would be remiss to neglect the copious amounts of humor and chocolate provided by the Trendall Centre's administrative assistant, Jennifer Ellis, as well as the warm welcome to the University of Melbourne archaeological community extended by Louise Hitchcock.

At the University of Sydney, Nicholson Museum, and Australian Archaeological Institute at Athens Headquarters, I received an equally warm welcome from Alexander Cambitoglou, Richard Green, Wayne Mullen, Ted Robinson, and Michael Turner. Ted Robinson and Michael Turner were gracious enough to orient me to the wonderful collection of the Nicholson Museum, and on many levels I owe a substantial debt of gratitude to Dick Green. At the University of Sydney and the Institute of Classical Studies in London, he has always been generous with his time, thoughts, and support, and he is as exceptional a mentor as he is a scholar.

Throughout my tenure at UVA, I have benefited considerably from positive, productive discourse with countless individuals and groups from around the university. The staff of the Fine Arts Library, particularly Lucie Stylianopoulos and Lorenzo Amico,

greatly facilitated my research on many levels. The most important locus of my growth as a researcher, teacher, and person, however, has been the Scholars' Lab. Words cannot express the profound gratitude I feel towards Scott Bailey, Jeremy Boggs, Wayne Graham, Ronda Grizzle, Purdom Lindblad, Laura Miller, Bethany Nowviskie, and Eric Rochester for their support, inspiration, and friendship.

I will think fondly of the many rewarding and intellectually rigorous conversations I have had with Anastasia Dakouri-Hild, as well as of the collegiality of the archaeology writing group instituted by Fotini Kondyli. Carmenita Higginbotham's honesty and humor made the last stretch of the writing process many times more bearable, and I have been fortunate to be part of a vibrant Classical Art and Archaeology cohort, including Elizabeth Bartlett, Jared Benton, Monica de Simone, Janet Dunkelbarger, Ben Gorham, Stephanie Layton-Kim, Dylan Rogers, Sean Tennant, and Claire Weiss. Special thanks go to Renee Gondek, Ismini Miliarexis, Elizabeth Molacek, and Carrie Sulosky Weaver, who always managed to carve out time to make sure I kept looking to the end of the dissertation tunnel, and Daniel Weiss, Victoria Valdes, and Francesca Fiorani, who graciously offered up beautiful spaces for me to research and write.

To the faculty administrators in the McIntire Department of Art, including Sheila Crane, Daniel Ehnbohm, Francesca Fiorani, Douglas Fordham, Lawrence Goedde, and Howard Singerman: thank you for helping me navigate the vagaries of graduate education. Thanks also to the wonderful staff of the McIntire Department of Art, including Millie Dean, Keith Robertson, Ashley Watkins, and especially Joe Earhart and Laura Mellusi, who put out administrative and emotional fires with panache.

I am particularly grateful for the friendship of Alicia Dissinger, who poured an incredible amount of time and effort into helping me through the whole graduate school journey, all the way through to last-minute catalogue proofreading and editing. Likewise, Catherine E. Hundley has been a brilliant and steadfast friend and colleague since the beginning of our journey together in Fall 2010, and I will cherish our many long, stimulating conversations on life, the universe, and material culture. Many other friends offered much-needed encouragement and advice throughout the dissertation writing process, but Matthew and Carrie Goff and Kiah Haslett warrant special mentions for their dedication to my physical and mental well-being along the way.

Finally, the most immense debt of gratitude is owed to my spouse, Thomas Walsh. His assistance came in countless forms, from helping clean up my data, write macros, and proofread the entire catalogue to making dinners, doing laundry, and taking away other opportunities to procrastinate. He has made this dissertation possible in more ways than he may ever know, and it is with profound gratitude, respect, and enthusiasm that I look towards the next step in our journey together.

ABBREVIATIONS

- RVAp* I Trendall, A.D. and A. Cambitoglou. 1978. *The Red-Figured Vases of Apulia, vol. I: Early and Middle Apulian*. Oxford: Clarendon Press.
- RVAp* II Trendall, A.D. and A. Cambitoglou. 1982a. *The Red-Figured Vases of Apulia, vol. II: Late Apulian*. Oxford: Clarendon Press.
- RVAp* III Trendall, A.D. and A. Cambitoglou. 1982b. *The Red-Figured Vases of Apulia, vol. III: Indexes*. Oxford: Clarendon Press.
- RVAp* Supplement I Trendall, A.D. and A. Cambitoglou. 1983. *First Supplement to the Red-Figured Vases of Apulia*. London: Institute of Classical Studies.
- RVAp* Supplement II.1, II.2, and II.3 Trendall, A.D. and A. Cambitoglou. 1992. *Second Supplement to the Red-Figured Vases of Apulia, vol. 1-3*. London: Institute of Classical Studies.

LIST OF FIGURES¹

Figure Intro.1	Map of Magna Graecia with principal find-spots indicated (Trendall 1989, 8 Figure 1)
Figure 1.1	Richmond, Virginia Museum of Fine Arts 78.8, Catalogue I.123
Figure 1.2	London, Market (Sotheby's) 14.12.81 239, Catalogue I.71
Figure 1.3	New York, Market (Royal Athena Galleries) HNH 24, Catalogue IV.13
Figure 1.4	Adolphseck, Schloss Fasanerie 178, Catalogue IV.51
Figure 1.5	Freiburg, Market (G. Puhze), Catalogue II.259
Figure 1.6	Richmond, Virginia Museum of Fine Arts 80.162, Catalogue II.151
Figure 2.1	Vatican, Museo Gregoriano Etrusco Y23, Catalogue II.87
Figure 2.2	Zurich, Private Collection (A. Ruesch) 40, Catalogue II.250
Figure 2.3	New York, Market (Almagià), Catalogue II.29
Figure 2.4	Essen, Ruhrlandmuseum 74.158 A3, Catalogue II. 64
Figure 2.5	Essen, Strotzen 222, Catalogue II.268
Figure 2.6	Naples, MANN 2682 (82028), Catalogue II.68
Figures 2.7a-b	Dresden, Staatliche Kunstsammlungen – Albertinum 508, Catalogue II.134
Figure 2.8	Taranto, MARTA 8893, Catalogue II.105
Figures 2.9a-b	Naples, Private Collection (Grimaldi) 100, Catalogue II.155
Figure 2.10	Naples, MANN 2014 (81929), Catalogue II.61
Figure 2.11	Paris, Cabinet des Medailles 907, Catalogue II.135
Figure 2.12	London, Market (Ohly), Catalogue II.14

¹ Unless otherwise noted, all images are from the photographic archive at the A.D. Trendall Centre for the Study of the Ancient Mediterranean at La Trobe University, Melbourne Australia.

- Figures 2.13a-b** Munich, Private Collection, Catalogue II.109
- Figure 2.14** Geneva, Private Collection (J. Chamay), Catalogue II.77
- Figures 2.15a-b** Boston, Museum of Fine Arts 10.234, Catalogue II.110
- Figure 2.16** New York, Market (Hecht) 9, Catalogue II.104
- Figures 2.17a-c** Malibu, J. Paul Getty Museum 86 AE 157, Catalogue II.130
- Figure 3.1** Basel, Private Collection (Dr. Ackermann), Catalogue III.6
- Figure 3.2** Mainz, Römisch-Germanisches Zentralmuseum O. 12971-6, Catalogue III.127
- Figure 3.3** Erbach, Gräfliche Sammlungen Schloss Erbach 33, Catalogue III.27
- Figure 3.4** Bari, Private Collection (Professor Rizzon) D1, Catalogue III.228
- Figures 3.5a-b** Naples, MANN 3228 (82921), Catalogue III.196
- Figure 3.6** Hamburg, Private Collection (S. von Broen), Catalogue III.135
- Figure 3.7** Toledo, Museum of Art 64.136, Catalogue III.181
- Figures 3.8a-b** Ruvo, Museo Archeologico Nazionale Jatta 1499, Catalogue III.175
- Figure 3.9** Berlin, Staatliche Museen 1984.44, Catalogue IV.117
(Photo Credit: Google Cultural Institute, b p k – Photo Agency)
- Figure 3.10** Naples, Private Collection (Grimaldi) 356, Catalogue III.691
(Photo Credit: RVAp II, Plate 393)
- Figure 3.11** London, British Museum F298, Catalogue III.389
- Figures 3.12a-b** Munich, Private Collection, Catalogue III.626
- Figure 3.13** London, Market (Sotheby's) 12.12.88 33941-2, Catalogue III.86
- Figure 3.14** Bari, Private Collection (Prof. Rizzon) 71, Catalogue III.686
- Figures 3.15a-b** Basel, Private Collection (H.A. Cahn) 278, Catalogue III.5

- Figure 3.16** Sorengo, Private Collection [50]26, Catalogue III.48
- Figure 3.17** Brussels, Private Collection (I. Errera) D 9, Catalogue III.83
- Figures 3.18a-b** Oberlahr, Private Collection (H. Buschulte), Catalogue III.42
- Figure 3.19** Princeton, Princeton University Art Museum 1989.4, Catalogue III.194
- Figure 3.20** Bari, Private Collection (Rizzon) 46, Catalogue III.225
- Figure 3.21** Milan, Civico Museo Archeologico 235, Catalogue III.404
- Figures 3.22** Naples, MANN 3370, Catalogue IV.11
- Figure 3.23a-b** Bari, Private Collection (Malaguzzi Valeri) 52, Catalogue III.465
- Figure 3.24** Sydney, Nicholson Museum 47.05, Catalogue III.21
- Figure 3.25** Turin, Private Collection, Catalogue III.52
- Figures 3.26a-d** Cleveland, Museum of Art 89.73, Catalogue III.13
- Figure 3.27** St. Petersburg, Hermitage Museum 295 (St. 855), Catalogue III.8
- Figure 3.28** Madrid, Museo Arqueológico Nacional 11050 (L 327), Catalogue IV.29
- Figure 3.29** Glasgow, Art Galleries and Museums 5.159, Catalogue III.179
- Figure 3.30** Basel, Antikenmuseum und Sammlung Ludwig BS 468, Catalogue III.492
- Figure 3.31** Geneva, Market (M. Laforêt) 11.12.80 116, Catalogue III.70
- Figure 3.32** New York, Metropolitan of Art L 63.21.6, Catalogue III.217
- Figure 4.1** London, British Museum, F271, Catalogue IV.49
- Figures 4.2a-b** Naples, MANN 3219 (81953), Catalogue IV.80
- Figure 4.3** Munich, Museum Antiker Kleinkunst 3300, Catalogue IV.122
(Photo Credit: RVAp II, Plate 200)
- Figures 4.4a-b** St. Petersburg, Hermitage Museum 2085, Catalogue IV.26

Figures 4.5a-b	Ruvo, Museo Archeologico Nazionale Jatta 1617, Catalogue III.646
Figures 4.6a-d	Basel, Market (Palladion), Catalogue IV.163
Figures 4.7a-b	London, British Museum F 133, Catalogue III.328
Figure 4.8	Taranto, Private Collection, Catalogue IV.4
Figure 4.9	Taranto, MARTA 54079, Catalogue IV.162
Figure 4.10	Basel, Market (Münzen und Medaillen), Catalogue III.375
Figure 4.11	Milan, Private Collection (H.A.) 239, Catalogue III.193
Figure 4.12	Paris, Cabinet des Medailles 949, Catalogue IV.60
Figure 4.13	Bloomington, IN, Indiana University Art Museum 70.97.1, Catalogue IV.135
Figure 4.14	Gothenburg, Ruhsska Konstslojdmuseet 13-71, Catalogue IV.65
Figure 4.15	London, British Museum F279, Catalogue IV.68
Figure 4.16	Brussels, Market (Galerie Deletaille), Catalogue IV.147
Figure 4.17	Boston, Museum of Fine Arts 00.348, Catalogue IV.32
Figure 4.18	San Antonio, Museum of Art (on loan from Walter Brown), Catalogue IV.37
Figure 4.19	Ruvo, Museo Archeologico Nazionale Jatta 1364, Catalogue IV.23
Figure 4.20	Rome, Baracco 233, Catalogue IV.47
Figures 4.21a-b	Amsterdam, Allard Pierson Museum 2579, Catalogue III.16
Figure 5.1	Madrid, Museo Arqueológico Nacional 11223 (L346), Catalogue V.1
Figure 5.2	Naples, Private Collection (Grimaldi) 355, Catalogue V.186
Figure 5.3	Pulsano, Private Collection (Guarini) 1, Catalogue V.25
Figures 5.4a-b	US, Private Collection, Catalogue V.56

- Figure 5.5** Naples, MANN 1996 (82148), Catalogue V.4
- Figures 5.6a-b** New York, Private Collection, Catalogue V.172
- Figure 5.7** Basel, Antikenmuseum und Sammlung Ludwig BS 484, Catalogue V.174
- Figure 5.8** Altenburg, Staatliches Lindenau-Museum 349, Catalogue V.12
- Figure 5.9** Trieste, Civico Museo di Storia d'Arte S 383, Catalogue V.19
- Figure 5.10** Bari, Private Collection (Macinagrossa), Catalogue V.35
- Figure 5.11** New York, Market (Almagià), Catalogue V.45
- Figure 5.12** Basel, Antikenmuseum und Sammlung Ludwig S 40, Catalogue IV.134
- Figures 5.13a-b** Naples, MANN 3222, Catalogue IV.62
- Figures 5.14a-b** Naples, MANN Stg 709, Catalogue V.119

INTRODUCTION

If music be the food of love, play on.
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.

– Shakespeare, *Twelfth Night*, 1.1.1-3

An excess of music is the quintessential description of the corpus of 4th century BCE Apulian vase-painting, in which approximately one-eighth of all known vases depict at least one string, percussion, or wind instrument. Musical imagery is found in a wide variety of contexts and compositions, from nuptial preparations of the bride to tomb visitations to mythological narratives and generic scenes of gods and heroes. To study the representation of music and musicians, therefore, is to take a cross-section of the entire corpus of Apulian figure-decorated vases. Before delving into Apulian musical iconography, it is necessary to review the nature of the evidence (the vases and the region in which they were produced), survey previous approaches to the study of vase-painting and performance iconography, and introduce the questions which will be addressed by the present study.

APULIA AND RED-FIGURE VASES

Apulian vase-painting refers to the red-figure decorated pottery produced ca. 430-300 BCE in the modern-day region of Puglia, Italy ([Figure Intro.1](#)). Apulia was one of five figure-decorated pottery production areas (also referred to as ‘fabrics’) in South Italy during the late 5th and 4th centuries BCE, alongside Campania, Lucania, Sicily, and the city of Paestum. The Apulian fabric, however, is currently the best-represented in South

Italian figure-decorated pottery, with at least 13,500 red-figure vases recorded.¹ The connection between Apulian vases and Greek visual culture lies in the history of the region as well as in the origins and transferal of the red-figure vase-painting technique, both of which will now be reviewed.

Beginning in the 8th century BCE, Greek city-states (πόλεις) began establishing colonies (ἀποικίαι) throughout South Italy and Sicily. One of the earliest settlements, and the only one in Apulia, was Taras (Latin: Tarentum, modern: Taranto), a coastal city founded by Spartan colonists (οἰκισταί) ca. 700 BCE and nestled into the inner part of the heel of Italy.² Taras and the numerous other Greek colonies earned South Italy and Sicily the title 'Megale Hellas' (μεγάλη Ἑλλάς) – 'Greater Greece' or, as is more commonly used in modern scholarship, the Latin phrase 'Magna Graecia' – as early as the 6th century BCE.³ The preponderance of Greek colonies in the region, combined with the ancient collective nomenclature for it, lead early- and mid-20th century scholars to stress the connection between the material and visual culture of the Greek West with mainland mother cities. Such an approach is encapsulated in the memorable sentiment of the eminent Australian classicist T.J. Dunbabin, who in 1948 wrote “I am inclined to stress the purity of Greek culture in the colonial cities and find little to suggest that the Greeks mixed much with Sikel or Italic peoples, or learnt much from them.”⁴

At the end of the 20th century, the imperialist, Hellenocentric assumptions embedded in Dunbabin's statement came under intense scrutiny. R. Osborne's 1998

¹ Herring (2014, 79).

² See Lippolis (2013) for a full history of the city of Taras.

³ Polybius (*Histories* 2.39.1). Polybius, a 2nd century BCE historian, asserts that it was Pythagoras himself (6th century BCE) who coined the phrase.

⁴ Dunbabin (1948, vi).

examination of the economics of colonization, in which the historian argues that ancient colonization, as a private endeavor, did not entail the unidirectional flow of goods, resources, and ideas, is frequently cited as the turning point in the study of ancient Greek diaspora.⁵ Subsequently, a flurry of scholarship has focused on native Italic influences in the visual and material culture of Magna Graecia.⁶ In 5th and 4th century BCE Apulia in particular, three sub-groups of the native Italic Iapygians are recognized now, through literary and archaeological evidence, to have interacted extensively with the Greek settlers of Taras: the Daunians in the north, the Peucetians in the center, and the Messapians in the south.⁷ 4th century BCE Apulia, therefore, was not just an extension of mainland Greece but, rather, a rich cultural milieu of native Italic and long-established colonial Greek populations.

The technique of red-figure vase-painting, however, was a distinctly Athenian development of the last quarter of the 6th century BCE, and its introduction to pottery workshops in South Italy, which occurred ca. 440 BCE, was likely due to the migration of an Athenian potter or workshop.⁸ Where in South Italy the earliest red-figure vases were produced is debated, and the discovery of kilns and waster deposits in excavations conducted since the 1970s has led to exponential increases in our knowledge of when and where red-figure pottery was produced in Magna Graecia. While the first workshops

⁵ Osborne (1998, 268-269).

⁶ An informative survey of early 21st century scholarship on Magna Graecia, as well as a discussion of the terms 'colonization' and 'apoikism,' is offered by Greco (2011), and the recent publication of Yntema (2014) indicates a growing trend to study the archaeology of Magna Graecia in a more integrated, localized manner. For the study of Apulian vase-painting, the essays collected in Carpenter et al. (2014) are an excellent survey of recent approaches to understanding Greek-Italic interactions through pottery.

⁷ Lombardo (2014, 36-37), based on the division found in Polybius (*Histories* 3.88).

⁸ On the technique of red-figure vase-painting, see Boardman (1975, 11-14, 1989, 231-233), Noble (1988), Robertson (1994, 7-9), and Mirti et al. (2004). On the establishment of red-figure in South Italy, see MacDonald (1981).

were once thought to have been at Thurii (in Lucania), the site of an Athenian colony established ca. 443 BCE, it is widely accepted in contemporary scholarship that early red-figure workshops actually were established concurrently or a few years apart at Metapontion (Latin: Metapontum, modern: Metaponto, in the region of Lucania) and Taras.⁹ In addition, it has been demonstrated that there were at least two additional centers of early (or ‘proto-’) Apulian vase production, located outside of Taras.¹⁰ Therefore, despite the fact that the red-figure technique was an Athenian invention, to speak of Apulian vase-painting is not to speak of derivative or provincial Greek products, ‘the poor cousins’ to Athenian vases.¹¹ Rather, the history of Apulian vases and their figural decoration demonstrates the adoption and development of an Athenian decorative technique to local needs, tastes, and experiences.

PREVIOUS APPROACHES: VASE-PAINTING STUDIES

An understanding of the historiography of Greek and South Italian figure-decorated pottery is necessary in order to properly evaluate the questions which may and may not be asked of the vases collected in the present study. Regarding ancient pottery in general, a combination of the ubiquity of ceramics and their indestructible nature has made them an invaluable resource for dating archaeological sites and identifying patterns

⁹ The Thurii theory was first substantiated by Furtwängler (1893, 150-152) and initially supported by Trendall and Cambitoglou (*RVAp* I, 3). Early Metapontine production has been proven by D’Andria (1975) and Silvestrelli (2000, 2005), and early Apulian by Lippolis (1996, 380) and Mannino (1996, 363). See Thorn (2009, 178) and Fontannaz (2014, 72-73), for additional studies of ‘proto-Apulian’ and ‘proto-Lucanian’ vase-painting, respectively.

¹⁰ Thorn (2009), Thorn and Glascock (2010). Before Thorn and Glascock’s scientific study of a selection of proto-Apulian vases, Trendall (1989, 94, 170) had posited the movement of Tarentine vase-painters to Ruvo and Canosa during the second half of the 4th century BCE.

¹¹ Turner (*CVA Nicholson Museum* 2(2), 8).

of trade and movements of peoples in antiquity.¹² Greek and South Italian figure-decorated pottery, however, do not just supply fodder for the study of vessels as archaeological objects. Rather, due to their interesting decoration and the relative ease with which they were once able to be acquired by wealthy, classically-educated Europeans on the Grand Tour in the 18th and 19th centuries, figure-decorated vases became coveted collectors' items, finding their ways into private and public collections throughout the world.¹³

After spending over a century as objects of curiosity, figure-decorated vases were first subjected to intense scholarly examination in the late 19th and early 20th centuries. Throughout the majority of the 20th century, connoisseurship was the primary mode of analyzing figure-decorated pottery.¹⁴ Connoisseurship, as practiced by Sir John Davidson Beazley (1885-1970), was the combination of the study of vessel shapes, chronologies, and the attribution of surface decoration to individual artists' hands.¹⁵ Beazley focused his attention on vases decorated in the black-figure, red-figure, and white-ground techniques produced in Athens (and sometimes called 'Attic') during the 6th and 5th centuries BCE. His exhaustive catalogues, which still serve as important reference works today, cement his claim to the title of foremost scholar of Athenian vase-painting in the 20th century.¹⁶

¹² Sparkes (1996, 1).

¹³ Sparkes (1996, 34), Nørskov (2002, 27-71).

¹⁴ Nørskov (2002, 71) has gone so far as to term the 20th century as "the century of attribution" due to the type of studies to which Greek vases were subjected.

¹⁵ Sparkes (1996, 101) notes that the ability to attribute vases to individual painters and groups requires many talents, including the patience to study massive quantities of objects, an exceptional memory, and an eye for detail. Though never explicitly stated by Beazley himself, the practice of attribution comes from the 19th century Renaissance Art Historian Giovanni Morelli. The method is based on a close analysis of the small details of a work, such as the ankles, drapery, ears, noses, and eyes. On Beazley's method, see Kurtz (1985).

¹⁶ Beazley's catalogues of black- and red-figure vases (1956, 1942/1963) were translated into an online database (<http://www.beazley.ox.ac.uk/pottery/>). See Smith (2005) on the development of the Beazley Archive.

Like Attic painted pottery, Apulian (and other South Italian) vases had their own champion and connoisseur during the 20th century: Arthur Dale Trendall (1909-1995).¹⁷ In 1929, Beazley's student, Noël Oakeshott (née Moon), had laid out some of the framework of the early development of red-figure vase-painting in South Italy of the late 5th and early 4th centuries BCE.¹⁸ Subsequently, over the course of the 20th century, five fabrics of South Italian vase-painting (Apulian, Lucanian, Paestan, Campanian, Sicilian) were identified, studied, and published by Trendall.¹⁹ Using Beazley's methods, Trendall systematized the corpus of South Italian vase-painting, attributing at least 20,000 vases throughout his career.²⁰

For Apulian vases, Trendall collaborated with a colleague, Alexander Cambitoglou (b. 1922), to publish the corpus in three volumes between 1978 and 1982, with two large supplements produced in 1983 and 1992.²¹ Trendall and Cambitoglou's seminal publications are for Apulian vase-painting what Beazley's lists are for Attic vase-painting: a monumental, stylistically-based catalogue and schema for understanding the chronologies and artistic associations of vase-painters working in the red-figure technique in Apulia during the late 5th and 4th centuries BCE. In the *Red-Figure Vases of Apulia*, Trendall and Cambitoglou identified hundreds of artists and workshops, grouping them into three periods: early (ca. 430-370 BCE), middle (ca. 370-330 BCE), and late (ca. 370-300 BCE).²² Their work is particularly important to the study of Apulian material culture,

¹⁷ On the life and work of Trendall, see Shepherd and Zarro (2012) and Turner (*CVA Nicholson Museum* 2(2), 7 footnote 1).

¹⁸ Moon (1929). The important contributions made by Oakeshott, both independently and in collaboration with Trendall, are discussed in Turner (*CVA Nicholson Museum* 2(2), 9).

¹⁹ See Trendall (1936) for Paestan pottery and Trendall (1967b) on Lucanian, Campanian, and Sicilian vases.

²⁰ Trendall (1989, 7), Herring (2014, 79).

²¹ *RVAp* I, *RVAp* II, *RVAp* III, *RVAp* Supplement I, and *RVAp* Supplement II.1-3.

²² *RVAp* I, xlvi-xlvii.

since a significant percentage of the vases lack archaeological contexts due to their popularity with 18th and 19th century collectors and to the sustained, black-market driven, illicit excavation of South Italian sites which continues to the current day.²³ By documenting, dating, and identifying relationships between thousands of Apulian vases, Trendall and Cambitoglou gave much-needed structure to a veritable sea of evidence. Though their stylistic dating of some vases (particularly those of the second half of the 4th century BCE) has come into conflict with some recent archaeological evidence, a new, comprehensive framework to integrate the two chronologies has yet to be proposed.²⁴

Since the publication of Trendall and Cambitoglou's lists, scholars of Greek and South Italian pottery have taken many different approaches to the material and visual evidence.²⁵ In South Italian pottery studies, however, two approaches have become prevalent: the scientific, archaeometric analyses of vases and the re-contextualized interpretation of vase-painting iconography.

Archaeometric techniques of ceramic analysis – such as Neutron Activation Analysis (NAA), X-Ray Fluorescence (XRF) spectrometry, Scanning Electron Microscopy (SEM), and thin-section petrography – have begun to provide large amounts of quantitative data about specific objects and groups of objects.²⁶ Applicable to all types

²³ Elia (2001).

²⁴ Denoyelle and Iozzo (2009, 237-238), for example, offer a list of some of the discrepancies. Nevertheless, in the present catalogue, the dates and attributions given are those of Trendall and Cambitoglou, since they provide an internally consistent and coherent structure for interpreting the evidence. Some of Trendall and Cambitoglou's assumptions about the areas of production and markets of sale, however, are not adopted. Most notably, the model they advocate for of colonial Greek (Tarantine) red-figure vase production for Italic elites (living in the northern part of Apulia), which has been convincingly disproved by recent scholarship (including Robinson (1990), Carpenter (2003), Thorn (2009, 2010), and Thorn and Glascock (2010)), is not adopted.

²⁵ An informative review of scholarship and approaches in Greek vase-painting studies is offered by Oakley (2009).

²⁶ Robinson (2014, 243-244) offers a useful discussion of the current state of archaeometric studies of South Italian pottery.

of decorated and undecorated pottery, archaeometric studies involve the close scrutiny of the physical properties and chemical compositions of representative samples of ceramic materials.²⁷ The primary purpose of archaeometric analyses is to determine the geographical area in which certain objects were produced, understand the techniques of production, and, in conjunction with depositional contexts, aid archaeologists in reconstructing patterns of interaction between human populations. Because so many South Italian vases lack provenances, archaeometric studies have the potential to assist in the discovery of new production areas and groups, though it has been noted that “the field is still at the data gathering stage” and, thus, is of limited use outside of the specific results acquired in individual studies.²⁸

The other approach which has become increasingly prevalent in the past two decades, and which does not rely on specialized and costly analytical equipment, is to re-contextualize vases and their iconography in some way.²⁹ Such re-contextualization has been accomplished through extensive review and re-framing of Trendall and Cambitoglou’s lists, or through extrapolation from data garnered from the study of well-provenanced vases. T.H. Carpenter, a prominent scholar of Greek vase-painting and myth, has been at the forefront of the campaign to construct context-sensitive interpretative frameworks for un-provenanced and poorly-documented South Italian vases. Carpenter's case-studies concisely delineate one way in which archaeological context may be used to inform iconographic analysis. In a 2003 article, Carpenter examines the contexts in which Apulian red-figure vases were used – or, more precisely,

²⁷ See, for example, Mirti et al. (2004), Mangone et al. (2008), Thorn and Glascock (2010), Robinson (2014a).

²⁸ Jones and Buxeda i Garrigós (2004, 109).

²⁹ See, for example, Denoyelle et al. (2005) and Schmaltz and Söldner (2003).

where they were deposited – and argues that the primary market for the objects may have been native Italic (Peucetian) populations, not the Greek colonists of Taras.³⁰ In a subsequent article, by looking at the iconography of a famous volute krater by the Darius Painter in relation to other items from the funerary assemblage in which it was found, Carpenter comes to the conclusion that the owner of the tomb was a non-Greek who was well-versed in Greek theater, indicative of deeper cultural intermingling than is usually construed.³¹ Carpenter's approach illustrates how a contextual iconographic analysis can lead to suggestive conclusions about the intended audience of vase-painting imagery.

PREVIOUS APPROACHES: VASES AND PERFORMANCE ICONOGRAPHY

Turning to the question of the relationship between visual and musical culture in Apulia, it must be explicitly stated that vase-paintings are not illustrations of real life. The imagery of ancient Greek vases is a language unto itself, and the translation of 4-dimensional performative acts to the irregular, 2-dimensional surfaces of vases necessarily requires extensive adaptation and the creation of a substantial visual vocabulary.

The first scholarly forays into performative iconography date to around the middle of the 20th century and demonstrate a very direct, literal approach to the connection between performative and visual culture. Trendall and Webster's seminal publications on the iconography of Greek and South Italian theater, for example, treated visual compositions as illustrations of actual theatrical performances.³² Likewise, some

³⁰ Carpenter (2003). See also De Juliis (1992) for another example of the interpretation of a South Italian vase in its archaeological context.

³¹ Carpenter (2009b).

³² Trendall (1967a), Webster (1960, 1961, 1962), and Trendall and Webster (1972).

scholars of Greek dance sought to reconstruct actual dance poses and moves based on the representations of dancers on vases.³³ In the field of musical iconography, a parallel approach has been taken by scholars who have sought a better understanding of ancient Greek instrument morphology. By combining visual representations of musicians with the archaeological remains of actual musical instruments, scholars such as Maas and Snyder, Bélis, and Paquette have been able to produce persuasive organological studies detailing the technical characteristics of stringed, wind, and percussion instruments while suggesting some of the contexts in which the instruments would have been played in real life.³⁴

Recently, the relationship between performance and visual culture has been significantly reevaluated, with two major branches represented in contemporary scholarship. In the field of theater iconography, a move away from seeing “illustrations” of real tragic and comic performances and towards understanding the prevalence of theatrical iconography as a manifestation of performative or literary culture at large has occurred.³⁵ Recent works by Taplin, Giuliani, and Carpenter, for example, have situated theatrical iconography within the context of funerary practices, under the assumption that tragedy was either performed (Taplin, Carpenter) or read (Giuliani) with regularity in 4th century BCE Apulia.³⁶ Bundrick’s study of musical iconography in 5th century BCE Athenian vase-painting is also an example of the newer approach to studying performance iconography.³⁷ Bundrick identifies a social change (the increased

³³ For a review of approaches to the study of Greek dance, see Smith (2010b).

³⁴ Paquette (1984), Maas and Snyder (1989), Bélis (2000). See also Castaldo (1993).

³⁵ Webster (1960, 1961, 1962).

³⁶ Taplin (1993, 2007), Giuliani (1995), Carpenter (2005). For additional bibliography, see the section on music and theater in Chapter 3.

³⁷ Bundrick (2005).

prominence of musical education in the democratic state) as the driving force behind the contemporary increase in musical imagery, and only rarely does she make direct connections between specific iconographies and actual performative contexts.³⁸

The other new interpretative framework in which ancient Greek performative iconography has been analyzed is one in which the artist is given greater agency in the creation, modification, and propagation of the imagery. In the field of ancient Greek dance studies, a recent book by Smith on komast dancers illustrates such an approach to understanding the iconography of dance performance in Archaic black-figure vase-painting.³⁹ In her study of the dress and attributes, poses and gestures, and contexts of Archaic komast dancers from various areas of the Greek world, Smith concludes that many of the differences in komast dancer iconography are attributable not to shifting performance practices but, rather, to the artistic preferences of specific artists and regions.⁴⁰ Likewise, Green has advocated for a more prominent role for the artist in the transferal of theatrical iconography around Magna Graecia.⁴¹

From the pioneering studies of Trendall and Webster on ancient Greek theatrical iconography to contemporary studies of the representation of music, dance, and drama on vases, a significant methodological shift may be identified. Whereas early scholarship interpreted vase-paintings as representations of performance, contemporary studies have demonstrated that figure-decorated objects are nuanced reflections of, and potential participants in, various aspects of ancient Greek performative culture.

³⁸ Bundrick (2005, 197-200).

³⁹ Smith (2010a).

⁴⁰ Smith (2010a, 243).

⁴¹ Green (2012, 2015).

RESEARCH QUESTIONS, APPROACH, AND ORGANIZATION

The approach of the present study is iconographic. Since a systematic study of the corpus of musical iconography in Apulian vase-painting is thus far lacking, the first priority has been to identify the instruments and describe the types of compositions in which they appear.⁴² Subsequently, the prevalence of different instruments in various scene types throughout the 4th century BCE will be examined in order to identify major trends and offer concrete points of comparison for how musical imagery relates to the corpora of Apulian and Attic vase-painting. Finally, the nature of the musical instruments as performative objects or symbolic attributes will be considered throughout in order to engage with the questions of what the soundscape of ancient Apulia might have been, how it might have been reflected in visual culture, and to what extent was the individual artist (as opposed to musical or performative culture at large) responsible for innovations in musical iconography.

The study has been divided into five chapters. Before delving into the corpus of Apulian musical iconography itself, Chapter 1 offers a review of the literary, epigraphic, and archaeological evidence for musical performance in ancient Greece and South Italy. The enthusiastic participation of specific West Greek individuals and cities in the vibrant pan-Mediterranean theoretical and performative musical culture of the Classical and Hellenistic periods will be brought to the fore, as well as evidence for the ubiquity of musical performance in daily life, religion, and mythological narratives.

⁴² Though a systematic study of musical iconography in Apulian vase-painting has not been undertaken, the relationship between visual and musical cultures in Magna Graecia has experienced a substantial surge of attention recently, particularly in Italian scholarship. The reader is directed to the important works of Bellia (2006, 2009a, 2009b, 2010a, 2010b, 2012a, 2012b), Castaldo (2012), and Vergara Cerqueira (2014) in particular for examples of object-based approaches to understanding the soundscape of Magna Graecia.

Chapters 2, 3, and 5 are each concerned with musical iconography in thematically-defined collections of genre scenes on Apulian vases, with the consideration of related myths at the end of each.⁴³ Chapter 2 will discuss the representation of music in nuptial iconography, including bridal adornment, heterosexual courtship, and couple scenes. Dionysos and his retinue are the concern of Chapter 3, where the god will be found in the company of satyrs and maenads processing, banqueting, and at rest. Chapter 4, though it may initially appear out of place, develops from the Dionysian genre iconography discussed in Chapter 3 by examining a set of mythical and divine musicians, many of whom have at least a tangential relation to the god. In Chapter 5, an examination of musical instruments in the seemingly-discrete corpus of funerary monument adornment scenes will be offered, as well as an analysis of the famed musician Orpheus in the Underworld.

The objects and images presented in the subsequent discussions have been selected because they are representative and illustrative of the appearance of musical instruments within each theme. The decision to foreground the genre scenes in the present analysis is intentional as well, since it is in the mundane scenes of real-life activities that the iconography of musical performance is most readily accessed. Indeed, just as one would want to build a substantial, basic ancient Greek vocabulary prior to embarking on the study of the hapax legomena which litter Aeschylus' tragedies, so it is necessary to understand the visual language of Apulian musical imagery prior to

⁴³ An additional group of Apulian vases with musical imagery, characterized by single figures or uncategorizable genre compositions, has been recorded in the catalogue. When relevant to the discussion contained within a specific chapter, the vases may be referenced. As a group, however, they await further study.

examining how musical instruments function within the rich tapestry of allusions which characterizes ancient Greek myths and their iconographies.

As will be demonstrated in the present study, musical imagery in Apulian vase-painting intersects many different iconographic themes and disciplines, including the study of women and gender, mythology, religion, funerary practices and eschatology, the relationship between Greek colonial and native Italic peoples, theater and performativity, and, last but not least, ancient Greek musical thought and performance. Though the ephemeral soundscape of the 4th century BCE is no longer accessible to us, by delving into, and becoming fully immersed in, the world of Apulian musical imagery it may be possible to understand how ancient viewers perceived sound visually.

CHAPTER I MUSIC IN PERFORMANCE IN GREECE AND SOUTH ITALY

Music was integral to ancient Greek civic, religious, and domestic life. Musical performances were ephemeral acts, whether in front of a large audience at a public festival or for oneself behind closed doors. As such, they have been recorded only indirectly through other media. Recapturing not only the sound of instrumental and vocal performances, but also their sociocultural contexts, is a challenging task which requires careful examination and collation of all surviving secondary and tertiary sources. Before enumerating the myriad contexts in which the ancient Greeks played and listened to music, it is necessary to examine the types of evidence which inform current scholarly understandings of the ancient Greek aural landscape. Due to the wide temporal and geographic breadth of the evidence for musical performance, the subsequent survey of literary, epigraphical, archaeological, and iconographic sources is not exhaustive. Rather, key authors, texts, and objects are presented in order to sketch a broad picture of the culture of musical performance in the Greek world from the Archaic through Hellenistic periods. In addition, evidence for the relationship between the musical and performative cultures of the Greek mainland and Magna Graecia is presented.

LITERARY AND EPIGRAPHIC EVIDENCE¹

Written evidence for ancient Greek music spans the 8th century BCE through the

¹ Barker (1984 and 1989) offers English translations of a substantial portion of ancient Greek writings on music. Pöhlmann and West (2001) present the transcription and commentary on all surviving fragments of ancient Greek music known at the time of publication.

2nd century CE and may be divided into three types: anecdotal references to performance practices, treatises on acoustical and harmonic theory, and vocal and instrumental scores. While the latter two categories are largely explicit about the forms and structure of ancient Greek music, they are rarely informative about the contexts in which music was played and heard. Vignettes of specific performance contexts, however, are plentiful, indicating the long-lasting and pervasive cultural influence of music in ancient Greece. Following is a diachronic overview of the broad range of genres in which musical performance is explicitly or implicitly referenced. Additional literary and epigraphic evidence is considered in the discussion of performance contexts later in the present chapter.

The earliest mention of musical performance in ancient Greece is in the first recorded literary genre: epic poetry. Composed in the 8th through 6th centuries BCE, the poems of Homer, Hesiod, and their contemporaries provide insight into the role of instrumental and vocal performance in a largely oral – and aural – culture. The epic poems themselves were performed to the accompaniment of stringed instruments and describe vocal and instrumental music as a source of personal and communal entertainment, whether in the context of large-scale banquets, religious and ritual observances, or intimate moments of reflection. Furthermore, Hesiod and some of the *Homeric Hymns* inform us about the divine geneses of musical instruments and associations, offering a mythological foundation for the performance of music in various different aspects of ancient Greek life.²

² The hymns to Apollo, Hermes, and Pan (collected and translated in Barker 1984, 38-46) explain the connections of their deities with the kithara/phorminx, chelys lyre, and syrinx, respectively. On the dating of the *Homeric Hymns* in their current forms, see Faulkner (2011, 7-16).

Subsequently, the lyric poems of Archilochus, Sappho, and their contemporaries (7th through 5th centuries BCE) become increasingly self-referential. The poems are often highly fragmentary, but they offer insight into the budding culture of the symposion and the intimate performative space it created. Lyric poets also composed for more public stages. For example, Pindar's epinician odes were written for, and made reference to, the celebrations, at home and on-site, of victors at pan-Hellenic games. Additionally, Archaic and early Classical lyric poets composed an extensive corpus of (lost) hymns, paeans, processions, and dithyrambs, which represent the continuation and embellishment of a tradition of music for religious functions.

Like epic and lyric poetry, dramatic poetry was composed for both *a cappella* and instrumentally-accompanied solo and choral performance, with the addition of costumes, staged action, and choreographed dances. Musical imagery was consistently leveraged to great effect by tragic and comic playwrights of the 5th through 3rd centuries BCE, indicating the integral role of melody and rhythm in the staging of ancient Greek drama.³ Due to the manner in which the plays themselves were transmitted, however, surviving texts are largely silent about their own music.⁴

An assortment of highly-fragmentary papyri preserve the occasional line of dramatic text with musical notation. Dating from the 5th century BCE through the 3rd century CE, the papyri present excerpts of the melodies and instrumental accompaniments of staged tragedies and comedies, both familiar (such as three fragments

³ Scott (1984, 1986). On the use of musical imagery in tragedy, and especially Aeschylus, see Haldane (1965).

⁴ On the plays of Aeschylus, for example, Wartelle (1971, 46-48 and 152-57) suggests that the change of medium – from performative to textual – undergone in the Hellenistic period resulted in the loss of musical notation for the scripts.

of Euripides) and otherwise lost (such as a possible fragment of a satyr play in a Trojan context).⁵ The papyri also include segments of instrumental notation without accompanying text whose performance contexts are unclear.⁶ Additional musical notation is preserved in epigraphy, on funerary monuments (such as the grave stele of Seikilos, 2nd century CE), and from sanctuary contexts (such as the paeans of Athenaios and Limenios, 128/7 BCE).⁷ The extant examples of ancient Greek music are suggestive of many occasions for vocal and instrumental performance, corroborating the evidence from the now-silent poetic texts.

Outside the realm of poetry and its associated musical scores, references to musical performance become more sporadic and incidental. Inscriptions which record the victors and prizes at 'musical' competitions (μουσικοί ἀγῶνες), when preserved, offer an important resource for understanding musical performance in festival contexts.⁸ Insights into the function of music in Greek religious and military life are scattered throughout Herodotus's *Histories*, proffered as evidence for the foreignness of the Persians or as colorful anecdotes about significant historical moments and personages.⁹ The dialogues of Plato and Xenophon offer the occasional glimpse of music in performance, such as the vivid descriptions of hired female flutists (αὐλητρίδες) in their *Symposions* or the

⁵ Three 5th century BCE papyri preserve lines from Euripides (*Orestes* 140-42, 338-44 and *Iphigenia in Aulis* 784-94, 1500-09) with musical notation, transcribed by Pöhlmann and West (2001, 10-21). A 3rd-2nd century BCE papyrus with twelve lines of an unknown satyr play is also discussed by Pöhlmann and West (2001, 48-50).

⁶ Pöhlmann and West (2001, 173 based on Schubart 1918, 764) posit that the instrumental pieces, which are preserved from later contexts, were likely part of a treatise on rhythmic.

⁷ For the grave stele of Seikilos, see Pöhlmann and West (2001, 88-91); for the paeans of Athenaios and Limenios, see Pöhlmann and West (2001, 62-85).

⁸ See Rotstein (2012, 102-112) for a discussion of festival decrees.

⁹ Herodotus (*Histories* I.132.1, I.17.1) for Persian sacrifices and the Lydian king Alyattes marching into battle to the sound of instrumental accompaniment.

discussion of the rhapsode's craft in Plato's *Ion*.¹⁰ On a more technical level, Athenaeus, narrating a Greek banquet for an imperial Roman audience, provides a tantalizing morsel of information about the musical and metrical predilections of the Athenians and Syracusans.¹¹ Such casual, extemporaneous remarks regarding musicians and musical performance by the philosophers, historians, and commentators of the Classical, Hellenistic, and Roman periods are a rich source of information about performative contexts and tastes which are not necessarily recorded in other media.

The focus of non-performative writing about music, however, rests in the highly-technical field of music, harmonic, and acoustic theory.¹² Though philosophical, theoretical treatises rarely offer direct insight into musical performance contexts, their geographic distribution is demonstrative of the pan-Hellenic discourse on music spurred by a vibrant, trans-Mediterranean performance culture. The Greeks of South Italy and Sicily were particularly prolific and influential in the field of music theory, beginning at the end of the 6th century BCE when Pythagoras established a school in Kroton. Pythagoras' creed acquired significant political authority in many colonies throughout Magna Graecia, and though little survives of the writings of his school, the Pythagorean fascination with the intersection of mathematics and acoustics is well-attested.¹³ The influence of Pythagorean music theory is reflected in the works of Plato and other philosophers concerned with literal and metaphorical harmonies, indicating that the study

¹⁰ Plato (Symposium 176e), Xenophon (Symposium 9), Plato (*Ion*).

¹¹ Athenaeus (*Deipnosophistai* 5.181c), translated by Olson (2006 vol. II, 401) and adapted by Rotstein (2010, 267): "Greek music was generally diverse, given that the Athenians preferred Dionysian and other cyclic choruses, the Syracusans preferred iambists, and other peoples preferred other things." Morgan (2012) offers a more expansive review of performative culture in the Greek West.

¹² For a discussion of what constitutes music theory in antiquity, see Mathiesen (1999, 287-93).

¹³ Barker (1989, 28-29).

of music and music theory was a multi-regional pursuit.¹⁴

The Greeks of Magna Graecia maintained a prominent role in the field of acoustic and harmonic theory in the 6th through 3rd centuries BCE. One of the last, and perhaps best-known, Pythagorean music theorists, for example, was Archytas of Taras, whose fragmentary writings, preserved in Porphyry and Ptolemy, hint at the intensity of Pythagorean discourse on harmonic theory in the Greek West during the 5th and 4th centuries BCE.¹⁵ Subsequently, Aristoxenus, a fellow Tarentine, revolutionized music and harmonic theory in the late 4th century BCE.¹⁶ The son of the professional musician Mnesias, Aristoxenus traveled broadly to pursue education in philosophy and music, finally establishing himself in Aristotle's Lyceum.¹⁷ Though Aristoxenus' philosophical training took place primarily at Athens, his familiarity with music and Pythagorean harmonic theory were undoubtedly cultivated in his youth in Taras, as is reflected in his preserved writings on harmony and rhythm.¹⁸

The written evidence for the performance of ancient Greek music presents a rich, variegated corpus of examples and anecdotes from many different genres. Surviving texts of epic, lyric, and dramatic poetry from the 8th century BCE onwards offer insight into the metrical forms of vocal performance, though the limited preservation of their musical notation leaves their melodies and harmonies silent. The works of historians, philosophers, and commentators of the 5th century BCE through the Roman period

¹⁴ On music theory and practice in Plato, see Lynch (2013).

¹⁵ Barker (1989, 39-45).

¹⁶ West (1990, 120) summarizes Aristoxenus's contributions as follows: "so powerful was his novel conception of [music], and so sophisticated and detailed were his studies, that his authority on matters of melodic analysis was accepted for centuries almost without criticism."

¹⁷ Mathiesen (1999, 294 fn. 13).

¹⁸ See Mathiesen (1999, 676-678) for a comprehensive bibliography of the commentaries and translations of Aristoxenus' *De Harmonica* and *De Rhythmica*.

complement the poetic texts to offer a substantial number of references to music-in-performance, in a wide variety of contexts (to be examined further below). In addition, the concentration of authors of technical treatises on music, harmonic, and acoustic theory in Magna Graecia indicates that the Greek West was a prodigious and influential contributor in the theoretical discourse on music from the 6th century BCE onwards, indicative of a vibrant, trans-Mediterranean musical performance culture.

ARCHAEOLOGICAL AND ICONOGRAPHIC EVIDENCE

The archaeological and iconographic evidence for ancient Greek music represents as diffuse a geographical and temporal distribution as the literary and epigraphic evidence. The primary focus of archaeological research into ancient Greek music has been organology, the reconstruction of musical instruments to historically-accurate technical specifications deduced from study of the remains of original instruments and their visual representations.¹⁹ The study of the morphology and performance techniques of musical instruments, however, is necessarily constrained by the evidence available. Ancient Greek musical instruments were largely made from perishable, organic materials, which means that their survival is entirely based on circumstance.²⁰ As a result, reconstructions reflect a synchronic conception of each type of instrument for the entire history of ancient Greek music, with information regarding morphological and technical developments over time garnered from literary and iconographic sources.²¹ Additionally,

¹⁹ See, for instance, Paquette (1984), Maas and Snyder (1989) on chordophones, Hagel (2009), Bellia (2012), and on musical instruments more generally, Mathiesen (1999, 158-286).

²⁰ For the remarkable preservation of a chelys lyre soundbox, see Elia (2010).

²¹ Maas and Snyder (1989, xvi) offer the memorable parallel between the reconstruction of ancient Greek musical instruments based on just a handful of representations and a scientific study about the behavior of rats...based on a single rat.

the interpretative framework for understanding ancient Greek musical performance is constrained by the fact that the majority of instrumental remains have been found in funerary contexts.²²

In contrast to the archaeological remains of ancient Greek musical instruments, visual representations of instruments and musicians are more substantial, both physically and quantitatively. The preservation of musical iconography is due to two factors: the permanence of the media in which musicians were represented, and the ubiquity of the objects which musicians and their instruments graced. Musicians are represented in every medium, including wall-painting, sculpture, vase-painting, and panel-painting, and they are shown in a wide variety of scenes pertaining to many aspects of Greek life. While careful study of the depictions of instruments has made important contributions to organology, the iconographic evidence for music offers an opportunity to understand music and its performance through the lens of the producers and purchasers of the objects which the images adorn.

The most abundant representations of musical instruments appear in Attic black-figure and Attic and South Italian red-figure vase-painting of the 6th through 4th centuries BCE.²³ Though musicians and their instruments are depicted in sculpture, wall-painting, and other media as early as the 3rd millennium BCE, musical iconography began to

²² See, for example, Elia (2010).

²³ For Attic black-figure vase-painting, the Beazley Archive pottery database (as of 09.15.2015) lists 856 representations of the kithara; 743 representations of the lyre; 704 representations of pipes, syringes, or auloi; and 361 representations of krotala. For Attic red-figure vase-painting, the Beazley Archive pottery database lists 324 representations of the kithara; 1709 representations of the lyre; 1911 representations of syringes, pipes, or auloi; 489 representations of tympana; and 331 representations of krotala or cymbals. The number of representations of musical instruments, however, is not the same as the number of objects with musical iconography, since some vessels have more than one instrument depicted.

proliferate in Attic vase-painting of the mid-6th century BCE.²⁴ The dramatic increase in musical iconography has been attributed to the Peisistratid reorganization of the Greater Panathenaia of 566 BCE and his penchant for *mousikoi agones*, suggesting that the increasing prevalence of musical iconography was a reflection of contemporary developments in musical performance practices.²⁵ In Attic red-figure vase-painting of the 5th century BCE, musical iconography became even more popular, with musicians appearing in a wide array of new musical scenes.²⁶ The floruit of musical iconography has been linked to the high profile of 5th-century BCE musicians and the increasing importance of Athens as a center of musical innovation, driven by the virtuosic performative displays of the “New Music” movement and the increasing integration of the principles of musical education (μουσική) into the democratic ideals of the *polis*.²⁷

The exceptional quantity and state of preservation of black- and red-figure vases, as well as their frequently multi-figural compositions, provide a substantial corpus of visual evidence for investigating the links between musical iconography and contemporary performative culture. Musicians, however, are also well-represented in other media, such as terracotta statuettes and South Italian tomb-paintings. The types and uses of South Italian and Sicilian terracotta figurines of musicians have been studied extensively in recent years, and academic interest in sculptural representations of music-in-performance is reflected by the 2015 conference held at New York University

²⁴ On music, musicians, and their iconography in Greek visual culture of the Neolithic through 8th century BCE, see Anderson (1994, 1-26).

²⁵ Shapiro (1992); Bundrick (2005, 8).

²⁶ Bundrick (2005, 9) writes: “It is surely no coincidence that, beginning with the last decade of the sixth century, Athenian musical iconography dramatically transformed and continued to change over the course of the next hundred years.”

²⁷ Regarding the “New Music” in Athens, see Csapo (2004), Musti (2000), West (1992, 356-72), and Wilson (2003). For a discussion of the concept of *mousike* in 5th-century Athens, see Bundrick (2005, 49-51).

dedicated to the representation of musicians in ancient Mediterranean coroplastic arts.²⁸ More than 200 tombs dated to the 4th century BCE in Paestum have likewise received copious attention due to their unique preservation of large-scale, polychrome wall-paintings in which musicians are frequently depicted.²⁹ In the symposiastic scene on the walls of the famed Tomb of the Diver, for example, two of the banqueters hold lyres, one plays the aulos, and two arriving guests are led to the *klinai* by a young aulos-player – a veritable symphony of musical representations.³⁰

Objects which are unique due to preservation or production circumstances further support the assertion that musicians are ubiquitous in ancient Greek visual culture while raising important questions about the contexts of musical performance in antiquity. The Pitsa *pinakes*, for example, are a series of votive wooden plaques found in a cave sanctuary of the nymphs near Sikyon which date to the second half of the 6th century BCE.³¹ The *pinakes* are representative of what was likely a substantial body of votive objects made in perishable materials, whose figural decorations informed religious iconography in other, better-preserved media such as vase-painting.³² The best-preserved *pinax* from Pitsa, which measures 0.31 by 0.145 m, depicts a sacrificial procession with

²⁸ The conference (<https://www.nyu.edu/gsas/dept/fineart/events/archeomusicology/Program7March.pdf>) was organized by C. Marconi and A. Bellia, the latter of whom is responsible for the publication of the musical terracottas from the Sanctuary of Fontana Calda in Sicily (2008), terracotta sculptural representations of musicians in Sicily (2009), and of female musicians in Sicily (2010).

²⁹ Pontrandolfo and Rouveret (1992).

³⁰ Holloway (2006, figures 3-6).

³¹ The publication of the Pitsa *pinakes* remains rudimentary. The first mention of the plaques is in Payne (1934, 189), followed by a full report on their excavation in Payne (1935, 153-54). Boardman (1954, 188-90) discusses the *pinakes* in the context of the relative worth of votive dedications in different media, and the plaques are frequently cited as reference points for the use of colour in lost panel- and wall-paintings (e.g. Brecoulaki 2014).

³² On the production of votive pinakes, see Hasaki (2012), and on the relationship between perishable and preserved votive objects, see Van Straten (1981, 78-9; 1995, 58). Van Straten (1995, 58-9) notes, however, that in the better-preserved painted terracotta and terracotta and stone relief *pinakes* sacrificial scenes are still rare.

two musicians.³³ At the head of the procession, a woman (κανήφορος) balances a large, flat basket on her head while pouring a libation over the altar from the oinochoe in her right hand. Immediately behind her, a young boy wearing a one-shouldered tunic leads the unsuspecting sacrificial victim (a sheep) toward the altar by a rope tied around the animal's neck. Behind the sheep walk the two musicians: both youths also wear one-shouldered tunics, the smaller playing a seven-stringed lyre and the taller with the reeds of an aulos raised to his lips. Finally, three women follow the musicians, carrying outstretched sprigs in their hands. The names of the three women are inscribed, as well as the sacrifice recipients (the Nymphs) and the geographical identifier *Corinthios* (Κορίνθιος), following the (lost) name of the artist.³⁴

It has been suggested that the Pitsa *pinax* “commemorates an actual sacrifice made by the individuals represented upon it” and shows “a family group engaged in a private sacrifice for which individual members play the roles of kanephoros, animal escort, musicians, devotees, and dedicant.”³⁵ The varying ages of the figures represented on the *pinax* makes the identification of the group as a family appealing, with each member proffering his or her unique talents to ensure the success of the sacrifice. The names of the *kanephoros*, animal-handler, and musicians, however, are conspicuously absent from the inscription. Why are the four figures anonymous, and what relationship did they have to the dedicant(s)? Could the unnamed figures represent hired professionals, working independently or attached to the sanctuary?³⁶ Were the figures

³³ The iconography of the *pinax* (Athens National Museum inv. no. A 16464) has been compared to other processional scenes in religious contexts (e.g. Kroll 1979, 350; Van Straten 1995, 57-58; Neils 1996, 178-79; Connolly 2007, 170-71), but the role of the musicians has yet to be examined critically.

³⁴ The full inscription is published in Rizakis (2008, no. 185).

³⁵ Connolly (2007, 171).

³⁶ On the concept of the hired or staff *mageiros*, see Berthiaume (1982). An inscription from Olympia, dating to 28 BCE (*IvO* 64, Miller 2004 no. 133), indicates that an aulos-player and three-man troupe of

representative of family slaves and a cult priestess? Music was a sufficiently important aspect of blood sacrifice to be memorialized in ancient Greek textual and visual sources, but the iconography and inscriptions of the Pitsa *pinax* raise questions about the musicians' status and level of professionalization which other primary sources rarely address.³⁷

Like the Pitsa *pinax*, two terracotta *arulae* from Taranto offer a rare perspective on music in a funerary or religious context.³⁸ Portable terracotta *arulae* are a characteristic product of South Italy and Sicily from the 6th century BCE through the Roman period.³⁹ The pair from Taranto, however, are unusual in two ways: first, they appear to have formed a pair in antiquity due to the fact that they were found together and are similar in size, shape, and decoration; second, their decoration appears to carry a narrative from one *arula* to the next. On the first *arula*, three barefoot women wearing long, unbelted peploi move to the right across one side of the object. The women's garments flutter against their legs as they walk across a rocky landscape. The central woman wears a sakkos over her hair and carries a xylophone in her right hand. Her companions on either side wear their short, tightly-curved hair loose and place a hand on each of her shoulders, while the group's leader also carries a tympanon in her lowered left hand. The decoration of the second *arula* continues the rocky ground of the first and focuses around an embracing couple. The couple are seated to the left and each slides an

libation-dancers were among the sanctuary staff present to assist visitors in sacrifices (Miller 2003, 6). Written and epigraphical evidence for the professionalization of musicians only appears in the 5th century BCE. See Kemp (1966) for a general discussion of professionalization of music in ancient Greece more broadly, and Scheithauer (1996, 1997), Nordquist (1994), Csapo (2004, 210), and Wilson (1999, 74-75) on the professionalization of the aulos-player in particular.

³⁷ The role of music in blood sacrifices is well-attested in ancient literary sources, including Herodotus (*Histories* I.132.1) and Plutarch (*De Audiendi Poetis* 2).

³⁸ The *arulae* are published by Salapata (2001).

³⁹ See van der Meijden (1993) for a study of terracotta *arulae*.

arm behind their partner. The lower part of the soft, effeminate youth's body is wrapped in a himation, a corner of which he pulls over his long, rich curls. His partner, wearing a diaphanous peplos, delicate sandals, and with her hair gathered into an unruly top-knot, turns to face forward. To the left a woman with short, tightly-curved hair and a tympanon in her lowered right hand turns to face the couple, pulling a corner of her peplos over her head. To the right of the couple, a barefoot woman with her hair tied up in a headband (σφενδόνη) wears a thick peplos and sits on a low box, looking down at her knee.

Based on consideration of the decoration of the two *arulae*, two identifications of the couple on the second *arula* have been proposed: Dionysos and Ariadne or Aphrodite and one of her divine consorts (specifically, Adonis).⁴⁰ Both mythological couples were represented in Apulian vase-painting, and the lack of specific attributes on either of the figures makes an unambiguous identification challenging. The instruments represented on the two *arulae*, however, may provide some insight into the identification of the couple. The xylophone, held by the central woman on the first *arula*, is an instrument associated with Aphrodite, Eros, and nuptial rites.⁴¹ The tympanon, held by one of the three women on the first *arula* and by the woman in the upper left on the second one, is a feature of Dionysian iconography, but may also more generally be associated with ecstatic, eastern festivals.⁴² When examined from the perspective of their musical instruments, therefore, Salapata's identification of the couple as Aphrodite and Adonis is enticing and would lend greater credence to the role of Adonis in the eschatological beliefs of 4th century BCE Magna Graecia.⁴³ Contextualized within the corpus of Apulian musical

⁴⁰ Salapata (2001, 36).

⁴¹ Schneider-Herrmann (1976, 519-521); Nelson (1986, 30). See also Chapter 2.

⁴² Bélis (1988, 19-20).

⁴³ For a complete defense of the identification of Adonis, see Salapata (2001).

iconography, however, it becomes clear that the couple is likely not mythological at all but, rather, a manifestation of the ideal youth and his bride.⁴⁴ Such an interpretation might suggest that it is the nuptial status of the deceased, not the worship of a specific deity, which is alluded to through the deposition of the altars in the grave.

As a whole, the archaeological and iconographic evidence for ancient Greek music provides a substantial corpus for investigating many different aspects of musical performance. While organological study of ancient Greek instruments is hampered by the paucity of intact examples, representations of performing musicians are plentiful, enabling the study of the role of musical performance in varied 'real' and mythical contexts. From the 6th century BCE onwards musicians appear in a diverse array of durable media, from terracotta figurines to tomb-paintings to black- and red-figure vase-painting. The ubiquity of visual representations of musicians and their instruments allows for the introduction of greater nuance into current understanding of when, where, and for what reason musicians performed, as well as the divine and mythological associations ancient viewers might have brought to the representations of certain instruments and scenes.

THE INSTRUMENTS

It should be noted that, in Apulian vase-painting, musical iconography is to be equated to the representation of musical instruments. Vases, of course, are not the only source of evidence for the morphology of the instruments, though they are the most abundant testimony for instruments and their performance contexts. Occasionally, actual

⁴⁴ See Chapter 2 for further discussion of musical instruments and couple iconography.

examples of ancient Greek musical instruments are preserved in the archaeological record, and references to their performative and technical aspects are made in textual sources. Prior to turning to an overview of known musical performance contexts in ancient Greece and Apulia, it may be useful to build a visual vocabulary of the instruments and briefly review the iconographic, archaeological, and literary evidence for the morphology of the instruments themselves.

Many of the musical instruments in Apulian vase-painting are familiar to students of ancient Greek music as a whole, and the instruments which pertain to the present study may be divided into three families: idiophones, chordophones, and aerophones.

Idiophones, such as the tympanon, xylophone, bell, krotala, and cymbals, are the most frequently represented instruments in Apulian vase-painting. Chordophones, which follow idiophones in iconographic prevalence, are manifested in a wide assortment of types, including chelys lyres, Eastern lyres, harps, and both concert and Apulian kitharas. The greatest morphological variety, however, is in the group of aerophones, which includes instruments such as the aulos, syrinx, salpinx, cornu, long horn, and even a conch shell.⁴⁵

The tympanon (τύμπανον, plural τύμπανα), a type of handheld drum, is made of an animal skin stretched over an open frame of ca. 30-50 centimeters in diameter.⁴⁶ West indicates that the tympanon is not attested in Greek art or literature until the 5th century BCE, and there is strong evidence that it was a Near Eastern import, where similar frame

⁴⁵ Appendix I.1 contains a chart showing the numbers of each instrument in the dataset collected for the present study.

⁴⁶ West (1990, 124).

drums are known from at least the beginning of the second millennium BCE.⁴⁷ In Apulian vase-painting, the tympanon is utterly ubiquitous, appearing in a wide variety of nuptial, funerary, Dionysian, and mythological scenes. The iconography of the instrument in Apulian vase-painting differs from that of Attic examples, since the South Italian drum is of slightly smaller dimensions and often decorated with ribbons around the edges. An illustrative example of the instrument may be seen on a skyphos in the Virginia Museum of Fine Arts, attributed to the Liverpool Group and dating to the 3rd quarter of the 4th century BCE (Figure 1.1). The tympanon is held along with a box and rosette chain by a woman moving to the right and wearing a long, belted chiton, white shoes, and a sakkos over her hair. A clue regarding the instrument's physical construction is visible along its edge, where a series of black dots hint at the tacks which would have held the animal skin in place. The central motif, with an added white ring over a solid black circle surrounded by another ring of added white dots, might be purely aesthetic, though it has been suggested that such decoration is indicative of an inner raised frame which would have enabled two concentric striking surfaces with different tambours.⁴⁸ The delicate ribbons along the rim of the tympanon are a feature of the instrument's South Italian iconography, and when the instrument appears to be floating near a figure's wrist, it is often due to the loss of the added-white attachment.

While the tympanon is attested in Attic vase-painting, the xylophone is a distinctly Apulian object which makes its first appearance ca. 360 BCE. The instrument is characterized by two arms ranging in length from ca. 20-50 centimeters and connected by

⁴⁷ Duchesne-Guillemin (1981, 290) indicates that though the frame drum is a common feature of Near Eastern art of the 2nd millennium BCE, it is primarily known through iconographic, not archaeological, evidence.

⁴⁸ Paquette (1984, 209-213).

between 6 and twenty crossbars.⁴⁹ On a pelike related to the Gioia del Colle Painter and dating to the third quarter of the 4th century BCE, Eros may be found seated on a craggy rock holding a xylophone and a bunch of grapes (Figure 1.2). The xylophone represented on the pelike manifests many of the typical characteristics of the instrument as it appears in Apulian vase-painting. It has two long arms with simple finials at either end, sixteen crossbars with white dots in the center, and it is shown held upright by one arm. Though the xylophone is well-represented in the corpus of Apulian vase-painting, it remains an enigma in many ways. Was it tonal, as the modern name suggests, or was it a percussion instrument, and how was it played? The archaeological remains of an object which might be a votive xylophone have been discovered at the necropolis of Francavilla Marittima, dating to the 8th century BCE, and an assortment of ladder-like objects have been studied recently in an attempt to connect archaeological and visual evidence for the xylophone.⁵⁰ Since the instrument appears primarily in nuptial contexts, further discussion of the instrument's nature and associations will be continued in Chapter 2.

Bells (κώδωνες), krotala (κρόταλα), and cymbals (κύμβαλα) complete the group of idiophones found in Apulian vase-painting. All three instrument types are exclusively associated with Dionysos and will be considered in full in Chapter 3. It is worth noting here, however, the general morphology of and evidence for each instrument type. Small bells, documented ten times in the present corpus, are either held in the hand or attached to a narthex, a type of tall stalk frequently found in Dionysian contexts.⁵¹ Krotala, a type

⁴⁹ Keuls (1979, 476).

⁵⁰ Grave 60 of the necropolis of Francavilla Marittima, published in Zancani-Montuoro (1977, 27-40 and figures 8-9). For a representative catalogue of the archaeological remains of the xylophone, see Zschätzsch (2003, 148-154).

⁵¹ On the archaeological evidence for bells throughout ancient Greece, see Villing (2002).

of castanet-like instrument, and cymbals, small bronze disks slipped on the thumb and the middle and ring fingers, are known both from archaeological remains and a substantial number of representations in Attic vase-painting.⁵² In a study of Attic representations of krotala, cymbals, and other percussion instruments, Castaldo has identified them as indications of “a state of alterity,” an observation which remains valid for the few cymbals and krotala which appear in 4th century BCE Apulian musical iconography.⁵³

Turning to the family of chordophones which appear in Apulian vase-painting, the instruments may be further subdivided into two groups: lyres and harps. Both classes of instrument are Near Eastern imports, where they may be identified in archaeological and iconographic evidence as early as the 4th millennium BCE.⁵⁴ For the study of Apulian vase-painting, familiarity with five types of lyre (chelys lyre, barbitos, kithara, Apulian kithara, and Eastern lyre) and one type of harp (frame harp) is necessary.

West succinctly identifies the defining features of the lyre as “two arms projecting from the body and linked by a crossbar or yoke; the strings extend from the crossbar over an open space and then over a bridge on the front soundboard to a fastening at the base.”⁵⁵ The strings, typically numbering between six and eight, were each wound around a peg (κόλλοψ, plural κόλλοπες) on the yoke, and a number of Attic vases show performers turning the kollopes to tune their instruments.⁵⁶ While the smaller lyres could be rested on one’s lap to play, there is visual evidence for the use of a long sash tied between the performer’s left forearm and the arm of the instrument farthest from the

⁵² For archaeological remains of cymbals and krotala, see Paquette (1984, 212-216).

⁵³ Castaldo (2009, 293).

⁵⁴ See Duchesne-Guillemin (1981, 292-295) for a discussion of the archaeological evidence for Near Eastern instruments, as well as Maas and Snyder (1989, xv, 152) and West (1992, 49, 70).

⁵⁵ West (1992, 48).

⁵⁶ Bundrick (2005, 16).

body.⁵⁷ Through tension, the sash permitted the performer to stand and move while keeping the instrument securely pressed to his body and allowing free movement of the left hand to selectively stop the strings.⁵⁸ With one's right hand, the strings of the lyre would be stroked or struck either with the fingers or a *plektron* (πλήκτρον, plural πλήκτρα).⁵⁹ Regarding the diversity of lyres, it may be noted that the primary distinctions between the different types are the material of the soundbox and the attachment and length of the arms.⁶⁰

The soundbox of the *chelys* lyre (λύρα, plural λύραι) is, as its name suggests, made from the hollowed-out shell of a tortoise (χέλυς).⁶¹ Archaeological remains of *chelys* lyres have been found in mainland Greek and South Italian graves, aligning closely to the description of the instrument in the *Homeric Hymn to Hermes*, where the fleet-footed god is said to have invented the instrument as a youngster and presented it to Apollo as recompense for stealing his cattle.⁶² The *chelys* lyre has been described as “the quintessential instrument of the amateur musician” in 6th and 5th century BCE Athens, and it continues to be represented in Apulian funerary, nuptial, and mythological scenes of the 4th century BCE.⁶³ On a bell krater attributed to the York Group and dating to the beginning of the 2nd quarter of the 4th century BCE, for example, the instrument is held

⁵⁷ Maas and Snyder (1989, 67), Bundryck (2005, 18).

⁵⁸ Maas and Snyder (1989, 68) suggest that it may have been used to cushion the player's arm, while Mathiesen (1999, 266) suggests that it was used to wick away perspiration.

⁵⁹ In Athenian vase-painting, lyre-players are often shown having just finished an outward sweep across the strings with the *plektron* according to Bundryck (2005, 18).

⁶⁰ The seminal study by Maas and Snyder (1989) collects a rich corpus of archaeological, literary, and visual evidence for the stringed instruments of ancient Greece.

⁶¹ Maas and Snyder (1989, 94-95). On the reconstruction of a *chelys* lyre based on a partially preserved example from Reggio, see Roberts (1981).

⁶² *Homeric Hymn IV to Hermes* (20-60, 416-438). For additional examples of archaeological remains of *chelys* lyres, see Psaroudakes (2006) and Castaldo (2008).

⁶³ Bundryck (2005, 14).

by the victorious Apollo as he sits opposite the satyr Marsyas (Figure 1.3). In the mythological scene, the carefully-detailed tortoise carapace indicates that the back of the instrument is depicted, but the general outline of the body is readily recognizable from either side. The barbitos (βάρβιτος, plural βάρβιτοι), which appears only once in the present corpus on an early symposiastic scene attributed to the Hearst Painter (Figure 3.15b), is a close relative of the chelys lyre, though it differs from it in the length of its arms and, thus, lower range of tones.⁶⁴

Unlike the chelys lyre and barbitos, whose soundboxes are made of the carapace of a tortoise, the kithara, Eastern lyre, and Apulian kithara have artificially-constructed soundboxes made of wood. Due to the perishable nature of the materials, no Greek versions of the instrument have been preserved, thus literary and iconographic evidence is essential to understanding the morphology and performance contexts of the instrument.⁶⁵ The kithara (κιθάρα, plural κιθάραι) is traditionally considered the purview of the professional musician due to its large scale and laboriously-crafted design.⁶⁶ As seen on a volute krater attributed to the Lycurgus Painter (Figure 1.4), the instrument is readily recognizable by its large, sturdy soundbox; elaborate, curving arms; and its frequent association with the mythological figures of Orpheus and Apollo, the latter of whom is here watching over the poignant death of Penthesileia in Achilles' arms.⁶⁷ The

⁶⁴ Maas and Snyder (1989, 113-138), West (1992, 57-58).

⁶⁵ The kithara in particular has drawn a fair amount of attention in classical scholarship due to its association with Apollo and professional performers. While no physical remains of the instrument are known (Mathiesen 1999, 262), a selection of informative studies (in addition to Maas and Snyder 1989, 53-70) should be mentioned, including Higgins and Winnington-Ingram (1965), Maas (1975), Paquette (1984, 90-127), Sarti (1993), Bélis (1995), Mathiesen (1999, 258-270), and Bundrick (2005, 18-21).

⁶⁶ Aristotle, in fact, calls the kithara a “τεχνικὸν ὄργανον,” that is, a technical or professional instrument (*Politics* 1341b). It is also called the “concert kithara” by some scholars (see, for example, van Keer 2004). In the present study, the terms will be used interchangeably.

⁶⁷ On its representation with Apollo, see Chapter 4. For the kithara and Orpheus, see Chapter 5.

Eastern lyre, sometimes also called a Thracian lyre or Thracian kithara, is documented only one time in recorded Apulian musical iconography, on a late duck askos attributed to the Arpi Painter (Figure 1.5).⁶⁸ Characterized by a rounded bottom with arms that continue in a single arc from the soundbox, the instrument on the Apulian duck askos finds parallels in 5th century BCE Athenian vase-painting, though Bundrick has noted that vase-painters are extremely inconsistent in its representation.⁶⁹

Despite the mystery surrounding the Eastern lyre and its implications for 5th and 4th century BCE musical performance culture, the chordophone which is of the most interest in the present discussion is the Apulian kithara. Also known as the Italiote or rectangle kithara, the instrument is typically represented with a rectangular soundbox and arms that extend straight up the sides.⁷⁰ It first appears in the Greek world in Apulian vase-painting, and only later in the Hellenistic period are similarly-shaped instruments found in mainland Greece. The instrument shares many of the same Apulian iconographic contexts as the chelys lyre, and it is found especially in nuptial contexts, played or held by a youth or a woman. On the shoulder of a lekythos attributed to the Underworld Painter, for example, an ornate, carefully-drawn Apulian kithara lies on the ground between Eros and a seated woman (Figure 1.6). The woman has been identified as the goddess Aphrodite by Maas and Snyder, but she may also be a mortal woman readying herself to become a bride.⁷¹

Harpes are morphologically very different from the lyre family. On the shape of the harp, West writes that “the strings are attached to an arched or angled neck fixed at one

⁶⁸ Maas and Snyder (1989, 145-147), West (1992, 55-56), Landels (1999, 67-68).

⁶⁹ Bundrick (2005, 26-29).

⁷⁰ Maas and Snyder (1989, 175-178), West (1992, 50).

⁷¹ Maas and Snyder (1989, 176).

end of the soundbox, and they meet the soundboard at an oblique angle. They lie in a plane perpendicular to the soundboard, not parallel as in the case of the lyre, and they are of conspicuously different lengths.”⁷² Ancient Greek harps had between nine and 32 strings which were plucked or stroked with both hands.⁷³ While there is some archaeological evidence for the instrument, particularly from the famed Tomb of the Poet in Attica, accurately correlating literary descriptions, visual representations, and archaeological remains of the many different types of harps known in Greece from the middle of the 5th century BCE onwards is challenging.⁷⁴ In Apulian vase-painting, however, only one type of harp is found. Described as a frame harp by Maas and Snyder, the instrument is characterized by a high, arched soundbox and, often, a spindle- or bird-shaped post to connect the soundbox to the yoke which rests on the performer’s lap, as may be seen on a calyx krater attributed to the Painter of Athens 1714 (Figure 3.32).⁷⁵ The harp is primarily associated with female performers in nuptial contexts, where it will be discussed further.

The aerophones represented in Apulian vase-painting present a great diversity of instruments. The cornu, long horn, and conch shell, which each appear only once in the present corpus, are all types of horn associated with hunting or battle.⁷⁶ The salpinx (σάλπιγξ, plural σάλπιγγες), a long, straight-bored trumpet typically made of bronze, is

⁷² West (1992, 49).

⁷³ The title of “plucker” (ψάλτρια) is found in the 5th century BCE to refer to harp-playing women. The lack of visual evidence for the use of the plektron with any of the harps indicates that the strings were activated only by hand. On the tuning of the harp, see Hagel (2013, 162-170).

⁷⁴ On the harp found in the Tomb of the Poet, see Pöhlmann (2013). Regarding the challenges of associating ancient Greek terms for different harps to actual instrument shapes, see Maas and Snyder (1989, 147-151).

⁷⁵ Maas and Snyder (1989, 183).

⁷⁶ On the literary evidence for the use of animal horns as signaling instruments in ancient Greece, see West (1992, 121).

attested in a handful of battle scenes, particularly Amazonomachies, and may be considered a refinement of the naturally-occurring horns used as signaling instruments.⁷⁷ The two instruments which are consistently represented in the present corpus, however, are the syrinx (σῦριγξ, plural σῦριγγες) and aulos (αὐλός, plural αὐλοί).

The syrinx is a simple wind instrument made of a set of reeds which are bound together into a single row. Sound is generated by blowing over the top of the pipes, much like modern panpipes. The instrument is primarily known from ancient literary and visual sources, where it is found in association with Pan and pastoral pursuits from Homer through the Roman period.⁷⁸ In Apulian vase-painting, the instrument is almost exclusively associated with Pan, where it is depicted as a bundle of equal-length reeds held by the hybrid god, as on a situla attributed to the Ganymede Painter (Figure 4.13). The recent study, however, of an exceptionally well-preserved Greek syrinx from Fayum, Egypt has demonstrated that the instrument was composed of a number of reeds of differing lengths.⁷⁹ The difference between visual representations of the syrinx and the archaeological and literary evidence of its morphology and tonality is intriguing. While it may be a reflection of artistic license or of different types of syringes, it may also be an indication of the artist's and purchaser's familiarity (or lack thereof) with the instrument itself, or an indication of different shapes of the instrument in antiquity.

The final instrument to consider prior to embarking on the study of Apulian musical iconography is the aulos (αὐλός). Often mistranslated into English as 'flute,' the

⁷⁷ The salpinx is discussed by West (1992, 118-121) and its iconography analyzed closely by Krentz (1993) and Neils (2013), who identifies the figure who plays the instrument as the Salaminian hero Kychreus in her study of the instrument on an Attic red-figure hydria.

⁷⁸ See, for example, Homer (*Iliad* 18.526) and Ovid (*Metamorphoses* 1.704-711).

⁷⁹ Avanzini et al. (2015).

ancient Greek aulos was more akin to a double-pipe modern oboe, for sound was produced through the vibration of a reed mouthpiece which could be removed from the instrument and replaced.⁸⁰ Archaeological evidence for the aulos is plentiful and indicates that it was made of reed, bone, wood, metal, or combinations of those materials.⁸¹ A leather strap called the phorbeia (φορβεία), shown wrapped around the cheeks and head of the aulos-player on a calyx krater in a private collection in Bari (Figure 3.23b), was occasionally used to support the cheeks during long playing sessions.⁸² In Apulian vase-painting, the aulos is usually depicted as two tubes, either held together (Figure 1.3), held separately (Figure 1.5), or, as on the Bari krater, being played. The instrument may be found in a wide array of iconographic contexts, including nuptial, Dionysian, and mythological contexts.

One important instrument has not been discussed in the present survey: the human voice. While there is plentiful evidence for solo and choral vocal performance in ancient Greece, the practice is nearly invisible in visual culture. There are notable exceptions, of course, such as the famed Athenian neck amphora attributed to the Brygos Painter which shows a youth singing and accompanying himself on the kithara.⁸³ The literary and epigraphic evidence for vocal performance in different contexts will be considered in the subsequent chapter, for though they may be missing from vase-painting imagery, songs of many different types were an integral component of ancient Greek and South Italian

⁸⁰ West (1992, 1-2, 82) offers a scathing review of modern English terminology for the aulos and suggests 'pipe' (85) as a reasonable modern alternative. To circumvent the problem entirely, the transliterated Greek term 'aulos' will be used throughout in lieu of any translations.

⁸¹ See West (1992, 86) and especially Hagel (2013, 151-161; 2014) for a discussion of the archaeological evidence and reconstruction of the aulos.

⁸² Wilson (1999, 70-72) offers an informative discussion of the literary and iconographic evidence for the use of the phorbeia. See also Mathiesen (1999, 218-222) for additional discussion of the phorbeia.

⁸³ Boston, Museum of Fine Arts 26.61, Beazley ARV2 383.199, Bundrick (2005, 19 figure 8).

musical performance culture during the 4th century BCE.

MUSIC IN PERFORMANCE

Before turning to the representations of musicians and musical performance in Apulian red-figure vase-painting, it is necessary to review the primary contexts in which musical performance would have taken place. Taras was the only Greek colony in Apulia, but there is abundant evidence that Tarentines and other Western Greeks actively and enthusiastically participated in the broader musical culture of ancient Greece. In order to analyze what is unique to Apulian representations of musicians and their instruments, therefore, one must look closely at the literary, epigraphic, and archaeological evidence from the Greek mainland. What becomes evident under further scrutiny of when and where music was performed is that throughout Greek history, and particularly in the 5th and 4th centuries BCE, music was not just ubiquitous, it was also exceptionally important. Music lubricated relations between gods and men, it set the tone for joyous and debauched celebrations, it provided succor to those in mourning, and it helped wile away time while at work and at rest.

RELIGIOUS CONTEXT I: SACRIFICE (θυσία)

Ancient Greek religious practice was suffused with instrumental and vocal music. Music served as aural cues to ritual acts, as a vehicle for communicating with the gods, and as the centerpiece of celebratory events. The evidence for religious music abounds in ancient Greek textual sources, which provide the words and rhythms of solo and ensemble vocal music; in epigraphy, which preserves the texts and musical notations of

vocal and instrumental compositions; and in visual culture, which illustrates musical performances in various contexts. The literary, epigraphic, and material evidence suggest that the primary religious context for musical performance was the public, communal worship of the gods: festivals.⁸⁴ The main event of the ancient Greek festival was a large animal sacrifice, preceded by an elaborate, ostentatious procession; culminating in the slaughter of the sacrificial victim; and concluding in a celebratory, communal feast, with musical accompaniment for each step.

The sacrificial procession to the altar (πομπή) could range in scale from a few individuals for a small, private sacrifice to an enormous, choreographed crowd for a festival celebration.⁸⁵ Regardless of scale, the procession would be accompanied by vocal and instrumental music. Beginning in late Geometric vase-painting, men and women are depicted processing and dancing accompanied by musicians playing the lyre, aulos, or a combination of both instruments.⁸⁶ In late Geometric and Orientalizing visual culture it is difficult to securely distinguish sacrificial processions from more general processional dances, but beginning in the 6th century BCE allusion to the ensuing animal sacrifice becomes more explicit.⁸⁷ As discussed above, the 6th century BCE Pitsa *pinax* depicts an altar at the right end of the plaque which a procession of seven individuals and a sheep approaches. Two young members of the procession, standing immediately behind the sacrificial victim, play the lyre and aulos, leaving no doubt that instrumental music was

⁸⁴ West (1992, 14) on the importance of religious festivals as a musical performance context: “when he thought of music and song as a feature of well-ordered city life, the Greek thought above all of the music and song associated with the public worship of the gods.”

⁸⁵ For a recent survey of the approaches to the study of Greek religion through iconography, see Lissarague (2012).

⁸⁶ Maas and Snyder (1989, 50).

⁸⁷ West (1992, 15) suggests that the 8th and 7th century BCE vase-painting depictions of processions and processional dances are all “apparently of a ritual nature.”

an integral part of the πομπή. In 5th and 4th century BCE Attic black- and red-figure vase-painting, the sacrificial procession continues as an iconographical motif, and in nearly one quarter of the preserved examples a musician playing the aulos, kithara, or lyre accompanies the sacrificial retinue to the altar.⁸⁸ Aulos- and kithara-players even appear on the Ionic frieze of the Parthenon, following closely behind the *kanephoroi* and sacrificial victims at the East ends of the procession.⁸⁹

Visual evidence for processional music is complemented by literary and epigraphic evidence dating from the 8th century BCE onwards. The prosodion (προσόδιον), a dedicated form of processional song, is first recorded at Delos in the second half of the 8th century BCE.⁹⁰ Renowned lyric poets such as Pindar and Bacchylides composed the choral songs, and Aristophanes draws on the established connection between blood sacrifice and the prosodion form to lend an air of mock-sanctity to an inauguration ceremony in the *Birds*.⁹¹ Proclus, a 5th century CE philosopher and commentator, indicates that the prosodion and hymn/paeon would be sung to the accompaniment of either the aulos or the kithara, and the paeon and prosodion of Limenios from Delphi (c. 128/7 BCE) confirm that the choral hymns (including the

⁸⁸ Van Straten (1995, 194-219) catalogues 21 black- and red-figure vases with sacrificial processions accompanied by aulos, kithara, or lyre. Of the 86 pre-kill scenes catalogued by van Straten, musicians are represented in approximately 24% of scenes. For the aulos, see catalogue no. V1, V3, V4, V6, V11, V15, V19, V21, V28, V32, V35, V38, V39, V43, V54, V55, V66, V67; for the kithara, see catalogue no. V15, V21, V29, V36, V55; for the chelys lyre, see catalogue no. V96.

⁸⁹ For an introduction to the musicians on the Parthenon frieze, see Neils (1996).

⁹⁰ The earliest fragment of a *prosodion* dates to c. 735 BCE and is attributed to Eumelus of Corinth (Page 1962, no. 696. = Pausanias *Hellados Periegesis* 4.33.2), though West (1992, 15) suggests that the fragment, which records a Messenian envoy's sacrifice at Delos, may actually date to c. 660 BCE.

⁹¹ Bacchylides' *prosodia* are recorded in only three fragments (7, 8, and 9), but a recent study of Pindar's fragments (Prodi 2013) has revealed at least 18 preserved selections of his *prosodia*. Aristophanes (*Birds* 852-7): [Ἰερεύς:] ὁμορροθῶ, συνθέλω,/συμπαινεύσας ἔχω/προσόδια μεγάλα σεμνὰ προσιέναι θεοῖσιν./ἄμα δὲ προσέτι χάριτος ἔνεκα προβάτιόν τι θύειν./ἴτω ἴτω δὲ Πυθιάς βοᾷ θεῶ,/συναδέτω δὲ Χαῖρις ᾠδάν.

prosodion) were sung to instrumental accompaniment.⁹² Literary and epigraphic evidence demonstrate the early and persistent use of vocal and instrumental music in sacrificial processions, and the creation of a distinct musical form to accompany the procession illustrates that music was integral to the first step of the sacrificial ritual.⁹³

Once the πομπή had reached the altar, the next phase of the sacrificial act could commence: the preparation and slaughter of the animal or animals. The killing phase of blood sacrifice is rarely depicted in ancient Greek visual culture, but there is some literary evidence for the performance of music at the altar.⁹⁴ Most memorably, the 5th century BCE historian Herodotus, agape at the barbarity of the Persians and their customs, writes:

“And this is their method of sacrifice to the aforesaid gods: when about to sacrifice, they do not build altars or kindle fire, employ libations, or music, or fillets, or barley meal: when a man wishes to sacrifice to one of the gods, he leads a beast to an open space and then, wearing a wreath on his tiara, of myrtle usually, calls on the god.”⁹⁵

Herodotus specifically comments on the fact that the Persians do not accompany their sacrifices with the aulos (οὐκὶ ἀὐλῶ), which he insinuates is as crucial to the sacrificial ritual as the familiar accoutrements of libations, fillets, and barley. In the moment of

⁹² Mathiesen (1999, 82 fn. 115). Proclus (*Chrestomathia* Bekker 320a18-20): “It is said to be a prosodion when they process to the altars or temples, and in the processing, it was sung to the accompaniment of the aulos. But the hymn, properly speaking, was sung to the accompaniment of the kithara while they stood.” For the prosodion more generally, see Mathiesen (1999, 81-3). For the paeon and prosodion of Limenios, see Pöhlmann and West (2001, 74-5).

⁹³ See Haldane (1966, 98-101) for a review of literary evidence for instrumental accompaniment to the prosodion. For a more recent discussion of the performance of the prosodion, as well as a review of non-prosodion processional songs, see Grandolini (1991, 125-40).

⁹⁴ Van Straten (1995, 103) describes the killing phase as “not only...the precise moment that the killing instrument (axe or knife) hits or pierces the body of the victim, but also...the immediately preceding moment, when the instrument is held poised for the blow.” He catalogues only seven examples of the killing phase in Attic black- and red-figure vase-painting, one of which is combined with a sacrificial procession (1995, 219-20).

⁹⁵ Herodotus (*Histories* 1.132.1), translated by Godley (1920): θυσίη δὲ τοῖσι Πέρσησι περὶ τοὺς εἰρημένους θεοὺς ἦδε κατέστηκε: οὔτε βωμοὺς ποιεῦνται οὔτε πῦρ ἀνακαίουσι μέλλοντες θύειν, οὐ σπονδῆν χρέωνται, οὐκὶ ἀὐλῶ, οὐ στέμμασι, οὐκὶ οὐλῆσι: τῶν δὲ ὡς ἐκάστῳ θύειν θέλη, ἐς χῶρον καθαρὸν ἀγαγὼν τὸ κτήνος καλεῖ τὸν θεόν, ἐστεφανωμένον τὸν τιάραν μυρσίνῃ μάλιστα.

sacrifice, however, the Greek aulos falls silent, replaced by the *ololygmos* (ὄλολυγμός), a piercing cry raised by the women present at the ritual.⁹⁶ Based on an Athenian inscription regulating animal sacrifice at the Hephaisteia, it is possible that the *salpinx* (σάλπιγξ), a trumpet associated with war and combat, may have been used in large, multi-animal sacrifices to announce the slaughter of each animal.⁹⁷ There is no visual or archaeological evidence to support the widespread use of the *salpinx* during the slaughter, and the scant iconographic evidence for the sacrificial act itself does not divulge any further details about the musical accompaniment (or lack thereof) at the moment of the animal's death. Seven known Attic red-figured vases, however, depict an aulos-player accompanying the post-kill roasting of the god's portion (ὄσφῦς) and entrails (σπλάγχνα) over the fire, suggesting that the festive atmosphere of the *πομπή* returns after the emotionally-fraught slaughter of the sacrificial victim is complete.⁹⁸

The fundamental purpose of blood sacrifice was to beseech or thank the gods, and vocalizing one's prayers was integral to the success of a sacrificial act.⁹⁹ Music served as the vehicle for delivering the prayers, and as Proclus indicates, such songs addressed to the gods were called hymns (ῥυμοί).¹⁰⁰ Closer examination of the evidence for one particular type of hymn may be informative: the *paeon* (παιάν).¹⁰¹ The *paeon* takes its

⁹⁶ Bremmer (2010, 136). See also Dolgert (2012) and Zeitlin (1965) on the ritual significance of the *ololygmos*, particularly in Aeschylus' *Oresteia*.

⁹⁷ IG I³ 28-9: τὸς δ[ὲ β]οῦ[ς ἡ ἕκαστον ἀπὸ σάλ]-/πινγος [προσαγαγὲν πρὸς τ]ὸν βομόν. Ziehen (1931, 231-34) and Wegner (1949, 61) support the use of the *salpinx* in the moment of sacrifice; Nordquist (1992, 150) suggests that *salpinges* were used to commence the procession and to signal the moment for bringing forth the sacrificial animals, though she admits that the iconographic evidence for the practice is minimal.

⁹⁸ Van Straten (1995, 221-43), catalogue numbers V178, V185, V186, V187, V189, V202, and V203.

⁹⁹ Bremmer (2010, 136).

¹⁰⁰ Mathiesen (1999, 30 fn. 16). In line with Proclus, Mathiesen (1999, 29) offers a particularly succinct definition of hymns as “metric compositions addressed, directly or indirectly, to a god.”

¹⁰¹ Additional musico-poetic forms for addressing the gods is discussed below within the context of choral competitions at festivals. For a more complete discussion of the performance of the *paeon* in a ritual context, see Käppel (1992, 54-62).

name from its characteristic refrain of ἠ παιάν. It is usually addressed to Apollo or, from the 5th century BCE onwards, to a small handful of other deities, including Artemis, Hera, Poseidon, Zeus, Dionysus, Asclepius, and Hygieia.¹⁰² The original purpose of the paean is debated, however, the form may broadly be defined as a song of honor and thanks, particularly for victories (militaristic or agonistic) and the bestowal of good health. Based on surviving examples, the meter of the paean was highly variable, but it is certain that the song had a strong rhythmical grounding since it is often associated with choral dance in the textual and archaeological record.¹⁰³

An example of a paean in Homer is illustrative of the character and performance practices of the song. In the first book of the *Iliad*, the Achaeans celebrate Apollo with a rhythmic song (μολπή) while raising a paean to the far-shooting god in thanks for lifting the disastrous plague from their ships:

“And all day long the young Achaeans sought to please the god with song and dance, singing a beautiful paean, celebrating far-working Apollo in song; and he heard it and was delighted in his heart.”¹⁰⁴

It is significant that this vignette occurs after the Trojan priest, Chryse, performs a sacrifice to thank Apollo for the return of his daughter, Chryseis. The sacrifice and paean lie, respectively, before and after the feast, demarcating the meal itself as a continuation of the ritual act. The choral music maintains the sacred ambiance which was initiated by the prosodion, thereby engaging the entire community (of men) in the address to Apollo.

Further insight into the ritual importance of the paean may be garnered from epigraphic evidence dating to the Hellenistic period. An inscription from the 3rd century

¹⁰² Mathiesen (1999, 29 and 36-7); Schröder (1999, 22-31).

¹⁰³ Lawler (1964, 99-100); Webster (1970, xiii); Mathiesen (1999, 31).

¹⁰⁴ Homer (*Iliad* 1.472-4): οἱ δὲ πανημέριοι μολπῇ θεὸν ἰλάσκοντο/καλὸν ἀεῖδοντες παιήονα κοῦροι Ἀχαιῶν/μέλποντες ἐκάεργον: ὃ δὲ φρένα τέρπετ' ἀκούων.

BCE (c. 230-220) states that the Athenian poet Kleocharēs was honored by the people of Delphi for having written a prosodion, paean, and hymn for performance by children during a sacrifice for the Theoxenia.¹⁰⁵ Kleocharēs' text and music do not survive, but it is important to note that his compositions are closely associated not just with the Theoxenia festival, but specifically with the sacrifice (τᾷ θυσίᾳ). The paean of Limenios from Delphi, written for a polis-sponsored pilgrimage (θεωρία) from Athens to Delphi in 128/7 BCE, likewise demonstrates the ritual role of the paean, linking the paean with the prosodion in the title itself.¹⁰⁶

Sacrifice was a fundamental act in ancient Greek religious practice, and music played an important role in ensuring the success of the ritual. Music permeated every aspect of the sacrifice, from the choral prosodion, which with or without instrumental accompaniment served to establish the sacred atmosphere; to the instrumental punctuation of the aulos and, possibly, salpinx, which aroused religious fervor in the moments leading up to the slaughter; to the prayers to the gods, which were carried up by the sound of sung paeans and hymns.

RELIGIOUS CONTEXT II: COMPETITIONS (ἀγῶνες)

Sacrifice was the focal point for ancient Greek festivals and, as evidenced thus far, it offered spectators and participants a rich aural experience. Music, however, was not constrained to sacrificial rituals, particularly at festivals which had another important

¹⁰⁵ SIG(3) 450/FD III 2.78: ...Κλε[οχ]άρης Βίωνο[ς] Ἀθηναῖος, φυλῆς Ἀκαμαντίδος, δήμου Κικυν<v>έως, ποιητῆς μελῶν, ἐπιδαμήσας εἰς τὴν πόλιν, γέγραφε τῷ θεῷ ποθόδιον τε καὶ παιᾶνα καὶ ὕμνον, ὅπως ἄιδωντι οἱ παῖδες τᾷ θυσίᾳ τῶν Θεοξενίων·

¹⁰⁶ Pöhlmann and West (2001, 74-85), SIG(3) 698C/FD III.2.138: [πα]τὴν δὲ καὶ π[οθό]διον {²⁶ πρόσοδιον}²⁶ εἰς τ[ὸν θεὸν ὃ ἐπό]ησε[(v)15]v<a>ιμηγι[□□]οινο[— — —].

component: competitions (ἀγῶνες).¹⁰⁷ The types of competition varied by festival and deity and could include athletic, musical, poetic, and theatrical components.¹⁰⁸

Instrumental and vocal performance played a significant role in each type of competition.

ATHLETIC COMPETITIONS

Evidence for the performance of musical instruments in athletic competitions is plentiful. Literary and iconographic sources indicate that the aulos in particular had a prominent place in the execution of a number of physical contests, including the long-jump (ἄλμα), diskos (δίσκος), and javelin (ἄκων) portions of the pentathlon (πένταθλον).¹⁰⁹ Pausanias writes that the long-jump of the pentathlon at Olympia was accompanied by the 'Pythian melody,' performed by a prize-winning aulos-player from the games at Delphi two years prior.¹¹⁰ Though the travelogue's narrative focuses on the mythological impetus for the particular melody performed (explaining that Apollo himself had won many victories at Olympia), the fact that a champion aulete provided the

¹⁰⁷ For a review of the iconography of festival competitions, see Smith (2012).

¹⁰⁸ There were also equestrian events, but there is no evidence for musical accompaniment to them. The local and panhellenic festivals of Attica and the Peloponnese have been studied extensively throughout the 20th century. Mommsen's 1898 study of Athenian festivals and Nilsson's subsequent 1906 tome on non-Attic festivals firmly established festivals as a key component to understanding Greek religion. More recently, Simon (1983) has surveyed the archaeological evidence for Attic festivals and Parker (2005) has offered a definitive account of the festivals of Athens, while Robertson (1992) has dedicated numerous articles and a book to the exploration of festival origins and their role within the polis social structure. It is widely accepted that Greek colonists in South Italy and Sicily brought with them their religious practices, including their festivals, and there is abundant archaeological evidence for Greek-style sanctuaries, temples, and altars at Greek sites in Magna Graecia. Giannelli (1963) and Ghinatti (1974) present a summation of the history and development of West Greek festivals and cults. Burnett (1988, 141-145) offers a brief survey of the adaptations of traditional religious practices in the Greek West and their impact on musical forms. Morgan (2012, 37-9) likewise presents an overview of how choral and dramatic performance was affected by new religious institutions in Magna Graecia.

¹⁰⁹ A foot-race (ποδώκεια) and wrestling match (πάλη) completed the events of the pentathlon. Zarnowski (2013) offers a comprehensive survey of the events of the pentathlon.

¹¹⁰ Pausanias (*Hellados Periegesis* 5.7.10): τούτου δὲ ἕνεκα καὶ τὸ αὐλήμα τὸ Πυθικόν φασι τῷ πηδήματι ἐπεισαχθῆναι τῶν πεντάθλων, ὡς τὸ μὲν ἱερὸν τοῦ Ἀπόλλωνος τὸ αὐλήμα ὄν, τὸν Ἀπόλλωνα δὲ ἀνηρημένον Ὀλυμπικᾶς νίκας.

aural accompaniment for a central athletic event at a pan-Hellenic festival is a testament to the importance of music for in the long-jump. The musician's fame notwithstanding, the aulete's task during the long-jump was not (solely) to offer aural entertainment to spectators. Rather, as Philostratos explains, auletic accompaniment had the practical function of setting a rhythm and pace for the athlete's jumping sequence, which required careful timing of the swing of the jumping weights (άλτηρες).¹¹¹

The role of auletic accompaniment in enhancing athletic performance is evidenced by the representation of aulos-players in gymnasium scenes, particularly in late-6th and early-5th century BCE Attic red-figure vase-painting.¹¹² On each side of the exterior of a kylix by Douris, for example, a bearded aulete is prominently depicted amongst athletes training for competition.¹¹³ On side A, the aulos-player stands behind a group of youths practicing for the long-jump under the direction of two trainers. The aulete is dressed in a long, unbelted, richly-decorated chiton and is depicted in performance, the instrument on his lips and a phorbeia supporting his cheeks. He is situated in the center of the composition, between a youth who is preparing to jump and another caught mid-flight. On side B, a similar scene unfolds, with the aulete in the center of a group of four youths practicing for the javelin-throw. The musician's prominent location in both scenes reflects the importance of aulos-music in athletic pursuits,

¹¹¹ Philostratos (*Gymnastikos* 55): Ἀλτῆρ δὲ πεντάθλων μὲν εὐρημα, εὐρηται δὲ ἐς τὸ ἄλμα, ἀφ' οὗ δὴ καὶ ὠνόμασται, οἱ γὰρ νόμοι τὸ πήδημα χαλεπώτερον ἡγούμενοι τῶν ἐν ἀγῶνι τῷ τε αὐλῷ προσεγείρουσι τὸν πηδῶντα καὶ τῷ ἀλτῆρι προσελαφρύνουσι, πομπός τε γὰρ τῶν χειρῶν ἀσφαλῆς καὶ τὸ βῆμα ἐδραϊόν τε καὶ εὐσημιον ἐς τὴν γῆν ἄγει. Zarnowski (2013, 58) compares the playing of the aulos to the contemporary convention of having spectators at track-and-field meets clap out a beat set by a long-jumper in order to aid the athlete in maintaining his or her pace down the length of the runway.

¹¹² Bundrick (2005, 74-77) lists and analyzes additional black- and red-figure examples of aulos-players in gymnasium scenes. She posits that the rise of the iconography is a reflection of the increasing importance of *mousike* in 5th century BCE Athenian education.

¹¹³ Antikenmuseum Basel und Sammlung Ludwig K 425, Bundrick (2005, figure 46).

whether in gymnasium rehearsals or festival competitions.¹¹⁴

'MUSICAL' COMPETITIONS (μουσικοί ἀγῶνες)

Non-athletic competitions may be broadly categorized as 'musical' competitions, or μουσικοί ἀγῶνες. The translation of the adjective μουσικός as 'musical', however, is misleading. μουσικός derives from μουσική, which literally means 'art of the muses' and may best be described as “that integral unity of poetry, music and dance whose many manifestations constituted one of the basic forms of socialisation in Greek society.”¹¹⁵

μουσικοί ἀγῶνες, therefore, do not refer solely to musical competitions. Rather, they are “institutions for public presentation, by one or many performers, of recited or sung poetry, instrumental music, or drama in the context of religious festivals.”¹¹⁶

Meticulously disentangling the different types of μουσικοί ἀγῶνες from one another is challenging, but for the purpose of understanding when and where instrumental and vocal music were experienced, the μουσικοί ἀγῶνες may be divided into three broad categories: choral, dramatic, and rhapsodic/instrumental.

Choral musical performance, with or without instrumental accompaniment, was fundamentally a vehicle for delivering the acclamation, gratitude, and entreaties of ancient Greek worshippers to their gods. As demonstrated in the preceding discussion of the paean, it was crucial to vocalize one's prayers within the context of a sacrificial act, and competing for the god's ear at festivals was a way to ensure that the deity would be

¹¹⁴ Shapiro (1992, 56 fn. 24) identifies only two vases which seem to depict the aulos-player at a competitive athletic event. Raschke (1985, 183-184) reviews the evidence for auletes in athletic pursuits and notes that boxers, outside of the festival context, are also depicted practicing their sport to musical accompaniment.

¹¹⁵ Wilson (2002, 39).

¹¹⁶ Rotstein (2012, 94).

pleased with the quality of the entire production.¹¹⁷ The first festival choral competitions took place in the late-6th century BCE, and sponsoring, performing in, or training a chorus was an important civic activity.¹¹⁸ The types of choral songs contested at a festival varied based on the god to whom the sanctuary was dedicated, and the compositions frequently maintained their practical cultic functions of addressing, honoring, or praising the recipient deity.¹¹⁹

Dithyrambs (διθύραμβοι) and partheneia (παρθένεια) illustrate the diversity of choral compositions which were contested at festivals.¹²⁰ Beginning in the 7th century BCE, the dithyramb develops as a musical form dedicated to Dionysos.¹²¹ Performed by a large chorus of up to 50 men or boys, Proclus writes that the dithyramb “is tumultuous and appears in a highly ecstatic manner with the choral dance.”¹²² The chorus was accompanied by an aulos-player, and visual representations of the large, dithyrambic chorus may be identified in Attic black- and red-figure vase-painting.¹²³ The choruses of partheneia are likewise readily identifiable in Archaic and Classical Greek iconography

¹¹⁷ Bremmer (2010, 136). See also Pulleyn (1997) on prayer in Greek religion more broadly.

¹¹⁸ Wilson (2003, 168).

¹¹⁹ Lozynsky (2014, 12-13).

¹²⁰ Inscriptions from choregic monuments, such as the dithyrambic monuments collected in LeVen (2014, 34-40), demonstrate the continued prestige of sponsoring, training, and composing for a non-dramatic chorus through the 5th and 4th centuries BCE. In addition to the partheneion and dithyramb, there were other musico-poetic forms which were important to Greek religious life, such as the hyporchema (ὑπόρχημα) and nomos (νόμος). Rutherford (2001, 102) presents an informative visualization of the various genres, and Mathiesen (1999, 29-94) offers a thorough discussion of many different song types, including references to primary textual, epigraphic, and visual resources for the reconstruction of each. Ford (2006) presents a particularly informative synthesis of recent scholarship on the forms of early Greek lyric poetry, including a representative bibliography for each of the forms mentioned here.

¹²¹ Archilochus fragment 77 (quoted in Athenaeus' *Deipnosophistae* 14.24) is the first to mention of the dithyramb: ὡς Διωνύσοι' ἀνακτος καλὸν ἐξάρξαι μέλος/οἶδα διθύραμβον οἶνω συγκεραυνώθεις φρένας.

¹²² Proclus (*Chrestomathia* 320b12-13), quoted in Mathiesen (1999, 74-5 fn. 101). For the dance associated with the dithyramb, see Pollux *Onomastikon* 4.104-5 and Lawler (1967, 78-9). Pickard-Cambridge, in his seminal work on the dithyramb, defined the dithyramb as “an antistrophic composition dealing with special themes taken from divine and heroic legend, but still maintaining its particular connexion with Dionysus, who is celebrated, apparently at or near the opening of the song, whatever its subject” (1962, 24).

¹²³ For a recent analysis of the dithyramb in black-figure vase-painting, see Hedreen (2013).

due to their unique composition.¹²⁴ As their name implies, partheneia were sung and danced by girls or unmarried young women (παρθένοι) and they were accompanied by either an aulete or lyre-player.¹²⁵ Alkman's famed Louvre partheneion, for example, was performed by a chorus of ten girls with a female leader and was dedicated to a deity responsible for overseeing the rites of transition from young girl to marriageable woman.¹²⁶ The form of the song and the gender of the performers, therefore, are directly related to the identity and manifestation of the deity to whom the song is raised.¹²⁷

The music of the dithyramb and partheneion, as with other hymns performed in choral competitions, was a combination of vocal and instrumental sounds. The pyrriche (πυρρίχη), however, was another type of choral performance which relied solely on the auletic accompaniment for its musical effect. According to Plato, the pyrriche was a dance in which men imitated the movements of war by jumping, crouching, and dodging (false) blows from one another.¹²⁸ The performers are readily identifiable on Attic black- and red-figure vases, where they are depicted as warriors complete with helmet, shield, and spear who dance to music performed by an accompanying aulete.¹²⁹

Singers and instrumentalists could vie for prizes in individual events as well as choral productions. A 4th century BCE inscription of the contests and prizes of the

¹²⁴ On the representation of the chorus in Greek art, see Webster (1970).

¹²⁵ Alkman fragment 37 for the female chorus with lyre-player, Alkman fragment 79 for aulos accompaniment.

¹²⁶ Louvre partheneion by Alkman (1 PMGF = 3 C), ln. 92-101, quoted in Mathieson (1999, 85-6, fn. 121). Calame's seminal work on female choruses has secured the Alkman partheneion's role within the framework of an adolescent initiation ritual of some sort (1977, trans. 2001). Calame identifies the deity addressed as Artemis (1977, 91-101 and 142-17), and Cyrino (2004) suggests that the presiding goddess is Aphrodite. For additional gender-focused commentary on the Louvre partheneion, see Stehle (1997, 30-9 and 73-88).

¹²⁷ Sendrey 1974, 300-1.

¹²⁸ Plato (*Laws* 7.815a). See Kyle (1992, 94-95) and Lonsdale (1993, 137-168) for a discussion of the pyrriche, particularly in the context of possible ephebe initiation ritual in Athens.

¹²⁹ Poursat (1968) presents a catalogue of vases.

Panathenaic games, for example, lists four different musical events: one for kitharodes (a singer accompanying himself on the kithara), one for aulodes (a singer accompanied by an aulos-player), one for kitharists (a kithara-player), and one for auletes (an aulos-player).¹³⁰ Imagery of musicians preparing for, and climbing the podium at, festival competitions are plentiful in Attic black- and red-figure vase-paintings.¹³¹ The sharp increase in the visual representation of instrumentalists in the 5th century BCE may be connected to the contemporary rise of “New Music,” a florid and virtuosic style of playing that boosted the public profiles of professional kitharists and auletes.¹³²

In addition to instrumental competitions, a particular type of solo singer is known to have competed in festival games: the rhapsode (ῥαψῳδός). Rhapsodes performed epic poetry and there is evidence that, beginning in the late-6th century BCE, they would even sing in relay the entire *Iliad* and *Odyssey* at the greater Panathenaia.¹³³ The *Homeric Hymns* were likely part of the rhapsodic repertoire as well, either composed for specific competitions or re-performed at different events. Like the *Iliad* and *Odyssey*, the 33 preserved hymns are composed in dactylic hexameter. They date to the 8th through 2nd centuries BCE and are dedicated to various deities from the ancient Greek pantheon, including multiple hymns each to Aphrodite, Artemis, Athena, Demeter, Dionysos, and

¹³⁰ *IG* II(2) 2311/SIG(3) 1055. Image and translation of the inscription is available in Neils (1992, 16 fig. 1). On the relative prestige of each contest, see Shapiro (1992, 57-8) and Rotstein (2012, 113 table 1).

¹³¹ For a discussion of the iconography of musical contests, see Bundrick (2005, 160-174) and Shapiro (1992).

¹³² West (1990, 366, and 356-372) for a review of the characteristics and personages of the “New Music” in the 5th century BCE.

¹³³ Plato (*Hipparchos* 228b); Lykourgos (*Leokrates* 102); Diogenes Laertius (*Lives* 1.57, FgrH 485 F 6). Collins (2001, 160) posits that rhapsodes did not just perform, but also actively embellished and customized epic poetry in their competitions. Pavese (1991, 155-6) indicates that the content and form of the rhapsodes' materials included epic, other stories of heroes, antiquarian pursuits, and theological subjects such as the birth and activities of the gods.

Hermes.¹³⁴ While some scholars suggest that the Homeric Hymns were written for choral performance at festivals, it is more widely accepted that they were intended for performance by a professional rhapsode at festival competitions or private functions.¹³⁵ Perhaps the best-known rhapsode in Greek literature was Ion, who after winning first prize at the festival of Asklepios at Epidauros had the misfortune to fall prey to Socrates' criticism of his art in one of Plato's dialogues, but the names of other esteemed performers have also been preserved.¹³⁶ Rhapsodes are difficult to identify in iconography since they do not have any unique characteristics, however, on a red-figure amphora by the Kleophrades Painter a bearded male wearing a loosely-slung mantle and stick mounts a podium, perhaps indicating his recent victory in a rhapsodic contest.¹³⁷

A combination of solo, choral, and instrumental talents was crucial to the success of theatrical productions. Staged drama grew out of choral songs, so it is no surprise that music and dance were integral to its performance.¹³⁸ In both tragedy and comedy there were songs for the chorus and for the chorus and an actor; tragedy also had musical solos and duets for the actors alone.¹³⁹ The aulos was used for instrumental accompaniment, and other instruments could be employed as necessary to depict particular characters on

¹³⁴ On the dating of the Homeric Hymns, see Faulkner (2011, 7-16). See also the recent edition and commentary on three of the longest Homeric Hymns (to Apollo, Hermes, and Aphrodite) in Richardson (2010) as well as the edition of the Homeric Hymn to Hermes by Vergados (2012).

¹³⁵ Clay (1997, 496-498). There is more support for the view that the Homeric Hymns represent a stylized form which originated in cultic/festival songs but were not performed as such by the time of their writing. See Clay 2011 for an exegesis of the proposal.

¹³⁶ Plato (*Ion* 530a-b). See West (2010, 12) for a comprehensive list of known rhapsodes, their origins, and their places of activity.

¹³⁷ See Vos (1986, 122) for a discussion of the identification of the 'rhapsode.' The 'rhapsode' is depicted on side B of an amphora in the British Museum (E 270) attributed to the Kleophrades Painter. On side A of the amphora an aulete stands on a podium playing his instrument.

¹³⁸ According to Aristotle (*Poetics* 49a10), satyr play and, subsequently, tragedy grew out of the dithyramb.

¹³⁹ West (1990, 351, 355). According to pseudo-Plutarch (*De Musica*, 1141a), translated by Barker (1984, 234), spoken dialogue could also be accompanied by the aulos.

stage.¹⁴⁰ Wilson writes that “tragedy was much closer to what we might term 'choral opera' than 'theatre',” and parallels between the preserved texts of Greek drama and modern opera libretti or musical theatre scores have been proposed.¹⁴¹

Tragedy, comedy, satyr plays and, in South Italy and Sicily, phlyax plays offered a rich visual and auditory experience for the audience, and some sense of their musicality may be garnered from the texts themselves (when preserved). Tragedy is largely silent about its own musicality, primarily offering insight into the cultural associations of specific types of music and instruments in the contexts depicted on the stage.¹⁴² Aristophanes, however, could be considered one of the earliest and most prolific commentators on theatrical music, inveighing against the new musical stylings of his contemporaries, Sophocles and Euripides.¹⁴³ Though most texts lost their musical notation in the process of textual transmission, scholia on the preserved texts are sometimes informative and a few fragmentary melodies have survived. A scholion on Euripides' *Orestes*, for example, indicates that Elektra sings her dirge at her father's tomb in a very high-pitched voice like a mourner, suggesting that the actor's performance mirrored actual practice.¹⁴⁴ Papyri also preserve musical notation on a number of fragments of tragic texts, indicating that vocal melodies could be accompanied by

¹⁴⁰ West (1990, 351 fn. 110). Taplin (2003, 9) presents a reconstruction of where the aulete would stand during a dramatic performance. Pintacuda (1978, 33-34) offers a series of suggestions for when other instruments would have been used in the performance of a tragedy, including a salpinx in Aeschylus' *Eumenides*, krotala in Euripides' *Hypsipyle*, and a kithara for 'effeti speciali' such as the sound of the protagonist's own instrument in Sophocles' *Thamyras*.

¹⁴¹ Wilson (2002, 39). Scott (1989, 19) draws the comparison between the texts of Greek tragedy and opera libretti as well as offering a tally of the percentage of “musical lines” in the plays of Aeschylus, Sophocles, and Euripides which suggests that between 20 and 55 percent of tragic lines were sung, not spoken (1984, 5 fn. 24). Scott's quantitative analysis, however, does not include lines which appear to have been spoken but might have been accompanied on the aulos.

¹⁴² Barker (1984, 62-63).

¹⁴³ Barker (1984, 99) indicates that Aristophanes was not the first to offer musical commentary, but his work is currently the best-preserved.

¹⁴⁴ Pöhlmann and West (2001, 10).

instrumental (presumably auletic) punctuation.¹⁴⁵

The ancient Greek stage is also a frequent subject in Attic, South Italian, and Sicilian red-figure vase-painting of the 5th and 4th centuries BCE, where some scholars have found a vibrant tapestry of allusions to the musicality of the theater.¹⁴⁶ The famed Pronomos vase is the quintessential illustration of the importance of instrumental accompaniment to dramatic performance.¹⁴⁷ Produced in Athens around 400 BCE, the red-figure volute krater was discovered in 1835 in a tomb in Ruvo, a city in northern Apulia.¹⁴⁸ The vase owes its name to the well-known aulete in the center of the obverse side of the vessel who is seated, dressed in an elaborate gown, and playing his instrument while surrounded by Dionysos, Ariadne, and the playwright, actors, and chorus of a satyr play.¹⁴⁹ The actors wear elaborate stage costumes and carry masks, while members of the chorus, wearing the distinctive ithyphallic satyr shorts, are seen standing with masks in hand or dancing in full costume.¹⁵⁰ In front of Pronomos stands a nude youth (inscribed 'Charinos') with a mantle clasped around his shoulders, an ivy wreath in his hair, and a lyre held in his left hand. Charinos has been identified as the victorious choregos who might have commissioned a *pinax* on which the iconography of the vessel is based, and the lyre likely serves as a symbol of the musical education which enabled him to direct

¹⁴⁵ Pöhlmann and West (2001, 20).

¹⁴⁶ The subject has a rich and deep modern bibliography, beginning with the seminal work of A.D. Trendall and T.B.L. Webster (1972) and expanded greatly by O. Taplin (1993, 2007) and the contributions of a volume edited by Csapo and Miller (2003).

¹⁴⁷ Taplin and Wyles (2010) is a volume dedicated entirely to the Pronomos vase with numerous images throughout.

¹⁴⁸ Mannack (2010, 5).

¹⁴⁹ Mannack (2010, 6-9) presents a detailed description of each individual figure on side A of the krater. In the same volume, see Wilson for the identification of the Pronomos on the vase with a prominent Boeotian aulete of the late-5th century BCE and Csapo for a counterargument suggesting the more general prominence of the aulete in the vase.

¹⁵⁰ On the dance movements depicted, see Seidensticker (2010).

the theatrical production.¹⁵¹ On the Pronomos vase, therefore, the connection to music in the staging of a play is both implicit – in the dancing satyr, the lyre-holding choregos – and explicit – in the central position of the aulete – reaffirming the importance of instrumental and vocal performance on the dramatic stage.

COMPETITIONS AND EPINIKIA (ἐπινίκια)

As the preceding survey indicates, nearly every agonistic festival event incorporated some form of musical performance. For athletic competitions, the aulos was played to establish a pace or rhythm for competitors in the long-jump, diskos, and javelin. In choral events, groups of men, women, or children would sing and dance, often to the accompaniment of the aulos or lyre, competing for crowns and the ear of the deity honored. Rhapsodes, singers, and instrumentalists demonstrated their technical skills in hopes of receiving public and divine acclaim for their artistic talents, while dramatic competitions exhibited the musical prowess of actors, choruses, and accompanying instrumentalists through the staging of complex, quasi-operatic productions. The ancient Greek festival was a veritable din of musical offerings to the gods.

A coda to the discussion of festival competitions must include a brief review of epinikia (ἐπινίκια). Upon winning a competition, victors of every type would return home and, occasionally, commission songs celebrating their victories. The best-preserved corpus of epinikia are Pindar's epinician odes, sung by choruses or individual performers (perhaps even the poet himself) at the victor's crowning ceremony or upon the victor's

¹⁵¹ Simon (1982, 17). Csapo (2010, 105) writes that Charinos “carries a lyre, to show he has received a proper gentleman's musical education (i.e. that he is a *mousikos aner*). Others have taken this literally, supposing he is a musician of some sort, but the lyre is not an instrument used either in the training or the performance of the dramatic chorus.” Wilson (2010, 212) agrees with Csapo on the role of the lyre.

homecoming.¹⁵² Instrumental accompaniment could be provided on the phorminx (φόρμιγξ), and Pindar indicates that the choruses might have been led by a soloist through certain parts.¹⁵³ While most of Pindar's odes celebrate victors in athletic games, *Pythian XII* celebrates the victory of Midas of Akragas in an aulos-playing contest at Delphi, demonstrating that the success of a musician was as worthy of accolade as that of an athlete or chariot-driver.¹⁵⁴

LIFE TRANSITIONS: WEDDINGS (γάμοι) AND FUNERALS (κηδεΐαι)

Religious rituals and festivals provided many opportunities to perform and experience music. In addition to the musical accompaniment of the well-established sacrificial rites and prayers, religious festivals created a vital space for the continual development of new musical forms and styles throughout the 6th through 4th centuries BCE in the form of the *mousikoi agones*. Panhellenic festivals in particular offered an arena for the exchange of performative ideas, and the opportunity for professionalization as a musician grew from the exposure such *agones* offered to their victors. Music-making, however, was not limited to the religious sphere; indeed, it was characteristic of two other important, and highly ritualized, moments in human life: marriage and death.

The ancient Greek wedding (γάμος) was fundamentally the union of two households by means of the transferal of a bride from her father's household (οἶκος) to that of her husband's.¹⁵⁵ The celebration was a three-day affair which included ritual

¹⁵² Barker (1984, 54).

¹⁵³ Pindar (*Pythian I.1, Pythian II.67-8, Olympian VI.87-92*).

¹⁵⁴ Clay (1992, 519) points out that the glaring omission of Midas' father's name, suggesting the low status of the family into which he was born.

¹⁵⁵ Vernant (1982, 50).

baths for the bride and groom, multiple sacrifices, a procession from the bride's old home to her new one, and a banquet.¹⁵⁶ Music accompanied many of the communal aspects of the festivities, but the wedding procession and feast receive the most attention in literary sources.¹⁵⁷

The wedding procession and feast were conspicuous and extravagant – so conspicuous, in fact, that Plutarch specifies that it was necessary to invite every relative, friend, and connection so as not to be ashamed to have left anybody out of the celebrations.¹⁵⁸ The close association between wedding feasts and boisterous song and dance is long-established in Greek literature. It is, in fact, central to the ruse Odysseus uses to conceal the mass-murder of Penelope's suitors upon his return to Ithaca:

“...Then let the inspired singer, holding his clear-sounding phorminx, lead us in a playful dance, so that if someone hears it from outside – anyone passing by, or anyone who lives near – he will think it is a wedding.”¹⁵⁹

The wedding feast was a more ostentatious manifestation of typical communal dining practices (discussed below), offering the same type of musical entertainment for guests in the form of vocal and instrumental performances.¹⁶⁰

After the completion of the banquet, the couple and their guests processed to the bride's new residence. Homer's description of the wedding procession on the shield of Herakles gives some sense of the events:

“...Weddings and banquets were in progress: they were leading the brides from their houses through the town with blazing torches, and a loud wedding-song rose

¹⁵⁶ Hague (1983, 132) offers a succinct description of the three-day celebration. For additional description of the wedding events, as well as a broad selection of literary and visual sources, see Oakley and Sinos (1993).

¹⁵⁷ On the wedding-song (ὕμνησις), sung during the procession and ceremony, see Hague (1983), Brulé (2001), and Webster (1970, 73-76). On the epithalamios (ἐπιθαλάμιος), sung in front of the nuptial bed-chamber, see Contiades-Tsitsoni (1990).

¹⁵⁸ Plutarch (*Moralia [Quaes. Conv.]* 666f-667a).

¹⁵⁹ Homer (*Odyssey* 23.133-136), translated by Barker (1984).

¹⁶⁰ The wedding feast was also different from most Greek communal dining practices in that men and women dined together, according to Oakley and Sinos (1993, 22).

up. Young men whirled in the dance, while among them auloi and phorminges gave out their cry; and the women stood in their doorways admiring the sight.”¹⁶¹

The transfer of the bride from her old home to her new one was accompanied by a wedding-song (ὕμηναιος) and dancing to the music of auloi (αὐλοί) and phorminges (φόρμιγγές). The description is elaborated further in the Hesiodic *Shield of Herakles*, which describes three types of instrumental music in the procession: men singing to the accompaniment of shrill syringes (ὕπὸ λιγυρῶν συρίγγων), girls dancing to phorminges (ὕπὸ φορμίγγων), and additional young men dancing to the aulos (ὕπ’ αὐλοῦ).¹⁶²

In visual representations of the wedding, the feast is practically invisible.¹⁶³ The procession to the couple's new home and the pre-marital adornment of the bride, however, are better represented.¹⁶⁴ Representations of the procession, which depict the couple and their retinue either walking or riding a chariot to their new home, are abundant in Attic black- and red-figure vase-painting.¹⁶⁵ The scenes are characterized by the bride, who is often shown in the process of unveiling herself (ἀνακαλυπτήρια); the groom, who takes his bride by the wrist; and other members of the procession holding torches.¹⁶⁶ When musicians are depicted in the processional scenes, they either play the lyre or are represented by Apollo Kitharistēs, with aulos-players less-frequently represented in extant examples.¹⁶⁷ In Attic bridal adornment scenes, the lyre and harp may be depicted, played either by the bride herself, an attendant, or Eros, whereas in

¹⁶¹ Homer (*Iliad* 19.491-496), translated by Barker (1984). C.f. Sappho (fragment 44) on the wedding of Hektor and Andromache which includes the aulos, kithara, and krotala along with 'maidens' songs.'

¹⁶² Hesiodic *Shield of Herakles* (278-285).

¹⁶³ Oakley and Sinos (1993, 24).

¹⁶⁴ Gondek (2014, 49-50) indicates that the procession was the most popular nuptial iconography in Attic vase-painting.

¹⁶⁵ Oakley and Sinos (1993, 28-33).

¹⁶⁶ Oakley and Sinos (1993, 26).

¹⁶⁷ See Gondek (2014) for a discussion of the iconography of musical performance in Athenian nuptial iconography.

South Italian scenes the harp, tympanon, and xylophone are the musical instruments *par excellence*.¹⁶⁸ The ancient Greek wedding was a significant event for the newly-minted couple, their families, and the community as a whole, and at many points along the way it was punctuated by ebullient, music-filled celebration.

The mourning and burial of the deceased (κηδεΐα) was the other nominally-private event which 'spilled out' into the public domain, marking the universal transition from the world of the living to the world of the dead.¹⁶⁹ The funerary rituals began with the preparation and laying out of the body in the deceased's home (πρόθεσις), followed by the carrying of the body outside of the city walls to its site of burial or cremation (ἐκφορά) and the deposition of the body or cremated remains.¹⁷⁰ Music, in the sense of a melodic vocal or instrumental song, took a distinctly funereal form during the days of mourning leading to the deposition of the deceased. In fact, the soundscape of the ancient Greek funeral was marked by a specific, ritualized expression of lament: the dirge (θρήνος).¹⁷¹

The practice of mourning the deceased with an antiphonal dirge is first described by Homer in the *Iliad*. Upon the return of Hektor's body to Troy, the hero is mourned by the songs of the men (likely professionals), as well as by his wife Andromache, who leads the women of the palace with her sorrowful cries:

“When they had brought him into the splendid palace, they laid him on a bed, worked with the auger, and beside it they placed singers to be leaders of the laments. They sang a melancholy dirge, and the women wailed in answer. White-armed Andromache led the women's lament, cradling in her hands the head of

¹⁶⁸ For Attic examples, see Bundrick (2005, 30-34) and Gondek (2014). For South Italian and Sicilian examples, see Liveri (2014) and Chapter 2.

¹⁶⁹ West (1992, 21).

¹⁷⁰ Garland (1985, 21-37) offers a synchronic overview of the burial ritual, while Weaver (2015, 18-44) presents a diachronic review of Greek burial practices in different parts of the Mediterranean.

¹⁷¹ On the difference between spontaneous expressions of grief (γόος) and the dirge (θρήνος), see Alexiou (2002, 102-103).

man-killing Hector: 'Husband, you are dead before your time...'»¹⁷²

The formal, structured nature of the ritualized lament (θρήνος) is confirmed by fragments of dirges composed by famed poets such as Pindar and Simonides. The Pindaric dirges have been characterized as “gnomic and consolatory in tone,” and perhaps the *threnos* served not as an expression of grief but rather as a meditation on the afterlife.¹⁷³

Regardless of its eschatological contents, the dirge was a form of choral music which may have been accompanied on the aulos, lending a melodic facet to the performance of funerary rites.¹⁷⁴

COMMUNAL DINING: THE SYMPOSION (συμπόσιον)

Communal dining presented another common avenue for both professional and amateur musical performance. Entertainment at large feasts, such as those described in the Homeric epics, constituted the performance of poetry and songs to the accompaniment of stringed instruments.¹⁷⁵ The musical entertainment could take the form of impromptu songs and dances in which all of the banqueters would participate, or they could take the form of a formal performance of poetry by a professional singer who would accompany himself on the phorminx or kithara.¹⁷⁶

A particular form of communal dining which arose in the 7th century BCE was the symposium (συμπόσιον), a semi-private, aristocratic, male gathering.¹⁷⁷ Evidence for the

¹⁷² Homer (*Iliad* 24.719-76), translated by Barker (1984, 20).

¹⁷³ Alexiou (2002, 103); Nooter (2012, 43-44).

¹⁷⁴ Pollux (*Onomastikon* 4.75). There is also iconographic evidence for auletic accompaniment to the *ekphora* (Garland 1985, 32-33).

¹⁷⁵ On the literary and visual evidence for music at the symposium, see Schmitt Pantel (1992, 18-20, 32-33, 356-358, 479-481). Regarding various aspects of the symposium in ancient Greece, see Murray (1990) and Topper (2012).

¹⁷⁶ Both types can be seen in the description of a feast at the palace of Odysseus in *Odyssey* 1.150-155.

¹⁷⁷ On the origins of the symposium, see Henderson (2000, 7-10) and Musti (2001).

symposion is abundant well into the 4th century BCE, and there were many opportunities for composing, performing, and enjoying music while passing an evening in the company of one's peers. The symposion began with a series of three libations, accompanied by a *paeon* and a libation-melody (σπονδεῖον), both of which were performed to the accompaniment of the aulos (if one was available).¹⁷⁸ The symposiasts would then engage in a round of recitations or songs (σκόλια), passing a myrtle spring from one to another so that each guest could demonstrate his erudition.¹⁷⁹ Symposiasts were not professional musicians, but their musical talents were cultivated from a young age as part of an elite education.¹⁸⁰ Knowing how to sing, compose poetry, and play the lyre were essential skills to participating in the symposion, and it has been said that “in the 420s, 'he doesn't know how to play the lyre' was equivalent to 'he hasn't had a good education'.”¹⁸¹

A symposion could be considered a success with only the guests' musical talents on display, but the host would more frequently hire additional professional entertainers for the evening, including dancers, acrobats, and musicians. The professional entertainers were primarily women, and they were often “hired for their artistic performances as well as (it seems) for their erotic entertainment.”¹⁸² Literary and iconographical evidence indicates that the most common form of hired musical entertainment for the symposion

¹⁷⁸ Bundrick (2005, 81); Landels (1999, 8).

¹⁷⁹ Plato (*Gorgias* 451e). On the practice of passing the branch around in an irregular pattern (hence 'σκόλια'), see Plutarch (*Moralia [Quaest. Conv.]* 615b-c).

¹⁸⁰ Bundrick (2005, 60-63).

¹⁸¹ West (1990, 26).

¹⁸² Rocconi (2006, 336). See also Fischer (2013, 222), Wilson (1999, 84-85), and Davidson (2011, 109-138). More cautious positions on the sexual availability of the hired female entertainers may be found in Dover (1968, 220), Starr (1978, 409), and Goldman (2015, 34), the latter of whom writes that “the *aulêtris* becomes little more than a piece of sympotic furniture, with the individuality or sexuality of a wreath or a herring.”

was the female aulos-player (αὐλητρίς), followed by the dancing-girl (ὄρχηστρίς), female harp-player (ψάλτρια), and female kithara-player (κιθαρίστρια).¹⁸³ The increased prevalence of professional performers in the symposion in the late-5th century BCE is reflected in Attic red-figure vase-painting, where the auletris in particular assumes a more prominent profile in sympotic scenes.¹⁸⁴

The musical revelry of the dining room (ἄνδρων) could spill out into the streets, becoming the komos (κῶμος). The komos may have originated in the practice of peasants showing up in the homes of the rich to “avenge themselves with songs of mockery,” and it rapidly developed into a playful and raucous form of party-crashing during and after symposia.¹⁸⁵ Dancing is the primary feature of komos iconography on black-figure vases, and musical accompaniment on the aulos (and, occasionally, the lyre) is frequently depicted.¹⁸⁶ In Attic red-figure scenes of the komos many of the figures walk rather than enthusiastically kick and dance; though less energetic, the 5th century BCE komasts also play the aulos, lyre, and krotala.¹⁸⁷ The komos goes hand-in-hand with the symposion in the Archaic and Classical Greek city, and its festive and exuberant dancing brought with it instrumental and vocal music throughout the city.

¹⁸³ See Wilson (1999, 83-84) for a discussion of the evidence for setting prices for female musical entertainers in Athens.

¹⁸⁴ Bndrick (2005, 87).

¹⁸⁵ On the origin of the komos, see Kerényi (1976, 334) and Smith (2010a, 1-5). Plato (Symposion 223b) offers a memorable example of the appearance of komasts at a symposion.

¹⁸⁶ The prevalence of musicians in komast scenes varies during the Archaic period. Smith (2010a) offers the following breakdown: for Corinthian komastic scenes, the aulos and lyre are prevalent (23-24), in Attic examples musicians appear less frequently, the aulos remains more popular than the lyre, and krotala make an appearance in the 3rd quarter of the 6th century BCE (46-50, 98-99); in Laconian examples, the aulos, lyre, and syrinx, are popular (127); in Boeotian examples, the aulos and lyre are played (159); and in Chian, Fikellura, and Clazomenian pottery, there are aulos-players (184-185, 203, and 209-210, respectively). The musician is often distinguished from other revellers by his or her position and dress (Smith 2010a, 159).

¹⁸⁷ Bndrick (2005, 84-87), Smith (2014).

LABOR, WAR, AND PERSONAL ENTERTAINMENT

In the performative spaces discussed thus far (with the exception of the komos), music was often specifically composed for, or rehearsed prior to, the event. Daily life in ancient Greece, however, provided many opportunities for more spontaneous, informal instrumental and vocal performance, particularly for the purpose of improving one's efficiency at work or entertaining oneself at rest.

Anecdotal literary evidence abounds for both men and women playing music while working. In the *Odyssey*, Calypso and Circe sing to themselves as they weave, and in Aristophanes' *Clouds*, Strepsiades suggests that singing is the pastime of women who grind barley.¹⁸⁸ Singing and playing the syrinx (σῦριγξ) are also frequently associated with agricultural and pastoral pursuits. In bucolic scenes, shepherds are described playing syringes as they tend to their flocks, perhaps passing their time in singing contests like those depicted by Theocritus.¹⁸⁹ In Theocritus' *Idyll* 10, for example, Bucaeus and Milo engage in a sing-off after the former admits that he has fallen in love with an *auletris* who had been playing for the reapers in a nearby field.¹⁹⁰ Encouraged by Milo, who says that a melody will make their work more pleasant (...ἄδιον οὐτῶς ἐργαξῆ), Bucaeus waxes poetic about his love-sickness.¹⁹¹ Milo, however, finds the song to be unfit for labor and instead responds by singing a song of Lityerses (τὰ τῷ θείῳ Λιτυέρσα).¹⁹² Athenaeus indicates that Lityerses was not only the name of a son of Midas who challenged passers-by to a reaping competition (taking his opponent's heads when they lost), but also the

¹⁸⁸ Homer (*Odyssey* 5.61-2 and 10.221); Aristophanes (*Clouds* 1358).

¹⁸⁹ West (1992, 27). See especially fn. 73 for scenes of shepherds.

¹⁹⁰ Theocritus (*Idyll* 10.16-17): ἄ Πολυβότα,/ἄ πρᾶν ἀμάντεσσι παρ' Ἴπποκίῳνι ποταύλει.

¹⁹¹ Theocritus (*Idyll* 10.22-23).

¹⁹² Theocritus (*Idyll* 10.41).

specific name given to a form of reaping-song.¹⁹³ The juxtaposition of Bucaeus and Milo's songs, therefore, may be interpreted as a confrontation between the music of the shepherd and the music of the agricultural laborer – one to pass the time while tending a flock, the other to maximize productivity and make tending a field less toilsome.¹⁹⁴

Like the music of agricultural pursuits, the purpose of militaristic music was to steel soldiers' nerves, augment their physical potential, and signal status changes, either while on the move, on the battlefield, or elsewhere. The instrument typically associated with the Greek battlefield is the salpinx (σάλπιγξ), a type of trumpet, made of a long, straight, cylindrical bronze tube.¹⁹⁵ The salpinx was known for its loud, brash tone, and as early as the Homeric epics, its distinct blare is used to describe the characteristic sound of battle under the besieged city-walls of Troy.¹⁹⁶ West writes that the salpinx “was not used for musical purposes but only for giving signals,” and according to literary sources, its primary purposes on the battleground were to summon men to arms and battle-lines, wake soldiers from their slumber, call for silence among the ranks, and sound commands to charge or retreat.¹⁹⁷ The salpinx is well-represented in Attic and South Italian red-figure vase-painting, often appearing on the mythical battlefield of the amazonomachy.¹⁹⁸

Though less frequently associated with battle, the aulos could also serve as an instrument of war. At the beginning of his narration of the battle of Mantinea (418 BCE),

¹⁹³ Athenaeus (*Deipnosophistai* 415b). See also Homer (*Iliad* 18.561-572) for the λίνος, a song sung during the pressing of the grapes.

¹⁹⁴ Whitehorne (1974, 40) posits that Milo's song calls up the imagery of Lityerses to encourage the laggard Bucaeus to stop daydreaming about the auletris and actually attend to his work. On the difference between pastoral and agricultural song and imagery, see Hunt (2009).

¹⁹⁵ See also Sachs (1940, 148), Nordquist (1996, 241), Krentz (1993, 111), and Petretto (1996, 35-36).

¹⁹⁶ Homer (*Iliad* 18.219) for descriptions of the instrument.

¹⁹⁷ West (1992, 118); Krentz (1993, 114-116). Despite the advantages and capabilities of the instrument, Krentz (1993, 117) posits that the use of the salpinx was very limited in battle, with Greek commanders issuing orders verbally.

¹⁹⁸ See the Introduction (9).

Thucydides writes:

“The Argives and their allies advanced to the charge with great fury and determination. The Lacedaemonians moved slowly and to the music of many flute-players, who were stationed in their ranks, and played, not as an act of religion, but in order that the army might march evenly and in true measure, and that the line might not break, as often happens in great armies when they go into battle.”¹⁹⁹

The Spartans employed flute-players (αὐληταί) to set a marching rhythm for the entire army, offering the practical benefit of ensuring that every soldier could hear and follow the same beat. Plutarch adds that the songs had a psychological impact:

“The rhythmic movement of their marching songs was such as to excite courage and boldness, and contempt for death.”²⁰⁰

The Spartans were not the only army known to have marched to instrumental accompaniment. Herodotus, for example, writes that the Lydian commander Allyates marched his troops to the sound of syringes, harps, and treble and bass auloi in the annual rout of the Milesians.²⁰¹ Likewise, in the upper frieze of a famous Proto-Corinthian olpe dating to the middle of the 7th century BCE called the Chigi Vase, a troop of foot-soldiers are depicted following an aulos-playing youth, suggesting that the martial musical practice was not an idiosyncrasy of certain poleis.²⁰²

The aulos accompanied other acts of communal physical exertion, with the same purpose of setting a rhythm and augmenting the efficacy of the act's participants. At the close of the Peloponnesian Wars, one of the Spartans' requirements was that the Athenians should raze the long-walls which connected the city of Athens to its port at Piraeus. After the Spartan admiral and negotiator, Lysander, left Piraeus, Xenophon

¹⁹⁹ Thucydides (*History of the Peloponnesian War* 5.70 (trans. Jowett, 1900)).

²⁰⁰ Plutarch (*Moralia* 238b-c (trans. Babbitt, 1931)). C.f. Plutarch (*Life of Lycurgus* 21).

²⁰¹ Herodotus (*Histories* I.17.1): “... ὑπὸ συρίγγων τε καὶ πηκτίδων καὶ αὐλοῦ γυναικείου τε καὶ ἀνδρείου.”

²⁰² Chigi vase, Villa Giulia inv. no. 22679.

claims that the Athenians enthusiastically took to dismantling the walls to the accompaniment of female aulos-players (ὑπ' αὐλητρίδων).²⁰³ While the auletrides in Xenophon are anonymous, famed performers could be brought in to accompany manual labor in special circumstances. During Alcibiades' infamous return to Athens in 407 BCE, for example, the Athenian statesman was said to have brought the auletes Chrysogonos, victor at the Pythian games, to play a rowing song for the oarsmen while Callipides, a tragic actor, set the rhythm.²⁰⁴ While Douris' account of Alcibiades' return is more colorful than those of other historians, what is unusual is not the presence of the auletes but his status as famed musical performer.

In a culture as steeped in music as that of ancient Greece, music would have also played an important role in informal, personal entertainment. When Odysseus seeks out Achilles to ask him to rejoin the battle for Troy, he finds the sullen hero in his tent, singing and accompanying himself on the phorminx.²⁰⁵ Eryximachus, in Plato's *Symposion*, proposes that the auletris be dismissed from the party to play by herself or with the women inside, indicating that women as well sought leisurely entertainment in instrumental performance.²⁰⁶ Iconographically, there is a fine line between representations of wiling away the time and musical performance in certain contexts, such as scenes of pre-nuptial adornment of the bride. Further consideration of the divide is offered in the subsequent chapter of the present dissertation.

²⁰³ Xenophon (*Hellenica* 2.2.23).

²⁰⁴ Douris of Samos (FgrH 76 F 70).

²⁰⁵ Homer (*Iliad* 9.182-194).

²⁰⁶ Plato (*Symposion* 176e).

MUSIC IN MAGNA GRAECIA

As evidenced in the preceding review of musical performance contexts, there is a plethora of literary, epigraphic, and iconographic sources for reconstructing when and where music was played in the Greek world. Consulting the many primary sources available reveals a rich and diverse musical performance culture in ancient Greece, replete with many different forms of vocal and instrumental music. What the literary and epigraphic sources do not offer, however, is an exhaustive diachronic and geographical schema of musical tastes, styles, instruments, performers, and performative contexts. The iconography of musical performance, particularly in Attic and South Italian black- and red-figure vase-painting, adeptly bridges many of the gaps left by other sources, allowing for greater temporal and geographical nuance in understanding the aural landscape of the Greek Mediterranean.

Prior to considering the visual representations of musical performance in a specific region of Magna Graecia, it is worth considering how the western Greeks fit into the cross-Mediterranean musical culture of the 5th and 4th centuries BCE. There were differences in musical tastes and needs throughout the different regions of the ancient Greek world, and further consideration of literary sources reveals that the colonies of the Greek West not only hungrily received, but also eagerly contributed to, the corpus of ancient Greek music and poetry as a whole.²⁰⁷

Professional performers were esteemed and imported from the mainland very early in the history of the Greek West. One example is given by Herodotus, who tells of

²⁰⁷ On different tastes, see e.g. Athenaeus (2nd/3rd century CE), who says that Syracusans preferred iambic poetry while Athenians preferred Dionysian and circular choruses (*Deipnosophistai* 5.181). See also Smith (2013).

Arion of Methymna, a famous kitharist from Lesbos who toured South Italy and Sicily in the 7th/6th century BCE. Due to the riches he accumulated through his performances, Arion was killed by the crew of the ship which was to carry him back from Taras to Corinth.²⁰⁸ The Sicilian tyrants' lust for artistic innovation and performative entertainment also provided fertile ground for the cultivation of international musical and poetic talent in the 5th century BCE. The courts of Akragas and Syracuse were particularly active in their musical and poetic commissions, engaging Pindar, Simonides, and Bacchylides to write odes following victories at panhellenic athletic competitions.²⁰⁹ Additionally, Hieron of Syracuse (r. 478-467/6 BCE) invited Aeschylus, the famed Athenian playwright, and Phrynicus, credited with having invented tragedy, to work in and perform for his court.²¹⁰ It has even been hypothesized that Aeschylus wrote two of his most famous plays, the *Aetnaeae* and the *Persians*, to be performed in Syracuse before their debut at the City Dionysia festival in Athens, and both he and Phrynicus are thought to have died in Sicily.²¹¹ As J.R. Green has written, “the Greeks of South Italy, and especially the Tarentines and the Syracusans, were addicted to theatre. Theatre must have been the major source of popular culture, a source of poetry, music, dance and enjoyment as well as an emotional escape that was not restricted to the aristocratic or

²⁰⁸ Herodotus (*Histories* 1.23-24). Fortunately, Herodotus also says that Arion was saved by a dolphin, who brought the kitharist, still wearing his full regalia, to Taenarus where he proceeded over land to Corinth. The ship's crew got their just desserts, for just as they were telling Periander that Arion was safe in Taras, the musician appeared to confront their lies. See also Morgan (2012, 36) for a discussion of the significance of Herodotus' account of Arion's trip and Csapo (2003) on the dolphins.

²⁰⁹ Pindar (*Pythian* I, II, III; *Olympian* I, II, III, VI; *Nemean* I, IX; encomia fragments 124d, 125, 126; hyporchemata fragments 105-6); Bacchylides (3, 4, 5).

²¹⁰ Morgan (2012, 49). See also Hunter and Rutherford (2009b, 17) on the role of the travelling poet in creating a unified ideological fabric amongst all Greek cities.

²¹¹ Bosher (2012, 103). See also Dougherty (1992) for a discussion of the Syracusan political context of the *Aetnaeae*.

wealthy segment of the population.”²¹²

The transfer of musical and poetic talent, however, was not unidirectional. Musicians from the Greek West regularly participated in panhellenic games, such as the kitharists Eunomos of Lokri and Ariston of Rhegium who competed in, and won prizes at, the Pythian Games at Delphi.²¹³ Citizens of Magna Graecia also contributed to the development of new musical forms and gained long-lived prominence: Stesichoros (7th/6th century BCE), who lived and worked in Himera (Sicily), was canonized in Hellenistic Alexandria as one of the nine lyric poets, and today he is still recognized as “a crucial nodal point in the development of mythological narrative poetry.”²¹⁴

The literary evidence for musical performance in Magna Graecia offers insight into the close connections between the musical and poetic cultures of the mainland and the western Greek colonies. The courts of the Sicilian tyrants in the 5th century BCE attracted well-known tragedians and performers to the west, and musicians from South Italy and Sicily were active in the panhellenic festival competition circuit. The colonies' vibrant performative cultures were also incubators for native and imported talent in the field of music, harmonic, and acoustic theory, particularly in the 6th through 4th centuries BCE (discussed above). The Greeks of South Italy and Sicily were innovators and active participants in panhellenic Greek musical culture, a fact which must be kept in mind as one turns to the material and visual evidence.

²¹² Green (1996, 56).

²¹³ Strabo (*Geography* 6.1.9).

²¹⁴ Morgan (2012, 43).

CONCLUSIONS

As has been demonstrated by the preceding survey of musical styles and performance contexts, the Greeks enjoyed a rich and varied soundscape of instrumental and vocal music throughout many different events and activities in their lives. Rehearsed and extemporaneous musical performance occurred at home and in public in the form of instrumental pieces, dance and marching rhythms, religious melodies, and poetic songs, and the abundance of musical imagery and allusions in preserved ancient Greek literature strongly suggests the overall pervasiveness of musical thought and practice.

The Western Greeks were not immune to the siren song of music, and in the 5th and 4th centuries BCE Taras became an important nexus for the exchange of theoretical and performative practices. The people of ancient Apulia, in fact, were innovators in music theory, practice, and iconography, as demonstrated by the works of Aristoxenus, Stesichorus, and the vase-painters who appropriated, adapted, and invented new musical imagery throughout the 4th century BCE.

The iconography of music in 4th century BCE Apulian vase-painting, including the instruments themselves, therefore, should be contextualized within the musical culture laid out in the present chapter. Though there are few clear, direct allusions to ‘actual’ performance practices, the wealth of musical iconography represented in the present corpus of vases is certainly a reflection of a vibrant contemporary, pan-Mediterranean performative culture. A wide-ranging analysis of musical iconography in Apulian vase-painting is provided in the subsequent chapters so that the testimony of the images may be added to our understanding of musical thought and performance in ancient Apulia.

CHAPTER II
ADORNMENT, COURTSHIP, AND NUPTIAL ICONOGRAPHY:
THE WORLD OF APHRODITE AND EROS

In the second half of the 4th century BCE, female adornment, heterosexual courting, and amorous couple scenes become increasingly prevalent in Apulian vase iconography. Female figures vastly outnumber male figures, thus Trendall and Cambitoglou identified them as 'bridal' scenes throughout their seminal catalogue of Apulian red-figure vase-painting. The term 'nuptial' may be more appropriate for the corpus as a whole, however, since the imagery points to the preparation of a woman for marriage and the male suitor or partner is frequently depicted with the bride. Trendall and Cambitoglou identified the origins of the iconography in the second quarter of the 4th century BCE, particularly in the work of followers of the Felton Painter.¹ With the rise of the Baroque style in the middle of the century, nuptial scenes, and particularly female adornment and courting types, become a staple of Apulian vase-painters, with a floruit of production by the Darius Painter and his followers in the third quarter of the 4th century BCE.

Before examining the musical instruments in Apulian nuptial scenes, a survey of Greek marriage and its iconography is warranted. The topic has a substantial bibliography, though it is largely focused on literary, visual, and material evidence from Athens and Attica in the 5th century BCE.² The wedding ceremony itself, known from literary and visual sources, has provided fodder for discussions about the definition of the *oikos*, the role and visibility of women in ancient Greek society, and the participation of

¹ *RVAP* I, 180.

² See, for example, Oakley and Sinos (1993) as well as footnote 3 *infra*.

women and girls in other structured rites of passage.³ Regardless of the ritual and religious aspects of the wedding ceremony, for ancient Greek women, marriage was a pivotal life event, and as such it generated a sizeable corpus of objects decorated with related imagery.⁴ Some of the iconographic patterns which first develop in Attic vase-painting in the middle of the 5th century BCE appear again in Apulian vase-painting nearly 100 years later, such as the adornment, or toilette, of the bride.⁵ Other imagery, such as the courtship of a woman by a youth and the depiction of a seated heterosexual couple with attendant figures, demonstrates a striking move away from the iconography of the preceding century. In addition, wedding processions, which are frequently evidenced in black- and red-figure vase-painting of the 6th and 5th centuries BCE, all but disappear in 4th century Apulian vase-painting, though the iconography of the couple in the chariot persists in the representation of specific mythological narratives such as the union of Dionysos and Ariadne.⁶ Similarly to the imagery in Attic vase-painting, Apulian nuptial iconography is especially popular on pelikai, barrel amphorai, and lebetes gamikoi, emphasizing the feminine contexts and matrimonial connotations of the imagery.⁷

³ On the role of women in the *oikos* and the relationship between marriage and their visibility in Greek society, see Katz (1992), Blundell (1995, especially 74-77 and 119-124), and Brulé (2003, 121 ff.). On the wedding as a rite of passage, see Van Gennep (1960, 116-145), Redfield (1982), Avagianou (1990, 16), and Calame (1999, 125-129), as well as Ferrari (2003, 27-28), who offers a sweeping survey of scholarship on weddings as female initiation rituals in ancient Greece.

⁴ Regarding nuptial iconography in Classical Athens, see Sutton (1997/98), the essays in the exhibition on women in ancient Greece edited by Reeder (1995), Baggio (2004, 27-116), and Gondek (2014).

⁵ On the preparation of the bride prior to marriage, see Oakley and Sinos (1993, 16-26). For a discussion of the iconography of the female toilette, see Sutton (1997/98, 31-32). On Helen as the prototypical bride, see Dodson-Robinson (2010, 10) and Lardinois (2001, 84).

⁶ On the Apulian iconography of couples in processions, see Chapter 3 (Dionysos and Ariadne). For black- and red-figure Attic vehicular wedding processions, see Gondek (2014, 57-112).

⁷ *RVAp* II, 485.

The musical instruments which appear most frequently in Apulian nuptial iconography are the tympanon (200 times) and xylophone (78 times). The harp is depicted 25 times, and in all instances but one it is played by, held by, or otherwise associated with a woman. The aulos, which is shown 15 times in nuptial iconography, is primarily played by Eros, though it is once found in the hands of a satyr and once on the lips of a woman. The Apulian kithara is depicted 30 times; interestingly, it appears with both male and female performers, though it is usually associated with or played by a youth.⁸ In comparing two of the four representations of the chelys lyre in nuptial scenes, it would seem that it serves much the same iconographic function as the Apulian kithara, for once it is found in the hands of a youth seated with a woman and once lying on the ground next to a woman playing the harp and another woman holding the xylophone. The xylophone, though one of the more popular instruments in nuptial iconography, is problematic due to a dearth of unambiguous archaeological evidence for the object itself. The discussion of the instrument from Chapter 1 is expanded below.

The present chapter divides musical iconography in nuptial genre scenes into three types: music in adornment scenes, music in courtship scenes, and music in the presence of heterosexual couples. Subsequently, the representation of musical instruments on an Apulian dinos showing the story of Peleus and Thetis will be considered. A few remarks about the representation of Erotic musical imagery in non-

⁸ Despite the similarity in name, the kithara and Apulian kithara, whose morphologies are discussed in the Introduction, are distinct instruments with different iconographic associations in Apulian vase-painting. The kithara has been identified, however, in seven nuptial scenes in the present catalogue. Unusually, it is only in nuptial or quasi-nuptial iconographic contexts that women are depicted playing or holding the kithara (cat. no. I.254, II.74, II.115, II.146, and III.555). Cartes (1970, 24-25) suggests that Eros also had some interest in music and, in particular, the music of the kithara in Hellenistic art and literature, and if the instrument is considered a generic allusion to Eros, then it may be held by either gender. The five kithara-playing women, however, are anomalous in the present dataset and have been set aside for study.

nuptial contexts will be made throughout in order to introduce musical themes that will appear in later chapters. Discussion of specific appearances of Erotic music in non-nuptial iconographic contexts, such as the iconography of Dionysos and Ariadne and the representation of the xylophone in naiskos scenes, will be relegated to their respective chapters. First, however, an introduction to some of the non-musical objects associated with Aphrodite and Eros is warranted.

APHRODITE AND EROS IN NUPTIAL CONTEXTS

Aphrodite and Eros seem the obvious divine partners of nuptial genre imagery, but a few additional words must be said about the relationship between the two deities and the world of love and marriage, as well as about the development of their iconography in Greek and Italiote visual culture.⁹ In the *Iliad*, Zeus grants the “works of marriage” (ἔργα γάμοιο), including the bestowing of fertility, to Aphrodite.¹⁰ In the *Homeric Hymn* in praise of the goddess, it is even said that “there is nothing among the blessed gods or among mortal men that has escaped Aphrodite.”¹¹ The goddess took on various roles in cult worship, particularly in the guise of Aphrodite Pandemos (of the people), Aphrodite en Kepois (in the gardens), and Aphrodite Ourania (heavenly).¹² As a

⁹ The reader is directed to Pirenne-Delforge (1994), the collected essays edited by Smith and Pickup (2010), and particularly Pirenne-Delforge (2010), for a survey of scholarship and recent approaches to the goddess. Eros has received an enormous amount of attention in Classical scholarship and by far surpassed his mother in academic popularity, in large part due to his enigmatic, multivalent persona as both one and many, god and personification. A recent volume of essays on the god (Sanders et al. 2013), for example, explores the many manifestations of Eros as an emotion in Greek art, literature, and philosophy. Likewise, Eros as the concept of both homosexual and heterosexual attraction is cited as one of the foundations of the ancient Greek polis, both by Ludwig (2002), who sees Eros, the facilitator of pederastic relationships, as a crucial component of the political system, and by Scanlon (2002), who perceives Eros as one of the driving forces in ancient Greek athletic competition, with the awakening of sexual desire for the athletic male body acting as a nexus of potential social connections.

¹⁰ Homer (*Iliad* 5.429). On the role of Aphrodite as a fertility goddess, see Rosenzweig (2004, 40).

¹¹ *Homeric Hymn 5 to Aphrodite* (34-35).

¹² Rosenzweig (2004, 4).

result, Aphrodite oversaw not just the personal relationships and matters of wives and hetairai, but also those of less romantic and erotic unions, such as the integrity of the polis.¹³ In general, the goddess may best be described as a unifier of people on many different scales, and when she is represented, the particular type of unity referenced is made visually manifest through particular attributes as well as the personification of the specific aspect of her powers which is called upon.¹⁴

In 6th and early 5th century BCE Attic iconography, Peitho (Persuasion) is the most common personification to join Aphrodite, though other personifications such as Harmonia (Concord), Himeros (Desire), and Eros (Love) are depicted alongside the goddess as well.¹⁵ Towards the second half of the 5th century BCE, Peitho falls to the wayside as Aphrodite begins to be represented in both mythological and generic Attic nuptial scenes with Eros as her companion.¹⁶ At the same time, Eros starts to appear by himself in some Attic nuptial scenes, acting as a proxy for the goddess.¹⁷ The correlation between the increase in female adornment scenes and the representation of Eros in the second half of the 5th century BCE suggests that the role of the pre-nuptial beautification

¹³ The attribution of political powers to Aphrodite is suggested by Breitenberger (2007, 30-41) in her discussion of the political role of Aphrodite Pandemos. Rosenzweig (2004, 28) is more cautious about the explicit political function of Aphrodite Pandemos, positing instead that the goddess was a unifier of lovers and, literally, all people, and that every aspect of her powers could be accessed through any manifestation of her cult. Additional archaeological support for the civic duties of Aphrodite in Athens has been provided by the finds from her sanctuary on the north slope of the Athenian Acropolis, discussed by Dally (1997).

¹⁴ Pirenne-Delforge (1994, 469) writes that it is “la force d'union que la déesse met en oeuvre et qui définit son mode d'intervention.” On personifications and Aphrodite, see Shapiro (1993), Smith (2005, 10-23), Breitenberger (2007, 67-86).

¹⁵ On the iconography of Peitho, see *LIMC* “Peitho”, Shapiro (1993, 186-207), and Smith (2011, 55-59). Rosenzweig (2004, 13) indicates that, when Peitho accompanies Aphrodite, it is Aphrodite Pandemos that is called upon as the unifier of peoples. Rosenzweig (2004, 25) also offers a more complete list of the personifications which accompany the goddess, including Hygieia, Eunomia, Eukleia, Eudaimonia, Eutychia, Aponia, and Paidia.

¹⁶ Sutton (1981, 186), Oakley and Sinos (1993, 45-46), and Dipla (2006, 22).

¹⁷ In the first half of the 5th century, Eros is more commonly found in homosexual courtship scenes according to Dipla (2006, 20).

and ornamentation rituals in inspiring love and sexual desire between newly-wed spouses becomes of greater concern to late Classical Athenian vase-painters and their audiences.¹⁸

The iconographic shift from Peitho to Eros in the middle of the 5th century BCE, that is, from depictions of Aphrodite's powers of persuasion to her ability to arouse lust through beautification of the bride, might also be suggestive of the changing relationship between, or perceptions of, marriage, women, and the polis in the late Classical Greek world at large.¹⁹ Early Classical Athenian literary and epigraphic evidence indicates that the heterosexual union and intra-familial marital contract was both a personal and public affair. Because marriage ensured the continuity of the citizenry through the production of legitimate children, it was an integral component of civic life in the Athenian polis, and the representation of civic virtues such as Peitho and Harmonia alongside Aphrodite in the early 5th century BCE are clear visual indicators of the dual public/private nature of heterosexual coupling.²⁰ The conception of marriage constructed by early 5th century BCE Attic sources, however, cannot be applied uniformly and indiscriminately to later periods or other geographical areas. Though Eros became somewhat more popular in later 5th century BCE Attic nuptial iconography, the unprecedented dominance of Eros as companion of, and proxy for, Aphrodite in Apulian vase-painting suggests that Apulian nuptial iconography needs to be contextualized not within Attic ideas of marriage and the polis but, rather, within the vastly different corpus of Apulian Eros imagery.

¹⁸ Dipla (2006, 25).

¹⁹ On the role of vase-painting iconography in negotiating the private/public status of marriage in late 5th century BCE Athens, see Smith (2005). Regarding the shift in heterosexual courtship iconography in the middle of the 5th century and its possible relationship to the increased agency of women after the Peloponnesian War, see Blundell (1995, 135-138) and Dipla (2006, 24).

²⁰ Smith (2005, 26).

The Apulian Eros is immediately recognizable due to his lithe, youthful body and feathered wings. Regardless of the time period, he may appear at the same scale as, or approximately one-third to one-half the size of, the other figures in the scene. Eros' physical appearance develops throughout the course of Apulian vase-painting, beginning with a youthful, muscled winged male and softening into a more effeminate, hermaphroditic winged figure by the middle of the 4th century BCE.²¹ As a full-sized figure, Eros may be found by himself in a vignette, interacting with the women around him, or taking part in a Dionysian-flavoured procession.²² As a half-sized or smaller figure, Eros is primarily found in conjunction with either a seated female or a heterosexual couple, though he may also be harnessed to bigae or, with a companion, adorn heads with garlands in a floral setting. It should be noted that Eros is the only deity who is consistently represented multiple times within the same scene, both at the same scale and at different scales. The multiplication of erotes suggests that the different aspects of Eros – as a god in his own right, as well as a manifestation or personification of the eponymous concept – may be alluded to independently of one another.²³

In nuptial iconography, Eros appears on nearly 80% of the 243 vases with musical instruments. He is second only to women in the frequency of his representation, and the reasons for his exceptional popularity in Apulian visual culture are hotly contested. It has been suggested that the god's increased visibility is linked to Western Greek cults in his

²¹ On the development of the physique of Eros in the 4th century BCE, see Albert (1979), as well as *LIMC* (IV, s.v. "Eros").

²² On Eros and Dionysos, see Chapter 3 footnote 14.

²³ An early discussion of Eros versus erotes may be found in Rosenmeyer (1951). More recently, Beitenberger (2007, 171-194, especially 187-8) has situated the origin of the independent Eros (to be associated with the full-sized figures in Apulian vase-painting) in 5th century BCE Athenian sympotic and homoerotic culture, noting that erotes precede the Eros-youth in Greek visual and literary evidence. In order to signify the persistent ambiguity of Eros (the god) versus erotes (the personifications) in Apulian vase-painting, all subsequently references to the winged male figure will not be capitalized.

honor, and one scholar even proposed that an Eros in a naiskos on an amphora in the Oldenburg Stadtmuseum depicted a cult statue of the god.²⁴ It has also been suggested that reflections of such cultic practices in Apulia are manifested in the ubiquity of Eros iconography in genre scenes, as are frequently found on later Apulian paterae.²⁵ There is minimal archaeological evidence for the systematic worship of Eros in the 4th century BCE, however, and it may be more useful to understand the Apulian Eros “in the full range of his 'cosmogonic' force,” as a “giver of life.”²⁶ The powers of the Apulian Eros are rooted in his ability to encourage and facilitate productive heterosexual unions, but outside of nuptial contexts they have also been generalized beyond the scope of romantic pursuits to enable him to be at home in scenes of metaphorical birth and growth as well.²⁷

Whereas Eros is readily distinguishable and omnipresent in Apulian vase-painting, his mother, Aphrodite, is much harder to identify due to her generic appearance and the overall abundance of female figures. The goddess is most securely identified by process of elimination in specific contexts (as in assemblies of the gods), by the company she keeps (particularly her son and associated personification, Eros), or, as will be suggested here, by a combination of her attributes and location within specific compositional types. Aphrodite's defining attributes, however, are problematic, since they might indicate the corporeal or the spiritual manifestation of the goddess. The most

²⁴ See Schaunberg (1977) for the depiction of a cult statue of Eros in a naiskos on a red-figured Apulian amphora associated with the Stuttgart Group (*RVAp* II 29.283). The author later retracted his identification (1983). On the representation of cult statues in Greek art, see also Schefold (1937), Bielefeld (1954/55), Schneider-Herrmann (1972), and Alroth (1992).

²⁵ On the cult of Eros in Magna Graecia, and in particular the connection between Eros vase-painting iconography and cult practices, see Schneider-Herrmann (1970 and 1977). For a recent update on the bibliography of Eros in LIMC (1986, III s.v. “Eros”), see Cassimatis (2008, fn. 2).

²⁶ Schmidt (1982, 31).

²⁷ The current chapter focuses on the representation of Eros within the realm of nuptial activities with musical accompaniment, but the peculiar association of Eros and Dionysos, as well as the appearance of Eros in funereal iconography, will be discussed in Chapters 3 and 5, respectively.

generic attributes are those related to cosmetics, adornment, and elite indolence: boxes, jewelry, mirrors, fans, balls, sashes, and parasols.²⁸ Thymiateria, phialai, and other religious paraphernalia are occasionally represented as well, though again the objects do not explicitly indicate that the goddess herself is being represented.²⁹ Other objects, specifically the bird and the iynx (ἰνυξ), are more explicitly indicative of the goddess' presence. Again, however, Aphrodite may be physically manifested as a female figure holding a bird or iynx, or she may be only ethereally present, the exercise of her powers alluded to by the objects which appear in the hands of, and lying around, the figures in the scene. The xylophone, as will be demonstrated in this chapter, is like the bird and the iynx in that it is specifically associated with Aphrodite and her powers in generating heterosexual desire and oversight of nuptial affairs. The musical instrument, however, is also not exclusive to the physical manifestation of the goddess and may be held by mortal women, erotes, and even youths.³⁰ Overall, it is difficult to disentangle the iconography of Aphrodite from that of mortal, elite women in nuptial contexts in Apulian vase-painting based on attributes without the presence of specific compositional clues which will be considered in the section on courtship iconography below. Since the bird, iynx, and xylophone offer the clearest visual access to Aphrodite herself, however, and

²⁸ *LIMC* "Aphrodite." See also Miller (1992) on the use of the parasol as a marker of elite status in 6th and 5th century BCE visual culture and Lissarrague (1995) on the feminine and domestic implications of boxes and containers. For an overview of the multiplicity of symbolism inherent in such 'practical' objects of adornment, see Baggio (2004, 116), and for the mirror in particular, see Baggio (2004, 155-156).

²⁹ Rosenzweig (2004, 75-77) suggests that the thymiaterion was used in cult ceremonies associated with the worship of Aphrodite, but it is important to note that she does not consider the object an attribute of the goddess. In her study of thymiateria, Zaccagnino (1998, 51-63) grants that thymiateria are indicative of cultic practice, however the divine destination of the burnt incense offerings are many, including Aphrodite, Zeus, Dionysos, Athena, Asclepius, Artemis, Leto, Apollo, Demeter and Persephone, Hera, Agathe Tyche, Nymphs, Herakles, and Amphiaraos.

³⁰ For youths holding xylophones in courtship scenes, see cat. nos. II.35, II.61, II.155, and II.196; in funerary scenes, see cat. nos. V.5, V.55, 2 youths, IV 90, V.63, V.64, and V.90; in attendant scenes, see cat. nos. III.541 and III.459.

specifically her role in facilitating heterosexual coupling, a brief overview of the three objects is warranted.

Substantial archaeological and literary evidence connect birds, particularly the dove, with Aphrodite.³¹ The dove was an important sacrificial animal in various cults of Aphrodite, such as at the Athenian sanctuary of Aphrodite Pandemos where it was offered to the goddess in purification rituals.³² The bird's cultic importance is also reflected in the many terracotta votive reliefs and figurines of doves, either by themselves or accompanied by a female figure, found in sanctuaries of Aphrodite throughout Greece and Cyprus.³³ Greek and Roman authors from the 2nd century BCE onward speculate as to why the dove is associated with Aphrodite, suggesting that the dove's loyal, pure, or prurient nature befits the goddess's character.³⁴ Though ancient authors present differing interpretations of the association of the dove with Aphrodite, the wide-spread acceptance of the connection between the two is confirmed by Plutarch, who says that “in these matters the Greeks are correct in saying and believing that the dove is the sacred bird of Aphrodite, that the serpent is sacred to Athena, the raven to Apollo, and the dog to Artemis.”³⁵ In Apulian vase-painting, doves and larger, swan-like birds may be represented in courtship and adornment scenes with musical instruments, as on a pelike attributed to the Darius Painter which shows a youth extending a dove towards a seated

³¹ Turner (2005, 76-78) convincingly identifies some of the small, white birds in Apulian vase-painting as wrynecks, not doves, and discusses the connection between Aphrodite and the bird. The identification of wrynecks versus doves is outside of the scope of the present dissertation, but Turner's identification lends further credence to the iconographic connection between Aphrodite and birds in Apulian vase-painting.

³² Pirenne-Delforge (1994, 415-417 and fn. 77).

³³ LIMC “Aphrodite” and Karamitrou-Mentesidi (2008, 135).

³⁴ For a review of ancient sources on the dove and Aphrodite, see Turner (2005, 74) and Trakatelli (2011, 123).

³⁵ Plutarch (*De Is. et Os.* 71), translated by F.C. Babbitt (1936).

woman while a swan pecks at a flower above (Figure 2.1).³⁶ The iconographic connection between Aphrodite and the dove persists into Gnathia pottery produced in the 3rd century BCE, where the bird becomes an emblem of, and proxy for, the goddess.³⁷

The iynx is another object which appears exclusively in the iconographic realm of Aphrodite and Eros in 4th century BCE Apulian vase-painting. In ancient Greek, 'iynx' refers both to a type of bird (the wryneck) and, metaphorically, to a magic wheel.³⁸ An 8th century BCE Attic example of a votive iynx is held by the Boston Museum of Fine Arts and gives some indication of the form of the object.³⁹ The Boston iynx, which has a diameter of 21.5 centimeters, is shaped like a flat ring with four spokes that meet in a cross at the center. Eleven plump, long-necked birds sit on the top of the disk, perched facing outwards. The form of the Boston iynx has as precedents Babylonian solar discs and Geometric period solar wheels, and the function of the object is thought to have been magical.⁴⁰ Specifically, Nelson suggested that it was “a powerful fertility magnet...[which] functioned as sun-, moon-, rain-, and above all as a love-charm.”⁴¹ The identification of the iynx as a love-charm is based in part on a description by Pindar, who recounts how Jason seduced Medea with the aid of a four-spoked wheel on which a

³⁶ Smith (1972, 106) indicates that the swan, too, is iconographically associated with Aphrodite, particularly in funerary contexts.

³⁷ For a discussion of the representation of doves in Gnathia ware, see Trakatelli (2011, 122-123). For examples of doves in Gnathia ware, see Green (1977, 556-558).

³⁸ As discussed in footnote 31 supra, the wryneck as a bird may be more frequently depicted in Apulian vase-painting than previously thought. On the identification of the wryneck in 4th century BCE South Italian (particularly Paestan) red-figure vase-painting, see Böhr (1997) as well as Turner (2005, 74-78) on the wryneck in Pagenstecher lekythoi and Apulian head-vases. In the present chapter, 'wryneck' will be used for the bird and 'iynx' for the magic wheel.

³⁹ Boston, Museum of Fine Arts 28.49. See Nelson (1940, fig. 1 and 3) for images. Johnston (1995, 181 fn. 7) disagrees with the identification of the object in Boston as an iynx, suggesting that it is instead a kernos with birds.

⁴⁰ Nelson (1940, 447).

⁴¹ Nelson (1940, 448).

wryneck had been attached.⁴² The same section of *Pythian* 4 secures the association of the iynx with Aphrodite, for Pindar states that it was the goddess herself who gave the object to Jason.⁴³ The association of Aphrodite and the iynx persists at least into the Hellenistic period, when Theocritus places the magical wheel in the hands of the spurned Simaitha, who spins the bronze iynx belonging to Aphrodite in order to lure back her erstwhile lover, Delphis.⁴⁴ In Apulian vase-painting, the iynx is not depicted with a bird attached to it but, rather, as a small- to medium-sized circular gear with a string running through the middle.⁴⁵ It may be seen in the tondo of a dish attributed to the Baltimore Painter which shows Aphrodite in a biga drawn by two erotes, one carrying a box and tympanon, the other a phiale, and a dove carrying an iynx in its claws above (Figure 2.2).⁴⁶

Though the iynx has some aural properties, the primary instrument which connects Aphrodite to the world of music is the xylophone. The xylophone, which is well-represented in Apulian vase-painting of the second half of the 4th century BCE, is a

⁴² Pindar (*Pythian Odes* 4.213-219). How the iynx was used to cast love-spells is debated. Faraone (1993, 3-4) has suggested that the iynx worked by being struck, not twirled on a string. The idea of 'whirling' has been taken metaphorically by Tavenner (1933), though it is more convincingly a description of the physical action of the object itself, as demonstrated by Johnston (1995, 181). The powers of the iynx may be ascribed not just to the whirling motion, but rather to the humming or whistling sound the action produced. Regardless of how it functioned, the relationship between the iynx, its sound, and its ability to enchant and seduce lovers is widely accepted by Greek and Roman authors. See Johnston (1995, 180-186) for an exceptionally thorough and nuanced analysis of the Greek and Roman sources regarding the relationship between the iynx's sound and its magical properties. The iynx is not discussed here as a musical instrument since it is broadly considered a noise-maker or toy which made sound.

⁴³ Pindar (*Pythian Odes* 4.213). Johnston (1995, 190-191) suggests that it is Peitho who wields the iynx, though she admits that Boedeker's (unpublished) interpretation of the iynx as not *belonging* to Peitho but, rather, *being made of* peitho is simpler. Johnston notes that, if Boedeker's reading is accepted, the iynx would be exclusively associated with Aphrodite in Greek literature.

⁴⁴ Theocritus (*Idylls* 2.30-33). The refrain in line 33 (ἴνυξ, ἔλκε τὸ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα) recurs throughout.

⁴⁵ For a survey of the iconography of the iynx, and for a reconstruction of the iynx, see Gow (1934, 6-7 figures 5 and 6).

⁴⁶ For *comparanda* of Aphrodite driving a biga, see *LIMC* s.v. "Aphrodite."

significantly more enigmatic object than either the dove or the iynx.⁴⁷ The instrument, held by a woman in a simple, 2-figure adornment scene on a hydria attributed to the Woburn Abbey Painter, looks like a small ladder with two parallel arms and between 6 and twenty crossbars (Figure 2.3). In Apulian and Apulianizing Campanian vase-painting, the crossbars typically are shown with one or two small beads in the center, usually executed in added white. Though the xylophone does not appear in Apulian vase-painting until the middle of the 4th century BCE, the object is known in Magna Graecia as early as the 8th century BCE, when a bronze votive xylophone was deposited in a grave at Francavilla Marittima.⁴⁸

Since the mid-19th century, the xylophone has been variously identified by scholars as a “ladder of ascent to heaven,” a hand-loom or hair curler, an Apulian version of the sistrum, a psithyra, or the platage of Archytas.⁴⁹ The musical interpretations of the instrument are certainly more fitting than the non-musical ones, as the xylophone is not infrequently depicted amid other, securely-identified musical instruments in performative

⁴⁷ Though enigmatic, the xylophone is popular and the author has catalogued 193 Apulian examples of it.

⁴⁸ Grave 60 of the necropolis of Francavilla Marittima, published in Zancani-Montuoro (1977, 27-40 and figures 8-9). For a representative catalogue of the archaeological remains of the xylophone, see Zschätzsch (2003, 148-154).

⁴⁹ On the identification of the instrument as a ladder or votive ladder, see Cumont (1917, 101-102) and Schneider-Herrmann (1976). Cumont's interpretation of the object as a small ladder is influenced by the representation of Aphrodite on a real ladder in 6th and 5th century BCE representations of the goddess, which have been discussed by Edwards (1984) and Rosenzweig (2004, 63-68). For the identification of the instrument as a hand loom or hair curler, see Landels (1979, 132) and Maas and Snyder (1989, 172). Heydemann (1869, 317) is the first to identify the instrument with the sistrum, a percussive instrument, much like a rattle, which is known from Egyptian, Near Eastern, and Roman examples. Smith (1970, 83 and 1976, 129-132) generally agrees with the identification of the object as a rattle, but suggests that the instrument is not a sistrum but, rather, the platage of Archytas of Tarentum, a prominent Tarentine music theorist and strategos in the 4th century BCE. Keuls (1979, 477), in her brief survey of the scholarship on the instrument, agrees with Smith. West (1992, 127-128) suggests that the instrument didn't rattle but, rather, made a rustling noise when the rungs were stroked, thus identifying it as the psithyra described by Pollux (*Onomastikon* 4.60), who writes that :

scenes.⁵⁰ The term xylophone, however, is inherently problematic, since it implies that the instrument was in some way tonal, which the scant archaeological evidence for it denies.⁵¹ The visual evidence for the xylophone suggests, rather, that it was a percussion instrument which either rattled or rustled when shaken or when the performer ran her fingers over the rungs. The majority of the representations of the xylophone are similar to its depiction on the hydria attributed to the Woburn Abbey Painter mentioned above, where the instrument is held by one arm. At least one Apulian vase, however, shows the xylophone being played. On a squat lekythos attributed to the Group of Ruvo 423, a woman is shown seated, holding one of the arms of the xylophone in her upraised left hand while running her fingers over the crossbars with her right (Figure 2.4).⁵² The stroking of the crossbars suggests that West's interpretation of the xylophone as a psithyra might be the most appropriate, especially in light of the washboard-like appearance of the votive xylophones which survive.⁵³

As will be demonstrated throughout the present chapter, the xylophone is a marker of the world of Aphrodite and Eros and their capacity as facilitators of heterosexual love, marriage, and procreation. Combined with specific compositional clues, it may also be considered an attribute of the goddess herself. Mention must be

⁵⁰ See, for example, the name-vase of the Painter of the Copenhagen Dancer, which depicts the xylophone in a veritable symphony of musical instruments which includes the aulos, Apulian kithara, and harp (cat. no. II.99).

⁵¹ All known versions of the xylophone have parallel arms with equal-length crossbars, which would mean that the tone of each crossbar would be the same as any other when struck or brushed. See Zschätzsch (2003, figure 2) for a chart which shows the morphological development of the xylophone from the 8th century BCE through the 2nd century CE, thereby demonstrating the persistence of the parallel arms throughout its existence.

⁵² A Campanian hydria attributed to the APZ Painter, currently in the Villa Giulia (inv. 22593, LCS 04.497 pl. 199/2, CVA Italy 48, IV.E.r.3 pl. 1.3-4), also shows the xylophone performed by a woman seated in a naiskos with a standing female attendant and a bird flying above her. The woman on the Campanian hydria holds the xylophone upright on her lap, perhaps brushing the cross-bars with her right hand as well.

⁵³ See footnote 48 supra.

made, however, of the fact that only a portion of the Apulian examples of the instrument recorded by the author have been placed in the present chapter's catalogue. The next most popular context for the xylophone is funerary, where 43 instruments are held by, or are located near, the figures both inside of, and attending to, a central naiskos.⁵⁴ It should be noted, however, that when the xylophone appears in funerary contexts, it is joined by other markers of Aphrodite and Eros, particularly mirrors and cosmetics boxes.⁵⁵ In addition, across all contexts, the xylophone is primarily held by women and erotes, with only sixteen examples in the entire corpus held by youths.⁵⁶ Even in the funerary scenes, therefore, the xylophone appears to allude to the world of women, Aphrodite, and Eros. In sum, while the particular sound and original name of the xylophone may be lost to modern scholars, the instrument's place within the world of Aphrodite and Eros in 4th century BCE Apulia is secured through its close association with other erotic attributes and with the female figures who channel the powers of the goddess of love.

Though the xylophone offers a direct allusion to the world of Aphrodite and Eros, the most popular instrument in nuptial iconography is the tympanon, which appears on 200 times in the vases catalogued. The tympanon will be discussed more fully in Dionysian contexts in the subsequent chapter, but its regular appearance in nuptial and erotic scenes hints at its multivalent nature in Apulian visual culture. In addition to the well-documented use of the tympanon at wedding celebrations, it is possible that the tympanon's eastern cultic origins are at the source of its prevalence in Aphrodite and Eros

⁵⁴ There are 33 instances of the xylophone in Dionysian contexts (both genre and mythological) and 19 instances with single figures and heads.

⁵⁵ On the female naiskos figures and their musical and cosmetic accouterments, see Chapter 5.

⁵⁶ See footnote 27 *supra*.

imagery.⁵⁷ The frame drum (of which the tympanon is a specific type) was an important instrument in the reperformance of a *hieros gamos* in Mesopotamian cults of Innana/Ishtar, a goddess who, around 1200 BCE, arrived in Cyprus and began her evolution into the Greek goddess Aphrodite.⁵⁸ A systematic study of the musical syncretism of Aphrodite and Ishtar is outside of the scope of the current project; West's widely-accepted assertion, however, that the tympanon appears in ancient Greek visual and literary culture “almost exclusively in connection with orgiastic cults such as those of the Great Mother, Dionysus Baccheus, and Sabazius” warrants further scrutiny.⁵⁹

ADORNMENT

Apulian adornment iconography with musical instruments is represented independently of other imagery on only 53 vases in the present catalogue, making up approximately 25% of the corpus of nuptial iconography. The iconography, however, is frequently combined with courtship imagery (to be discussed in the subsequent section) and appears in 95 additional examples, thereby accounting for nearly 70% of Apulian nuptial musical scenes. An adornment scene is here defined as a seated woman with one or more attendants who present various objects of physical ornamentation or personal entertainment to her.⁶⁰ The attendants may be women, erotes, or a combination of both,

⁵⁷ See Chapter 1 for a review of the literary evidence for performance of the tympanon in wedding contexts.

⁵⁸ On the syncretism of Ishtar and Aphrodite, see Marcovich (1996, 45-46). For the use of the frame drum in re-enactments of the *hieros gamos* of Ishtar, see Doubleday (1999, 106 and 119), and for an ethnomusicological approach to conceptualizing the frame drum as a woman's instrument, see Doubleday (2008).

⁵⁹ West (1992, 124). Salapata (2001, 39), despite the connection she draws between the xylophone, tympana, and couple on two terracotta arulae in the J. Paul Getty Museum (86.AD.598.1 and 86.AD.598.2, discussed in Chapter 1), associates the tympanon with general eastern orgiastic cults as well, not specifically with Aphrodite.

⁶⁰ The definition of adornment presented by Blundell and Rabinowitz (2008, 115) in their discussion of Attic adornment scenes in the second half of the 5th century BCE is the basis of the current definition.

and they often carry Aphroditic attributes such as fans and parasols. The attendants also offer boxes (possibly containing jewelry, clothing, or cosmetics), mirrors, toys (balls, iynge), birds, or religious paraphernalia such as phialai to the seated woman, while some may occupy themselves with similar objects. A perirhanterion, suggestive of bathing, is occasionally depicted in the scene as well.

In Apulian adornment scenes which are not blended with courtship scenes, the xylophone and tympanon are the musical instruments depicted, with twenty-eight tympana appearing on twenty-six vases and the same number of xylophones appearing on twenty-seven vases. Any of the figures involved in an adornment scene may hold or play an instrument, though it is usually one of the attendants – either female or Eros – who handles the instrument. A simple adornment scene attributed to the Woburn Abbey Painter has been mentioned above, and further analysis of the composition and iconography is now warranted (Figure 2.3). To the left of the scene, a woman wearing a long, simple, belted chiton sits on a rock pile. The woman holds a fan in her right hand and a wreath in her left as she turns her head to the right towards another woman. The woman on the right stands frontally and wears a similar long, belted chiton, resting her right elbow on a pillar. In her left hand, she holds a xylophone, and in her right, a phiale with a sprig and a dangling sash.

The hydria attributed to the Woburn Abbey Painter, dating to the middle of the 4th century BCE, is an early example of an adornment iconography with musical instruments, and as such it manifests only some of the key components which define the scene type. As is typical of the representation of the xylophone in Apulian vase-painting, the instrument is not being played but, rather, is held along with other objects. In

addition, the two women are not differentiated in any way by their dress, hairstyle, or jewelry, and both have their hands full of Aphroditic or cultic paraphernalia. The rock pile on which the woman to the left sits is unremarkable, and the interaction between the two figures is not clear since they are both in static, restful poses, one seated and the other leaning with her right foot crossed over her left.⁶¹ Is the seated woman the focus of the standing woman's attention, or are the two figures meant to represent two equally-encumbered associates? The standing, draped woman is a defining characteristic of the Woburn Abbey Painter's style, so is the composition and relationship between the two figures an accident of the painter's compositional preferences?⁶²

To understand the relationship between the two women on the hydria attributed to the Woburn Abbey Painter and to suggest a context for the interpretation of the scene, a more complex version of Apulian adornment iconography must be examined. An informative example is provided by the figural decoration in the tondo of a plate attributed to the White Saccos Painter and dating to the last quarter of the 4th century BCE (Figure 2.5a-b). In the center of the composition, two women are seated on a craggy rock. Both women wear long, belted chitons with full mantles draped over their laps and added-white sakkoi over their heads. The woman on the left pulls a veil over her head in a gesture of *anakalypsis* while the woman seated on the right holds up an ornate mirror in her left hand.⁶³ A small ball hovers just above the left knee of the woman to the right, and the seated figures are joined by two additional women who stand to the left and right of the composition. On the left, the standing woman holds an open box, wreath, and

⁶¹ Rock-piles first appear in the works of the followers of the Tarporley Painter and remain a common iconographic feature of Apulian vase-painting throughout the 4th century BCE (RVAp I, 119).

⁶² RVAp I, 325.

⁶³ See footnote 66 infra.

tympanon, and on the right, the woman holds an ornate parasol and house-shaped, figure-decorated, handled cista. The woman with the tympanon, like the woman with the xylophone on the Woburn Abbey Painter's vessel, leans on a pillar, her left leg crossed in front of her right. The woman on the right, however, actively interacts with the seated women in the center, extending the parasol over their heads.

Many details suggest that the composition in the tondo of the White Saccos Painter's dish should be interpreted as a pre-nuptial bridal adornment and not simply a domestic genre scene. For a start, it has been demonstrated that the sashes, wreaths, and balls held by the women and filling the space above the figures are strongly suggestive of a celebratory, nuptial context.⁶⁴ The mirror held by the seated woman on the right is, likewise, indicative of the female toilette and the role of beautification and bodily ornamentation for the purposes of inciting sexual attraction.⁶⁵ Above all, however, the nuptial context of the scene is defined by the figure of the leftmost seated woman who performs the gesture of *anakalypsis*, a motion which definitively places her in the role of a new or soon-to-be bride.⁶⁶

Returning to the representation of the musical instruments in adornment iconography, the question of the relative status and identity of the instrument holders in comparison to the seated females must also be addressed. The identification of the standing women as equal to the seated woman (or women) whom they attend is supported not only through similarity in dress, hairstyles, and jewelry, but also by the fact that both

⁶⁴ In a study of the features and attributes of wedding iconography, Oakley (1995) demonstrates that wreaths, fruits, garlands, and sashes are inherently symbolic of nuptial activities, even when found in other iconographic contexts.

⁶⁵ Cassimatis (2003, 45).

⁶⁶ On the iconography of *anakalypsis*, see Deschodt (2011). There is some literary evidence for the *anakalypteria*, a ceremony for unveiling the bride, in the Greek wedding; it is discussed and cited by Oakley and Sinos (1993, 25-26).

the standing and seated women may be represented holding a tympanon or xylophone in Apulian adornment scenes.⁶⁷ On a plate attributed to the Schneider-Herrmann group, for example, it is the seated woman who holds the musical instrument (Figure 2.6). Dating to the middle of the 4th century BCE, the tondo of the dish shows an adornment scene with two women, an Eros, and a perirrhanterion. One of the women, wearing a long, high-belted chiton, a sakkos over her hair, and jewelry on her neck, ears, and wrist, stands to the left of the composition.⁶⁸ In her lowered right hand she holds a floral chain while she rests her left hand in the basin of the perirrhanterion. An effeminate, half-sized Eros, depicted with delicately-patterned shoes and pearl bands around his left thigh and chest, sits on the lip of the perirrhanterion. His wings are outspread and he holds a phiale in his right hand while turning his head to look to the right. The other woman, seated on a lumpy rock, faces her companions and holds up a sixteen-runged xylophone in her right hand. She is wrapped in a subtly-patterned mantle, a sakkos covering her hair and jewelry adorning her neck, ears, and wrist, much like the standing woman on the other side of the composition.

While the roles of the women in Apulian adornment scenes are defined by their physical position, there is little to differentiate the seated women from the standing women with regards to their dress, jewelry, or association with a musical instrument. The representations of the xylophone and tympanon in Apulian adornment scenes which have thus far been examined indicate that the instruments are wielded the same way as any

⁶⁷ The equal status of all of the women in adornment scenes has been demonstrated by Reilly (1989, 415-416), who is responding to the original description of the iconography by Riezler (1914) as “mistress and maid” scenes. See also Sutton (1997/98, 32), as well as Sutton (1981, 158) and Oakley and Sinos (1993, 17) for the use of the term *nymphokomoi* for the attendants of the bride.

⁶⁸ The sakkos (σάκκος) is a frequent iconographic feature in Apulian vase-painting. It was a coarse cloth used to cover long hair that had been tied up. See the discussion in Johnson (1964, 68-71 and plate AA).

other Aphroditic attribute by various participants in the scene. Neither instrument is exclusively associated with one physical position or the other, and the symbolism of the xylophone and tympanon in adornment imagery might best be paralleled to that of the other nuptial and Aphroditic objects with which they are represented.

COURTSHIP

While the musical iconography of Apulian adornment scenes alone permits only a profoundly generic reading of the imagery, the musical instruments in representations of heterosexual courtship are somewhat more thought-provoking. The iconography of heterosexual courtship, which is frequently combined with adornment scenes, may be defined as “the accosting of a woman with gifts in a domestic setting.”⁶⁹ Heterosexual courtship scenes begin to replace representations of homosexual pursuit in Attic vase-painting of the second quarter of the 5th century BCE, perhaps being modeled on the earlier iconography of the hetaira visitation.⁷⁰ The conspicuous lack of Eros in Attic examples of heterosexual courting has led to at least one scholar suggesting that the scenes are depictions of male appreciation for an abstract idea of female beauty, but it is more frequently suggested that Athenian women's increased importance and

⁶⁹ Dipla (2006, 26). See also Sutton (1992, 14-18) and Killet (1993, 157-166) for the de-sexualization of heterosexual pursuit and courtship iconography in the second half of the 5th century BCE which leads to the definition quoted here.

⁷⁰ Dipla (2006, 28). Dipla and Paleothodoros (2012, 211) posit that the females receiving the gifts in Attic vase-painting may be both hetairai and brides. On the homosexual courting scenes which precede the development of heterosexual courting scenes in Attic vase-painting, see Schauenberg (1965) and Shapiro (1981, 133-134). For the iconographic development from homosexual to heterosexual courting scenes, see Sutton (1992, 14) and Killet (1993, 170-171). It is noted by McNiven (2012) that women rarely appear in Greek art prior to the Classical period.

independence in the wake of the Peloponnesian War resulted in an iconographic shift towards increased female representation and agency in figure-decorated pottery.⁷¹

In Apulian vase-painting, heterosexual courtship and courtship-cum-adornment iconography, like other nuptial imagery, first appears in the middle of the 4th century BCE, indicating a break of approximately fifty years from the last Attic precedents for the scene type. Apulian heterosexual courtship imagery, while appearing occasionally in works of the Iliupersis Painter, Varrese Painter, and other artists of the middle of the century, is greatly popularized by the Darius Painter and his followers, who take up the scene with gusto and use it to decorate pelikai in particular.⁷² The Apulian versions of courtship imagery maintain some compositional parallels with Attic heterosexual courting scenes, such as the youthful appearance of the wooer as he presents small gifts to the female object of his desires.⁷³ The musical soundscape depicted, however, is radically different.⁷⁴ In the present corpus, 169 vases with musical instruments in courtship scenes have been recorded. The majority of instrumentalists are women, who are represented holding or playing musical instruments 121 times, followed by 36 erotes with instruments, 20 youths holding or playing instruments, and an additional 40 vases with instruments present but not being handled. In addition to tympana (100) and xylophones (48), harps (13), auloi (3), and the Apulian kithara (1) may also be found in courtship and courtship-cum-adornment scenes. The overall prevalence of musical instruments and performance in courtship iconography lead Trendall and Cambitoglou to

⁷¹ Killet (1993, 164-166, 170-171) is, thus far, alone in suggesting that Attic heterosexual courting scenes are the figural embodiment of abstract ideas. The reason that the lack of Eros is so conspicuous in Attic examples is that the god is frequently depicted in homosexual pursuits. On the increased freedom and representation of women after the Peloponnesian War, see Blundell (1995, 135-138) and Dipla (2006, 24).

⁷² *RVAp* II, 485.

⁷³ For the giving of love-gifts, see Shapiro (1981, 134-135) and Schnapp (1997, 247-257 and 417-424).

⁷⁴ On the representation of musical performance in Attic nuptial scenes, see Bundrick (2005, 185-192).

state that music “seems to play an important part on these occasions.”⁷⁵ As will be seen in subsequent chapters, two instruments in particular, namely the xylophone and the harp, seem to carry into other iconographic contexts the nuptial connotations defined below.

While one of the goals of the present study is to understand what types of instruments are represented and what sorts of musical performance are alluded to in courtship and courtship-cum-adornment scenes, nevertheless, an important question which must also be addressed in any study of Apulian heterosexual courtship iconography is whether the figures presented are generic, mortal youths and women or identifiable divinities, specifically the goddess Aphrodite and her consort, Adonis.⁷⁶ Trendall and Cambitoglou identify Aphrodite as one of the attendant figures in the upper registers of some of the courtship scenes, though they are inconsistent and do not fully explain why some figures are Aphrodite and others are not.⁷⁷ After examining the compositions and instruments, it will be suggested that, although the main figures of Apulian courtship scenes are stock, mortal characters, there is a particular combination of compositional alignment and musical iconography which might suggest the occasional presence of the goddess herself.

A pelike attributed to the Group of New York 28.57.10 is an ideal object to begin the examination of musical iconography in Apulian courtship scenes (Figures 2.7a-b). Produced in the second quarter of the 4th century BCE by a follower of the Darius Painter, the pelike, now in Dresden, bears a courtship scene with musical instrument on both sides of the vessel. In the lower center of the composition on one side of the vase, a

⁷⁵ *RVAp* II, 485.

⁷⁶ Alternate interpretations of the couple include their identification as Paris and Helen, offered by Patroni (1897, 167-176) and as a youth with a hetaira, suggested by Cassimatis (1987, 75-84).

⁷⁷ *RVAp* II, 485.

woman is seated facing left on a stool. She wears a long, belted chiton, white shoes, delicate jewelry, and a band around the crown of her head. As she opens a box on her lap with her right hand, the woman turns her head to the right to make eye contact with a standing youth. The youth, nude save for a fillet tied around his head and a mantle tucked under his right arm, leans on a knobby stick. In his left hand he holds a tympanon, and with his right he extends a polos crown towards the woman. To the other side of the composition, a woman wearing a long, belted chiton, a headband resting just over her ears, props her left foot up on another tympanon. She bends at the waist and faces the seated woman, holding a phiale and rosette chain in her left hand and extending a mirror towards the seated woman with her right. Above the three figures, a small Eros wearing white boots flies to the right. He holds a sash in his lowered left hand and extends a tall aryballos towards a woman seated facing right. The woman, who wears a long, unbelted chiton and sphendone over her hair, holds a box with a ball balanced on top in her left hand and props herself up with her right, turning her head to look at the Eros who approaches. On the other side of the Dresden pelike, a similar scene, though somewhat simplified, unfolds. At the right of the composition, a woman in a long, belted chiton sits facing left on a craggy rock. She holds a box and sash-tied wreath and looks towards a youth at the left. The youth, nude aside from his white headband and mantle over his left shoulder, rests his left foot on a small rock pile. He bends at the waist and extends his right hand towards the woman, a tympanon held in his lowered left hand. Above the two figures, an effeminate Eros, with strings of beads adorning his neck and chest, flies to the right holding a long-handled patera and a sash.

A comparison of the two sides of the Dresden pelike may be informative. Both sides show courtship scenes with a seated woman and youth, and in both scenes a small Eros flies above the couple, making visually manifest the attraction between the figures below. The tympanon makes three appearances on the vase, twice held by the male suitor and once used as a footrest by a female attendant. When the tympanon is not serving the same decorative function as a pile of rocks or an abbreviated higher groundline, it should be noted that the instrument is not shown being played but, rather, is held silent. As has already been evidenced in adornment scenes, therefore, the tympanon is treated not as a performative object but, rather, as an attribute in courtship scenes. As a result, its significance may be most closely parallel to that of the other Aphroditic attributes in the scene, namely, as a marker of the nuptial culmination to the heterosexual courtship depicted.

The tympanon appears again in a particularly exquisite version of a courtship scene on a pelike attributed to the Darius Painter and currently held by the Vatican Museums (Figure 2.1). As in the more complex side of the Dresden pelike, the courtship scene of the Vatican pelike is, effectively, divided into two areas, with three women and a youth below and an Eros and a swan above. In the lower center of the composition, a woman wearing a gossamer chiton, a mantle over her lap, and a diaphanous veil is seated facing left on an elaborately-executed throne. The woman, whose long hair falls in carefully-executed curls over her shoulders, performs the *anakalypsis* gesture, tugging gently at the veil with her right hand. She rests her feet on a small footrest, which in turn has been placed on a dais which also holds her throne and a lit thymiaterion. Behind and to the right of the enthroned woman, another woman with a similarly translucent chiton

and mantle approaches from the right. She holds a tympanon in her lowered left hand and a fan in her raised right hand. In front and to the left of the enthroned woman, a youth approaches. He has a mantle hastily draped over his left arm and he leans to the right on a stick, extending a white dove towards his intended. Another woman stands behind him, her hair completely covered in a sphenone and her chiton and mantle as light and airy as those of the other women. She holds a ball in her lowered right hand and a mirror in her upraised left hand. Above the scene, a white swan pecks at a trumpet-shaped flower which sprouts from the palmette under the left handle. Small dots under the swan continue to the right to indicate the artificial groundline upon which an open box sits. A small Eros, his wings fully outstretched, lounges in a leisurely fashion on a mantle, his body facing right but his head turned back to the left as he lifts a wreath from the open box. In his left hand, the Eros holds a phiale.

The spectacular iconographic richness of the Vatican pelike makes the identification of the seated woman as Aphrodite particularly attractive. The fact that the central woman is not only seated but fully enthroned, raised up on a dais, and shown with a lit thymiaterion in her immediate proximity might also contribute to her Aphroditic appearance, thereby suggesting that the youth who extends a dove towards her is her lover, Adonis.⁷⁸ Despite the fact that the seated woman has, in fact, been identified by some scholars as Aphrodite, many iconographic features suggest that she would be better interpreted as a generic bride. First, there is the dress and jewelry of the three women in the scene. Although the seated woman is differentiated from her female colleagues by her

⁷⁸ The identification of Aphrodite and Adonis as the couples in heterosexual seated and courting scenes is most persuasively made by Weber-Lehmann (2003), based (in part) on the iconography of the Apulian kithara and Etruscan iconographic comparanda.

hairstyle and veil, her revealing, ankle-length chiton and mantle are the same. In addition, all three women wear the same simple, slip-on shoes over their feet, as well as double-banded bracelets, double-stranded pearl or bead necklaces, and petite drop earrings executed in added white. The thymiaterion, while it may sometimes be suggestive of cultic space, may also serve as an indicator of the pleasing olfactory dimension of sensual female seduction, granted by Aphrodite but not exclusive to the goddess herself.⁷⁹

The composition of the scene on the Vatican pelike also warrants further scrutiny. The placement of the woman's seat on a dias, though it is visually suggestive of a separation of space between the figure on it and the attendants, cannot be demonstrated to be an automatic indicator of the figure's divine status. On a pelike in the J. Paul Getty Museum collection, for example, another female is similarly enthroned, her seat and footrest raised above the common groundline on a platform executed in added white.⁸⁰ The Getty pelike, which is also attributed to the Darius Painter, bears inscriptions naming each figure, and the enthroned woman is labeled Andromeda, not Aphrodite. In sum, on the Vatican pelike, which is one of the most elaborate, exactingly-executed, and mythologically-suggestive versions of an Apulian courtship-cum-adornment scene, the seated female and courting male still cannot be definitively identified as Aphrodite and Adonis.

If the seated woman and youth on the Vatican pelike are generic figures, further consideration must be given to the presence and significance of the tympanon in the scene in the context of the other attributes portrayed. As on the Dresden pelike, the tympanon on the Vatican pelike is held, not played. The possessor of the tympanon on

⁷⁹ Petrucci (2010, 409).

⁸⁰ Getty Museum 87.AE.23, published in *CVA Getty Museum* 4(27), 14-17 and plates 198-200.

the Vatican pelike, however, is not the courting youth but, rather, one of the female attendants who stands behind the seated woman and also carries an upraised fan, a common object in female adornment scenes. The other female attendant, flanking the central couple to the left of the scene, holds a ball and mirror, objects of female adornment, beautification, and amusement. The dove, an animal associated with Aphrodite, has one of its legs tied with a short string as it flies from the male suitor's left hand towards the seated woman.⁸¹ All of the non-musical attributes in the main part of the scene have been previously identified as manifestations of Aphrodite's power to cultivate heterosexual love and attraction, and the silent tympanon should be considered yet another such object in the Apulian iconographic repertoire.

Returning to the issue of whether Aphrodite herself may be present in Apulian courtship scenes, a lebes gamikos, attributed to the Group of the Painter of the Copenhagen Dancer and currently in the archaeological museum in Taranto, raises another possibility (Figure 2.8). On one side, in the lower center of the composition, a woman wearing a long, gauzy chiton, short polos, and billowing veil is seated on an elaborate throne. The enthroned woman faces the viewer's right and gazes into a mirror held in her left hand while idly reaching back into an open box with her right. Behind and to the left of the woman stands a female attendant wearing a long peplos and carrying a large platter. On the right, facing the seated woman, stands a nude youth, wearing a wreath on his head and extending another wreath and a rabbit towards her. In the upper

⁸¹ Keuls (1979, 477) speculates that the bird-on-a-string iconography which occasionally appears in Apulian courtship and adornment scenes is a reference to the invention of a mechanical pigeon by Archytas of Tarentum, the same person who is said to have invented the platage which is sometimes identified with the xylophone. The real or mechanical nature of the bird is irrelevant to the current discussion, however, since in either case it would be associated with Aphrodite.

corners of the composition, two erotes are represented, one carrying a garland and platter and the other a wreath and sash. Between them sits another woman in a long, sheer chiton and mantle with a sphendone covering her hair, a dove in one hand and a xylophone resting next to the other. While the seated woman in the lower portion of the composition is securely identified as a generic bride who acts, compositionally, as a pivot point for the adornment activities of the woman to the left and the courtship activities of the youth to the right, the iconography of the woman seated directly above her warrants further scrutiny.

The woman in the upper row of the Taranto lebes gamikos is seated between two erotes, facing the viewer's left and looking over her shoulder to the Eros on the right. She wears the same ankle-length, short-sleeved, gauzy chiton with two central stripes down the front as the enthroned woman below, and she also has a himation with a black-banded border loosely draped across her lap. Like the other two women in the scene, she wears bracelets, a double-rowed necklace, and pendant earrings, all executed in added white. On her head, she wears a partial sakkos with radiate crown, the same head-covering as the two erotes and the female attendant below. The woman also wears simple, white shoes on her feet, like all of the other figures except the youth. She shares her dotted groundline with the seated Eros to the right and is shown holding a dove gently by its wings as it flies towards her. The xylophone, which is laboriously depicted with 14 one-beaded crossbars and end-pieces with seven beads each, rests diagonally between the woman's left hand and the seated Eros' right knee.

The clothing and accouterments of the woman seated directly above the bride may indicate that she is an additional attendant figure. As has already been demonstrated in

the preceding discussion of adornment iconography, the fact that her garments bear a closer resemblance to those of the enthroned woman than those of the other female attendant does not immediately suggest that she is of a different status. Her position on the central axis of the scene, however, opens the door to investigating whether she may have greater relevance to the overall iconography of the vase than her demure presentation would, at first glance, suggest.

At approximately the same time that courtship and adornment scenes are becoming increasingly popular in Apulian vase-painting, complex mythological scenes with assemblies of the gods begin to appear.⁸² On such vessels, the divine assemblies are separated from the actions below either by a subtle groundline or, more simply, through the compositional arrangement of the figural decoration into distinct rows. A similar separation may be observed in courtship and adornment scenes, particularly in the pelikai of the Darius Painter and his followers (who were also active producers of the large-scale mythological scenes with divine assemblies). In the three other courtship scenes already discussed (that is, the two scenes on the Dresden pelike and the one scene on the Vatican pelike), all of the erotes occupy the upper area of the composition, either distinctly separated by a subtle dotted groundline or, as on the less complex courtship on the Dresden pelike, flying above the main scene and only marginally interacting with the figures below. The trend of erotes flying above the courtship scene and interacting with nondescript women who hold boxes, balls, doves, tympana, xylophones, or other such attribute suggests that some of the women in the upper areas of courtship and adornment scenes might best be interpreted as Aphrodite herself watching over, and perhaps

⁸² Trendall (1989, 255-256).

facilitating, the heterosexual courtship below. If the identification of the upper female figure as Aphrodite is accepted, then the xylophone becomes not just an instrument associated with female adornment but, also, an attribute and direct allusion to the presence of the goddess herself.⁸³

Additional representations of the xylophone in courtship scenes support its identification as a symbol, and even a proxy, for the powers of Aphrodite.⁸⁴ A pelike attributed to the Underworld Painter, for example, depicts the xylophone twice (Figure 2.9a-b). On one side of the pelike, the xylophone is shown in the area separating the courtship and adornment scene below from the figures of Eros, Aphrodite, and (perhaps) two attendants above. Again, on the other side of the pelike, the xylophone is wielded by a youth who approaches a woman seated on a craggy rock. On a slightly earlier pelike attributed to the Group of the Yale Pelike (c. 460-440 BCE), the xylophone also appears in the hands of the youth, who extends the instrument towards his seated intended in a similar manner (Figure 2.10). The interpretation of the xylophone as a visual surrogate for the power of Aphrodite to arouse heterosexual desire is further confirmed by its presence in the hands of Eros in courtship scenes. In a simplified courtship scene attributed to the Group of New York 28.57.10, for example, Eros stands on a slightly raised, dotted groundline between the standing youth with phiale and sashes on the left and the seated woman with a mirror on the right (Figure 2.11). Eros moves to the right, towards the seated woman, and holds the xylophone in front of him with his left hand. With his right hand, Eros gestures to the phiale held by the youth below, his gaze

⁸³ Trendall and Cambitoglou (*RVAp* II, 511) do not identify the woman on the Taranto lebes gamikos as Aphrodite, however Schneider-Herrmann (1976, 520) does label the figure 'Aphrodite.'

⁸⁴ For additional discussion of the nuptial connotations of the xylophone in mythological subjects not covered here, see Zschatzsch (2003).

generally aimed in the youth's direction. As Eros wields the xylophone in the middle-ground between the couple, he serves as mediator to the encounter and an “agent of persuasion,” calling upon the power of Aphrodite to unite the two figures.⁸⁵ The xylophone, therefore, is readily identifiable as one of the attributes which binds together heterosexual couples through the attractive power of Aphrodite.

In addition to the tympanon and xylophone, generic Apulian courtship iconography incorporates the harp in thirteen examples of the scene type. Perhaps more important than the number of harps in courtship scenes, however, is the fact that, of the 41 examples of the harp in the present catalogue, every single instance of the instrument may be attributed to a genre or mythological courtship, adornment, or heterosexual couple composition. An illustrative example of the harp in a courtship scene may be seen on one side of a pelike attributed to the Iliupersis Painter ([Figure 2.12](#)). Dating to the second quarter of the 4th century BCE and, thus, representing one of the first known harps in Apulian vase-painting, the pelike shows a woman seated on a stool and holding a harp on her lap in the lower center of the composition. The woman is seated facing right, but she turns her head to the left to engage with a youth who leans on a mantle-covered stick and extends an opened garland towards her. Two additional female figures flank the couple, the one on the left holding a phiale and leaning into the composition and the one on the right standing frontally, wrapped in a mantle and holding a leafy branch. On the ground between the youth and the seated woman stands a hydria, while above, a petite Eros, his wings folded back and a small bird cupped in his hands, approaches a seated woman holding a fan and a wreath. The same compositional cues which might identify

⁸⁵ Dipla (2006, 26).

Aphrodite in the upper row of the courtship scenes discussed previously are present in the Iliupersis Painter's pelike, suggesting that the goddess herself is overseeing and encouraging the potentially-amorous interaction below.

The representation of the harp on the pelike attributed to the Iliupersis Painter is typical of depictions of the instrument in Apulian vase-painting, though subtle differences in the morphology of the instrument may be identified. A comparison with the harp on a slightly later lebes gamikos attributed to the Egnazia Group demonstrates that, even when the shape of the instrument differs slightly, its significance and role within courtship iconography remain constant (Figure 2.13a-b). On the lebes gamikos, a woman seated on a cross-legged stool raises both of her hands to the strings of a harp which is balanced along the top of her left thigh. In front of and to her right, a nude youth leans on a mantle-draped stick, extending a polos crown towards the seated woman. The courting couple are flanked by two women in long, high-belted chitons, the one to the left holding a mirror and ball and the one to the right bending over her raised right foot and holding a mirror and sash. Above are a swan, Eros, rabbit, and partially-shuttered window.

Examining the two harps more closely, it is evident that they are largely the same except for the presence or absence of the soundpost between the arched arm and the small, thin soundbox. Both are a type of frame harp, with the addition of the soundpost granting the instrument on the pelike a slightly more sonorous tone.⁸⁶ The women's seated positions are necessitated by the shape and size of the instruments, and it is important to note that both figures are caught in the act of plucking the strings of their

⁸⁶ Maas and Snyder (1989, 183). On the difficulty of giving an ancient name to harps, see the discussion of the instrument in Chapter 1.

instruments.⁸⁷ In fact, nearly all of the harps depicted in Apulian vase-painting are shown being played, whether the performer idly plucks at the strings with just one hand, as on the pelike, or is fully engaged in a multitonal performance using both hands and the full range of the instrument, as on the lebes gamikos.⁸⁸ The distinctly performative nature of Apulian harp iconography suggests that, unlike the tympanon and xylophone, the sound of the harp might have been more familiar to ancient viewers, thereby permitting the artists to call upon viewers' aural memories of actual performative instances and practices in order to enliven the courtship scenes represented.⁸⁹

HETEROSEXUAL COUPLES – HUMAN OR DIVINE?

In addition to being the focal point of courtship scenes, heterosexual couples may be found seated together, holding hands, or embracing in the presence of erotes, male and

⁸⁷ On the necessity of holding the harp on one's lap to play it, see Maas and Snyder (1989, 182).

⁸⁸ The observations made by the author confirm the pattern identified by Maas and Snyder (1989, 182) in a smaller sample set of 24 representations of Apulian harps. It should also be noted that the harp may be played by seated female attendants as well, not just the bride.

⁸⁹ The literary evidence for performance of the harp in the 4th century BCE is scant and, as usual, primarily from mainland Greece. Maas and Snyder (1989, 184-185) and West (1992, 70-78) offer informative surveys of the literary evidence. Overall, ancient Greek literary sources seem to suggest that, in 4th century BCE Athens, *psaltriaí* ('pluckers' or performers of plucked instruments) were professional women hired to play the harp in symposiastic contexts. The fact that the literary and iconographic evidence in the 4th century BCE do not concur on the role and status of the women should not be surprising, however, since the same divide occurs in literary and visual evidence in the 5th century BCE. Bundrick (2005, 32-34 and 188-192) identifies the harp in Attic nuptial adornment scenes as a manifestation of the *harmonia* of the well-ordered city, but she likewise notes that the literary evidence overwhelmingly associates the harp not with the cultivated domestic contexts in which it is seen in vase-painting but, rather, with "adulterous and erotic female behavior," particularly in the symposion.

While one form of evidence does not necessarily supersede the other, it should be noted that the 4th century BCE literary evidence for the performance of the harp was written either as philosophical commentary (Plato), social comedy (Menander), or for the express purpose of regulating professional practice (the *Athenaion Politeia*). Those genres, obviously, do not necessarily cover the entire gamut of performative contexts for every single instrument. Likewise, the visual evidence discussed here – which suggests a predominantly personal, domestic, and nuptial context for the performance of the harp – was defined by the market for the objects. The distinctly feminine and nuptial shapes on which the harp may be found in Apulian genre scenes is part of the reason for the overwhelming predominance of nuptial iconographic contexts for the instrument. The presence of the harp in scenes depicting mythological couples on non-nuptial vase forms, however, strongly indicates that, in Apulian visual culture, the instrument was associated with heterosexual love and marriage.

female attendants, and Aphrodite on Apulian vases of the second half of the 4th century BCE.⁹⁰ In the 21 scenes identified as heterosexual couple genre iconography with musical instruments, the Apulian kithara is the most frequently depicted instrument, appearing 14 times. The xylophone follows the Apulian kithara in popularity with five appearances in the corpus, then the tympanon is shown three times and the chelys lyre, harp, and aulos are each represented once.

The prominence of the Apulian kithara in the iconography of heterosexual couples is at the crux of the debate over the identification of the figures. As a result, the instrument will be the focus of the present discussion as well. As discussed in the Introduction, the Apulian kithara is characterized by a rectangular sound box and straight, vertically-attached arms.⁹¹ It is played by, or associated with, both men and women in couples' iconography, appearing ten times with a male performer, three times with a female performer, and one time lying by itself on a couch behind the couple. One of its first appearances in heterosexual couple genre iconography is on the name vase (pelike) of the Chamay Painter, a follower of the Lycurgus Painter whose floruit can be placed in the early part of the third quarter of the 4th century BCE (Figure 2.14). In the lower center of the scene, a woman wearing a chiton and mantle and a youth with a mantle over his lap are seated, their knees pointing in opposite directions. The woman turns her torso to place her left hand on the youth's shoulder while he plucks the strings of an Apulian kithara with his left hand and rests his right on the instrument's crossbar. To the left of the seated couple, another couple arrives, the woman dressed in a similar ankle-length chiton

⁹⁰ For an in-depth study of the gestures which define the amorous relationship between heterosexual couples in South Italian vase-painting, see Baggio (2004, 117-216).

⁹¹ West (1992, 50) and Maas and Snyder (1989, 175-178).

and mantle and the long-haired youth nude save for a mantle over his shoulders. The youth holds a leafy wreath just in front of his head and reaches back to place his arm around the shoulders of the woman who, in turn, lifts her left hand to tug at the mantle which rests just above her shoulder. On the other side of the composition, two women stand, looking and gesturing to one another. One of the women is dressed in a richly-patterned peplos, the other wrapped up from head to toe in a filmy mantle and long chiton. Above, Aphrodite drives an Eros-drawn biga to the right above the entire scene.

Though Maas and Snyder indicate that the youth as a stock male figure tuning his instrument, Trendall and Cambitoglou tentatively identified the central, seated couple of the Chamay Painter's pelike as Apollo and a female consort based on the representation of the seated youth with the kithara.⁹² The interpretation of the youth as Apollo, however, lacks any visual comparanda, and the appearance of the god with a female consort is otherwise unknown in Apulian vase-painting.⁹³ Weber-Lehmann has suggested that the Apulian kithara was an attribute unique to Adonis, for the instrument had eastern Mediterranean origins, like the demigod.⁹⁴ If the youth is Adonis, however, and the woman by his side Aphrodite, the securely-identifiable representation of Aphrodite in the Eros-drawn biga above becomes problematic.

Who is the youth seated with a female consort and why is the Apulian kithara represented in the majority of scenes depicting heterosexual couples with attendants? In certain instances, the youth may be securely identified as Dionysos with his consort,

⁹² Maas and Snyder (1989, 177), *RVAp* I, 426.

⁹³ For the iconography of Apollo with the kithara in Apulian vase-painting, see Chapter 4. Apollo does appear with his sister, Artemis, on a selection of vases, but the iconography of the huntress is rather clearly defined in Apulian vase-painting where she wears a short chiton, boots, and frequently carries a bow and arrow (*LIMC* "Artemis").

⁹⁴ Weber-Lehmann (2003, 160).

Ariadne, based on the presence of Dionysian figures (such as satyrs) and attributes (such as grapes, kantharoi, vines, and kraters).⁹⁵ Without any additional defining attributes within the composition, however, it would seem that the best answer to the question is that the youth is a generic figure and the Apulian kithara serves as an indicator of the social status and identity of the mortal couple. Another depiction of a heterosexual couple with the Apulian kithara on a pelike attributed to the Egnazia Painter supports such an identification (Figure 2.15a-b). Produced in the third quarter of the 4th century BCE and currently held by the Boston Museum of Fine Arts, the pelike is decorated with nuptial iconography (the couple and a courtship-cum-attendant scene) on both sides. The scene of the couple who are joined by two female attendants and an Eros exhibits many of the same iconographic features as the courtship scenes discussed previously. In the center of the composition, a woman and youth are seated facing left. The woman wears an ankle-length peplos, delicate jewelry on her neck and wrists, and plain, white shoes. She holds a mirror in her upraised right hand and a ball dangles from her lowered left hand as she turns her head to look at her companion to the right. The youth, nude except for a mantle chastely draped over his lap and a wreath resting on his head, holds a phiale and thin, knobby stick. He appears to make eye contact with the seated woman as a bird flies overhead, carrying a spotted sash in its claws. On a lower groundline underneath the youth, a cornet-shaped flower sprouts, and immediately to the right a 9-stringed Apulian kithara, executed in vibrant added white, rests at a $\frac{3}{4}$ angle on the ground. To the left of the couple, a woman in a long chiton rests her left foot on a small rock pile and leans into the composition. She holds an alabastron in her right hand and a xylophone in her left

⁹⁵ The representation of Dionysos and Ariadne will be considered in the next chapter. See Chapter 3, footnote 14 on the youthful appearance of Dionysos beginning in the 5th century BCE.

hand. At the other side of the composition, another woman approaches. She wears a long, belted chiton and a mantle draped over her arms and carries a wreath in her right hand and a long, spotted sash in her left. Above the entire scene, located between the handles of the vessel, a small, effeminate Eros sits facing left on a pile of drapery. His wings are outspread and he holds multiple sashes and a phiale as he turns his head to the right. On the other side of the pelike, a courtship scene with a nude youth extending a wreath towards a central, seated woman holding a sash-tied, bifurcated branch and phiale is shown. From the right of the seated woman, a female attendant approaches carrying a tympanon and bunch of grapes.

In the couple scene on the Boston pelike, there are two musical instruments: the xylophone and the Apulian kithara. The xylophone, as demonstrated in the section on courtship iconography above, is an indicator of the sexual attraction and eventual nuptial union of the heterosexual couple, and it is joined by other familiar Aphroditic attributes such as the mirror, ball, sashes, and dove.⁹⁶ Eros occupies the space directly over the couple, further substantiating the suggestion made in the preceding discussion of courtship iconography that the upper decorative space of nuptially-decorated pelikai is the realm of Aphrodite and Eros. There are only two substantive iconographic differences between Apulian courtship scenes and heterosexual couple scenes, then: the physical relationship between the male and female figures and the representation of the Apulian kithara.⁹⁷

⁹⁶ It is possible that the bird represented here is not a dove but, rather, a wryneck. See footnote 28 *supra* for bibliography and discussion.

⁹⁷ On the nuptial connotations of the representation of youths and women seated together in South Italian vase-painting, see Baggio (2004, 117-216).

For an explanation of why the Apulian kithara is represented in heterosexual couple scenes, a comparison with Attic vase-painting iconography may be informative. In the Archaic and Classical period, the chelys lyre was the musical instrument *par excellence* of the educated, amateur musician.⁹⁸ Its representation, in generic and mythological scenes, carried connotations of aristocratic education which could be applied to both its male and female performers.⁹⁹ In Attic vase-painting, the chelys lyre was frequently represented in the hands of Eros himself, as well as in mortal erotic pursuits.¹⁰⁰ In mortal scenes, some of which were meant for use in the grave, the instrument could also serve to “reflect the activities of the dead person in life, proclaiming his social status and denoting him an *aner mousikos*.”¹⁰¹

While the connection between the chelys lyre and Apulian kithara may seem tenuous at first, the representation of a heterosexual couple on a pelike attributed to an artist connected to the Painter of the Copenhagen Dancer confirms the link (Figure 2.16). In the lower right corner of the decoration on the main side, a youth and a woman sit next to one another facing left. They clasp their arms together, signifying their present or intended relationship to one another as lovers.¹⁰² The youth holds a branch and a chelys lyre in his free hand, while the woman gestures with hers to Aphrodite, whose Eros-drawn biga lifts off from the ground to the left. The erotes, not sufficiently occupied with their mother-ferrying responsibilities, also hold a phiale and an ornate thymiaterion upon

⁹⁸ Bundrick (2005, 14).

⁹⁹ Bundrick (2005, 15).

¹⁰⁰ Bundrick (2005, 64-66).

¹⁰¹ Bundrick (2005, 67). See also Beschi (1991) on the use of musical instruments in funerary vase-painting, as well as Shapiro (1994, 68) on the prevalence of professional musicians on Athenian pelikai.

¹⁰² See Baggio (2004, 200-202) for the explicit nuptial connotations of the gesture, as well as Baggio (2004, 210-212) for comparison with the hand-in-hand gesture and its nuptial connotations as well.

which the Eros on the right sprinkles incense.¹⁰³ The representation of the couple and the chelys lyre on the pelike connected to the Painter of the Copenhagen Dancer fits comfortably within the corpus of heterosexual couple scenes with the Apulian kithara, not only in the relationship and gestures of the woman and youth, but also in the representation of Aphrodite in the biga above. Though Apulian couple scenes are certainly not based on, or directly descended from, 5th century BCE Attic examples, the parallels between the iconography of the chelys lyre in Attic pottery and that of the Apulian kithara (and, as here, the chelys lyre itself) suggest that the Apulian instrument might serve a similar function as the Attic one.¹⁰⁴ Namely, the Apulian kithara, in heterosexual couple scenes, is an indicator of the musical cultivation and erudition of the couple, manifested through the representation of a familiar, local instrument.

HIEROS GAMOS: PELEUS AND THETIS

Musical iconography in representations of mythological couples such as Dionysos and Ariadne will be discussed in subsequent chapters. One mythological couple, however, is appropriate for the present discussion: Peleus and Thetis. The courtship and marriage of Peleus and Thetis is one of the most familiar stories in Greek literature and is readily identifiable in many examples of Archaic and Classical Greek art.¹⁰⁵ Zeus and Poseidon vied for the affections of the sea nymph Thetis, one of the 50 daughters of

¹⁰³ For the iconography of incense-sprinkling, see Zaccagnino (1998, 38 and table 1).

¹⁰⁴ Vergara Cerqueira (2014, 61) posits that the chelys lyre was replaced by the Apulian kithara. While his argument is similar to the one put forward here, it should be emphasized that the relationship between Attic and Apulian red-figure vase-painting is not one of master-version and localized copies, thus the shift from chelys lyre to Apulian kithara is not merely a change from Attic-inspired to locally-grounded artistic production.

¹⁰⁵ *LIMC* (VII s.v. "Peleus," 251-269, VIII s.v. "Thetis," 6-14). On the representation of Peleus and Thetis in Athenian vase-painting, see Gondek (2014, 199-232).

Nereus and Doris.¹⁰⁶ A prophecy, however, warned that the offspring of the goddess would surpass the greatness of its father, so Zeus arranged for Thetis to be married to his mortal grandson, Peleus.¹⁰⁷ Thetis, not surprisingly, was vigorously opposed to being betrothed to a mere mortal, but their union produced one child before they parted company: Achilles.¹⁰⁸ The wedding of Peleus and Thetis also contributed to the start of the Trojan War, since only deity was not invited to the feast: Eris, the goddess of jealousy and discord.¹⁰⁹ Having been turned away from the celebration, Eris took an apple from the garden of the Hesperides and cast it into the wedding banquet hall, saying that the precious fruit was meant for the fairest goddess of them all. When Hera, Aphrodite, and Athena all went to claim the prize for themselves, a dispute erupted which Paris, prince of Troy, was called upon to adjudicate. The prince's decision to give the apple to Aphrodite in exchange for Helen's affections was the start of the Trojan War.

Representations of Peleus and Thetis may be found in Greek art as early as the late 7th century BCE.¹¹⁰ In Athenian vase-painting, two compositions are popular: Peleus capturing or abducting Thetis and the wedding procession in which the heavenly bride is brought to her mortal home. In a study of the Thetis abduction motif in Attic vase-painting, one scholar identified three unique compositional variants: the pursuit type, the hiding type, and the grasping type.¹¹¹ The grasping type, in which Peleus grabs Thetis around the waist as she struggles to free herself either by wriggling around or morphing

¹⁰⁶ Hesiod (*Theogony* 240 ff).

¹⁰⁷ Pindar (*Isthmian* 8.27-41).

¹⁰⁸ Aside from the references to the mother-son relationship in the *Iliad* (as at 24.59-61), a number of ancient sources explicitly state that Achilles was the son of Thetis and Peleus, such as Alcaeus (Fragment 42) and Apollonius Rhodius (*Argonautica* 4.757-967).

¹⁰⁹ Pseudo-Hyginus (*Fabulae* 92).

¹¹⁰ Carpenter (1991, 195-196), Gantz (1993, 229).

¹¹¹ Krieger (1975, 20-21).

into other creatures, is the most common version of the iconography, mainly found on black-figure examples.¹¹² In Apulian vase-painting, Peleus and Thetis are rarely represented, but in the four surviving examples, the grasping abduction composition is the only one evidenced.¹¹³

A remarkably well-preserved dinos, currently in the J. Paul Getty Museum collection, provides striking evidence for the role of the xylophone and tympanon in visually manifesting the powers of Aphrodite as a facilitator of heterosexual courtship and marriage (Figures 2.17a-c).¹¹⁴ Trendall and Cambitoglou attributed the vessel to a style comparable to the Painter of Louvre MNB 1148, one of the more prolific vase-painters of the third quarter of the 4th century BCE. The exquisitely balanced composition unfolds in a continuous frieze around the belly of the dinos, but the focal point is clearly the semi-divine couple embroiled in a fierce battle of wills. Peleus, represented as a stocky, nude youth with short, curly hair, stands frontally, his feet planted firmly on the ground. He grasps the divine object of his affections firmly, his arms locked around her waist. Thetis, wearing a radiate crown on her long, curly hair and a slipping, diaphanous, rosette-studded chiton over her lithe body, twists and turns in her captor's embrace, her feet dangling in the air. With her left hand, the sea nymph pushes valiantly against the mortal hero's right arm, while with her right, she gestures towards one of her companions to the left. A dragon-like serpent, its tail wound around Peleus' right calf, prepares to snap

¹¹² Krieger (1975, 22), Gondek (2014, 201-208).

¹¹³ Trendall and Cambitoglou initially identified only four versions of the scene: cat. no. II.53, II.86, V.62, and *RVAp* I 08.105. To their original list should be added cat. no. IV.130, discussed here.

¹¹⁴ On an amphora attributed to the Perrone Painter, the abduction of Peleus and Thetis is represented in the company of Nereids, Hermes, a centaur, and Aphrodite and Eros (V.62). The musical instrument on the amphora is represented in a separate frieze below the mythological composition which depicts a funerary stele visitation, therefore it will be discussed in Chapter 5. On a third vessel, a volute krater attributed to the Sisyphus Painter, a musical procession on one side of the vase suggests the nuptial connotations of the abduction scene on the other side (cat. no. II.3).

at the mortal hero's arm as well.¹¹⁵ Above and to the right of the couple, a small Eros flies into the scene holding a sash and fifteen-ringed xylophone. From the left, a dove also approaches, carrying another sash in its claws. The remainder of the vessel is decorated with nymphs, dolphins, fish, squid, and hippocamps who flee the turmoil.¹¹⁶ The women, dressed much like Thetis in flowing chitons and peploi, ride the various sea creatures, and one, seated on the body of a giant squid, holds a ball in her left hand and a tympanon in her upraised right hand.

The presence of Eros carrying the xylophone is familiar from generic scenes of courtship and couples discussed above. Compositionally, it is notable that the only figures on the Getty dinos who approach the couple are the dove on the left and the Eros on the right. As has already been demonstrated in the introduction to the present chapter, the dove, Eros, and the sashes they carry are defining attributes of Aphrodite in her role as facilitator of heterosexual love. The xylophone is prominently wielded by the Eros as he approaches the couple, thereby making it, too, an instrument to generate the heterosexual desire which leads to a fruitful marriage. In the representation of Peleus' capture of Thetis on the Getty dinos, therefore, the xylophone joins other compositional elements and Aphroditic attributes to forecast the eventual outcome of the struggle. The tympanon, unlike the xylophone, is a more generic and multivalent object. Nevertheless, the fact that the tympanon is held in conjunction with the ball, and that the woman holding the two objects is the only one of Thetis' companions depicted holding attributes,

¹¹⁵ Pausanias (*Hellados Periegesis* 5.19.15), writing about the chest of Kypselos which had been dedicated at Olympia in the 7th century BCE, described the scene of Peleus and Thetis thus: "There is also a figure of Thetis as a maid; Peleus is taking hold of her, and from the hand of Thetis a snake is darting at Peleus." On the iconography of the transformation of Thetis, see Gondek (2014, 204).

¹¹⁶ On sea creatures, and the dolphin in particular, as defining attributes of Peleus and Thetis iconography, see Sourvinou-Inwood (1987, 134-135) and Barringer (1995, 69-86).

indicates that the tympanon was also a familiar attribute of Aphrodite in nuptial iconography, though its identification as such is more heavily reliant on context and composition than that of the xylophone.

CONCLUSIONS

In the preceding discussion of musical instruments and performers in nuptial and Erotic contexts, a few iconographic trends may be seen ([Appendix I.2](#)). While the xylophone is only the second most popular musical instrument in the present corpus with 78 examples, it is an exclusive and defining attribute of the iconography of adornment, courtship, and heterosexual couples. More specifically, the instrument serves as a visual manifestation of the powers of Aphrodite to cultivate love and desire between heterosexual couples, and representations of the xylophone in other contexts, such as the funerary scenes which will be discussed in full in Chapter 5, should also be understood to carry nuptial connotations.¹¹⁷ The tympanon, which appears 200 times in adornment, couple, and courtship scenes, may also function as an Aphroditic attribute, but its association with the world of Aphrodite and Eros is far from exclusive, as will be demonstrated in the next chapter. The harp, whose iconographic home is the corpus of both generic and mythological adornment, courtship, and couple scenes, is a woman's instrument, but unlike the tympanon and xylophone, it is associated with the activities of real brides and bridal parties, not with the goddess of love and abstract ideas of heterosexual attraction. Despite the fact that the original name and sound of the

¹¹⁷ Patroni's (1897, 167-172) suggestion that every figure depicted in a naiskos in Apulian vase-painting should be read as an image of the deceased syncretised with Paris or Helen (depending on the gender of the figure) is clearly a heavy-handed over-interpretation of the visual evidence, but the musical iconography does suggest nuptial and erotic overtones to many naiskos scenes, particularly with women.

xylophone are lost, it is actually the Apulian kithara which proves the most enigmatic of instruments, since it appears in many different situations both within and outside of the present chapter. In its appearances with heterosexual couples, the instrument should be interpreted as a marker of the elite status and erudition of the mortal figures shown and a possible reflection of contemporary performance culture and practices.

A few words must also be said about the nature of Apulian courtship, adornment, and couple iconography on the whole and its relationship to Athenian precedents. As has been noted throughout the present chapter, the overwhelming majority of nuptial and Erotic scenes date to the second half of the 4th century BCE, with a flourish of production attributable to the Darius Painter and his immediate followers. While certain compositional aspects of Apulian nuptial iconography find parallels in the Attic adornment, courtship, and couple scenes of the second half of the 5th century BCE, it is important to recognize that the Apulian examples studied here are not directly descended from them, as is made patently evident by the temporal break between their productions as well as the iconographic changes in the representation of musical instruments. The movement in Attic nuptial iconography away from a focus on marriage as a public contract and social event to marriage as the manifestation of heterosexual desire, love, and attraction is completed by the end of the 5th century BCE, and when Apulian vase-painters start representing nuptial imagery, their work presents a distinctly erotic and sensual understanding of heterosexual relationships. As a result, the goddess Aphrodite is often present to oversee and facilitate the matchmaking process, whether in person or through the presence of specific attributes such as the xylophone. On the whole, the representation of musical instruments in Apulian nuptial iconography confirms the

observation made by Trendall and Cambitoglou that, in the second half of the 4th century BCE, there is a “growing interest in romantic, and even sentimental, themes,” both in mythological and generic forms.¹¹⁸

In the subsequent chapters, aspects of nuptial musical iconography will recur both in specific mythological narratives, such as the union of Dionysos and Ariadne, and in genre scenes, as in funerary naiskos and stele visitation imagery. Eros in particular, whose ubiquity in Apulian vase-painting makes him frustratingly difficult to characterize, will be seen playing or holding instruments in other iconographic contexts. The representation of the god with various musical instruments may, therefore, lead to further speculation about when and where nuptial or sexual connotations may be identified. The xylophone, whose Aphroditic connotations are absolute and secure, will be especially prominent, and the performative associations of the Apulian kithara will also be examined further.

¹¹⁸ *RVAp* I, 394.

CHAPTER III
DIONYSOS AND HIS ENTOURAGE:
ATTENDANT, DINING, AND REVELRY SCENES

Dionysos and his retinue have a longstanding relationship with musical performance and sound, as discussed in Chapter 1. It is not surprising, therefore, that the god and his followers play, hold, or are otherwise associated with musical instruments in nearly 42 percent of the corpus of Apulian musical vase-painting iconography.¹ The present chapter investigates how musical instruments and performance enrich the iconography of Dionysos and his thiasos, whether in genre scenes of Dionysian procession, banqueting, or attendance or in theatrical and mythological imagery and narratives.²

Apulian Dionysian iconography as a whole stands apart from Athenian predecessors in multiple ways. Some individual examples of early Apulian Dionysian iconography bear a close resemblance to Athenian scenes in composition and style, as typified by the depiction of Dionysos on a volute krater fragment attributed to the Sisyphus Painter on which the god is seated and holds a thyrsos and kantharos with female attendants standing around him (Figure 3.1).³ Upon closer examination, however, notable differences in the preponderance of Dionysian scene types may be found. For instance, beginning in the first quarter of the 4th century BCE – when Attic imports to Apulia cease almost entirely – the iconography of Dionysos moves rapidly towards genre

¹ 695 of 1652 vases.

² On the use of the term ‘thiasos’ (θίασος) for the retinue of Dionysos in Apulian vase-painting, see the following section in the present chapter.

³ Beazley (1928, 74) suggests that “the Sisyphus Painter and his companions must have been taught by the same master, or at least inspired by the same models, as the Codrus Painter.”

scenes of the god and his followers.⁴ Scenes of Dionysian processions, in which one or more figures rush across the scene holding Dionysian and sympotic paraphernalia, become increasingly common, as do compositions depicting the seated god with one or more attendants standing, moving, and (occasionally) dancing around him. Juxtaposed with the precipitous rise of generic scenes depicting Dionysos and his thiasos, Apulian vase-painting's abrupt decline in representations of, and allusions to, 'real' Dionysian practices carried out by mortal figures – such as symposia and religious worship – becomes startlingly evident.⁵

A significant shift in the representation of musical performance in Apulian Dionysian iconography occurs as well. From the beginning of red-figure vase-painting in Apulia, the tympanon supersedes krotala and cymbals as the Dionysian percussion instrument *par excellence*.⁶ The tympanon's pictorial frequency (639 examples) is followed only at a great distance by that of the aulos (88) and stringed instruments such as the Apulian kithara (18), lyre (6), and harp (10) (Appendix I.3).⁷ Whether played by a maenad or satyr, used as an arm-cushion by a seated youth, or lying on the floor with other banqueting and symposiastic objects such as situlae, kylikes, and kraters, the tympanon remains an integral component of Apulian Dionysian iconography through to the end of the 4th century BCE.⁸

In Apulian vase-painting, Dionysos makes his first appearance in the works of the

⁴ On the end of Attic imports to Apulia, see MacDonald (1981, 160-1) and Carpenter (2003, 3-4).

⁵ See Jacquet-Rimassa (1999) for a discussion of the shift from 'real' to 'divine' Dionysian iconography in Italiote pottery.

⁶ Krotala only appear twice in the current catalogue (II.151 and II.257) and cymbals four times (III.6, III.15, IV.64, IV.80).

⁷ On Attic representations of percussion instruments in Dionysian contexts, see Bundrick (2005, 46-48).

⁸ Contra Jacquet-Rimassa (1999, 60), who maintains that the aulos is the preferred instrument of Dionysian ecstasy even in Italiote pottery. See also di Giulio (1991), who suggests that the increased prevalence of the tympanon in Dionysian iconography is related to Italic practices of Dionysian worship.

pioneering Sisyphus Group (c. 430-410 BCE).⁹ The vase-painters of the Sisyphus Group play an important role in establishing two styles of Apulian vase-painting – Plain and Ornate – whose divergence becomes increasingly evident in the first half of the 4th century BCE, with compositional, stylistic, and morphological differences between the two styles gradually collapsing towards the end of Apulian red-figure vase production.¹⁰ In addition to differing in vessel scale and particular stylistic features, Plain and Ornate style vase-paintings present a compositional and thematic contrast. While the multifigural, complex compositions of Ornate style vases focus on a wide array of mythological subjects, generic Dionysian imagery, characterized by simple, two- to four-figure compositions, is the dominant type of figural decoration of early and middle Plain style vases.¹¹ Within the corpus of musical iconography, the broader trends of Apulian vase-painting styles, compositions, and subjects are evidenced as well, since nearly three-quarters of Dionysian genre scenes catalogued here date to first half of the 4th century BCE.¹²

Dionysos himself appears frequently in Apulian vase-painting, though his iconography is less precisely defined than in 6th and early 5th century BCE Attic predecessors.¹³ Apulian vase-painters depict the god as a nude or partially-draped youth

⁹ Trendall and Cambitoglou (*RVAp* I, 14) identified Apulian vase-painters of the 5th century BCE, such as members of the Sisyphus Group, the Gravina Painter, and the Painter of the Birth of Dionysos, as the “Pioneers” and the Sisyphus Painter himself as the principal early Apulian vase-painter.

¹⁰ *RVAp* I, 28.

¹¹ *RVAp* I, 3.

¹² Following Trendall and Cambitoglou and taking the Circle of the Darius Painter as an approximate cut-off between middle and late Apulian vases, 207 vases (30%) belong to the second half of the century compared to 488 vases (70%) from the first half.

¹³ On the Archaic and early Classical iconography of Dionysos, see Isler-Kerényi (2001) and an abbreviated survey of the topic in Isler-Kerényi (2009, 62).

with short or long, luxurious locks of curly, ribbon-tied hair.¹⁴ The identification of a youthful male figure as Dionysos is supported by his attributes, compositional prominence, and companions. The Dionysos of Apulian vase-painting frequently holds a thyrsos, narthex, kantharos, or bunch of grapes, and often is depicted seated or reclining in the center of a scene or otherwise singled out from the remaining figures in the composition. The most commonly represented followers of Dionysos are women (maenads) and hybrid creatures (old and young satyrs, papposilenoi).¹⁵ Youths and figures dressed as actors or musicians, however, appear in Dionysian iconographic contexts as well.

As mentioned briefly in the preceding chapter, a peculiarity of Apulian vase iconography is the integration of Eros and Dionysos in processional and attendant scenes. An early example of a full-sized Eros in a Dionysian procession appears on a highly-fragmentary bell krater attributed to the Rohan Painter (Figure 3.2). Dating to the last quarter of the 5th century BCE, fragment 71 depicts a woman and an Eros, both moving to the right. The woman, wearing a belted chiton and a sphenone over her hair, holds a thyrsos in her left hand and looks straight ahead.¹⁶ Eros, depicted as a muscled, nude youth with short, curly hair, turns back to make eye contact with the woman while holding up a tympanon in his left hand. Though the iconographic intersection of the

¹⁴ In *RVAp* I, II, and supplements, Trendall and Cambitoglou consistently identify the long-haired, nude and partially-draped youths as Dionysos. On the iconographic shift that occurred c. 430 BCE towards the youthful, rather than bearded, Dionysos, see Carpenter (1993). Carpenter (2010, 342) suggests that the short-haired youths in Dionysian attendant scenes are not Dionysos but, rather, generic youths.

¹⁵ The term 'maenad' is hotly contested, and the dichotomy between 'real' maenads, 'mythical' maenads, and nymphs may be an entirely artificial construct necessitated by modern scholarship. Since the representation of Dionysian women in Apulian vase-painting does not clearly warrant the label of 'nymph' or other identifiable divinity, the female figures will be referred to as 'maenads' throughout the present chapter, with the understanding that they are followers of Dionysos who may be of divine or mortal origins. For additional discussion on the subject, see the subsequent section (footnotes 36-42 *infra*).

¹⁶ The sphenone (σφενδόνη) was a smaller version of the sakkos hair-covering in Chapter 2 (footnote 68). See Johnson (1964, 68-71 and plate AA) for further discussion.

worlds of Eros and Dionysos may be found in 6th and 5th century BCE Attic vase-painting, the Rohan Painter's hastily drawn and poorly executed work foreshadows an increased intermingling of the two divine figures in 4th century BCE.¹⁷

The structure of the present chapter divides musical iconography in Dionysian genre scenes into three types: music in processions and revelry, music at the banquet, and music in attendant scenes. Subsequently, two additional Dionysian themes will be considered: the iconography of performance (music, dance, and theater) and the depiction of musical instruments in representations of Dionysos with his consort, Ariadne. As in the preceding chapter, the subsections serve as broad heuristic tools for identifying patterns and themes within the substantial corpus of Apulian Dionysian musical iconography.

THIASOS OR KOMOS, PROCESSION OR REVELRY?

In the study of Dionysian iconography, the identification of mortal versus divine participants in processional and revelry scenes is frequently evaded. When it is addressed, it becomes apparent that the division between the real and mythological worlds is rarely exact or precise.¹⁸ Such conflation of mortal komos (κῶμος) and divine thiasos (θίασος) iconography is rooted in both historiographical and iconographic origins. At the beginning of her study of komast dancers in Archaic Greek art, for example, Smith notes that the conflation of mortal komasts and divine members of the Dionysian retinue may be due to the perceived similarity between komasts and satyrs in appearance and action.¹⁹

¹⁷ On Eros and Dionysos in 6th and 5th century BCE vase-painting, see Carpenter (1997, 112 fn. 46) and Lissarrague (1987, 118-120), and on Eros and Dionysos in the 4th century BCE, in particular in Kerch vases, see Bieber (1949).

¹⁸ See, for instance, Barr-Sharrar (2008) and bibliography on the identification of the Dionysian retinue on the Derveni krater and Henrichs (1987).

¹⁹ Smith (2010a, 2-3) on the assimilation of human komasts into the retinue of Dionysos in modern scholarship.

Nevertheless, she is able to identify a clear division between the iconography of human revelers and the representation of members of the divine retinue of Dionysos.²⁰ In a discussion of the Dionysian thiasos in Archaic Greek culture, however, Isler-Kerényi identifies elements of Athenian cultic practice in depictions of Dionysos (the god himself) on a mule.²¹ Isler-Kerényi, therefore, interprets the Dionysos-and-mule processional iconography as a purposeful conflation of the real and mythical worlds, reflective of Dionysos' straddling of the mortal and divine realms. The polymorphous, multivalent identity of Dionysos will be discussed throughout the present chapter, along with some of the performative and religious stimuli which might have shaped Dionysian musical iconography. In Apulian depictions of Dionysian procession and revelry, the ambiguity between mortal and divine iconography which surrounds representations of the god and his retinue in the 6th and 5th centuries BCE persists. A closer analysis of the figures and musical instruments in processional scenes, however, suggests that the majority of Apulian processional scenes with musical instruments allude to the mythical, divine world of the Dionysian thiasos.

The iconography of Apulian Dionysian processional scenes is here defined as two or more figures who move in the same direction, carrying Dionysian or sympotic attributes such as (but not limited to) thyrsos, narthekes, grapes, kantharoi, situlae, kottabos stands, and phialai in addition to at least one musical instrument. Variants of the type may incorporate a biga drawn by panthers or deer, as well as one recorded instance of a procession with a mule.²² At least one woman typically partakes in the procession,

²⁰ Smith (2010, 8) on the real, not mythological, context for the majority of the padded dancers.

²¹ Isler-Kerényi (2009, 64-65).

²² The depiction of a Dionysian procession with a mule recorded in the current catalogue is discussed below in the context of scenes with Dionysos and Ariadne.

along with one or more youths or satyrs. Smaller, plain-style vases with a single figure (woman, youth, eros, or satyr) shown moving and carrying Dionysian attributes or a tympanon, while not adhering to the two-or-more definition of musical processional iconography, may be considered stylistic variants of the processional type.²³ The musical instruments found in Dionysian processional scenes are primarily the tympanon (283 in total), though the aulos appears with moderate frequency in early and middle Apulian vases (22 in total) and the chelys lyre five times in the hands of youths dressed in the native Italic short, patterned, belted tunic. The bell, of which only ten Apulian examples have been catalogued by the author, also appears in Dionysian processional scenes.

The Dionysian processional scene type first appears in the works of the Pioneer painters and persists through to the end of the fabric. Though there may be up to four figures in the scene, the most popular manifestation of the iconography is characterized by two figures, a female and a male (youth, satyr, or eros), who move in the same direction across the composition. Typically, the female figure holds or plays the musical instrument. On a bell krater attributed to the Painter of Lecce 686, for example, a nude youth holding a thyrsos and stemless cup follows a woman who walks to the right wearing a long, belted chiton and mantle and playing the aulos ([Figure 3.3](#)). Dating to the end of the first quarter of the 4th century BCE, the Painter of Lecce 686's krater is an early example of the popular two-figure composition in Apulian Dionysian processional iconography, apart from the artist's choice of instrument. More frequently, the musical

²³ The representations of single figures with musical instruments are collected in section I of the Catalogue. Due to the regular incorporation of specific Dionysian attributes in the depiction of single moving figures, it may be reasonable to associate that specific subsection of the corpus with the Dionysian processional scenes. For the purposes of quantification of the data, however, only vases which have at least two figures of clear Dionysian association (either through non-musical attribute, such as a thyrsos, or figure type, such as a satyr) shown moving to the left or right in a single figure-decorated area of the vessel will be considered part of the Dionysian processional corpus.

instrument depicted is the tympanon, as seen on a bell krater attributed to the Painter of Athens 1714 (Figure 3.4). On the Painter of Athens 1714's vessel, which dates to the middle of the 4th century BCE, a youthful satyr holding a situla and lit torch steps confidently to the right, looking back at a woman who wears a long, belted chiton. The woman prepares to strike the tympanon in her left hand with her upraised right hand as she follows the satyr, visually giving a rhythm to their steps.

A volute krater attributed to the Iliupersis Painter and dating to the second quarter of the 4th century BCE offers an illustrative example of a more iconographically complex Apulian Dionysian processional scene (Figures 3.5a-b). On the body of one side of the vessel, Achilles is represented dragging the body of Hector across rocky ground around the tomb of Patroclus. As Achilles drives his horses to the left of the naiskos, a young woman with disheveled hair stands to the right of the monument, cradling a phiale to her chest. The torso of another woman and a youth are visible in the upper right, along with a pendent disk. The melancholic Iliupersis scene is answered by a festive procession on the other side of the vessel with two women, a young satyr, and a youth moving to the right. At the head of the line is the youth with a mantle over his left arm, a fillet in his hair, and a thyrsos in his left hand. As he moves to the right, he looks and gestures to the left to the figures that follow him. Next is a woman whose long, belted chiton flaps in the breeze as she steps lightly to the right. She prepares to strike the tympanon held high in her left hand with her upraised right hand. The young satyr follows carrying a kantharos in his left hand and a situla in his right, nude aside from a thin headband executed in added white. The procession is rounded out by another woman, also dressed in a long, belted chiton. Her step is heavier than her tympanon-carrying companion, but her drapery still

kicks up and flutters behind her right foot. In her right hand, she carries a thyrsos and in her left hand, a platter with five small, ovoid objects (eggs?).²⁴ The outdoor setting is identified by the pebbly rocks at the bottom of the scene, and a single wreath hangs from the top of the frame between the last woman and the satyr. The figural composition of the Iliupersis Painter's procession manifests many of the characteristics previously identified in Dionysian processional scenes, including a woman holding or playing the tympanon, a satyr carrying wares for drinking wine, and a youthful Dionysos mixed in the fray.

In 35 vases with two-, three-, and four-person processional scenes, more than one figure plays or holds an instrument. On one side of a bell krater attributed to the Iris Painter, for example, both a woman wearing a long, belted chiton and a young satyr hold tympana aloft in their left hands as they step to the right (Figure 3.6). Similarly, on an oinochoe attributed to the Felton Painter, two of the three figures in the procession play instruments (Figure 3.7). At the right of the Felton Painter's composition, a bald-headed, bearded satyr, his shoulders and neck wrapped in a mantle, plays the aulos and leads the procession. The satyr turns his head back to look at a woman who wears a long, loose, diaphanous chiton as she twirls around and beats a tympanon held high over her head. A beardless male – Dionysos – with his left arm wrapped in a mantle and holding a thyrsos over his right shoulder follows the two musicians, his richly-curved mane loosely tied with a delicate ivy wreath executed in added white. As is well-demonstrated by the imagery on the Felton Painter's oinochoe, the body positions of the processional participants vary. The figures may be shown walking, as is demonstrated by Dionysos; stepping briskly, as does the satyr; or even executing a dance step, as is suggested by the

²⁴ On the iconography of eggs and their possible funerary allusions, see Pieraccini (2013).

whirling drapery of the woman in the center. Key to the present definition of Dionysian processional scenes, therefore, is the mono-directional movement of the group as a whole and the presence of Dionysian attributes or figures.

Returning to the question of the mortal or divine nature of Apulian Dionysian processional scenes with musical instruments, it is important to note that it is only the depictions of youths and women which afford space for the debate regarding the 'real/mortal' or 'mythical/divine' nature of the scenes. The satyrs, whose naturally-impossible hybrid bodies betray their mythological origins, fit securely within the divine thiasos of Dionysos.²⁵ Though the mythological lineage of satyrs is muddled, with ancient authors generally ascribing their origins to Hermes and Iphthima or the fleet-footed god and the Naiads, their supernatural character is uncontested and their association with Dionysos in Greek visual and literary culture long-standing and secure.²⁶ The satyrs who appear in Apulian Dionysian procession scenes are most frequently depicted with lithe, youthful bodies, unobtrusive tails, and covert, pointed animal ears. Older satyrs with balding pates and bushy beards occasionally appear, as do depictions of hirsute papposilenoi and actors in bearded satyr costumes. Though women are the predominant figure type in Apulian Dionysian processional scenes with music, of the 276 vases with musical processional scenes, satyrs appear 43 times, and they hold or play the tympanon 33 times and the aulos eight times. The frequency with which satyrs are incorporated into Apulian Dionysian processional iconography (approximately 15% of

²⁵ See Lissarrague (2013) for a wide-ranging study of the iconography of satyrs in Athenian vase-painting.

²⁶ According to Nonnus, satyrs were the sons of Hermes and Iphthima (*Dionysiaca*, XIV.113) while according to Xenophon, they were the children of Hermes and the Naiads (*Symposion*, V.7). The satyrs' place in the divine retinue of Dionysos is secured not only by their iconographic connection with the god in Greek art, but also through literary sources such as Apollodorus (*Bibliotheca*, 3.5.1) and Strabo (*Geographica*, 10.3.7).

the vases catalogued) suggests that the corpus to which they belong may be populated by similarly divine or mythical figures.

The identification of the youth in the processional scenes as Dionysos himself, while broadly accepted, is less certain, but the evidence presented by the musical iconography may offer support for the presence of the god himself in processional scenes.²⁷ A comparison between the Iliupersis Painter's procession discussed above (Figure 3.5b) and a roughly-contemporary volute krater now in Ruvo and attributed to an artist associated with the Painter of the Moscow Pelike offers insight into the musical manifestation of a divine Dionysian figure (Figure 3.8a-b). The iconography of one uncommon musical instrument held by the youth on the volute krater is particularly informative: the bell.

On the body of one side of the Ruvo krater, the departure of Bellerophon and Pegasos unfolds. Pegasos, depicted in vivid added white in the very center of the composition, stands next to Bellerophon who receives a small tablet from King Proteus, leaning on a stick to the far left. To the right of Pegasos, Sthenobea sits on a klismos, raised up on a low dais. She tugs at her veil while another woman with short-cropped hair stands behind her with a fan and a small dog approaches feet. On the other side of the vessel, a now-familiar Dionysian procession unfolds, but this time the four figures include one woman, two bearded satyrs, and a youth moving to the right. At the head of the line, one of the satyrs stands nearly frontal, gesticulating with both hands and looking back to the figures that follow. The youth comes next, his hair tied in a fillet, a mantle

²⁷ A fragment of a calyx krater attributed to the Painter of the Birth of Dionysos (cat. no. III.16) shows the head of a long-haired youth carrying a narthex, in the company of a woman playing the tympanon and a bearded satyr holding the kantharos, moving right towards a tripod cauldron. The youth's name is inscribed "Dionysos" above his head.

over his arms, and a thyrsos in his left hand. He looks back to the woman who rounds out the rear of the line and rings a small bell with his upraised right hand. Another bearded satyr creeps along, holding a torch and situla, followed by the woman who holds up a tympanon in her left hand. The ground is pebbled below the four figures, and the figures move swiftly and with determination across the composition.

As has already been stated, the bell is extremely unusual in Apulian vase-painting, with only ten appearances recorded in the present catalogue.²⁸ Kerényi has interpreted the bell as the physical manifestation of the divine summons to the hieros gamos (ἱερός γάμος) of Dionysos and Ariadne, an object which enables communication from the divine to the mortal realms.²⁹ Villing associates the bell more broadly with Dionysian cult in South Italy, and imagines the bell as “calling the deceased to a happy Dionysian afterlife” and its sound as “providing magical protection in particular for the potentially vulnerable periods of ecstatic abandon in Dionysian ritual.”³⁰ Regardless of the specific theological implications of the bell, there is a clear and explicit association between Dionysos and the small, ringing instrument. It is no surprise, therefore, that in Apulian vase-painting, it is usually the god himself, though occasionally one of his followers, who rings the bell in processional and mythological scenes.³¹

On a volute krater attributed to the Underworld Painter, Dionysos is shown as an

²⁸ Another processional appearance of the bell is on a volute krater attributed to the Tarporley Painter (cat. no. III.26). The iconography is remarkably similar, with two women, a bearded satyr, and the youth with the bell. Overall, it should be noted that the bell is a very uncommon instrument in Greek and Roman iconography. See, for example, Perassi et al. (2007) for the representation of bells on coins, Schatkin (1978) on the written sources concerning bells in ancient cultic activity, and Villing (2002, especially the bibliography) for a recent discussion of the bell in Greek literature and art.

²⁹ Kerényi (1996, 369).

³⁰ Villing (2002, 287). On the lack of archaeological evidence for bells in South Italian funerary practice, see Villing (2002, 287 fn. 242).

³¹ See also the discussion in Chapter 4 (Figure 4.3) of the bell in a depiction of the madness of Lykourgos attributed to the Underworld Painter.

active and enthusiastic participant in a gigantomachy (Figure 3.9).³² In the lower left corner of the composition, Dionysos wears a knee-length, long-sleeved chiton with an animal-skin girdle around his waist. An agglomeration of ribbons festoons his richly-curved hair, and calf-high boots with flaps around the lip adorn his feet. The young god grabs his opponent by the hair, compelling the giant to his knees with a forceful kick to the lower back. Critical to the current discussion, however, is the god's weapon: a ribbon- and bead-tied narthex with a small bell dangling from one of its lower branches. On the Underworld Painter's volute krater, Dionysos is securely identified along with the other Olympian gods through his action, dress, and attributes, and in the divine tumult of the gigantomachy the defining Dionysian sound the painter chooses to evoke is that of the bell.

A parallel representation of Dionysos with the bell may be seen on a loutrophoros also attributed to the Underworld Painter, which will be discussed later in the context of the madness of Lykourgos (Figure 4.3), as well as the representation of the god in a panther-drawn biga on the neck of a volute krater attributed to the Bassano Group (Figure 3.10). The bell, though infrequently depicted, therefore appears to be a direct allusion to the god in his divine form in Apulian mythological narrative scenes. Its performance by the nude youths in Dionysian processional scenes, along with the frequent presence of the mythological satyrs, firmly anchors the corpus of musical performance in Apulian processions within the divine world of the Dionysian thiasos with the god himself as a participant.

³² On the representation of Dionysos in the gigantomachy, see Carpenter (1997, 15-34). Carpenter (1997, 16) notes that, beginning in the 5th century BCE, Dionysos becomes one of the main figures in the representation of gigantomachies in Athenian red-figure vase-painting.

An exception to the identification of the youthful male participants as Dionysos in processional scenes is offered by two vases attributed to the Haifa Painter and Painter of Louvre MNB 1148, two followers of the Darius and Underworld Painters. The vessel attributed to the Haifa Painter (Figure 3.11) is a column krater, and the one attributed to the Painter of Louvre MNB 1148 (Figure 3.12a-b) is a stamnos. The iconography of both musical processions stands apart from the vases thus far considered, particularly in the dress of the male figures. On the Haifa Painter's krater, three figures move across the body. At the head of the line, a youth in a short, richly-patterned, belted tunic walks to the right, holding a mantle and handled-patera in his left hand and a small tympanon in his right. The youth wears a conical, pilled cap on his head covering his long, curly locks, as well as simple, string-tied, calf-high boots. A woman wearing a long, gauzy, belted chiton follows holding a bifurcated branch and a situla. Her hair, aside from one stray lock, is tucked up into a sphendone and bun, and a hoop adorns her ear. She looks back to another youth, dressed much like his compatriot at the head of the line. The tailing youth, his long, mullet-like hair restrained by a white headband, steps lightly as he holds a chelys lyre. With his left hand on the strings and his right holding a plektron, it is clear that he is mid-song, having captured the attention of the woman and youth who walk ahead of him. Similarly, on the Painter of Louvre MNB 1148's stamnos, two youths and a woman process to the right. The two youths, one playing the aulos and the other the chelys lyre, follow a woman wearing a long, belted chiton and holding a situla and a basket piled high with cakes. Like the youths on the Haifa Painter's column krater, the youths on the stamnos wear short, patterned, belted tunics and string-tied, calf-high boots. The scene as a whole, however, is much more lively and vibrant, with the aulos player taking a small,

agile leap forward and the chelys lyre performer raising his left knee high as if ready to take a hearty stomp on the beat.

The column krater attributed to the Haifa Painter and the stamnos attributed to the Painter of MNB 1148 seem to have little affinity with other Apulian Dionysian processional scenes with musical instruments. Particularly discordant with the processional corpus are the costumes of the youths, as well as the incorporation of the chelys lyre. The two vases with native Italic youths, however, find parallels in the iconography of the komos in Attic red-figure precedents.³³ As demonstrated recently by Colivicchi, the column krater form in the 4th century BCE was a peculiarity of Apulian red-figure vase-painting production, adapted from earlier Attic precedents, and the stamnos was a form appropriated from Etruscan precedents.³⁴ In both shape and iconography, the Apulian column kraters and stamnoi represent objects specifically intended for export to the native Peucetian market.³⁵ The depiction of native Italic dress and the performance of the chelys lyre, therefore, may be evidence of the Attic iconography of the komos kept alive for a very specific native Italic audience.

Returning to the more typical Dionysian processional scenes, the divinity of the women awaits further consideration. In Dionysian iconography, the female figures may have three possible identities: human worshipers of Dionysos who are unknowingly or unwillingly possessed by the god; semi-divine members of the Dionysian thiasos; or nymphs, frequently identified as the nymphs of Nysa who raised Dionysos as a baby and became part of his retinue. The identity of Dionysian women has been hotly contested in

³³ Bundrick (2005, 106-116), Smith (2014).

³⁴ Colivicchi (2014, 232).

³⁵ Colivicchi (2014, 229-230).

scholarship since the mid-19th century, in part due to their enigmatic yet abundant representation in ancient Greek visual, poetic, and dramatic sources.³⁶ The appearance of the women in Apulian Dionysian processional scenes, in conjunction with the musical instruments they hold, may offer insight into how they might have been interpreted in antiquity.

An element of the iconography of Dionysian women which has received copious scholarly attention, and which has been the foundation of arguments regarding the identification of the women as maenads (mortal or divine) or nymphs, is their dress. In his study of the representation of Dionysian women in Archaic red-figure vases, Edwards posits that donning the fawn skin (νεβρίς) or the leopard skin (παρδαλέη) was an important identifying feature of ancient Greek maenads (both mythological and 'real'), and that in absence of their defining attributes, including the animal girdles, snake, or thyrsos, the women would have been identified as nymphs.³⁷ Joyce, in her study of maenads in Greek and Roman art, largely agrees with Edwards and writes that “this transformatory masquerade [of wearing the animal skin] is essential for the viewer's identification of the figure.”³⁸ Carpenter, in contrast, identifies Dionysian women in Attic red-figure vases as nymphs, and as Hedreen has pointed out in his study of Dionysian iconography, many other scholars writing on Dionysian women use the terms 'maenad' and 'nymph' interchangeably.³⁹

In the processional iconography catalogued for the present study, the women

³⁶ Hedreen (1994) offers an excellent survey of the bibliography concerning the identity of Dionysian women seen in 6th and 5th century BCE Attic vase-painting. Bundrick (2005, 45-48) is non-committal in the identification of Dionysian women as nymphs or 'worshippers.'

³⁷ Edwards (1960, 85).

³⁸ Joyce (1997, 32).

³⁹ Carpenter (1995, 314) and Hedreen (1994, 51 fn. 24).

typically wear long chitons, belted high on the waist. Their drapery is diaphanous and flutters easily with their movement, and in some examples the women's chitons slip from one shoulder to expose their breasts.⁴⁰ The women's hair is most frequently tied back in a bun or partially covered in a sphendone, and they are depicted either wearing shoes or going barefoot. The Apulian Dionysian women in scenes of procession with musical instruments are rather generic in appearance, and only twice is the animal skin girdle worn. One example is on a bell krater attributed to the Dioskouroi Painter, where a woman in a long chiton walks to the right, a tympanon held in her left hand (Figure 3.13). She follows a young satyr who slinks to the right and looks back at his companion while holding a lit torch and a platter with two large, leafy sprigs standing erect on its rim. The woman, her clumsily-rendered fortuny-pleated chiton billowing around her back foot, wears a richly-spotted leopard skin tied around her waist and over one shoulder. Similarly, on an oinochoe attributed to the Stuttgart Group and dating to the end of the 4th century BCE, another woman wears an animal-skin girdle over her ankle-length chiton (Figure 3.14). Holding a thyrsos in her left hand and a wreath in her right, the woman walks to the left, followed by an unusual representation of a slender, unbearded satyr who plays the aulos while wearing white-haired leggings and sleeves under a voluminous, enrobing mantle. Both compositions fit unobtrusively within the corpus of Apulian Dionysian processional scenes, and the two Dionysian women find iconographic parallels as well in their movements, actions, and attributes. In addition to the processional scenes, women are shown wearing an animal-skin girdle in other Dionysian iconographic

⁴⁰ The partial divestiture of the women's garments leading to the exposure of one or more of their breasts is frequently associated with the iconography of maenads. Drawing on Lawler's seminal 1927 work on maenads and dance, Joyce identifies the partial disrobing of maenads as an indication of frenetic action and the sexualization of the female body (1997, 27-28).

contexts on only four other Apulian vases with musical instruments.⁴¹ The presence or absence of the animal skin girdle, therefore, is not a useful iconographic detail for distinguishing one type of Dionysian woman from another.

An examination of the instruments which the women play and carry in Apulian Dionysian procession scenes is similarly fruitless in terms of determining whether the women are human maenads, divine maenads, or nymphs. Women in Apulian Dionysian processional scenes are the primary instrumentalists, playing an instrument in 242 of the 298 vases. They may play either the tympanon (217 vases) or the aulos (11 vases), and they may both lead and follow other figures in the composition. The instruments played by the women in Dionysian processional scenes, therefore, do not explicitly indicate their performers' divinity or identity other than placing them within the world of Dionysos.

The women's overall appearance, including their dress, hair, shoes, and movements, does not consistently suggest one identity or another. The instruments they carry and play, whether the tympanon or the aulos, do not offer clear indication as to whether they are human maenads, divine maenads, or nymphs, either.⁴² While there are a handful of Dionysian mythological scenes, discussed below, in which some of the female

⁴¹ On a bell krater attributed to the Prison Painter (cat. no. III.52) with a satyr, Dionysos, and woman preparing the krater for a banquet; on the exterior of a knob-handled dish attributed to the circle of the Suckling-Salting Painter showing the demise of Pentheus (cat. no. III.464); on a dinos attributed to the Painter of the Dublin Situlae with a dining scene (cat. no. III.466); and on an oinochoe attributed to the Group of Zurich 2657 depicting a Dionysian attendant scene (cat. no. III.561).

⁴² Though determining why such iconographic blending of 'real' and 'mythical' figures is outside of the scope of the current dissertation, the discussion warrants brief attention here. Rapp (1872, 20), who had set out to produce a concise typology of real and mythological maenadism in Greek art and literature and whose work initiated the scholarly search for a real/mythological divide in the depiction of Dionysian women, admitted that the distinction may have been irrelevant to the Greeks themselves. In addition to the positions taken by Carpenter, Edwards, Hedreen, and Joyce cited in footnotes 38-40 *supra*, an important argument for the intentional syncretism of Dionysian worshipers and maenads, the human with the mythical thiasos has been put forward by Bron (1987, 146), who identifies a clear reflection of rites and dance in the representation of Dionysian women in thiasos contexts. Henrichs (1987, 101) writes that "it is not the company she keeps that distinguishes the maenad, but her appearance," however, the opposite seems to be the case in Apulian Dionysian iconography.

participants may be unequivocally identified, in the Dionysian genre scenes with musical instruments a certain vagueness pervades the representation of women in the retinue.

When placed in comparison to the women discussed in the previous chapter, the women of Dionysian processions are only identifiable by their non-musical attributes, such as a thyrsos or situla, and by the company they keep, such as satyrs or Dionysos himself.

Apulian processional scenes have proven a fecund corpus to commence the analysis of musical performance and performers in Dionysian iconographic contexts. The primary instruments represented are the tympanon, held or performed by women, satyrs, and youths; and the aulos, held or performed by women and satyrs. The bell is played by the youthful Dionysos in three processional scenes, and two appearances of the chelys lyre are indications of a significant cleft within the corpus of processional scenes, demonstrating that the iconography could change drastically based on the native Italic market demand. Aside from the two processional scenes with the chelys lyre, however, the remaining representations of Dionysian procession are largely consistent. The frequent incorporation of satyrs in Apulian processional iconography confirms that the scenes are to be viewed as a reference to the divine thiasos, and the identification of the youth, often depicted with long, ribbon-tied hair, as the god Dionysos himself will find additional support in dining and attendant scenes. Though a secure identification of the women in the Dionysian processional scenes remains elusive and their iconography enigmatic, the women effortlessly engage with the satyrs and Dionysos, suggesting that regardless whether they themselves are mortal or divine, they should be considered integral members of the god's personal retinue.

DRINKING AND DINING IN THE PRESENCE OF THE GOD

Turning to banqueting and symposiastic iconography in 4th century BCE Apulian red-figure vase-painting, it is necessary to note its relative paucity in comparison to Attic production of the preceding century, with only 43 recorded examples with any form of musical imagery incorporated into the scene. The characteristic Attic red-figure representation of the symposion, defined by one or more bearded men and youths reclining on klinai with drinking paraphernalia such as kraters, kylikes, and small tables of food, appears in an early vase attributed to the Hearst Painter, dating to the last quarter of the 5th century BCE (Figures 3.15a-b).⁴³ A new type of banqueting iconography develops in the early 4th century BCE in which young and old satyrs and Dionysos himself entertain one another with music, drink, and dance, though the new scene type dwindles rapidly after the second quarter of the 4th century BCE (in line with the overall decline of Dionysian iconography). The scarcity of banqueting scenes in Apulian vase-painting may be a reflection of the particular sociopolitical function of the symposion in Classical Athens.⁴⁴ In a study of musical performance in Attic and Italiote symposiastic scenes, Jacquet-Rimassa suggests that the iconographic shift from banqueters “possessed” by the music to more casual participants in dining reflects a shift in the conceptualization of the symposion in 4th century BCE Apulia. For Jacquet-Rimassa, the demeanor of the banquet participants is a reflection of the shift away from representations of 'real' symposia, where the effect of Dionysos is felt through wine and music, to the

⁴³ The historiography on the iconography of the symposion is expansive. A foundational publication of the symposion is the volume edited by Murray (1990). Lissarrague in particular has been instrumental in defining and studying the intersection of visual culture and the symposion in Athens (1987, 1990), and a recent study by Catoni (2010) offers an updated, expansive bibliography on the subject.

⁴⁴ For a recent discussion of the Attic iconography of the symposion and its relationship to the symposion as a distinctly Athenian civic institution, see Topper (2012, esp. 156-161) and bibliography.

depiction of banquets performed by the god and his entourage, who already belong to the Dionysian world and do not need to be aurally possessed.⁴⁵ A brief chronological survey of musical performance in Apulian banqueting scenes supports Jacquet-Rimassa's assertions, not only through a shift in the demeanor of participants but also through a change in the musical and instrumental iconography.

In the extant ceramic evidence, the first Apulian example of musical performance in a sympotic context is on a highly-fragmentary bell krater attributed to the Hearst Painter, whose floruit of artistic production dates to the last quarter of the 5th century BCE (Figures 3.15a-b). Two fragments from the upper frieze of one side of the vessel preserve pieces of a sympotic scene, with at least five symposiasts and a dancing woman wearing a short, filmy chiton. The iconography is familiar from Attic precedents, down to the combination of a bearded man and clean-shaven youth who recline together on the kline directly to the left of the dancing woman. Though the female entertainer claps her hands to keep the beat as she steps and twirls for her audience, the instrumental performer of the scene is actually one of the symposiasts himself. Located to the far right of the composition, the bearded man bares his chest as he reclines on his own kline abutting a fluted column. Like his fellow symposiasts, he wears a laurel crown in his hair and keeps his attention on the scene ahead. Under his left arm he holds the delicately-patterned shell of a long-armed barbitos lyre, whose seven strings he plucks and stops with both hands.⁴⁶ The fragments of the Hearst Painter's krater conform to Attic precedents for sympotic iconography, and even look back to Anakreontic sympotic iconography from the last quarter of the 6th century through the middle of the 5th century BCE which featured the

⁴⁵ Jacquet-Rimassa (1999, 61).

⁴⁶ On the iconography of the barbitos lyre in Classical Athens, see Maas and Snyder (1989, 113-138).

citizen-musician as the primary musical performer.⁴⁷

By the first quarter of the 4th century BCE, a new iconography of banqueting had started to take hold, as illustrated on a bell krater by an artist close to the Adolphseck Painter, last known to be in a private Swiss collection (Figure 3.16). In the center of one side of the krater, a youth with an ivy wreath tied around his head reclines on a leopard-skin rug. Identified as Dionysos by Jacquet-Rimassa, he rests his left elbow on two plush pillows while a mantle enrobes his lower body.⁴⁸ Dionysos holds up a rhyton in his right hand and looks towards a simply-executed tympanon hanging in the upper left of the scene. Slightly below, in front of, and facing him, a satyr reclines on another leopard skin. The young satyr, his hair tied with a plain, white headband, looks to the right and holds a stemless cup by one handle in his right hand. A small, fluffy dog sits underneath the satyr, and to the left is a situla placed on a three-legged stand. To the right of Dionysos, a woman sits on two cushions. Her diaphanous drapery falls over her hair and away from the viewer, exposing her nude torso and cascading into her lap. The woman prepares to play the auloi, one pipe already to her lips and the other being brought to her mouth by her right hand.

The dining scene on this krater presents a notable divergence from the iconography of the Hearst Painter's vessel. The klinai are gone, replaced with leopard-skin mats in an outdoor setting. The dining participants have changed as well – whereas

⁴⁷ See Bndrick (2005, 80-87) on the shift, in the middle of the 5th century BCE, towards the professional female musician in depictions of the symposion. Compare, for example, the Hearst Painter's fragments with the sympotic iconography on a ram's head rhyton attributed to the Triptolemos Painter, with Charinos as potter, which dates to c. 480-470 BCE and currently resides in the Virginia Museum of Fine Arts, Richmond (The Adolph D. and Wilkins C. Williams Fund 79.100, Bndrick 2005, 81 figure 49). A dining scene, on the neck of a volute krater attributed to the Baltimore Painter and dating to the last quarter of the 4th century BCE (cat. no. IV.147), bears a similarly archaic-looking scene, though the musician is an auletris and one of the diners may be Dionysos himself.

⁴⁸ On the identification of the youth as Dionysos by Jacquet-Rimassa, see Jacquet-Rimassa (1999, *passim*).

the Hearst Painter's fragments depicted bearded and unbearded males, the Sorengo krater has as its focal point a bare-chested youth, Dionysos, and a mythical creature: the satyr. The representation of the female aulos player, however, warrants additional consideration, since the same problem of identification besets the ten auletrides in Apulian dining scenes as the women in processional scenes discussed above. The presence of an auletris in a dining context is familiar from 5th century BCE Attic precedents, and the increased eroticisation of auletrides in sympotic contexts in the second half of the 5th century BCE invites further comparison between the bare-breasted auletris and the auletrides of Attic vase-painting.⁴⁹ The company she keeps, however, places the Apulian auletris into the same mortal/divine discourse introduced in Dionysian processional scenes. The presence of the auletris with satyrs and Dionysos himself might suggest a hybridization of 'real' dining and 'mythical' Dionysian iconography, which will be made even more explicit in the representations of musical performance in theatrical contexts.

In dining contexts, satyrs and papposilenoï also play the auloi in the company of Dionysos, with nine examples of satyr auletai recorded in the present corpus. An example of a satyr auletes may be seen on a bell krater attributed to the Painter of Bari 1364, dating to the end of the first quarter of the 4th century BCE, on which a dining scene with Dionysos, a woman, and two older satyrs unfolds (Figure 3.17). On the left side of the composition, a bearded satyr stands frontally, his right foot on a step and a situla hanging

⁴⁹ Goldman (2015, 39-42). Bundrick (2005, 88), however, identifies a different pattern in the second half of the 5th century BCE, stating in an analysis of a stamnos by Polygnotos that “the comparatively modest dress of these female auletrides (although occasionally transparent, as here), together with their physical removal from the symposiasts, would seem to indicate that they are not the companionable and more highly paid hetairai of earlier scenes.”

in his left hand. He watches a woman, dressed in a flowing, ankle-length chiton with her hair gathered in a topknot, as she claps her hands in the air, her head cocked sideways and her right foot pushing off the ground. The woman dances at the foot of a couch, rendered only as a thick, patterned mattress, on which a youth, Dionysos, reclines. The youthful god, a mantle wrapped around his legs, a thyrsos resting on his left shoulder, and a stemless cup, executed in shimmering added yellow, held by the handle in his right hand, watches the dancing woman with poise and calm. Below his couch is a three-legged table with three ovoid objects on top, and above him a tragic mask hangs from the upper boundary of the figurally-decorated space. To the right and behind Dionysos, a white-haired satyr, his belly softly swollen and a sash tied intricately around his head, stands facing the center of the composition. The old satyr plays the aulos, the pipes raised nearly perpendicular to his face, and he curls up his right toes as if to tap out a beat.

The bell krater attributed to the Painter of Bari 1364 bears sympotic imagery – the female entertainer dancing to musical accompaniment – which has already been seen on the Hearst Painter's fragments discussed above. Unlike the Hearst Painter's veritably-Anakreontic, early-Classical imagery, however, the Painter of Bari 1364's scene combines the mythical – Dionysos, satyrs – with the multivalent Dionysian woman who is dressed and behaves in the familiar, mortal manner of the sympotic entertainer or hetaira. The transferal of the aulos into the hands and mouth of the satyr emphasizes the integration of the mortal and mythical realms, for the instrument which had been the performative purview of Attic auletrides has been appropriated by the divine, hybrid servant of the god. The transformation of the soundscape of Apulian dining iconography, from the Hearst Painter's distinctly human symposion to the Painter of Bari 1364's divine drinking, is thus

effected by the end of the first quarter of the 4th century BCE, after which the iconography of dining to musical accompaniment enjoys a brief flourish before largely falling out of favor or appearing in abbreviated forms in the second half of the century.⁵⁰

WITNESS ME: DIONYSOS AND HIS ATTENDANTS

The third type of Apulian Dionysian genre scene in which musical performance is frequently depicted is the attendant scene. The attendant scene is here defined as a composition with at least two figures, one of whom is standing facing the other who is seated.⁵¹ The seated figure, usually a youth, is readily identifiable as Dionysos through dress (headband, robe), attributes (kantharos, thyrsos, grapes), or companions (satyrs, women).⁵² Attendant scenes are the second most popular musical Dionysian type in Apulian vase-painting, with 232 vases bearing the iconography in the present corpus. As with scenes of procession and dining, women are the primary instrumentalists (185 female musicians) and the tympanon is the predominant instrument (195 appearances on 185 vases).

A bell krater, attributed to the Schiller Painter and dating to the 370s BCE, bears a readily-identifiable, if brutishly-executed, Dionysian attendant scene ([Figure 3.18a-b](#)).

Three mantle figures adorn one side of the vessel while the other, principal side depicts a

⁵⁰ The last example of a dining-related scene is on an oinochoe attributed to the Bari Andromeda Group on which a satyr, perhaps having over-indulged in wine, leans his head over a figure-decorated calyx krater while a woman in a long, belted chiton with a sphenone and radiate crown in her hair stands opposite him and plays the aulos (cat. no. III.680).

⁵¹ On attendants and spectators in 6th century BCE vase-painting iconography, see Stansbury-O'Donnell (2006).

⁵² On the association between Dionysos and the fat, multiple-tie headband, see Kurtz and Boardman (1986, 50-56). For a comical reversal of the attendant iconography in which a youth holding a tympanon approaches a seated satyr holding a cup and situla, see side A of a bell krater attributed to the Schiller Painter (cat. no. III.33).

seated youth (Dionysos) flanked by a standing woman to the left and a satyr to the right. The youthful Dionysos, seated on a klismos and facing to the left, has his lower body wrapped in a mantle. In the crook of his left arm an upright, ribbon-tied thyrsos stands, while with his right hand, he extends a kantharos in front of him. The woman before him may be dancing, as suggested by the stiffly-swirling drapery around her ankles, and she beats a tympanon held in her upraised left hand. Behind the god a young satyr stands, his right hand reaching towards Dionysos' thyrsos while from his left hangs a situla. The entire scene is framed by two ionic columns, thereby suggesting an unusual indoor architectural setting. On the Schiller Painter's bell krater, the woman appears to be entertaining the seated Dionysos with music and dance, but that is not always the case.

A slightly later volute krater attributed to the Iliupersis Painter and currently in the Princeton University Art Museum demonstrates a more complex attendant scene on the back of the vessel ([Figure 3.19](#)). In the center of the composition, Dionysos is seated facing left in front of a tree. A double-ribbon headband festoons his hair and a mantle envelops his lower body. Over his left shoulder rests a thyrsos, and with his right hand he extends a kantharos towards a woman who pours (presumably) wine into the god's vessel from a ribbed oinochoe. The woman, whose long, belted chiton bears two simple, vertical stripes down her right side, also carries a tympanon in her lowered left hand. To the left of the wine-pourer, a bearded satyr balancing a large, stemless cup in his left hand dances, his head thrown back and his right foot kicked up behind him. To the lower right of the composition and behind Dionysos, a young satyr carefully places a large bucket on the pebbled ground, next to a smaller situla which sits just under the god himself. In the upper corners, two additional women are depicted. The one to the left of the composition,

her chest bared and her lower body hidden by a steeply-rising groundline, holds aloft a tympanon and looks downwards. The woman in the upper right corner of the composition, her chiton, too, slipping to expose one breast, is seated with her legs to the right, holding a thyrsos in her left hand while turning her head sharply to behold the god below.

The Princeton krater offers a useful, side-by-side illustration of two female tympanon performer types in Dionysian iconography. The woman who pours wine into Dionysos' kantharos has only one hand free, thus the tympanon she holds in her left hand hangs silently against her leg, dangling by one of the ribbons which frequently adorn the borders of the instrument in the 4th century BCE. The woman in the upper left corner, however, raises the tympanon up to eye level, readying to strike the taut, target-painted drum head with her right hand. While the different representations of the two women with tympana may be due solely to the fact that one carries two objects and the other just one, a comparison between their dress fuels further speculation that there is a symbolic difference between holding and playing the tympanon. The stillness of the wine-pourer's ankle-length chiton is broken only by the gathering of fabric around her slightly-bent right knee and calf, whereas the drapery of the tympanon player flies about wildly, swirling up high enough around her legs to independently peek over the groundline and dramatically billowing off of her shoulders to expose her torso. In addition to the women's dresses, the figures with which they interact in the scene suggest a difference between the implications of playing and holding the tympanon. Whereas the wine-pourer fixes her gaze on the young god who, with his relaxed body posture, emanates an aura of calm and composure, the tympanon player is visually linked with the bearded, dancing

satyr directly below her. Are there two types of maenads represented on the Princeton krater? Does allusion to the sound of the tympanon versus illustration of the physical body of the tympanon make a difference in how the women holding and playing the instrument would have been understood?

The Princeton krater is unusual in its combination of the two female tympanon-performer types. In the majority of attendant scenes in which a woman has a tympanon, the instrument is being held and, thus, is silent. It is more frequently seen played in Dionysian thiasos scenes, as on the Felton Painter's oinochoe discussed previously. Perhaps the woman and satyr to the left of the composition, therefore, with their energetic steps and dances to the beat of the tympanon, may be better identified as a visual allusion to the thiasos, while the attendant scene in the center, with the god receiving a libation from one of his followers, could be the culmination of the Dionysian procession.⁵³ As the tympanon falls silent in Dionysian attendant scenes, it becomes but another Dionysian attribute, held along with the oinochoe, thyrsos, grapes, and other objects which belong to the realm of the god.⁵⁴ The identity of the women who play the tympanon, however, remains obstinately enigmatic, for it is unclear if playing the tympanon can induce a change in energy or if, iconographically, the women who play the tympanon and the women who hold the tympanon are two distinct categories of maenad.

In the second quarter of the 4th century BCE, during the floruit of the Iliupersis Painter, some of the representations of the god himself become more generic in

⁵³ See also a loutrophoros attributed to the Darius Painter (cat. no. III.504) which shows, in the upper frieze, a Dionysian procession ending before the god, seated with a vine growing around him.

⁵⁴ The move from performed tympanon to held tympanon identified by Di Giulio (1991, 5) is not entirely accurate, though her identification of the held tympanon as just another Dionysian attribute is correct. Di Giulio posits that the move towards a held and not played tympanon in Dionysian iconography is a reflection of contemporary Orphic religious practices.

Dionysian attendant scenes. Specifically, the god may or may not have a mantle over his lap, and he may or may not have the characteristic, richly-tied fillet and long, curly hair of the late-5th and early-4th century BCE examples. The two types of iconography (one with Dionysos with the mantle and long, ribbon-adorned hair and one with Dionysos nude and with a simple headband over short hair) may be grouped broadly into Ornate style and Plain style versions of Dionysian attendant scenes. On a bell krater attributed to a contemporary of the Iliupersis Painter, the Painter of Athens 1714, for example, a simplified Dionysian attendant scene unfolds (Figure 3.20). In the center of the composition, a youth sits on a bundled-up mantle facing the left of the composition. He is nude, save for a white headband crowning his short hair, and holds a sash-tied thyrsos. From the left, a woman wearing a long peplos approaches, holding a sash-tied thyrsos and a phiale. To the right of the composition, behind Dionysos, a young satyr, wearing a white headband, stands frontally, holding one pipe of an aulos in his left hand and turning his head back to look at the youth to his left. Similarly, on a bell krater attributed to the Painter of Ruvo 512 (Figure 3.21), a woman holding a ribbon-tied thyrsos and tympanon approaches a seated youth holding two stacked platters. In the latter example, Dionysos, depicted nude and with short hair tied with a white headband, is identifiable through the thyrsos he holds in his left hand and the fallen kantharos below his seat. The simplified attendant scene type in which Dionysos is barely distinguishable from a generic youth, therefore, appears to be a Plain style variant of the more-readily identifiable depictions of the god and his retinue in Ornate style vase-painting, exemplified by the Princeton krater.

There is greater variability in Dionysian attendant scenes than in the two other types of Dionysian genre iconography discussed thus far. The variation in the depiction of

the god himself correlates with the distinction between Ornate and Plain styles of Apulian vase-painting, with a particularly sharp divergence occurring in the early part of the second quarter of the 4th century BCE. What remains largely constant in Dionysian attendant scenes, however, is the musical iconography. The tympanon is held primarily by the women, and the aulos, which appears only a handful of times, is held or played either by a satyr or, in three recorded examples, a woman. The frequent silence of the tympanon (and, indeed, of the aulos as well) suggests that, in Dionysian attendant scenes, the tympanon shifts from an indicator of sound and rhythm to a more generic Dionysian attributes, akin to the other objects observed thus far. If the sound of the tympanon is no longer alluded to in the Dionysian attendant scenes, further consideration must be given as to why it is present at all. The subject of the played versus held tympanon in Dionysian contexts will be taken up again in the discussion of the musical iconography of Lykourgos and Pentheus in Chapter 4.

PERFORMING IN THE WORLD OF DIONYSOS: THE DRAMATIC STAGE

Though the majority of Apulian Dionysian iconography falls into the categories of the genre scenes discussed above, the god is also alluded to, directly and indirectly, in a modest corpus of explicitly performative, theatrical musical iconography. The representation of theatrical performance in Apulian vase-painting has been the subject of extensive studies in the past twenty years, and a full review of current scholarship is outside of the scope of the current project.⁵⁵ A closer examination of the representation of

⁵⁵ See Taplin (2007) for a recent summary of bibliography on the state of the field of theatrical performance studies, as well as Green (2012), Morgan (2012), Taplin (2012), and Todisco (2012). See also Chapter 1, 53-54.

musicians in theatrical contexts, however, may be informative with regards to when, in 'real' life in Apulia, music was heard in Dionysian contexts. As is evidenced by the materials collected in the present study, the intersection of musical performance in the theater and the world of Dionysos is represented by three types of Apulian vase-painting iconography. Musical instruments may be depicted on the stage itself, in the hands of one of the theatrical performers dressed in full theatrical costumes; performed by behind-the-scenes musicians, offering insight into theatrical staging practices; or incorporated into scenes which blend the world of the theater with that of Dionysos himself.

On a bell krater dating to the first quarter of the 4th century BCE and related to the Eton Nika Painter, two actors face one another on a simple, three-post wooden stage (Figure 3.22). The actors are dressed in comic costumes, identifiable by their long-sleeved shirts, ankle-length stockings, padded short tunics, large phalloi, and comic masks.⁵⁶ The actor on the left side of the stage wears a laurel wreath, executed in vibrant added white, atop his head and holds a gleaming-white concert kithara to his left side. His left hand rests behind the kithara's strings, and in his right hand he holds a large plektron, also executed in added white. In the center of the stage is a tripod, next to which is a leafy, three-branched palm tree around whose trunk another comic actor places his right hand. Trendall and Cambitoglou identified the scene as a depiction of Apollo at Delphi, and it is notable that the kithara, the god's instrument of choice in Apulian iconography, is one of only three objects which identify the scene.⁵⁷ More relevant to the current

⁵⁶ Though Trendall (1967) identified the comic scenes on South Italian vases as representations of "phlyax" plays, a type of indigenous Tarantine comedy, more recent studies, spearheaded by O. Taplin, E. Csapo, and J.R. Green, have suggested that the scenes are also, if not exclusively, reflections of the reperformance of Attic comedies in Apulia. See, for example, Csapo (1986), Taplin (1987 and 1993), and Green (1991 and 2007, 175); contra Green in particular, see Dearden (2012).

⁵⁷ On the association of the palm tree with Delphi, see Miller (1979).

discussion, however, is the way the kithara is depicted. Like the other stage props represented in the scene, the kithara and plektron are depicted in brilliant and attention-grabbing added white. Like the actors' masks and phalloi, the proportions of both parts of the instrument are stretched and exaggerated, and the plektron in particular is absurdly large, suited more for beating the strings than for strumming them. The question, therefore, may be posed as to whether the actors played their own musical instruments or whether, as in contemporary performance practices, musicians would play somewhere off-stage and the actors would pretend that the music was their own.⁵⁸

Insight into who actually played the music heard in the theatre may be gained from a well-known calyx krater, identified by Trendall as a vessel comparable to the work of the Suckling-Salting Painter (Figure 3.23a-b). Dating to the end of the second quarter of the 4th century BCE, the vase is one of the latest to represent an explicitly-theatrical, comic scene in Apulian vase-painting, and it is the last in the current catalogue of musical iconography.⁵⁹ It is sometimes referred to as the 'Bari Piper' vase after its iconography and current location in a private collection in Bari, and it is an exceptionally informative scene with regards to the reconstruction of actual comedic stage practices.⁶⁰ On a high, wooden stage supported by four columns with added-white cushion capitals, three comic actors and a fourth figure are shown. The artist has taken great care in the depiction of the ornate stage, with a central, seven-step staircase in the middle and a rich, heavy curtain adorned with alternating swastikas and dot rosettes hanging below. The area of the stage

⁵⁸ See Wilson (2002) for a discussion of the technical difficulties of theater music and the probable need for professional musicians in theatrical performances.

⁵⁹ Green (2012, 327) writes that “scenes of comedy disappear from vases of the main western centres, that is Taranto and Sicily, in the decade 330-320 BC, and they do not last very much longer even in Campania.”

⁶⁰ The 'Bari Piper' name is first applied by (Taplin 1993, 70).

is divided into two sections by a thin laurel tree growing from behind the under-stage curtain and between the two rightmost supports. To the left of the laurel tree, the three actors are shown next to and in front of a central ionic altar. All three wear the long-sleeved shirts, ankle-length stockings, padded short tunics, exaggerated phalloi, and stylized masks which indicate their status as comic actors. The representation of their fluttering, delicately-patterned, short mantles, however, indicates a significant qualitative improvement in execution over the depiction of the two comic actors on the vessel related to the Eton Nika Painter.

On the Bari Piper calyx krater, the leftmost actor, distinguished by his shock of white hair, bushy white eyebrows, and scraggly white beard, stands to the side, leaning on a stick and gesturing with his right hand. His comic compatriots, both of whom hold the pipes of auloi to their gaping mouths, step lightly around the altar, laurel wreaths crowning their dark-haired masks. The scene is reminiscent of the imagery of musical education familiar from 5th century BCE Attic precedents.⁶¹ The most intriguing aspect of the stage scene, however, is the aulos player to the right of the laurel tree. The aulos player, wearing a circle-patterned, long-sleeved chiton under a voluminous mantle, crouches down on one knee. The *phorbeia* (φορβεία), a strap of leather which supported the aulos player's cheeks and enabled a more sustained and forceful breath, is plainly visible as an added white band around the musician's cheeks and over the top of the head. The aulos player is most likely a woman, and the iconography of the Bari Piper krater would seem to suggest that it is she who creates the soundscape of the musical scene that

⁶¹ See Bundrick (2005, 60-64) on musical education of ephebes in 5th century BCE Athens. Taplin (1993, 75-76) investigates the possibility that the Bari Piper are members of the chorus and not comic actors but declares that the question remains “stuck firmly open.”

the actors to the left of the tree mime out.⁶²

If the Bari Piper krater suggests that an aulos player might have been employed off-stage to provide the musical contours of dramatic performances, another well-known Apulian krater attributed to the Tarporley Painter suggests a role for the tympanon in choral practice and performance (Figure 3.24). Dating to the first quarter of the 4th century BCE and currently in the Nicholson Museum at the University of Sydney, the Tarporley Painter's bell krater bears a representation of three satyr-play actors on one side.⁶³ The three figures are clearly identifiable as actors and not mythological satyrs by their distinctive, ithyphallic shorts (περιζώματα) and masks. The two youths to the left of the scene, turned towards one another as if in conversation, hold their masks in their hands, while the youth to their right kicks his right foot back in a light-footed dance, already having donned his mask. Hovering just over the groundline to the far right of the scene is a tympanon, decorated with a starburst pattern on the stretched skin on top and a continuous chevron pattern encircling the frame. While satyr play choreuts are well attested in Attic vase-painting, they are only depicted in one other Apulian bell krater, a pelike currently in Moscow. On the Moscow pelike, a tympanon is not included in the choreutic imagery.⁶⁴ It is possible, therefore, that the tympanon on the Nicholson Museum krater is not an allusion to a conventional performance practice but, rather, a

⁶² On the identification of the aulos player as an auletris, see (Taplin 1993, 70-78). See also Green (1985) on the auletic accompaniment of comedic choruses in 6th and 5th century BCE Attic vases and Wilson (2002) on the role of musicians in Greek theater. On the professional status of the aulos player, see Kemp (1966, 220) and Wilson (2004, 75), and Chapter 1. Within the current corpus, see also the calyx krater connected to the Judgement Painter (cat. no. III.317) and the bell krater attributed to the Dijon Painter (cat. no. III.150), the latter of which depicts two comic actors following a clearly-identifiable woman playing the aulos across a low stage. Regarding the lack of the auletris' costume, or lack thereof, on the Bari Piper krater and the Dijon Painter's bell krater, see Compton-Engle (2015, 35-37).

⁶³ See the discussion of the vase in the CVA Nicholson Museum 1(1) (17-19, plates 2-3) for additional bibliography.

⁶⁴ Pushkin State Museum of Fine Arts II 1b 1423, CVA Pushkin State Museum 2(2), pl. 3.

'prop' related specifically to the play in which the three actors will participate. Due to the close connections between satyr play and the worship of Dionysos, however, the attributes of staged satyr play and those of Dionysian cult are not necessarily distinct from one another, so the tympanon on the Nicholson Museum vase may represent a hybridization of the iconographies of the world of the theater and that of the satyrs whom the actors will play.⁶⁵

While the vases which relate to musical performance in dramatic contexts offer insight into the nature of 'real' performance practices in Apulian theatrical productions, the Nicholson Museum bell krater suggests that musical and theatrical iconography might draw closer together the mortal and mythological Dionysian worlds. The representation of theatrical masks in scenes where Dionysos himself appears, as in the banquet-preparation vignette on a bell krater attributed to the Prison Painter ([Figure 3.25](#)), offers additional support for the blending of real and mythological Dionysian iconography. On one side of the Prison Painter's krater, a satyr, Dionysos, and a woman prepare for a banquet. The young satyr, standing to the far left of the composition, rests an ivy-decorated amphora on his left knee as he pours wine into a figure-decorated bell krater on a stand to the right. Dionysos walks towards the krater from the right, his hair tied back with two fat ribbons, a mantle over his arms, a narthex in his left hand, and a kantharos extended towards the krater with his right. Following the god, a woman wearing a long chiton and panther-skin girdle walks, her right hand caught in the moment of striking the tympanon craddled in her left arm. Above the krater, a long-haired tragic masks hangs on

⁶⁵ Griffith (2002, 197), writing on the social function of the satyr play, suggests that "playing satyrs" was, among other things, "a deeply traditional Dionysian ritual." For additional discussion of satyr plays and Dionysian worship, see also Sutton (1980) and Hedreen (1994, 65-66), and Shaw (2014, with bibliography).

the wall facing the wine-pouring satyr. In a delicately-nuanced analysis of the psychological effects of Dionysos' appearances in the *Bacchai*, Foley writes that “by suggesting throughout the action of the play that we have access to the god by theatrical means—through mask, costume, voice and music, or through illusion, symbol, and transformation—Euripides seems to make a strong claim for art's ability to represent a reality inaccessible to ordinary human sight.”⁶⁶ The iconography of the Prison Painter's scene, like the procession and banquet scenes discussed above, is firmly anchored in the mythological realm of Dionysos, but the mask and multivalent tympanon suggest that the 'access to the god' which Foley identifies in the staging of the *Bacchai* might also be available to viewers of theatrically-inspired vase-painting iconography.⁶⁷

A bell krater attributed to the Ariadne Painter, now in the Cleveland Museum of Art, ties together Dionysos, actors, musicians, the thiasos, and vase-painting iconography in remarkably efficient manner (Figure 3.26a-d). On one side of the vessel, a now-familiar Dionysian thiasos scene unfolds with a youth, satyr, and woman all stepping to the right. The woman, her short, curly hair tied back by a delicate white headband, leads the procession at a calm and unhurried pace. She holds a thin tympanon in her upraised left hand and is caught just in the moment before her right hand strikes its surface. Next, a bearded satyr follows, his brow gently furrowed as he looks down and concentrates on the placement of his fingers on the pipes of an aulos. Over his left arm hangs an animal-skin aulos bag, and on his head another plain white headband rests. The procession is

⁶⁶ Foley (1980, 132).

⁶⁷ A famous object in the discussion of real-mythological Dionysian iconographic blending is the Pronomos vase, an Attic red-figure volute krater dating to c. 400 BCE and found in a tomb at Ruvo in 1835. On the Attic krater, Pronomos, an auletes, is seated directly below the god and his consort, Ariadne, with satyr play and dramatic actors on both levels. See Taplin and Wyles (2010) for discussion of the Pronomos Vase.

rounded out by a short-haired youth, also wearing a white headband while tugging at the mantle over his arms. In his left hand he holds a thyrsos, whose pinecone topper is exquisitely rendered with precise, elegant scales. The other side of the krater is dominated by the nearly-frontal head and shoulders of a youth. His tightly-curved hair is held back from his face by an elaborately-tied, meander-decorated fillet over a laurel-leaf crown. Over his left shoulder a mantle, decorated with a dentil-patterned border and another meander, falls while a stick supports the trunk of a grape vine which blooms generously under the lip of the krater. The youth, whose iconography is familiar from the attendant and dining scenes discussed previously, is certainly Dionysos. On each side, a comic actor stands facing the literal god-head. To the left of the composition, the actor, dressed in the now-familiar comic costume complete with laurel-wreathed mask, reaches up on his toes to pluck a plump cluster of grapes while behind him, a lion-footed thymiaterion burns.⁶⁸ To the right of the scene, another actor, this time dressed as a papposilenos, stands on a low dais. The portly papposilenos actor, wearing a white-haired body-suit, short boots, and a white-haired and white-bearded ivy-wreathed mask, crouches slightly, his pendent phallos balanced vertically by a nearly-erect tail sprouting from his lower back. The papposilenos holds a large skyphos out towards the god-head, and on the vessel, executed in wispy black-silhouette, a dancer and an aulos-player face one another. The Cleveland bell-krater demonstrates again that the distinctions made in the study of Dionysian iconography between 'real' and 'mythical' actions and performers may be a largely modern concept, and perhaps the intended audience of vase-paintings were not just the purchasers of the vessels but the god himself.

⁶⁸ See Zaccagnino (1998) on thymiateria.

DIONYSOS AND HIS CONSORT, ARIADNE

In addition to the corpus of genre scenes and theatrical images discussed thus far, Dionysos and his retinue make musical appearances in Apulian representations of key mythological narratives. One myth which incorporates Dionysos himself into the iconography is the representation of the god with his female consort, Ariadne. Ariadne's life story was told by numerous ancient sources, and it revolves primarily around three vignettes: her assistance of Theseus in the labyrinth of the Minotaur, her abandonment by the Athenian hero on the island of Naxos, and her retrieval by, and eventual marriage to, Dionysos.⁶⁹ The daughter of King Minos in Crete, Ariadne was said to have given Theseus the ball of thread which enabled the hero safe egress from the Minotaur's labyrinth. Having participated in the slaying of her half-brother, Ariadne joined Theseus aboard his ship on his return trip to Athens. During their journey across the Mediterranean, however, the travelers harbored their ship overnight at Naxos, at which point Theseus abandoned the maiden for reasons which, even in antiquity, were unclear.⁷⁰ Regardless of Theseus' reasons for abandoning Ariadne on Naxos, Dionysos quickly arrived and made her his wife.⁷¹ Whether Ariadne thereby became immortal is also unclear in ancient literary sources, some of whom record her death at the hands of Perseus or Artemis while others indicate that she was brought to Olympos and deified

⁶⁹ See, for example, the descriptions of Pseudo-Apollodorus (*Bibliotheca*, 1.7-9), Plutarch (*Life of Theseus*, 19.1), Pseudo-Hyginus (*Fabulae*, 40-43), and Ovid (*Metamorphoses*, 8.152-182).

⁷⁰ Diodorus Siculus (*Bibliotheca*, 4.61.5 and 5.51.4), for example, indicates that Theseus was driven to abandon Ariadne due to Dionysos' interest in taking her as his own wife, but Plutarch (*Life of Theseus*, 20.1) suggests multiple alternative theories including that Theseus loved another woman, that Theseus was swept out to sea alone, or that there existed two Ariadnes, one married to Theseus and the other to Dionysos.

⁷¹ On the wedding of Dionysos and Ariadne, see especially Nonnus (*Dionysiaca*, 47.265 ff.).

immediately after her marriage.⁷²

In the present corpus of musical iconography, Dionysos and Ariadne appear together at least fifteen times.⁷³ The couple are found in dining and attendant contexts – seated next to one another, embracing, or kissing on a kline – and in processional scenes – once on foot and nine times with at least one animal carrying them. In addition to the anticipated Dionysian musical instruments (tympanon and aulos), the xylophone appears in at least one securely-identifiable scene of the divine couple.

The first appearance of Dionysos and Ariadne in Apulian vase-painting is on a bell krater attributed to the Sisyphus Painter and dating to the last quarter of the 5th century BCE (Figure 3.27). A kline holding a youth and a woman is shown perched on the back of a striped-legged mule. The kline, whose carefully-lathed legs and delicate, curving arms create a secure seat for its occupants, rests on a ruffled, spotted blanket thrown over the mule's back. The horizontally-striped cushion on the right side of the kline rests against the mule's mane and supports the youth's left elbow as he reclines. The vertically-striped cushion on the left side of the kline gently supports the lower back of the woman seated at that end. The youth, his chest bare and a wide-banded sash tied around his forehead with upright loops over his ears, rests a sash-tied thyrsos in the crook of his left arm and holds a kantharos in his right hand. The woman, wearing a gauzy, fortune-pleated, ankle-length chiton, a mantle over her lap, and shoes with gently upturned toes on her feet, sits facing the youth, a simple crown in her hair. The woman

⁷² For the death of Ariadne at the hands of Artemis, see Homer (*Odyssey*, 11.321-325); for her demise at the hands of Perseus, see Nonnus (*Dionysiaca*, 664-666); for her apotheosis, see Hesiod (*Theogony*, 947-949) and Pseudo-Hyginus (*Fabulae*, 224).

⁷³ In *RVAp* III (1270) Trendall and Cambitoglou identified sixteen representations of the god and his wife in Apulian vase-painting, though the corpus presented here includes vases identified and published after the completion of *RVAp* III and, thus, there is not a one-to-one correlation with Trendall and Cambitoglou's list. On the iconography of Ariadne more generally, see *LIMC* (II, s.v. "Ariadne").

gestures towards the youth, perhaps placing her right hand on his abdomen, as the two figures lock eyes upon one another. The mule walks to the right, led by the reins by a bearded satyr wearing boots and playing the aulos. The satyr, wearing a slightly more elaborate headband than the youth, raises his right knee high as he steps, the two pipes of the aulos carefully rendered upon his lips.

The Sisyphus Painter's vase demonstrates a synthesis of the two dominant types of Dionysos and Ariadne iconography – processional and dining. Though the depiction of a kline on the back of a mule is unique in recorded Apulian examples of Dionysian iconography, the mule was an animal favored by Dionysos and frequently appeared in Attic red-figure thiasos scenes in conjunction with the god.⁷⁴ The identification of the youth as Dionysos is secured by his elaborate fillet, thyrsos, and kantharos, and the presence of the aulos-playing satyr confirms that the scene belongs to the mythological world of the god. Iconographically, the mule warrants further consideration. As well as being associated with Dionysian thiasos, the mule was frequently utilized to draw a newly-minted couple's cart in wedding processions.⁷⁵ The mule on the Sisyphus Painter's krater, therefore, may also serve as an allusion to the nuptial relationship between the two figures it carries, thereby confirming that the woman seated with Dionysos is not just any maenad but, rather, the divine consort herself: Ariadne.

Eight additional processional scenes depict Dionysos and Ariadne in leopard- or deer-drawn chariots accompanied by women and satyrs playing the tympanon, while one

⁷⁴ Kerényi (1996, 169-170). Isler-Kerényi (2009, 61-64) discusses the mule as an important aspect of archaic Dionysian thiasos iconography as well, though she sees the incorporation of the mule as an allusion to ritual activity and the mortal reenactment of the return of Hephaistos.

⁷⁵ Oakley and Sinos (1993, 21-23).

shows the couple on foot.⁷⁶ The representation of the Dionysian nuptial procession is favored especially by the Baltimore Painter, who painted the scene on at least five recorded volute kraters during to the last quarter of the 4th century BCE.⁷⁷ The most musically-captivating of the Dionysos and Ariadne processions, however, is seen on a calyx krater attributed to the Painter of Athens 1714 (Figure 3.28). Dating to the middle of the 4th century BCE and currently in the National Archaeological Museum in Madrid, the krater shows the divine couple riding a biga to the right of the scene with a bearded satyr and rabbit running behind them. The chariot, whose shiny black body is decorated with added-white palmettes, is drawn by two stags, their skin mottled with black and white spots and robust antlers, executed in added white, springing from their heads. The deer attempt to charge forward, rearing back against their U-shaped yoke to which a thick rein is attached. The god, his curly locks tied back in the familiar thick-banded, looped sash, wears a mantle enveloping his left arm and lower body. In his left hand he holds the rein and a bell-tied, sash-festooned narthex, and in his right he holds a kantharos to his bare chest. He looks back to the bearded satyr who holds a kottabos stand over his right shoulder and a situla in his left hand while below, a spotted rabbit runs in the same direction as the chariot towards two small, palmette-shaped plants and a group of pebbles.⁷⁸ Next to Dionysos in the chariot stands a woman, her hair pulled back in a high bun with a sphenone and radiate crown. Her diaphanous chiton presses against her body and exposes the outline of her breasts as she holds up a tympanon in her left hand. The

⁷⁶ The couple on foot may be seen on the neck of an amphora attributed to the Darius Painter, (cat. no. IV.83). On the association of Dionysos with big cats, an in particular panthers and leopards, see Trakatelli (2011, 125-126).

⁷⁷ Cat. nos. IV.147, IV.148, IV.150, IV.151, III.670.

⁷⁸ For the game of kottabos and the visual representation of the kottabos stand, see Ambrosini (2013).

presence of the bell on Dionysos' narthex on the Madrid krater underscores the fact that the youth is, indeed, the god himself. That the woman next to him is Ariadne may be confirmed not by her dress, instrument, or attributes, since in those regards she is indistinguishable from the maenads seen in Apulian Dionysian genre scenes. Rather, the fact that she rides beside Dionysos on the chariot, a position reserved for a bride, defines her role in the narrative.⁷⁹

The iconography of Dionysos and Ariadne becomes even more amorous in dining and attendant scenes, where they are found not just seated together, but also embracing and kissing. The musical instruments in the seated Dionysos and Ariadne scenes are, generally, the same as those in attendant and dining scenes – the tympanon and the aulos – with the addition of nuptial or Erotic instruments such as the harp and xylophone. A demonstrative example of the iconography may be found on a pelike attributed to an artist related to the Painter of Ruvo 1364, produced at the end of the first quarter of the 4th century BCE and currently in Glasgow (Figure 3.29). In the center of the scene, the youthful Dionysos with long, ribbon-tied hair and a mantle wrapped around his lower body reclines on a leopard-skin. In front of the god are a situla, kantharos, and conical object. Dionysos' left elbow rests on a banded cushion, and he turns his torso and reaches towards Ariadne, who is seated immediately to the right of the animal-skin. Ariadne, dressed in an ankle-length chiton with a spotted mantle over her lap, turns her head sharply towards the god. In her left hand she holds an object which may be a tympanon (though it is obscured by her drapery), and with her right hand she pulls her lover close by reaching around and caressing his head. At the foot of the kline, framing the left side

⁷⁹ See the discussion of the abduction of Persephone by Hades in Chapter 5.

of the composition, a young satyr approaches holding a ribbon-tied thyrsos and a tympanon, while a small Eros stands on Dionysos' lap, his wings outstretched and his right hand gesturing and almost touching the one Ariadne places on Dionysos' head. The sensuous, erotic relationship between the god and his consort is, therefore, manifested not just by gesture, but also by the literal manifestation of the god of love, while the satyr, holding the tympanon and thyrsos, serves to anchor the narrative within the Dionysian iconographic realm.

In the iconography of Dionysos and Ariadne, musical instruments may serve to accentuate not only the Dionysian, but also the erotic and nuptial implications of the narrative. On a calyx krater attributed to the HIPPOLYTE PAINTER and dating to the second quarter of the 4th century BCE, for example, a xylophone hangs at the top of the scene in which Dionysos and his sensually-dressed bride, Ariadne, kiss under the gaze of a maenad, a bearded satyr, and a flying eros (Figure 3.30).⁸⁰ The harp appears in two representations of the divine couple as well, once in the hands of a female attendant on a pelike attributed to the LYCURGUS PAINTER (Figure 3.31) and once played by Ariadne herself on a calyx krater attributed to the PAINTER OF ATHENS 1714 (Figure 3.32). The harp, whose feminine, nuptial iconographic implications have been discussed in the preceding chapter, acts in conjunction with the gestures to couple Dionysos and the woman seated on his kline.

The identification of the couples in Dionysian processional, attendant, and dining

⁸⁰ Two additional iconographic features are worthy of note on the HIPPOLYTE PAINTER'S krater: first, there is a bell tied to the thyrsos next to Dionysos, and second, the figure-decorated bell krater depicted next to the couple shows four figures, one of whom is clearly identifiable as eros. In addition to the HIPPOLYTE PAINTER'S krater, a pelike attributed to the PAINTER OF ZÜRICH 2657, which may show Dionysos and Ariadne or another couple on a kline, depicts a xylophone in the upper right of the composition (cat. no. III.560).

contexts as Dionysos and Ariadne was first put forward by Patroni in 1897.⁸¹ Since then, scholars have widely accepted the identification, though Salapata has suggested that, in certain circumstances, the divine couple might be identified more accurately as Aphrodite and her consort Adonis.⁸² As has been demonstrated by the present survey of musical iconography, however, the imagery of the divine couple draws heavily upon the Dionysian world for its defining attributes, with the tympanon and aulos the dominant musical instruments presented. Nevertheless, the focus on tender moments between the couple in dining and attendant scenes and the placing of Ariadne at Dionysos' side in the processional scenes make the iconography of the divine couple readily recognizable and distinct from other Apulian Dionysian genre scenes. The incorporation of the xylophone and harp further supports the nuptial, erotic undertones of the scene type as a whole, lending further credence to Baggio's interpretation of the iconography of Dionysos and Ariadne as a visual paradigm for the successful marriage in the 4th century BCE.⁸³ Digging into the rich mythos of the couple, Kerényi has gone even further in his interpretation of the iconography, embedding the representations of Dionysos and Ariadne within mystery cult practices and eschatological beliefs of 4th century BCE South Italy and Sicily and positing that every deceased woman was thought of as an Ariadne and every deceased youth as a Dionysos.⁸⁴ Whether or not Kerényi's interpretation is valid, the overview provided here indicates that the musical iconography of Dionysos and Ariadne remains firmly entrenched within the domain of Dionysian

⁸¹ Patroni (1897, 174-5).

⁸² Salapata (2001, 33).

⁸³ Baggio (2004, 190).

⁸⁴ Kerényi (1996, 369) writes that "throughout southern Italy the name 'Ariadne' suggests itself for Dionysos' divine partner, into whom the female deceased are transformed, while the males are transformed into Dionysos."

iconography as a whole.

CONCLUSIONS

In the survey of musical instruments and performance in Dionysian iconography proffered above, a few trends and themes may be identified. The tympanon is the instrument *par excellence* of Apulian Dionysian iconography, appearing 639 times on the 695 vases catalogued (Appendix I.3). The aulos is the next most popular Dionysian instrument and appears 88 times in total, both by itself and in conjunction with the tympanon. The chelys lyre, which is depicted in a couple of processional scenes, and the barbiton, which appears only once in a dining scene attributed to the Hearst Painter, are relatively rare.

The presence of stringed instruments is more notable than the lack thereof in Apulian Dionysian iconography. The representation of the barbiton, for example, is the clearest indication of the influence of Athenian iconography, since it appears only once in a 5th century BCE sympotic scene which finds few parallels in later Apulian dining imagery. As for the chelys lyres, they often appear in processions on a column krater (Figure 3.11) and a stamnos (Figure 3.12a-b) which may reflect native Italic (Peucetian) demands for particular shapes and imagery. The harp and xylophone, familiar aspects of nuptial and Erotic iconography discussed in the previous chapter, make the occasional appearance in Dionysian scenes as well. Primarily, however, they are found in depictions of Dionysos and Ariadne and serve to highlight the amorous relationship between the god and his bride.

In the following chapter, as the discussion turns towards musical iconography in

mythological scenes, the multivalent tympanon will come to the fore again. While the representation of the tympanon in Dionysian genre scenes has raised the question of whether Apulian musical iconography drew from visual or performative sources, the discussion of the difference between the played and held tympana will be considered in full in the context of mythological narratives in which the power of Dionysos is made visually manifest.

**CHAPTER IV
FROM DIONYSOS TO APOLLO:
AN INTERLUDE ON MUSIC AND MYTH**

Prior to turning to funerary iconography and completing the analysis of musical instruments in Apulian genre scenes, an examination of the role of musical imagery in a selection of mythological and divine scenes is warranted. Apulian vase-painting iconography is particularly rich in mythological narratives and divine subjects, and the prevalence of Greek myths, gods, and heroes in South Italian contexts has been explained in numerous ways. Trendall, writing with the understanding that South Italian vases were made by Greek colonists who “had no heroic past of their own,” ascribed the popularity of Greek myth in vase-painting iconography to the void of alternative narratives.¹ Pouzadoux, studying Greek mythological stories from the perspective of native Italic populations, suggested that the producers and public for the vases made a more conscious choice, finding “nel mondo degli dei e degli eroi greci un sistema di riferimento suscettibile di rispondere ai loro bisogni. Il mito, in effetti, esprime così bene, con le situazioni tipiche dell’universo eroico, i riti di passaggio, come il matrimonio e la morte, che costituiscono dei momenti chiave dell’esistenza...”² Both Trendall’s and Pouzadoux’s solutions presuppose that Greek myths were a common cultural currency in South Italy.

Another possible source for the mythological narratives found in Apulian and other South Italian vase-painting, however, has been proposed: the (re)performance of Athenian and Italiote drama for colonial Greek and Italic populations. The latter view is

¹ Trendall (1989, 255).

² Pouzadoux (2002, 128).

championed especially by Oliver Taplin, whose seminal works on the iconography of the theater have launched and sustained a generation of scholarship on the subject.³ As mentioned in the Introduction, Taplin consistently argues for a mutually-informative relationship between visual and performative cultures.⁴ In the case of the representation of musical mythological scenes in Apulian vase-painting, however, a clear connection to known or preserved dramatic texts is not readily visible for every narrative. Apulian mythological musical iconography, therefore, might suggest that other media, whether performative, written, or less formally recorded, also contributed to the corpus of mythological imagery painters could draw upon to decorate their vases.

In the present chapter, musical imagery in four mythological narratives will be examined. The first two myths – the madness of Lykourgos and the death of Pentheus – are complementary to one another, for they are both manifestations of the power of Dionysos and were known to have been staged as tragedies. Though only one vase showing the demise of Pentheus seems to draw upon theatrical imagery, in all of the examples collected in the present study, it will be demonstrated that visual allusion to sound would have made a substantial contribution to the viewer's understanding of the scenes. Subsequently, representations of the stories of Marsyas the musical satyr with Athena and Apollo will be considered. Finally, the iconography of two gods – Apollo and Pan – in Apulian vase-painting as a whole will be analyzed in order to reflect further upon the question of whether musical imagery is a reflection of performative culture or part of the expansive visual lexicon of objects and attributes which characterizes Apulian vase-painting as a whole.

³ See, for example, Taplin (1987, 1993, 2003, 2007, and 2014).

⁴ Taplin (2007, vii; 2014, 229-230).

THE MADNESS OF LYKOURGOS

The story of the madness of Lykourgos is well-known from ancient literary sources, having been mentioned in the *Iliad*, dramatized by Aeschylus in a tragic trilogy and satyr-play (both lost) in the 5th century BCE, and related in full by pseudo-Apollodorus in the 2nd century CE.⁵ The myth centers around the hubris of Lykourgos, an Edonian king, who expelled Dionysos and his entourage from his domain when they arrived in Thrace. As retribution, Dionysos drove Lykourgos mad such that the king, believing he was chopping down a vine, slaughtered his wife (and, possibly, his son). The nature of Lykourgos' demise after recovering from his madness is unclear. Pseudo-Apollodorus relates that, after the king's madness had subsided, the Thracian fields remained barren, so the Edonians, following an oracular pronouncement, took the king and bound him upon Mount Pangaion, where Lykourgos' horses proceeded to trample him to death.⁶ Pseudo-Hyginus, however, presents two conflicting stories of Lykourgos' end. In the first, Lykourgos cut off one of his feet during his madness, and Dionysos then threw the king to his panthers on Mount Rhodope in Thrace.⁷ In the second, Lykourgos is said to have committed suicide during his Dionysian madness.⁸ The stories of Lykourgos' demise are related by later authors, however, and earlier narratives focus instead on the king's hubristic actions, his madness, and the murder of his wife as a paradigm of the all-conquering power of Dionysos.⁹

⁵ Homer (*Iliad* 6.129 ff.); Pseudo-Apollodorus (*Bibliotheca* 3.5.1). See also Diodorus Siculus (*Library* 4.3.4, 1st century BCE) and the 3rd century CE hymn fragment in Page (1941, no. 129).

⁶ Pseudo-Apollodorus (*Bibliotheca* 3.5.1).

⁷ Pseudo-Hyginus (*Fabulae* 132).

⁸ Pseudo-Hyginus (*Fabulae* 142).

⁹ Topper (2015, 159) asserts that “scenes of Lykourgos's madness were more concerned with making a statement about the nature of Dionysiac worship than about the nature of Thrace.” Elsewhere in the same article, Topper convincingly demonstrates that the corpus of literary and Attic visual evidence for the madness of Lykourgos should be read in a Dionysian context.

The madness of Lykourgos is rarely represented in Apulian vase-painting, and Trendall and Cambitoglou catalogued only six examples.¹⁰ Three of the vases, one by the eponymous Lycurgus Painter and one each attributed to the Darius and Underworld Painters, incorporate musical instruments into the scene.¹¹ On the name-vase of the Lycurgus Painter, a nude, long-haired youth – Apollo – sits in the upper row, resting his left arm on a kithara (Figure 4.1). Apollo, joined by Hermes to the right and, to the left, Lyssa (spirit of madness), a seated youth (Ares?), and a standing woman, watches the Edonian king below as he readies his axe to cut down his wife, his son's body already being carried away by a woman and a youth. The musician, Apollo, is distanced from the action, and along with his fellow deities serves as an audience for the gruesome scene unfolding below.¹²

On the amphora attributed to the Darius Painter, musical performance is fully integrated into the visual narrative (Figure 4.2a-b). In the center of the upper register, a partially nude, bearded Lykourgos raises a double-axe over his head, preparing to strike a woman (his wife?). The woman, wearing a long, layered chiton, gestures at Lykourgos with her right arm as she grasps a female cult statue with her left. A youth wearing a short, belted chiton, cape, long sleeves, and mitra siezes Lykourgos around the middle, restraining the king as he prepares his attack. To the left, two women in long, gauzy dresses dance and play percussion instruments. The leftmost woman, her hair loose and her left breast exposed, faces right, a cymbal disk in each hand. Her companion, looking

¹⁰ The madness of Lykourgos is identified on *RVAp* I 10.50, 16.05, 16.29, 16.67 and *RVAp* II 18.45, and 18.297.

¹¹ Figures 4.1, 4.2a, and 4.3.

¹² Taplin (2007, 70-1) suggests that the lighted altar immediately below Apollo indicates an incomplete sacrifice which may have been part of the dramatized version of the story.

up at and preparing to beat the tympanon held over her head, is caught in a burst of motion as she twirls around, her back to the viewer and her skirt hem billowing into a gracefully-rendered circle. The woman with the tympanon also wears her hair loose, and an aulos bag is tied to her left arm. To the right of Lykourgos and his victim, a female (Lyssa again?) wearing high boots, a short, patterned, cross-belted chiton, and long sleeves moves to the right and gestures left, holding a spear to her chest with her left hand. Further along, three more women in ankle-length, gossamer dresses dance, sit, and stand, the dancer mirroring the movements of her companions from the other side of the scene. In the register below, a heterosexual courtship with women and an Eros unfolds.

The identification of the women as followers of Dionysos in the Darius Painter's depiction of the madness of Lykourgos is supported by numerous iconographic elements, and their state of maenadic possession is indicated by the allusion to sound and rhythm. The women's loose, unruly hair and unraveling garments are characteristic of maenads, as is their light-footed step as they dance and spin.¹³ Another important iconographical clue is the rent, bloody goat-leg lying at Lykourgos' feet. Maenads are closely associated in the ancient Greek literary and visual record with the dismemberment (*σπαραγμός*) of animals and adversaries of Dionysos, using their hands, thyrsoi, or other instruments.¹⁴ Particularly relevant to the determination of whether the maenads are possessed or not, however, are the percussion instruments played by the women as they dance at the left of the main spectacle. The Greek literary record is rife with allusions to the women's

¹³ Euripides (*Bacchai* 695-8) on the maenads' hair and dress.

¹⁴ See Halm-Tisserant (2004) for an elaboration of the literary and visual connection between Dionysos, maenads, and *σπαραγμός* (dismemberment). On the instruments used, see Weaver (2009, 31-32), who indicates that, though a *σπαραγμός* in literature is performed by hands, thyrsoi, or stones, by the middle of the 5th century BCE maenads could be depicted using real weapons such as swords and spears in Attic vase-painting.

instruments, the tympanon and kymbala, whose Eastern origins may have lent them to frequent use in orgiastic cult practices such as those of Demeter and Dionysos.¹⁵ At the beginning of Euripides' *Cyclops*, for example, the chorus laments the lack of Dionysos:

No Dionysus is here, no dances, no Bacchic worship and carrying his wand, no ecstatic noise of drums (τυμπάνων ἀλαλαγμοὶ) by the gushing springs of water, no fresh drops of wine.¹⁶

The beating of the tympanon is equated by Euripides with thyrsos-carrying and dance as key, readily-identifiable features of Dionysian worship. While the study of Dionysian genre scenes in the preceding chapter strongly suggests that the same importance is given to the instrument in Apulian visual culture, the tympanon and kymbala are just two of a larger visual corpus of objects which vase-painters could use to make a scene Dionysian, and they are certainly not necessary for identifying the maenads in Apulian depictions of the madness of Lykourgos. The fact that the Darius Painter shows the percussion instruments in performance, however, permits the viewer to draw upon his familiarity with the soundscape of Dionysian practice to enliven the story depicted on the vase and understand the psychological state of the women depicted. The maenads are not the calm, composed followers of Dionysos who are seen standing around the god in Chapter 3 holding their instruments as attributes. Rather, they are possessed and transformed through the power and soundscape of Dionysos, just like the cursed hero himself.

The Underworld Painter's depiction of the madness of Lykourgos incorporates a different musical instrument into the iconography: the bell (Figure 4.3). As discussed in

¹⁵ West (1992, 124-5, especially 124 fn. 212) for a survey of primary sources describing the origins of the tympanon and kymbala.

¹⁶ Euripides (*Cyclops* 63-67, translated Kovacs 2001). The term ἀλαλαγμός generally refers to the sound of battle cries. It may also refer to the sound of the tympanon (as in the *Cyclops*) or aulos (Euripides, *Helen* 1352). On the identification of Dionysos through music and dance in the *Bacchai*, see Foley (1980).

the section on Dionysian processional scenes in the preceding chapter, the bell is closely associated in Apulian vase-painting with the iconography of Dionysos as well as his divine followers. In the Underworld Painter's madness of Lykourgos, the bell maintains its direct association with the god. In the center of the upper register of the body of the loutrophoros, Lykourgos stands holding a dead (or dying?) woman. He is shown as a bearded male, nude but for his boots, a cape tied around his neck, and an unusual hat. He wields a short sword in his right hand and holds the limp body of a woman in his left. The woman's wound, just above her right breast, is readily visible, for her drapery has fallen and hangs loosely around her waist. To her right, Lyssa reaches towards Lykourgos' head, a spotted cat at her feet. Further to the right sits Hermes, easily identified by his cape, petasos, winged boots, and kerykion. To the left of the composition, on the other side of the central pair of Lykourgos and his wife, stand a youth (Dionysos) and a maenad. Dionysos, wearing a short, patterned, girdled chiton, boots, mantle, and a plethora of ribbons woven through his hair, walks stoically towards the scene. He gestures towards Lykourgos with his right hand while holding an upright narthex with a tiny bell tied to one of the lower branches in his left. Behind him a woman approaches wearing a long chiton belted with a fawn-skin. She holds a sash-tied thyrsos in her left hand and a small bell, executed in added white, in her lowered right hand.

In the Underworld Painter's depiction of the madness of Lykourgos, the number of figures is significantly pared down compared to the Darius Painter's version and the artist has captured a different point in the narrative. The king's madness, therefore, is not made aurally manifest through the frenetic rhythm and sound of maenads beating tympana and clashing together cymbals, for the moment of his divinely-inspired uxoricide, the acme of

his Dionysian possession, has already passed. Instead, Dionysos and one of his calm, composed maenads stand to the side, witnessing the action and serving, with Hermes on the other side of the composition, to give the scene a divine frame. The bells on the maenad's thyrsos and Dionysos' narthex function as an allusion to the divine world of the god. As in the Dionysian processional scenes discussed in the preceding chapter, the bells do not explicitly point to the power of Dionysos over mortals.

THE DEATH OF PENTHEUS

The tale of Pentheus' demise is better represented in preserved ancient literary sources than the madness of Lykourgos. Like Lykourgos, Pentheus is a king who brings about his own end through hubristic actions against the god and his followers. The primary font of the story is Euripides' *Bacchai*, written for the City Dionysia of 405 BCE. The play dramatizes the arrival of Dionysos and his entourage in the city of Thebes, the king's rejection and binding of the god, Dionysos' inciting of the women of Thebes into a mania, and the dismemberment of the blasphemous Pentheus at the hands of the divinely-possessed Theban women, lead by his mother, Agave.¹⁷ Later authors add little to our knowledge of the story beyond what is included in Euripides' play. The theme remains extremely popular, however, as evidenced by the lengthy renditions offered by Ovid (1st century BCE/CE) and Oppian (3rd century CE).¹⁸

In Apulian vase-painting, Trendall and Cambitoglou catalogued eleven representations of the death of Pentheus and one representation of Pentheus amongst

¹⁷ On the literary and visual record of the *σπαρραγμός* (dismemberment) of Pentheus, see Weaver (2009).

¹⁸ Ovid (*Metamorphoses* 3.513 ff.), Oppian (*Cynegetica* 4.230 ff.).

other mythological figures in the underworld.¹⁹ An additional dish attributed to an artist close to the Thyrsus Painter may also represent the death of Pentheus, perhaps in an explicitly theatrical context.²⁰ The earliest depiction of the myth dates to the second quarter of the 4th century BCE on a bell krater attributed to the Group of Ruvo 892, and its last appearance is at the end of the century on the neck of a volute krater attributed to a late follower of the Baltimore Painter. On three of the vases, percussion instruments play an integral part in establishing the tone of the scene, and on a fourth, the discarded syrinx of a paniskos offers insight into the mythical locale of the event.²¹

On the body of a volute krater attributed to the Iliupersis Painter, two maenads and a paniskos attack Pentheus as a satyr, Dionysos, and another woman look on from above (Figure 4.4a-b). A bewildered Pentheus, depicted as a nude youth with a head of short curls, a scabbard slung across his chest, and a mantle draped over his arms, is in the center of the scene. The king wields a sword in his right hand and two down-turned spears in his left as he tries to fend off his attackers who move swiftly towards their target, their long chitons fluttering around their feet. A woman to the left, who has an animal skin draped over her left arm, reaches out and grabs Pentheus' right arm while readying to strike the king with the thyrsos held in her right hand. A woman to the right wears her animal skin belted around her waist like a girdle as she menaces Pentheus with a sword. In her left hand she holds the sword's scabbard and a thyrsos. Above the woman

¹⁹ The death of Pentheus is represented on *RVAp* I 6.191, 7.111, 8.52, 8.103, 8.105, 8.138, 15.27, 15.34; *RVAp* II 23.293; *RVAp* Supplement I 28.117a; and *RVAp* Supplement II.1 15.35-3. Pentheus in the underworld with Hermes and Agave is also depicted on a volute-krater attributed to the Darius Painter (cat. no. IV.75).

²⁰ Cat. no. III.328, Figure 4.7a; see Taplin (2004) for the identification of the iconography.

²¹ The depiction of the syrinx in mythological scenes will be discussed in the section on Pan below. The syrinx appears in the death of Pentheus on a situla attributed to the Painter of the Dublin Situlae (cat. no. IV.41).

on the left a small paniskos runs on his goat-legs towards the action, brandishing a lagobolon (λαγώβολον) and a small rock.²²

In contrast to the fury and frenzy of the attack on Pentheus, the three remaining figures in the upper middle and right of the composition display remarkable calm. Above Pentheus, a young satyr wearing laced-up boots sits on a panther skin. He holds a kantharos and wineskin and turns his head to look to the right, where a youth with long, curly, ribbon-tied hair and a mantle draped over his lap is seated. The long-haired youth holds a thyrsos and phiale placed suggestively under a bunch of grapes hanging from a vine above. He is the god himself, Dionysos, and the woman who stands to his lower right holding a tympanon and small, paddle-like object one of his attendants.

A comparison of the woman who holds the tympanon above and the women who dismember Pentheus below is informative. All three women are depicted with their tightly-curved hair gathered into a low bun at the back of their heads. Though the woman to the lower right of the scene has no jewelry, her companion on the left and the female attendant of Dionysos wear some, including a beaded or black pearl necklace and, in the attendant's case, a cluster-drop earring. The dresses of each woman differ as well, though both of the attackers don or carry an animal skin while the third woman wears only a long, plain-belted chiton. In addition to the lack of an animal skin, the tympanon-player stands apart from the other women in her action and disposition. She is shown standing in a gentle contrapposto (as evidenced by the fold of fabric behind her left knee) and looks directly ahead, her eyes focused on the seated Dionysos and the small object she presents to him. The two women below, in contrast, move rapidly, lunging toward Pentheus with

²² The lagobolon is a knobby hunting stick which could serve various purposes in flushing out or stunning small prey (Boardman 1997, 32).

their heads thrown back, their garments rippling at the burst of motion.

The composition of the scene, the silence of the attendant figure's tympanon, and the differences in the gesture and movements of the three women may suggest that they belong to different worlds. The distinction between the knowing and unknowing worshipers of Dionysos is at the crux of Euripides' *Bacchae*, and that division appears to be visually manifested on the Iliupersis Painter's volute krater. The maenads in the lower part of the composition, possessed by Dionysos, move quickly and aggressively, wearing the spoils of their characteristic animal sparagmos.²³ The female attendant of Dionysos, on the other hand, is a knowing member of the Dionysian thiasos and exudes the same calm and composure as the god. The attendant's tympanon is held noiselessly at her side, not beaten in a frenzy, and a comparison with the women of Dionysian attendant scenes, as well as the Darius Painter's tympanon player in the madness of Lykourgos discussed above suggests that the silence of her instrument is a clue to her mental state and her type of maenadism.

A parallel distinction between possessed, human maenads and the maenads of the Dionysian thiasos may be found on the exterior of a knob-handled dish attributed to a painter of the Suckling-Salting Group (Figures 4.5a-b). On one side of the dish, four women descend upon Pentheus, who attempts to fend off his attackers' advances with a sword and two spears. The women wield thyrsos and a sword as weapons, and their clothes flutter wildly and slide off their shoulders in an energetic flurry of motion. The commotion of the mythological scene is balanced on the other side by the calm of a

²³ Maxwell-Stuart (1971) offers a brief survey of bacchic fawn-skin iconography and posits that the wearing of the fawn skin, in addition to alluding to the sparagmos of wild animals, was also to offer protection – real or perceived – during bacchic rituals.

Dionysian attendant scene, familiar from examples discussed in the preceding chapter. In the center, a woman in a long, belted chiton steps towards a seated youth (Dionysos) with ribbon-tied hair and a mantle over his lap. The woman holds a situla and oinochoe, Dionysos a thyrsos and kantharos. To the left, a bearded satyr sits on a panther skin and plays the aulos, while to the right, a woman stands behind the god holding an upraised tympanon. The soundless tympanon again belongs to the calm, composed realm of the god and is juxtaposed against the maenadic frenzy of the dismemberment of Pentheus.

The representation of the death of Pentheus on a volute krater attributed to the Painter of Louvre K 67, a late follower of the Baltimore Painter, is more problematic (Figures 4.6a-d). The scene unfolds on the krater's neck above a depiction of the abduction of Persephone on the body. To the far left of the scene, Dionysos looks on as a small Nike flies towards him, preparing to crown him with a wreath. Dionysos is depicted as a youth with long, ribbon-tied hair wearing a short, belted chiton with a cross-body harness over his chest and knee-high boots on his feet.²⁴ The god holds a thyrsos in his right hand and gestures to the central spectacle with his left over a figure-decorated thymiaterion. He is visually separated from the central scene in much the same way as he and one of his female followers are in the Underworld Painter's depiction of the madness of Lykourgos discussed previously. In the center of the scene, Pentheus is shown as a nude youth with a cloak tied around his neck. He has drawn a short blade from the

²⁴ The boots worn by Dionysos are usually called kothornoi (κόθορνοι). Kothornoi are more familiar from the late Hellenistic and Roman period, when they were represented as platform-soled boots for stage actors (Bieber 1961, 26-27). In the context of 5th and 4th century BCE iconography, Hart (2010a, 58) has asserted that "their presence in a scene...can identify it as theatrical." There is debate regarding whether or not the boots are also a common attribute of Dionysos. Dover (1993, 39-40, 191), in his commentary on Aristophanes *Frogs*, indicates that kothornoi are a typical item worn by Dionysos, an assertion which is maintained by Hart (2010b, 15). Carpenter (1997, 107, 18-20), however, emphatically insists that kothornoi are not Dionysian but, rather, the boots which Dionysos frequently wears are of Thracian origin, known as embades (ἐμβάδες).

scabbard held in his left hand in an attempt to fend off the attacks of the women who descend upon him from the left and right. The woman to the left grabs Pentheus' hair and brandishes her thyrsos like a spear, while a young satyr with a mantle over his arms follows her carrying a sword and situla. The woman to the king's right grasps his left arm and directs the lit end of her torch down toward his chest. Two more women fill out the scene to the right, one moving to the left while holding a situla and thyrsos and the other seated and holding a tympanon between her hands.

The woman holding the tympanon in the death of Pentheus attributed to the Painter of Louvre K 67 is not as clearly set apart from the women who assault the ill-fated king in the previously-discussed example attributed to the Iliupersis Painter. The four women on the volute krater's neck show considerable variation in dress, hair adornment, and jewelry such that a clear definition of one group versus another is difficult. All four women wear long, flowing chitons, but the woman to the left of Pentheus, the woman to his right, and the seated woman holding the tympanon all have himatia as well. The woman to the king's right, however, is distinguished by the three long, thin stripes down the center of her dress, while the woman without a himation wears a cross-body harness over her chiton in addition to a wider belt. All four women appear to have some type of jewelry and wear their hair gathered in high buns with sphendonai of varying elaboration covering their heads. Only three of the figures (the woman to Pentheus' left and the two women at the far right of the composition), however, wear delicate, slip-on shoes rendered in vibrant added white. It is only in action and demeanour that the woman with the tympanon differs from her companions. While the other three women are aggressively armed with thyrsos or torch as they move towards

Pentheus, the tympanon-player is seated with no hint of motion depicted in the fall of her drapery. Is the barefoot woman with the striped chiton the divinely-possessed Agave, the slipped women nymphs who knowingly descend on the hapless blasphemer? Could all four of the women be Theban mortals shown in different states of possession by the god?

A number of iconographic and compositional elements provide insight into the identities of the four women in the scene, particularly when considered in conjunction with contemporary performative practices and religious beliefs in Apulia. First, there is the placement of the woman and the silence of her instrument. Like Dionysos at the other end of the composition, the tympanon player maintains a stoic detachment from the action. More importantly, she does not beat her tympanon, holding it instead like any other Dionysian attribute. When compared to Dionysian genre iconography, the Baltimore Painter's tympanon bearer would fit best within the attendant scenes which find the power of Dionysos manifested in an iconography of still gestures and soundless allusions to musical instruments. Compositionally, the woman may also be likened to Hermes in the Darius Painter's madness of Lykourgos, serving to frame the scene – literally and figuratively – in the world of Dionysos.

Although the body position, gesture, and silence of the tympanon-playing woman secure her innocence as a slayer of Pentheus, the iconographic depth of the Baltimore Painter's scene, and the representation of the satyr in particular, deserves closer scrutiny. Misidentified as a youth by Trendall and Cambitoglou, the satyr has a wispy tail, wears a thick, ivy crown on his head, and is nude aside from a mantle which falls over his upper arms. With his right hand he holds a sword, and with his left, a three-footed situla. Positioned immediately to the right of the thymiaterion which separates Dionysos from

the fray, the young satyr steps over a flower and moves towards the fracas. His stance is determined but not aggressive, as indicated by the fact that his blade rests on his shoulder and is not brandished in front of his body. Visually, the satyr serves as a transitional figure between the god and the brawl and his presence in the 'human' action of the scene acts to soften the line between the divine and mortal spheres. While the satyr, as a member of the Dionysian thiasos, seems like a natural addition to the theme of the composition, his liminal placement suggests that the Baltimore Painter was interested in visually emphasizing the line of connection between the world of Dionysos and the mortal-mythical realm. The woman with the tympanon, set aside by her action but integrated into the murderous scene by her dress and overall appearance, serves a similar function of blurring the boundary between the mortal and divine.

The line between the mortal and divine worlds of Dionysos is toed in a different manner in a depiction of the death of Pentheus on a dish attributed to an artist close to the Thyrus Painter and now in the British Museum (Figures 4.7a-b). On one exterior side of the dish, two women are seen attacking a third, central figure. The woman on the left, wearing a long, unbelted chiton, lifts a bifurcated tree branch high over her head, while the woman to the right, whose ankle-length chiton is belted with a fawn-skin girdle, wields a ribbon-tied thyrsos and a tympanon. Between the two women, a third figure wearing a shorter chiton, fawn-skin girdle, and knee-high boots runs to the left, gesturing with and aiming a thyrsos to the attacker on the right. To the left of the central figure stands a tree, another tympanon, and a free-standing, ribbon-tied thyrsos. On the opposite side of the vessel, a central youth lies on a panther-skin with a tympanon hanging overhead. The youth (Dionysos?) plays the aulos and watches a nude, dancing woman to

the right. A young satyr holding an oinochoe walks past a calyx krater on the left, and a kantharos and phiale are depicted on the ground in front of the leopard-skin blanket. Initially described as a “Bacchic orgy” by Trendall and Cambitoglou, Oliver Taplin has recently confirmed Trendall's suspicion that the Dionysian attack-scene on side A of the dish is a representation of the death of Pentheus.²⁵ Taplin persuasively argues that the central figure is Pentheus dressed as a woman, his identity given away by the knee-length chiton which exposes his boots.²⁶ The idea of representing a cross-dressing Pentheus may have been inspired by the Euripidean version of the story, though it is likely not a direct representation of an actual reperformance of the play.

The distinctly theatrical and performative tenor of the British Museum's death of Pentheus opens an avenue to further meditation on the musical instruments depicted on both sides of the dish. On side A of the vessel, two tympana appear – one held in the lowered left hand of the maenad to the right of the composition and one standing by itself in the middle of the composition, between the free-standing thyrsos and the tree. On side B, two more musical instruments appear – the tympanon hanging over the reclining youth on the leopard-skin rug and the auloi which the youth plays. The two solitary tympana, one on each side of the vessel, seem to serve the similar function of marking off Dionysian space and activity, and a comparison may be drawn to the Tarporley Painter's bell krater with the depiction of satyr-play actors (or chorus members) discussed in the preceding chapter in the context of theatrical iconography. The other two instruments,

²⁵ Taplin (2004).

²⁶ Taplin (2004, 31-32). An addendum to the description of the vase in RVAp I (281) reads: “The central figure on (a) may well be intended to represent Pentheus dressed as a maenad, since the other two figures are clearly attacking.” On transvestism in ancient Greek visual culture, see Miller (1999) and Smith (2002), and for transvestism as part of rites of passage, see Lee (2015, 220).

however, are more problematic. On one side, the tympanon-carrying maenad who attacks the bewildered, transvestite Pentheus does not fall neatly into the performer types thus far uncovered. Though she appears to hold her instrument as an attribute, like the women who attend to Dionysos, with her other hand she aggressively wields a thyrsos, an action which is more characteristic of the women who actually play the tympanon. The aulos-playing youth in the dining scene on the other side of the vessel is similarly unusual, since he is the only recorded example of a reclining youth playing the aulos in Dionysian dining scenes. While he is likely Dionysos, since he reclines on the familiar leopard-skin and a kantharos stands on the ground before him, his engagement with the other figures in the scene, his contorted body position, and his performance of the aulos would make him a unique representation of the god in Apulian vase-painting. The satyr to the left of the dining scene, who fits comfortably within the corpus of contemporary dining scenes discussed above, also clashes with the nude, dancing woman to the right, whose appearance, action, and role in the scene finds its closest Apulian parallel in the late 5th century BCE symposion attributed to the Hearst Painter.

Why does the musical iconography on the British Museum dish stand so far apart from the rest of the Apulian corpus? It may be suggested that the world of the theater influenced not only the depiction of the death of Pentheus, but also, more abstractly, the representation of the dining scene on the other side of the vessel. Hedreen has posited that the ambiguity in Attic red-figure iconography of the women who appear with satyrs may be connected to the increased popularity of satyr play, whose *modus operandi* was the “blurring or collapsing of conventional mythological distinctions.”²⁷ The reperformance

²⁷ Hedreen 1994, 65.

of Attic drama, including satyr-plays, is well-documented throughout Magna Graecia in the 4th century BCE, and representations of the death of Pentheus may reflect or evoke the staging of a theatrical performance.²⁸ The ensuing iconographic blurring between the world of human and divine followers of Dionysos may explain the ambivalent visual role of the tympanon in the death of Pentheus, as well as the auletic performance of Dionysos on his couch.²⁹

Returning to the volute krater attributed to the group of the Baltimore Painter, the remaining iconography on both sides of the vessel may also shed light upon how the Dionysian and mortal-mythological worlds combine in the imagery on the neck. On the body of the vessel under the scene of the death of Pentheus, a bearded male drives a quadriga to the left while grasping a young woman wearing a long chiton and polos crown in her hair around the waist (Figure 4.6c). Hermes leads the quadriga to the left, holding his kerykion and a torch, while to the right, a woman holding an unlit cross-bar torch runs after the chariot and reaches for the young woman. Below, three women move around and gesticulate frantically while above, an assembly of gods (including, from left to right, Eros, Aphrodite, Athena, Artemis, Apollo, and Hermes again) is gathered. The scene may be securely identified as the abduction of Persephone. Hades, driving the chariot, holds a bird-topped scepter, and Persephone's polos crown foreshadows her marriage and promotion to queen of the underworld. The woman running after the chariot might be, like the women below, one of Persephone's companions, but she is more likely

²⁸ On the reperformance of Athenian drama in Magna Grecia, see Allan (2001) and the edited volume by Bosher (2012), particularly the essays of Dearden (2012) and Taplin (2012, including bibliography). On South Italian iconography associated with satyr play and comedy, see Webster (1960, 1961, and 1962); Carpenter (2005); Taplin (2005); Green (2012).

²⁹ For additional commentary on the intentional ambiguity of Dionysos as divine and mortal figure in the *Bacchai*, see MacLeod (2006, 580).

her mother, Demeter, as indicated by her shorter hair and cross-bar torch.³⁰ The gods above are apathetic to the emotional turmoil expressed in the abduction scene below as they look and gesture towards one another. The other side of the vessel also bears two scenes with figural decoration (Figure 4.6d). On the neck, a woman is seated in a central naiskos, a male and female attendant to each side. The body has a similar scene, with a youth approaching another seated youth with armor inside a central naiskos and women attending to armored youths to the sides and below the structure. As will be discussed in the following chapter, naiskos scenes are a common element of Apulian funerary iconography of the second half of the 4th century BCE.

The abduction of Persephone on side A and the two naiskos scenes on side B clearly establish a mortuary tone for the vessel's iconography as a whole. Should the demonstration of Dionysos' power on the neck of side A, therefore, be interpreted within a funerary context? There is evidence that some form of Bacchic cult, with the promise of salvation in the afterlife, was practiced in 4th century BCE Apulia.³¹ Might new Bacchic beliefs and practices explain the blending of 'real' mythological maenads, possessed by the god, and divine figures, the women of the god's thiasos? It is possible that, to a follower of Bacchic beliefs, the juxtaposition of the demise of Pentheus, the abduction of Persephone, and the funerary naiskos scenes on the volute krater might have been suggestive of the powers of Dionysos to straddle the mortal and divine worlds. It is just as likely, however, that the different types of maenads, who are defined, in part, by their interaction with the tympanon, are a reflection of the intersection of divine and

³⁰ *LIMC* III, s.v. "Demeter."

³¹ Additional discussion on the subject of 'Bacchic' and 'Orphic' beliefs in Magna Graecia is offered in the next chapter.

performative spaces on the stage, already seen in the overtly theatrical musical iconography discussed in Chapter 3.

PAN, PASTORALISM, AND THE SYRINX

As has been demonstrated in the preceding sections, in the madness of Lykourgos and the death of Pentheus iconographies, musical imagery and aural allusion add nuance to the depictions of the mythological narratives. Due to the similarity in attributes, clothing, and overall appearance of the mortal and divine female followers of Dionysos, the tympanon, as performative object or silent attribute, assists the viewer in interpreting the scenes. Musical iconography, however, plays a different role when the associated figure is a god such as Pan.

Originally a pastoral deity worshiped in Arcadia, Pan quickly joined the canonical Greek pantheon after the Battle of Marathon, where he was able to induce (or belay?) the soldiers' panic and aid the Athenians in their defense against the Persian onslaught.³² As a result of his assistance, Pan's cult was formally installed on the North slope of the acropolis at Athens in or shortly after 490 BCE.³³ Once his cult was established outside of Arcadia, Pan, a god of shepherds, hunting, and all things rustic, was primarily worshiped in caves and grottos, along with the nymphs.³⁴ Pan was also a keen sexual pursuer of his fellow bucolic deities, including two who came to be associated with sound: Echo and Syrinx. Syrinx rejected Pan's lusty overtures by fleeing and metamorphosing into a stand

³² Herodotos (*Histories* 6.105). For a review of the secondary literature on whether Pan made the Persians panic or kept the Athenians calm, see Krentz (2010, 138-139 fn. 3 and 4).

³³ Herodotos (*Histories* 6.105), Borgeaud (1988, 48).

³⁴ Borgeaud (1988, 48-9). On Pan's worship in Arcadia, see Jost (2007, 264-266).

of reeds from which the god is said to have invented the eponymous instrument.³⁵

In Greek literature, Pan and Dionysos enjoyed a long-standing and complex relationship with one another.³⁶ The *Homeric Hymn to Pan* relates that Dionysos above all was delighted upon the introduction of Hermes' son to Olympos, and later authors give accounts of Pan's participation as a military general in Dionysos' expedition in India.³⁷

Lucian, writing in the 2nd century CE, tells us that Dionysos made Pan his dance-leader and fellow reveller, a role which the goat-legged god took on with great delight.³⁸

Examining the visual evidence for the relationship between Pan and Dionysos, however, is a more troublesome pursuit, in large part due to Pan's late entry into the iconographic record.³⁹ The earliest depiction of the god is, likely, an unattributed fragment of an Attic black-figure krater date to c. 500-490 BCE, currently held in the Allard Pierson Museum in Amsterdam.⁴⁰ On the fragment, Pan is seen standing at the foot of a kline on which a youth reclines. The young god looks more goat than human, with hoofed, fluffy goat legs, a goat's head, long horns, and barely-human hands with which he plays the aulos. The reclining youth, identified as Hermes, looks to the right, where a fragment depicting a reclining, bearded male – Dionysos – is also preserved.⁴¹ In Attic black- and red-figure vase-painting of the early 5th century BCE, Pan is consistently depicted with a composite goat-human body, though the particular details of his morphology vary and he generally

³⁵ Ovid (*Metamorphoses* 1.689 ff.); Pausanias (*Hellados Periegesis* 8.38.11).

³⁶ See Borgeaud (1988, 111-12) for a survey of primary sources, particularly in the parallel facility for inducing mania.

³⁷ Polyaeus (2nd century CE, *Strategemata* 1.2); Nonnus (4th-5th century CE, *Dionysiaca* 14.67-95).

³⁸ Lucian (*Dialogi Deorum* 22.3). Pan says to his father, Hermes, that ὁ Διόνυσος οὐδὲν ἐμοῦ ἄνευ ποιεῖν δύνатаι, ἀλλὰ ἐταῖρον καὶ θιασώτην πεποιήται με, καὶ ἡγοῦμαι αὐτῷ τοῦ χοροῦ.

³⁹ Borgeaud (1988, 54-5).

⁴⁰ Hübinger (1992, figure 1, Allard Pierson Museum no. 2117).

⁴¹ Hübinger (1992, figure 2, Allard Pierson Museum no. 2118).

becomes more humanoid through the course of the century.⁴² It has even been suggested that, until the spread of Pan cult outside of Arcadia, the god's worship was aniconic, thus making Attic vase-painters the first to give visual form to the god.⁴³

In addition to his goat-human morphological hybridity, another key component of Pan's 5th century BCE Attic iconography is the general presence or actual performance of a wind instrument. As may be seen in the Allard Pierson fragment, however, the ambiguity of early sources' descriptions of Pan inventing and playing a “reed instrument” (not specifically the syrinx) is mirrored in 5th century BCE representations of the god in which he plays the aulos, a different type of reed instrument.⁴⁴ An examination of the iconography of the syrinx in 6th and 5th century BCE Attic vase-painting complicates the situation further, for it indicates that the syrinx was rarely depicted, and when it did appear in vase-painting, it was usually played by a nymph.⁴⁵

In 4th century BCE Apulian vase-painting the syrinx is iconographically inseparable from depictions of Pan.⁴⁶ In the present catalogue, Pan and the syrinx appear on fifty-five vases which date from the very beginning of the fabric – on a volute krater attributed to the Gravina Painter (Figure 4.8) – to its end – on an oinochoe attributed to an associate of the Helmet Painter (Figure 4.9). The Apulian iconography of Pan is even

⁴² See Borgeaud (1988, figures 4, 5, 8, and 9) for a selection of different representations of Pan and Boardman (1997, 32-33) on the humanization of Pan's form.

⁴³ Hübinger (1992). Hübinger also presents a discussion of the origin of Pan's iconography, including two fragments of an unattributed black-figure krater (c. 500-490 BCE) which he suggests present one of the first images of Pan.

⁴⁴ In the *Homeric Hymn to Pan* (15-16), the description of his performance is given as ...δονάκων ὑπομοῦσαν ἀθύρων/νήδυμον, that is, playing sweet music on reeds. On the dating of the hymn to the Classical period, see Thomas (2011, 169-172).

⁴⁵ Bundryck (2005, 42).

⁴⁶ The only exception to the iconography of Pan with the syrinx in the present catalogue is on a calyx krater connected to the Painter of Vienna 1072, currently in Taranto (cat. no. III.428), which depicts Pan reclining on a leopard skin while playing a single pipe of an aulos, a woman seated at his feet and a satyr standing at his head.

more variable than the Attic examples of the preceding century, and a multiplicity of Pans with different physical attributes is occasionally evidenced.⁴⁷ A general shift, however, towards the god's representation as a youth with only the slightest suggestion of goat-horns on his forehead may be identified. Pan appears in three Apulian iconographic contexts: mythological scenes in which the locale is an integral part of the story (21 times), assemblies of the gods (19 times), and in variations of the genre scenes discussed in Chapter 3 (15 times). He sometimes carries a lagobolon as well as a syrinx, though he rarely participates in the narrative action of the scene.⁴⁸

Pan's appearance in generic Dionysian attendant, dining, and processional scenes affirms the connection between the two gods as suggested in the literary evidence discussed above. On a bell krater attributed to the Varrese Painter (Figure 4.10), for example, Pan may be seen sitting and playing the syrinx. He holds a lagobolon in his other hand, while a satyr stands to the left holding a thyrsos and situla and a woman stands to the right with a mirror and rosette chain. Similarly, on a volute krater attributed to the Iliupersis Painter (Figure 4.11), Pan may be found at the edge of a Dionysian processional scene. His roles in one mythological narrative and in the assemblies of gods, however, are more much more informative about the syrinx and thus will be the focus of the current study.

The most prominent of the Apulian mythological scenes in which the figure of Pan partakes is the death of Aktaion. Trendall and Cambitoglou listed nine examples of

⁴⁷ A notable example is a hydria attributed to the Ganymede Painter which depicts three Panes of two different types on the shoulder (cat. no. IV.137). On the literary references to multiple Panes, see Aeschylus fr. 65b-c Mette.

⁴⁸ An exception to Pan's typical inaction is discussed below in the section dealing with the death of Pentheus.

the death of Aktaion in Apulian vase-painting, of which four include a depiction of Pan with the syrinx.⁴⁹ On the main side of the name-vase of the Acteon Stamnos Painter, Pan sits unobtrusively in the upper left-hand corner (Figure 4.12). Depicted as a nude youth seated facing left on a mantle, Pan's covert horns are hidden under a delicate garland. In his right hand, he holds his syrinx, and in his left, a leafy branch. Pan turns his head to the right, watching as the doomed Aktaion reaches down to pet one of his hunting dogs. Aktaion, whose long ringlets fail to obscure the two tiny horns sprouting from his forehead, sits facing a tree to the right, a mantle wrapped around his left leg and thrown over his right shoulder. His dog stands facing him, reaching his left front paw to his master's – and soon-to-be-prey's – foot. To the right, Artemis wears a short, belted chiton, boots, and a sphenone over her hair. She leans on a pillar and gestures towards the hero and his pup, urging the dog onto his divine duty. To the far left of the scene, underneath Pan, a woman in a long, belted chiton, white shoes, and a sphenone in her hair stands facing the center of the scene with her left knee raised, drawing the viewer's attention to the poignant tableau above.

While the exact moment of the myth the artists capture varies, with the Acteon Stamnos Painter and Ganymede Painter (Figure 4.13) preferring to show the moments between the hero's transformation and attack and the Gravina Painter (Figure 4.8) and Branca Painter (Figure 4.14) choosing instead the scene of Aktaion succumbing to his hounds, the presence of Pan and his syrinx seems to serve the same purpose – to create a sense of bucolic space.⁵⁰ In her study of musical performance in Attic vase-painting,

⁴⁹ *RVAp* I 2.1, 7.63, 8.100, 10.248, 16.71; *RVAp* II 18.7, 18.11, 18.22; *RVAp* Supplement I 21.59a. Aktaion also appears on *RVAp* Supplement II.2 18.41a1 in the Underworld.

⁵⁰ An argument may be postulated for the mythological connection between Aktaion and Dionysos, with Dionysos playing a crucial role in the hunter's demise. See Janko (1984) and Hadjicosti (2006) for a

Bundrick identifies the syrinx as the tool of “an ordinary herdsman,” suggesting that it was a symbol of pastoralism and a reminder of the home of the muses in the natural world of Mount Helikon.⁵¹ The appearance of Pan and his syrinx in other mythological narratives which take place in the countryside, such as the abduction of Europa, the departure of Triptolemos, and Zeus' pursuit of Io, suggests that Bundrick's interpretation of Pan and the syrinx remains valid for Apulian vase-painting iconography as well.⁵²

In addition to the mythological narrative contexts, Pan and his syrinx frequently appear in assemblies of the gods. As Trendall has noted, on large-scale Apulian vases, and especially those with mythological iconography, an assembly of gods may be depicted in the upper register of the figurally-decorated space.⁵³ Trendall counts Pan amongst the 'regulars' of such divine assemblies, and over one-third of his appearances with the syrinx take place in such gatherings.⁵⁴ The representation of Pan holding the syrinx in divine assemblies is mainly found in the works of the Darius Painter, Underworld Painter, Baltimore Painter, and their associates since they are particularly fond of complex, large-scale, mythological compositions which allow for the presence of a separate row of divinities.

A canonical representation of Pan and the syrinx in a divine assembly is depicted on a volute krater attributed to the Darius Painter, dating to the third quarter of the 4th

discussion of the literary evidence connecting Dionysos to the myth and Lacy (1990) for a discussion of later (Hellenistic and Roman) visual evidence. The connection would be tenuous (at best) in Apulian vase-painting iconography.

⁵¹ Bundrick (2005, 197 and 42).

⁵² Pan appears in scenes of Europa on the bull on *RVAp* II 18.44, *RVAp* II 28.35, and *RVAp* III 16.61a; in the departure of Triptolemos on *RVAp* I 08.06; and in the story of Zeus and Io on *RVAp* I 07.34 and *RVAp* Supplement I 18.63d.

⁵³ Trendall (1989, 255-256).

⁵⁴ The other common deities according to Trendall (1989, 255) are Apollo, Artemis, Athena, Aphrodite, Eros, and Hermes or Iris, with Zeus, Poseidon, Ares, and Hera appearing “only when they have some connection with the events taking place below.”

century BCE and currently in the British Museum (Figure 4.15). The body of the British Museum krater is decorated in two distinct rows, the bottom of which shows the death of Hippolytos and the top the assembly of gods. From left to right, the gods above are Pan, leaning on a tall, craggy rock and holding his syrinx; Apollo, seated facing Pan and holding a bow and laurel branch, a quiver below him; Athena, effeminately drawn wearing a gauzy, ankle-length peplos, leaning on a shield to the right, and holding a helmet and spear; Aphrodite, seated to the right and tugging gently at her mantle; a small Eros, standing on Aphrodite's seat with his wings outstretched; and Poseidon, seated facing the Aphrodite and Eros couple and holding a trident in his left hand. Below, a white-haired paidagogos chases after the young Hippolytos as he drives his quadriga to the right. The Darius Painter captures the moment in which Poseidon's glistening white bull roars up from the sea, bewildering Hippolytos' horses while a Fury attacks one of the spooked steeds with a lit torch. The frenetic energy of the mythological scene below does not perturb the gods above, who are shown, literally and figuratively, in their own plane of existence. Even Poseidon, whose bull rages against the blameless hero below, is engaged in his own dialogue with Eros and does not observe the results of his actions. Pan, depicted as a svelte youth with just the slightest suggestion of goat horns sprouting from his forehead, holds up his syrinx and appears to converse casually with Apollo, as detached from the mythological ruckus below as his fellow deities.

An unusually nuanced example of Pan in a divine assembly, however, which breaks with the typical distacco between the gods above and the action below, may be seen on a volute krater attributed to the Baltimore Painter (Figure 4.16). At the bottom of one side of the vessel, Dionysos and Ariadne ride to the left in a leopard-drawn biga,

accompanied by dancing maenads and satyrs holding tympana, lit torches, and thyrsoi. Above the nuptial scene, eight deities have congregated. From left to right, they are Aphrodite seated with Eros flying towards her; Apollo seated with his bow, arrows, and laurel branch; Athena standing in full armor; Zeus enthroned, his left hand holding a bird-topped scepter; Iris standing and wearing a short chiton and holding a kerykion; Hera seated on a cross-legged stool and holding a slimmer version of her husband's staff; and Hermes leaning on the edge of the compositional frame, wearing a petasos, winged sandals, and cloak, and holding a kerykion. A small dog, curiously painted in added white and positioned partially over the under-handle palmettes, is also present and looks up towards the messenger god.⁵⁵ On the neck of the vessel an animated Amazonomachy unfolds, with two dead amazons already lying on the ground and three more amazons, two of whom are on horseback, engaging two armed youths. Pan, here represented as a half-sized, goat-legged, bearded creature, walks between the two rows on the body, immediately in front of the leopards drawing the biga below and just next to Apollo's seat above. He carries a syrinx in his right hand and a lagobolon and situla in his left. The fact that Pan is the only figure to bridge the gap between the wedding procession below and the divine assembly above might have been a compositional necessity. The placement of Pan between the two scenes, however, exposes the multivalency of Pan and his syrinx in Apulian vase-painting: while being one of the divinities himself, his musical and hunting pursuits are also a manifestation of the bucolic setting of the wedding below.

⁵⁵ The position of the dog next to Hermes finds parallels with other “well-behaved” dogs in training, discussed by Pevnick (2014, 159).

MARSYAS AND ATHENA

To turn to the myths surrounding Marsyas is to take a step away from the realm of Dionysos, though Marsyas, as a satyr, is never removed entirely from the Dionysian thiasos.⁵⁶ The story of how Marsyas comes to his association with the aulos, and how the instrument proves to be his downfall, is well-documented in ancient Greek literary and visual culture and is the focus of the present discussion. According to ancient literary sources, Athena was the inventor of the aulos and its first performer.⁵⁷ Athena, however, was mercilessly mocked by Aphrodite and Hera for the ugly appearance of her puffed-out cheeks when she played. The goddess, wanting to witness the contortion of her face for herself, visited a spring in the forest of Ida and, upon observing her reflection in the water, decided to cast aside her invention and never play it again.⁵⁸ Subsequently, the satyr Marsyas picked up the pipes and learned to play them, thereby adopting the aulos as his defining attribute.

Representations of the myth of Athena, Marsyas, and the aulos are rare in Greek art, first appearing in the 5th century BCE.⁵⁹ Pausanias describes a lost statue group from the Athenian Acropolis which showed Athena striking Marsyas for taking up the aulos, and a handful of Attic red-figure vases depict Athena playing the aulos with Marsyas lurking in the background or holding a mirror up to Athena's face as she plays.⁶⁰ The iconography remains uncommon in Apulian vase-painting as well, with only two vases

⁵⁶ See Otto (1975) for a discussion of Marsyas as part of the Dionysian thiasos.

⁵⁷ Pindar *Pythian Ode*, 12.7 ff.; Pseudo-Hyginus (*Fabulae* 165); Ovid (*Fasti* 6.697 ff).

⁵⁸ Pseudo-Apollodorus (*Bibliotheca* 1.24); Plutarch (*Life of Alcibiades* 2.5); for the location of the spring, see Pseudo-Hyginus (*Fabulae* 165). Pseudo-Hyginus also suggests that Athena cursed the next person to pick up the pipes.

⁵⁹ Bundrick (2005, 132).

⁶⁰ Pausanias (*Hellados Periegesis* 1.24.1); see Van Keer (2004, 24 fn. 17) for a list of Attic vase-paintings depicting the myth. On the statue group, see Weis (1979), *LIMC* VI (1992, s.v. "Marsyas I," 366-378), Junker (2002), and Bundrick (2005, 131-139).

depicting the scene: a plain-style bell krater attributed to the Painter of Boston 00.348 (Figure 4.17) and dating to the second quarter of the 4th century, and an ornate-style volute krater attributed to the Varrese Painter (Figure 4.18), produced slightly later in the middle of the 4th century. Whereas the depiction of Athena and Marsyas on the Varrese Painter's krater is placed on the neck of the vessel above a multi-figural arming scene on the body, the Painter of Boston 00.348 fills one side of his name-vase with the story. High-quality photographs of the Varrese Painter's vase have eluded the author, thus only the krater by the Painter of Boston 00.348 will be discussed in detail.⁶¹

Seven figures adorn one side of the Painter of Boston 00.348's name vase. Athena is roughly centered in the composition, playing the aulos with the instrument to her lips and a hand on each of its pipes. Dressed in a plain, loosely-belted chiton and sandals with a pattern-edged himation across her lap, the goddess sits on her aegis and watches her reflection in a mirror held by a nude youth who leans on a stick to the right. A scraggly tree (a laurel?) stands between Athena and the youth, perhaps an allusion to the forest to which she fled after the mockery of Aphrodite and Hera. To the right and slightly above of the youth, a bearded satyr (Marsyas) stands on tip-toes facing left, his right arm stretched up and in front of him as if reaching for the pipes. To the left of and slightly below the goddess, a white-haired, bearded Papposilenos wearing boots chases after a small white dog running to the right, while a bearded man with a staff in his left arm and bordered himation over his lap (Zeus) watches from above. A woman wearing a long chiton with an animal skin belted over it walks in from the far left, holding a thyrsos in her left hand. On the other side, a bearded satyr holding a torch, a youth with a stick and

⁶¹ The name-vase of the Painter of Boston 00.348 has a rich publication history, reviewed in Padgett et al. (1993, 77).

mantle, and a woman with a thyrsos move to the left as another bearded satyr holding a thyrsos stands off to the right, relieving himself on a stray tendril from the under-handle palmette.

The rarity of the Athena and Marsyas iconography makes it difficult to contextualize the subject within Apulian musical representations as a whole.⁶² The pervasive Dionysian and performative allusions on both sides of the Painter of Boston 00.348's bell krater, however, may be informative. On the side opposite the mythological subject, a Dionysian procession comparable to those discussed in Chapter 3 is seen. Within the mythological narrative, it should also be noted that Marsyas, as a satyr, is fundamentally also part of the divine Dionysian retinue. The allusion to the world of Dionysos, therefore, might indicate that the story of Athena and Marsyas serves what Trendall referred to as a 'didactic' function, offering an aetiology for the aulos as a symbol for the Dionysian thiasos and demonstrating the vase-painters' erudition.⁶³ It is possible, however, that the myth has performative origins. Padgett, for example, has written that "The presence of old Papposilenos suggests the inspiration of a satyr play."⁶⁴ The boots which Papposilenos wears are of particular importance, since they are similar

⁶² The reason for the myth's appearance in Attic visual and literary culture of the 5th century BCE has been taken up by a number of scholars. For an informative exegesis of the myth of Athena and Marsyas in an Athenian context, see Wilson (1999, 60-69). Wilson posits that "control of the body is at the heart of this myth" (65) and goes on to suggest that Athena's casting aside of the aulos served as a model of appropriate, controlled, warrior-like behavior among her city's citizens. The aulos, an eastern instrument at its origins, is thereby turned into the enemy of the polis, appropriate only for a creature who cannot control his passions. Wilson's interpretation of the myth in the literary and visual culture of 5th century BCE Athens may still be applicable to the two Apulian examples discussed here, particularly for the volute krater by the Varrese Painter with the arming scene on the body below the mythological scene. Neither vase, however, manifests the level of animosity for the aulos implied by such a politicized reading of the myth, perhaps due to their non-Athenian production contexts. Bundrick (2005, 138-9) links the myth to the agon between Marsyas and Apollo, suggesting that both scenes "can be read more generally as cautionary tales advocating moderation in the playing of music," though in the context of Apulian vase-painting, some sort of connection with Dionysos would be more appropriate, as suggested here.

⁶³ Trendall (1989, 255).

⁶⁴ Padgett et al. (1993, 76).

to those worn by stage actors.⁶⁵ If the Papposilenos figure is an allusion to satyr-play, the name-vase of the Painter of Boston 00.348 may lend additional support to the connection between the representation of mythological musical performance and Apulian performance culture.

APOLLO, MARSYAS, AND PAN

After Marsyas appropriated the pipes which Athena had cast aside, the satyr proved to be such a talented musician that he decided to challenge Apollo to a musical contest.⁶⁶ While the iconography has a rich history in Attic vase-painting of the second half of the 5th century BCE, its first appearance in Apulian vase-painting is not until the end of the first quarter of the 4th century, on a the name-vase of the Painter of Ruvo 1634 (Figure 4.19).⁶⁷ In the center of the composition on one side of the situla, Apollo is seated facing right, caught in the moment of playing (or tuning?) his frontally-drawn chelys lyre. The god wears a long-sleeved, full-length chiton, a patterned belt cinching his waist and a laurel crown tied around his short, curly hair. To his right and slightly below, Marsyas slouches against the palmette frame of the scene, his aulos-bag hooked around his left wrist and his head resting on his right hand. The satyr, too, wears a laurel wreath in his short, curly hair. On a higher groundline between the two competitors, a woman wearing a full-length chiton, himation, and sandals sits facing right, looking down at Apollo while

⁶⁵ See footnote 24 supra, as well as Webster (1960 and 1961) for other examples of papposilenoï wearing boots. Theatrical evidence for the narrative of Athena and Marsyas is limited, though a fragment of a satyr play (TrGF ii, Adesp. Frag. 381) records a satyr tells Athena that she should put her mouth in proper order rather than contort her face playing the aulos.

⁶⁶ The first literary mention of the myth is in Herodotos (*Histories* 7.26), with further elaborations of the story of the contest offered by Pseudo-Apollodorus (*Bibliotheca* 1.24) and Pseudo-Hyginus (*Fabulae* 165 and 191).

⁶⁷ A contemporary bell krater attributed to the York Painter (cat. no. IV.13) also depicts the scene of Apollo and Marsyas.

a small fawn sits on her lap.⁶⁸ To the left and slightly above Apollo, Nike approaches wearing a long chiton, himation, and sandals, opening a wreath to place on the victor's head. Another youth, his lower body wrapped in a mantle and his chest bare, sits to the far left, resting his hands on a stick. On the opposite side of the situla, a bearded satyr holding a wine-skin, a long-haired youth with mantle and thyrsos, and a woman with a wreath and grapes move to the right.

Though the scene on the Painter of Ruvo 1634's name vase is readily identifiable as the competition between Apollo and Marsyas, the scene is intriguing because it raises the question of which instrument, the chelys lyre or kithara, Apollo is most frequently identified with in Apulian vase-painting iconography.⁶⁹ In black-figure representations of Apollo playing an instrument, the kithara dominates, to be supplanted by the chelys lyre in red-figure Attic vase-painting of the 5th century BCE.⁷⁰ Bundrick has hypothesized that the reason for the iconographic shift from the 6th to 5th century is driven by the greater emphasis on *mousike* and the concept of the well-rounded citizen musician in Classical Athens. The kithara, the instrument of the professional, concert musician, has no place in the iconography of the well-bred youth.⁷¹ In Apulian red-figure vase-painting of the 4th century BCE, however, there is a return to Apollo playing or holding the concert kithara. Though the six Apulian representations of the competition between Apollo and Marsyas are divided equally between Apollo with the chelys lyre and the god playing the kithara, of the other 29 depictions of Apollo with a musical instrument, 23 depict Apollo playing

⁶⁸ The woman might be Artemis, who appears crowning Apollo in the York Painter's representation of the scene.

⁶⁹ The combination of the chelys lyre and aulos (whether in the form of the instrument itself or in the form of the aulos bag) is common in Greek musical representations according to Maas and Snyder (1989, 91).

⁷⁰ Castaldo (2000, 32) and Sarti (1992).

⁷¹ Bundrick (2005, 144-6). See also West (1992, 54) and Mathiesen (1999, 259 footnote 229) for additional discussion of the kithara as the instrument of the professional musician.

the kithara, four the Apulian kithara, and only two depict the god with the chelys lyre.⁷²

The latest appearance of Apollo playing a chelys lyre recorded in the present study is on the body of a volute krater attributed to the Group of Vatican W4, dating to the end of the second quarter of the 4th century BCE (Figure 4.20). Apollo, wearing a richly-patterned, long-sleeved, floor-length chiton and himation is seated on a panther skin. To the left and behind the god, a tripod stands on top of an ionic column and a woman, fully wrapped in a himation and wearing a ribbon-tied sphendone over her hair, stands to the side, looking down at her clasped hands. In front of and slightly above Apollo, Nike approaches carrying a wreath and branch of laurel. Farther to the right and slightly below Nike, Pan, depicted as a young satyr with two small horns sprouting from his ribbon-tied head, is seated on a rock, facing Apollo and holding his syrinx in his right hand. On the neck of the vessel, two maned lions face one another, crouching down to prepare to pounce. The opposite side of the vessel bears a heavily-modified version of a mantle scene, with a woman holding a box and sash and a nude youth with wreath, platter, mantle, and stick moving to the right towards a youth enrobed in his mantle and holding a strigil.

The story of Pan's contest with Apollo is similar to that of Marsyas: the hybrid creature, renowned as an exceptional performer of a wind instrument (the syrinx), challenges Apollo to a musical duel. The contest takes place in a rustic, pastoral location

⁷² A calyx krater fragment attributed to the Black Fury Painter (RVAp I 07.08) shows a young kitharist with richly-patterned chiton and laurel wreath in his long, curly hair. Dating to the first quarter of the 4th century BCE, the Black Fury Painter fragment likely represents Apollo himself, possibly standing just below his twin sister, Artemis. The two deities look on as Priam, ushered on by Hermes on the other fragment, approaches the tent of Achilles to ask for the return of Hektor's body.

and is judged by Timolus, a Lydian king.⁷³ When Pan inevitably loses the contest, however, his fate is not nearly as gruesome. Whereas Marsyas is bound to a tree and flayed alive, the ancient Greek literary and archaeological record does not indicate that Pan suffered the same treatment in his defeat.⁷⁴ Instead, Pan with his syrinx appears frequently in Apulian vase-painting, both in consorts of the gods and as a supporting figure in scenes set outdoors, as discussed above.

Returning to the representation of Apollo with the chelys lyre in Apulian vase-painting, it is important to note again that the iconography is rare and limited to the first half of the 4th century BCE. In four of the five examples, Apollo is engaged in a musical contest with Marsyas or Pan, and in the fifth, a small fragment of a krater attributed to the Painter of the Birth of Dionysos (Figure 4.21a-b), the exact context of the scene is unclear due to the poor preservation of the vase.⁷⁵ Depictions of Apollo with a concert kithara appear around the end of the second quarter of the 4th century BCE and are his defining attribute through to the end of the 4th century.⁷⁶ Why does the iconography of the musician Apollo depart from 5th century Attic precedents and seemingly return to the 6th

⁷³ Pseudo-Hyginus (*Fabulae* 191); Ovid (*Metamorphoses* 11.146 ff.). The contest of Apollo and Marsyas is better represented in Greek and Roman literature, with some ancient authors citing the Muses or Midas, Timolus' son, as judges.

⁷⁴ On the flaying of Marsyas, see van Keer (2004, 21-22).

⁷⁵ It is possible that the fragment also represents a contest between Apollo and Marsyas or Pan. On the krater fragment attributed to the Painter of the Birth of Dionysos, a temple with open doors reveals a cult statue of Apollo inside. The scene attributed to the Group of Vatican W4 similarly indicates a sanctuary setting, perhaps even Delphi itself with the tripod mounted on top of a tall ionic column. Though literary sources indicate that the contest took place in a pastoral setting, Herodotos (*Histories* 1.14.3) offers a direct connection between the story of the contest and Delphi: Midas, in a version of the story in which he judged the contest, dedicated the seat he sat in at the temple of Apollo at Delphi.

⁷⁶ A miniscule body sherd attributed to the Adolphseck Painter (cat. no. IV.10) preserves the torso of a standing youth in a richly-patterned, belted chiton and short cloak across his shoulders. The youth holds a seven- or eight-stringed concert kithara to the left side of his body, a plektron in his lowered right hand. Above and to the left, the nude torso of a male holding a bird-topped scepter is visible, and the tip of a wing of another figure is seen in the upper right portion of the sherd. The identification of the youth as Apollo is probable, but not secure.

century, black-figure model? On the one hand, it may be due to the artistic shift towards the representation of complex, detailed subjects in the Ornate style of vase-painting which dominated Apulian artistic production in the second half of the 4th century BCE. On the other hand, a different musical performative culture might be the source of the iconographic shift. As discussed in Chapter 1, the contexts of musical performance in the Greek West and the Greek mainland, while closely related, were not the same. The Greek colonies, Taranto and the cities of Sicily in particular, were enthusiastic audiences and sponsors of professional performers from the mainland, as well as active, professionalized participants in a cross-Mediterranean dialogue on music performance and theory spurred by the New Music revolution of the late 5th century BCE. The anomalous 5th century BCE iconographic prevalence of Apollo with the chelys lyre in a cultural milieu which privileged the amateur citizen-musician may have visually influenced the early Apulian representations of the god.⁷⁷ The increasingly professionalized performative culture of Magna Graecia, however, quickly returned the god's iconography back to that of the 6th century BCE, where Apollo finds himself holding and playing the concert kithara. As demonstrated in Chapter 2, the chelys lyre and Apulian kithara are still represented with generic youths and women in nuptial scenes, but as will be shown in the subsequent chapter, the concert kithara returns to the iconography of mythological and divine figures such as Apollo and Orpheus.

⁷⁷ On Apollo as the citizen-musician, see Bundryck (2005, 144-6).

CONCLUSIONS

The mythological narratives and divine figures discussed in the present chapter warrant a brief review here. The Apulian representations of the madness of Lykourgos and the death of Pentheus are enriched and enlivened by different representations of the tympanon as performative object or silent attribute. Pan and his syrinx, in addition to partaking in generic Dionysian processional scenes and a musical contest with Apollo, are found in assemblies of gods and in mythological narratives which occur in pastoral spaces. Marsyas, the musical satyr, may be found acquiring the pipes from Athena and losing them – and his life – in competition with Apollo. Apollo, in addition to appearing with Marsyas, is found frequently in divine assemblies, and he regains his concert kithara as an attribute in the second half of the 4th century BCE.

The subjects discussed in the present chapter appear to be a motley collection of scenes with musical instruments and mythological or divine figures. What may be gleaned from a comparison of the different compositions, however, is a glimmer of a vibrant, professionally-driven theatrical performance culture deliberately and thoughtfully translated by vase-painters onto the surfaces of their vessels. The tympana in the Dionysian mania scenes, for example, suggest the ability of the god to straddle the divine and mortal realms. The dynamic fluidity of the tympanon finds iconographic parallels in the theatrical scenes discussed in the previous chapter. Similarly, in the mythological narratives, it is through the vase-painters' choice to show the instrument beaten or silent that the status of the performers as divinely possessed or serenely composed followers of the god is conveyed. The iconography of Marsyas with Athena may even be inspired by the theater, as indicated by the presence of theatrical costumes

and figures on the name-vase of the Painter of Boston 00.348 (Figure 4.17). The theatrical allusion, however, is not as direct as, for example, on the Bari Pipers krater attributed to the Group of the Suckling and Salting Painters, where even the stage is depicted (Figure 3.23a-b).

The shift in the musical attributes of Apollo may also be an indicator of the increasingly professional performative culture of 4th century BCE Apulia. As Apulian vase-painters adapted their own visual vocabulary for depicting the gods to the musical culture around them, the 5th century association of Apollo with the lyre faded away and the kithara, the instrument of the professional musician, returned. The musical iconography of Pan, however, suggests that not all music was heard in formal performance contexts. When Pan appears with his syrinx in mythological narratives, he serves to evoke the soundscape of pastoralism. Though the bucolic associations of the god and his instrument may have been a reflection of Greek poetry, it is also possible that uses of the instrument in the real, necessary task of shepherding inspired both literary and visual representations of the instrument.⁷⁸ Taken as a whole, then, musical iconography in mythological contexts offers great insight into the nuances of the soundscape of ancient Apulia.

⁷⁸ See Chapter 1, footnote 150 on Theocritus, bucolic poetry, and the syrinx.

CHAPTER V MUSIC AT AND BEYOND THE GRAVE

The eschatological significance of figure-decorated vases has been a focal point of modern and contemporary scholarship on the Greek West since the mid-19th century.¹ There are numerous archaeological, literary, and iconographic reasons for studying and interpreting 4th century BCE Apulian vases within the framework of contemporary funerary practices and beliefs. The overwhelming majority of Apulian vases have come from sepulchral contexts, either documented during the recovery of the objects or inferred through the objects' largely intact states of preservation.² In addition, Magna Graecia was an important locus for the development of mystery cult practices and religious activities during the 4th century BCE onward, and the contemporaneous increase in the representation of death and the afterlife in literary, visual, and material culture might be interpreted as a reflection of the popularity of new eschatological beliefs.³ Regardless of the connection to mystery cult practices, however, it is notable that explicitly funerary imagery is ubiquitous on Apulian vases of the second half of the 4th

¹ For a review of early scholarship on funerary and underworld iconography in South Italian vase-painting, see Pensa (1977, 1-21). See also Lohmann (1979).

² *RVAp* I, li. See also Hoffmann (2005) for an analysis of a set of Apulian vases from Tarentine mortuary contexts and Graepler (2002) for information on the excavation of tombs with Apulian vases. Carpenter (2009, 32) indicates that Trendall and Cambitoglou did not record all known contexts in the preparation of *RVAp* I, II, and supplements, and he indicates that further archival research will demonstrate that Apulian vases were consistently found in funerary contexts.

³ Graf and Johnston (2013, 65) take the increase in funerary and Orphic iconography in Apulian visual culture as an illustration of the increased adherence to mystery cult beliefs and practices in the 4th century BCE. They succinctly state that “recent finds of South Italian art...have given an even better insight into the importance of Orpheus and Dionysus in eschatological beliefs” and provide an excellent bibliography on the subject. Schmidt (1984, 39-40), however, notes that the increasing visibility of mystery cult practices in Apulian vase-painting, particularly in the last quarter of the 4th century BCE, may be a reflection not of stronger beliefs but, rather, a greater openness regarding the mysteries. Carpenter (2009, 35) is one of the few scholars who strongly advocates for the separation of funerary iconography and mystery cult practices, in particular in relation to Orpheus, in Apulian contexts, though he does concede that there is some evidence for Dionysian mystery religion in Apulian visual culture.

century. Trendall and Cambitoglou documented a plethora of genre scenes in which women, men, and the occasional Eros attend to funerary monuments (*naiskoi* and *stelai*), as well as a substantial collection of scenes in which various mythological figures either visit the underworld, such as Orpheus and Herakles, or are shown in their eternal punishments around the palace of Hades and Persephone, such as Sisyphus and the Danaids.⁴

Much of the debate concerning the eschatological implications of Apulian funerary and underworld iconography is based around a corpus of texts often referred to as the 'Orphic' or 'Bacchic' gold leaves or tablets.⁵ Approximately 30 texts survive on thin, inscribed sheets of gold deposited in graves dating from the 5th through 2nd centuries BCE in South Italy, Thessaly, Macedonia, and Crete.⁶ An additional eleven texts found on gold sheets from Roman Palestine and dating to the 2nd and 3rd centuries CE are sometimes treated in conjunction with the earlier corpus due to their similar form and contents, suggesting some level of continuity of belief from the late Classical through to the Roman Imperial period.⁷ The texts present a new Dionysos-centered theogony, ruminations on life after death, and descriptions (albeit oblique) of possible mystery cult initiation practices.⁸ The debates surrounding the particular beliefs and practices manifested in the 'Orphic' or 'Bacchic' gold leaves are plentiful, however, and will be

⁴ For lists of the representations of *naiskoi*, see *RVAp* III, 1287-1288 ("Naiskoi") and *RVAp* Supplement I, 246-247 ("Naiskoi"). For lists of the vases with representations of Persephone and Hades, see *RVAp* III, 1276 ("Persephone" and "Pluto") and *RVAp* Supplement I, 248 ("Palace of Pluto" and "Persephone").

⁵ The texts have most recently been studied by Graf and Johnston (2013) with much useful commentary and a substantial survey of scholarship presented alongside the translations.

⁶ An informative list of most of the known tablets and their archaeological excavation contexts is presented by Edmonds (2011b, 41-48).

⁷ See Graf and Johnston (2013, 208-213) for the texts from Roman Palestine, as well as Graf and Johnston (2013, 214-220) for additional Bacchic texts.

⁸ Graf (2011, 58-60).

addressed more fully in the discussion below on the imagery of Orpheus' katabasis (κατάβασις), or descent in to the underworld.

The present chapter is intended to address two main questions. First, how are the representations of musical instruments in funerary scenes connected to musical iconography in the contexts discussed previously? Second, what is the relationship between the underworld scenes and generic funerary iconography, and do the representations of musical instruments in funerary and underworld contexts necessarily imply widespread Bacchic or Orphic cult practices and eschatological beliefs in 4th century BCE Apulia? In order to answer these questions, common themes, attributes, and characteristics of naiskos and stele scenes will be considered first. It will be demonstrated that the musical instruments familiar from nuptial and Dionysian contexts, in particular the tympanon and xylophone, do not suddenly take on new meaning when in the presence of a funerary monument. Rather, the instruments carry a complex network of associations into the liminal space of the tomb marker, offering insight into the identity of the deceased whom the monument honors. Subsequently, a brief study of the musical iconography of Orpheus in the underworld will be undertaken. After giving further consideration to what Orphic beliefs in 4th century BCE Apulia may have looked like, how they were related to Bacchic cult practices, and how Orphic eschatology may have been manifested in visual culture, alternate sources of the story of Orpheus' katabasis will be examined. It will be suggested that the prevalence of underworld scenes in Apulian vase-painting, including those with Orpheus, is influenced by the reinvigorated interest in the afterlife during the 4th century BCE, but the 11 catalogued vases depicting Orpheus in the underworld are not representations of the famed singer acting as an intermediary

between Hades, Persephone, and mortal souls seeking salvation.

NAISKOS AND STELE SCENES: AN OVERVIEW

Apulian funerary genre scenes, of which over six hundred are known, were defined and popularized by the Iliupersis Painter in the second quarter of the 4th century BCE and are characterized by a central monument or structure with two to six attendant figures flanking it.⁹ Though superficial comparison may be drawn to the tomb visitation iconography of Attic white-ground lekythoi of the middle of the 5th century BCE, the scale of the Apulian vessels and the compositions of the scenes are distinctive.¹⁰ The funerary monuments in Apulian vase-painting are of two types: the stele, which appears as a solid vertical slab, and the naiskos, a shallow portico structure with two or more columns at the front supporting a gabled roof. While stelai are typically decorated very simply with a sash tied around the upper third of the monument, a footed dish occasionally placed on top, and small offerings in the form of oinochoai, phialai, and eggs sometimes shown resting at the base, naiskoi may contain flowers, vases, or between one and three human figures and animals. Naiskos and stele attendants are typically women or, sometimes, youths or erotes, and the occupants of the figure-decorated naiskoi may be young or old men or women, with children occasionally

⁹ *RVAp* I, 186. Lohmann (1979, 170) indicates that there are earlier examples of funerary stele iconography in Apulian vase-painting in the form of a single ionic column placed on a base. The first instance of a column with attendants in Lohmann's catalogue of funerary monuments in South Italian vase-painting is attributed to the Sisyphus Painter (c. 420-390 BCE). He agrees with Trendall and Cambitoglou, however, that the Iliupersis Painter should be credited with the creation and popularization of the central naiskos or stele with attendants formula which persists through to the end of 4th century BCE.

¹⁰ On the depictions and morphology of grave monuments and tumuli on Attic white-ground lekythoi, see Oakley (2004, 145-214 and figure 154).

represented as well.¹¹

The abundance and consistency of musical imagery in funerary genre iconography is striking, and on the 185 generic Apulian funerary vases with musical imagery, a total of 226 instruments appear (Appendix I.5). The most popular instrument is the tympanon, which is shown 163 times. The xylophone, represented 39 times, is the next most common instrument type, followed by the chelys lyre (9 times), Apulian kithara (7 times), and kithara (5 times). The aulos, harp, and syrinx each appear only once in sepulchral imagery; their rarity is a reflection of the unusual scenes in which they are depicted.¹² The presence of musical imagery in funerary scenes follows the production patterns of Apulian funerary iconography more generally, making its first appearance in the second quarter of the 4th century BCE, peaking in number in the third quarter of the century, and persisting through to the end of red-figure production around 300 BCE.

The corpus of Apulian funerary genre vases with musical instruments may be broken down further according to monument type. Naiskos scenes with musical instruments adorn 101 vases, stele scenes may be found on 81 vases, and three vases are

¹¹ Within the corpus of funerary musical iconography, women (either alone or with one or two companions) appear inside the naiskos on 37 vases, men (alone or with one or two companions) are found inside the naiskos on 57 vases, and inanimate objects (flowers, a vase) appear in the naiskos seven times. In addition, four vases show both a male and a female within the naiskos.

¹² A seated woman flanked by two standing women plays a harp inside a naiskos on a pelike which is very close to the Underworld Painter (cat. no. V.70), the syrinx is held by Pan in a small assembly of gods (including Aphrodite, Eros, Athena, and Iris) above a stele on a volute krater attributed to the Group of New York 17.120.240 (cat. no. V.100), and a siren plays the aulos on the foot of a volute krater attributed to the White Saccos Painter (cat. no. V.180). Each of the scenes is unusual for one reason or another. In the case of the harp-player, the naiskos may actually be interpreted as a physical building, since there are no attendants outside of the structure. Pan and his syrinx have been discussed in the previous chapter, and it may be more fitting to consider the two rows of the composition in which he appears above a stele separately. Finally, it should be noted that the foot of the volute krater on which the aulos-playing siren is found is not an integral part of the vessel and was crafted and fired as a separated piece (cat. no. V.180). Assuming that the foot was found with the volute krater, however, it is surely to be understood in a funerary context, since, on one side, there is a youth with armor in a naiskos flanked by two attendants and, on the other, there is a central stele with two attendants as well.

decorated with musical instruments in a naiskos scene on one side and also in a stele scene on the other. Though the naiskos scenes will be the focus of the present analysis due to their greater iconographic complexity, throughout the production of funerary genre scenes, there is no clear evidence that one workshop or group of vase-painters preferred one type of funerary musical iconography over another.¹³ A progressive increase in Dionysian elements such as grapes, thyrsos, and situlae around the naiskoi and stelai, however, may be identified through the second half of the 4th century BCE.

By physical necessity, the musical instruments in stele scenes are either held by attendant figures or located in the visual field around the monument. In naiskos scenes, however, musical instruments appear inside the structure 28 times and outside of it 76 times. The earliest known example of a naiskos scene with a musical instrument is on an amphora attributed to the Iliupersis Painter, which depicts two male figures inside of an ionic naiskos (Figure 5.1). The boy on the left holds a chelys lyre and the youth, partially wrapped in a mantle, stands facing him. Their naiskos is flanked by two calyx kraters, a woman on the right, and a youth on the left. On a hydria attributed to the Bassano Group and dating to the last decade of the 4th century BCE, one of the latest recorded examples of a funerary scene with a musical instrument shows a naiskos with two women inside of it and two additional women and two youths around it (Figure 5.2). Each of the attendants on the hydria holds accouterments such as boxes, phialai, and situlae, and the woman at the lower left of the composition rests her left foot on a tympanon as she

¹³ That is not to say that certain vase-painters and groups did not prefer funerary iconography on the whole (as, for example, did the Patera Painter). Rather, amongst the artists who did produce funerary vase-paintings, there is no clear preference for producing stele or naiskos scenes.

extends a mirror towards the central structure.¹⁴ The amphora attributed to the Iliupersis Painter and the hydria attributed to the Bassano Group, while produced approximately 60 years apart, share many of the characteristic iconographic and compositional features of Apulian funerary scenes. They also demonstrate some of the breadth of the figure types and attributes which are found in and around Apulian red-figure depictions of naiskoi, as well as a critical characteristic of the majority of naiskos figures: their execution in added white.¹⁵

The stylistic and technical peculiarity of the bright white naiskos figures has fueled a great deal of scholarly debate on the identification of the human occupants of the naiskoi. Trendall and Cambitoglou suggest that the added white paint was used “to simulate the effect of the marble or stuccoed limestone of the original.”¹⁶ The 'originals' to which Trendall and Cambitoglou refer are known from a small selection of preserved Apulian sepulchral relief-sculpture monuments. Excavations around Taranto in particular have revealed that the funerary naiskos rose to prominence in Apulia in the second half of the 4th century BCE and remained common through the first half of the 3rd century BCE.¹⁷ The concurrent rise in the number of naiskoi as both funerary monuments and

¹⁴ As discussed in Chapter 2, the mirror is a common characteristic in Apulian nuptial iconography. The mirror, however, has a rich bibliography in modern iconographic studies which warrants at least a brief review. While the majority of scholars interpret the mirror as a generic symbol of bridal status (Lohmann 1979, 72-74, Balensiefen 1990, 25-28), its frequent appearance in funerary scenes has led Cassimatis (1998b, 318) to ascribe a specific funereal function to the object as an instrument for communication between the living and the dead. Similarly, Montanaro (2007, 729) and Taylor (2014, 102) have suggested that the mirror served some specific function in Dionysian rites, hence its frequent appearance in funerary scenes. Though the eschatological interpretations of the mirror are captivating, there is no need to drastically reinterpret the object when it appears in Apulian funerary genre scenes.

¹⁵ Trendall and Cambitoglou (*RVAp* I, 187) note that red-figure humans inside of the naiskos are exceptionally rare, appearing mostly in late Apulian vases, especially by the Baltimore Painter.

¹⁶ *RVAp* I, lii. See also Trendall (1970, 167) and Trendall (1990, 225-226) for reiteration of the identification of the naiskos vases as representations of stone funerary monuments. The view is also supported, in part, by Schmidt, Trendall, and Cambitoglou (1976, 26-27) and Keuls (1978, 59).

¹⁷ Carter (1970, 125; 2006, 109), Lippolis (1994). See also Barbagli and Cavalieri (2002, 449-457) on the sculptural decoration of Tarantine funerary naiskoi, as well as Grossman (2001, 136-147).

vase-painting imagery is suggestive of a direct connection between the two, and might indicate that the Iliupersis Painter and members of his circle were drawing inspiration from other visual media targeted at the Apulian funerary market when they developed the iconographic formula for scenes with attendants around a central naiskos and stele.¹⁸

While the connection between Apulian vase-painting iconography and funerary relief sculptures is attractive, it is not the only identification of the figures inside the naiskoi that has been put forth. Lohmann's exhaustive analysis of Apulian naiskos scenes, in which a distinction is drawn between grave statues (usually freestanding) and the representation of the deceased and up to two companions within the naiskos, compelled many scholars to re-examine generic naiskos iconography from a metaphysical, and not just archaeological, vantage point.¹⁹ Many subsequent South Italian vase-painting scholarship follows Lohmann, interpreting the figures within the naiskos as representations of the deceased, not as statues.²⁰ Some variations on Lohmann's interpretation, however, extend beyond the identification of the naiskos figures into the symbolism borne by generic Apulian funerary imagery as a whole. Schmidt, for example, has postulated two interpretations for the naiskos scenes. In an early collaboration with Trendall and Cambitoglou, she argued that the relationship between the figures inside and outside of the naiskos was rooted in cultic initiation status, with the uninitiated standing outside of the central structure and the initiates sheltered within it.²¹ Keuls, focusing on the representation of mythological (and, in particular, tragic) characters, agrees with

¹⁸ Green (2015, 64) suggests a parallel mechanism for the representation of comic actors on a selection of (primarily) Campanian vases, whereby it was not a live performance but, rather, a “common archetype” (that is, a common visual source) which drove the demand for comic actor imagery in vase-painting and terracotta figurines.

¹⁹ Lohmann (1979).

²⁰ See, for example, Baggio (2011, 23) and Cassimatis (1998a and 1998b).

²¹ Schmidt, Trendall, and Cambitoglou (1976, 23).

Schmidt's mystery cult initiate interpretation of the relationship between the naiskos and attendant figures.²² She pushes the interpretation of the naiskos scenes even further, however, and suggests that they were meant to provide models of salvation and, thus, succour to mourners.²³

More recently, Schmidt has revised her mystery cult initiate interpretation of the naiskos figures, striking a compromise between Trendall and Cambitoglou's interpretation of the figures as statues and Lohmann's identification of the figures as the deceased. According to Schmidt's 1996 discussion of the scenes, though the use of white for the figures inside of the naiskos may be inspired by sepulchral monument sculpture, the naiskos figures should be interpreted as the deceased, depicted in the manner of funerary sculpture in order to symbolize their separation from the red-figured world of the living.²⁴ Söldner takes a similar approach to integrating the statuesque qualities of the naiskos figures and her identification of the figures as manifestations of the deceased, positing that the placement of the figures within the naiskos, combined with their execution in added white, represented the heroization of the departed.²⁵ With the exception of Trendall and Cambitoglou's entirely archaeological reading of the iconography, therefore, most recent interpretations of naiskos imagery fundamentally define the sepulchral monument as a marker of liminal space, a place between the world of the living and the world of the dead in which both may exist and, perhaps, communicate with one another.²⁶

²² Keuls (1978, 59-60).

²³ Keuls (1974, 29 and 1978, 60). Giuliani (1995) and Taplin (2007) have adopted a similar interpretation of theatrical iconography in Apulian vase-painting.

²⁴ Schmidt (1996, 449).

²⁵ Söldner (2009).

²⁶ On communication between the living and the dead at the tomb, see Cassimatis (1998b, 318) and Smith (2014b, 119-121).

NAISKOS AND STELE ATTENDANTS WITH MUSICAL INSTRUMENTS

Turning to the musical instruments found in naiskos and stele scenes, it should be noted that in 85% of instances (157 scenes) the musical instrument is held by an attendant figure or otherwise depicted outside of the central structure. The tympanon and xylophone are the predominant musical instruments to appear outside of the naiskos, and in many cases, the scenes would not be recognizable as funerary if it were not for the sepulchral monuments themselves. The opening section of the present discussion will focus on scenes with women inside of the naiskos, due to the fact that the sizable corpus of adornment and courtship scenes to which they can best be compared has already been examined at length in Chapter 2. Subsequently, in order to address the question of whether new eschatological beliefs are evidenced in funerary iconography and what effect such changes would have on the interpretation of the musical instruments depicted in funerary scenes, the increase in Dionysian allusions in naiskos and stele scenes will be considered.

A hydria attributed to an artist comparable to the Gioia del Colle Painter and last in a private collection in Pulsano provides an excellent point of departure for an examination of the depiction of musical instruments around funerary monuments (Figure 5.3). In the center of the Pulsano hydria, two women are depicted inside of a plain, akroterion-topped naiskos. The women and objects inside of the naiskos are all executed in added white, and black slip is used for the details of the fabrics, hair, and facial features. The woman on the left, seated on a block or low stele, holds a box and looks up at the woman standing on the right, who extends a fan towards her companion. Both women wear long, belted chitons and mantles, as well as ribbed sakkoi on their heads,

and two sashes are draped in the background of the structure. Arranged around the naiskos there are three women and a youth who hold phialai, platters, and wreaths. The woman to the lower right, who approaches the naiskos with a platter and a wreath, also carries a simply-rendered tympanon towards the monument.

The iconographic features and inanimate objects depicted on the Pulsano hydria are strongly suggestive of an adornment or courtship scene.²⁷ With the exception of the added white paint for the two figures in the naiskos, all five women are dressed similarly, with ankle-length chitons, sakkoi covering their hair, and unobtrusive jewelry adorning their ears, necks, and wrists. The youth in the lower left of the composition is represented in much the same way as the youths in heterosexual courting scenes: nude, a mantle casually draped over one arm, and carrying a phiale towards the central figures. The objects held by the women inside the naiskos – the box and fan – are important attributes of Aphrodite, and the wreaths, sashes, phialai, and platters are frequent visitors to courtship and adornment scenes as well.²⁸ The notoriously multivalent tympanon, therefore, is the only object whose associations may be called into question. On the Pulsano hydria, the instrument is carried towards the central monument by a female attendant who holds it along with other objects, suggesting that the instrument is not played but, rather, held as an attribute. Based on the composition, figure types, and other objects in the scene, the tympanon offers a compelling parallel to the tympana discussed in Chapter 2, and it should be interpreted here as an attribute of Aphrodite, not a special

²⁷ See the discussion in Chapter 2 of non-musical adornment objects.

²⁸ For a depiction of the wreath and phiale in a courtship scene, see the discussion of II.134 in Chapter 2, pages 94-96.

funerary object or allusion to Dionysos.²⁹

The iconography of an amphora attributed to the Metope Group supports the nuptial connections of some of the musical instruments held by funerary monument attendants (Figure 5.4a-b). Dating to the third quarter of the 4th century, the amphora, now in a private American collection, bears a naiskos scene on both sides of the vessel. On the body of the more elaborate side, a woman and a girl are depicted inside a luxurious, four-columned naiskos. The girl extends an open box towards the woman, who leans on a pillar and tugs gently at her veil. Between the two figures stands a kalathos on a small footrest, and hanging from the structure above are two balls and a mirror. Six additional figures are arranged around the outside of the naiskos, with two women seated on either side above and two couples standing on either side below. The figures outside of the naiskos hold additional attributes familiar from nuptial iconography, including a box (upper left), umbrella (upper right), polos crown (lower left), and fan (lower right). The naiskos and the vibrant white of the figures inside of it are the only definitive indications that the scene has mortuary connotations.

The naiskos scene on the other side of the amphora attributed to the Metope Group bears many of the same characteristics as the primary decoration while also incorporating a musical instrument. In the center of the vase, a simple naiskos shelters a woman, executed entirely in added white, who holds a sash in her left hand and a fan in her right. The woman, dressed similarly to the woman in the naiskos on the opposite side of the vessel, wears an ankle-length chiton with a single stripe down the middle, over which she has wrapped a diaphanous mantle. Outside of the naiskos, three women and a

²⁹ Compare, for example, cat. no. II.87, in which a female attendant stands behind a seated woman and holds a fan and tympanon.

youth are arranged evenly on two planes. Above and to the left, a seated woman holds a long-handled patera and rosette chain, and above and to the right, another seated woman holds a xylophone and fan. Below the woman with the patera, a third woman, holding grapes and an open box, approaches the naiskos, while below the woman with the xylophone, a nude youth delivers a gargantuan flower to the monument. Additional objects which litter the field include two phialai, a box, and a kalathos with a mirror resting on top of it.

As discussed in Chapter 2, the xylophone is a distinctly nuptial object and alludes to the sexual attraction between heterosexual couples which facilitates and culminates in successful wedding rites. The xylophone appears twice as often in adornment, courtship, and nuptial Apulian iconography than it does in naiskos or stele scenes, and as demonstrated by the figural decoration on the amphora attributed to the Metope Group, the iconographic context of its representation in naiskos scenes closely parallels that of nuptial imagery.³⁰ Like the tympanon on the Pulsano hydria, therefore, the xylophone seems to maintain its non-eschatological associations, even in the presence of a funerary monument.

A simple stele attendant scene attributed to the Woburn Abbey Painter and dating to the middle of the 4th century BCE provides another enlightening point of comparison for the representation of musical instruments around funerary monuments ([Figure 5.5](#)). In the center of one side of the amphora, a tall stele is shown resting on a knee-high

³⁰ Cassimatis (1998a, 1998b) reinterprets the fan, box, and mirror in funerary contexts. While urging caution in attributing too much meaning to decontextualized objects represented in vase-painting (1998a, 160), she strives to place the three objects within a 'system of things' and posits that some sort of rite underlays the representation of the box and fan. The mirror, however, she views as an object which permits communication between the living and the deceased in funerary contexts, not merely as an object of adornment (1998b, 318-319). For a coherent set of objects associated with adornment to change their symbolism and meaning due to the addition of a single structure, however, seems improbable.

platform. The stele, festooned with two luxuriant ribbons in contrasting black and white, tapers slightly from bottom to top and is crowned with a small, akroterion-decorated pediment.³¹ To the left of the stele stands a youth, nude except for the mantle over his arms and the white headband in his close-cropped hair. The youth holds a branch in his right hand and extends a dotted wreath towards the stele with his left. On the other side of the composition, a woman wearing a long, belted chiton and simple sakkos over her hair also stands facing the grave monument. In her left hand she balances a platter or large phiale with two sprigs peaking over the rim, and with her right hand she extends a xylophone towards the stele.

As on the Pulsano hydria and the amphora attributed to the Metope Group, the figural decoration on the amphora attributed to the Woburn Abbey Painter would be nearly indistinguishable from a simplified courtship scene were it not for the grave monument in the center of the composition.³² The xylophone, whose representation in nuptial iconography alludes to Aphrodite's powers to incite sexual attraction, is joined here by other attributes which also would be appropriate for a courtship scene, including a phiale, branch, and wreath. What stands out, however, are the two ivy leaves, executed in added white, which hang from the top of the decorative space. The amphora attributed to the Woburn Abbey Painter, therefore, raises two important and interrelated questions. First, should the two ivy leaves be understood as allusions to a Dionysian eschatology?

³¹ Interestingly, the shape of the stele depicted here is more reminiscent of contemporary Attic funerary stelai. See Grossman (2001, 15-53, 60-62) for informative Attic comparanda of the 4th century BCE and Grossman (2001, 136-147) for South Italian funerary sculpture.

³² The scene is also reminiscent of the corpus of utterly generic standing figure iconography, much of which is catalogued in Appendix II. It should be noted that the increase in thoroughly banal musical iconography, that is, instruments held or associated with 'stock' figures, also increases at the end of the second quarter of the 4th century BCE, keeping in line with the overarching trends in Apulian vase-painting identified by Trendall and Cambitoglou (*RVAp* I, 314-315).

Second, do the nuptial associations of the attributes in the scene, including the xylophone, take on a completely different signification if confronted by Dionysian attributes in front of a funerary monument? An examination of two vessels attributed to the Virginia Exhibition Painter and dating to the last decade of the 4th century BCE suggests that, though allusions to Dionysos do become more prevalent and clearly identifiable as the century progresses, the instruments found around the naiskos do not fundamentally change their symbolism.

The first of the vases attributed to the Virginia Exhibition Painter which draws a striking connection between sepulchral and Dionysian iconographies is a volute krater most recently held by a private collector in New York (Figure 5.6a-b). Both sides of the krater are decorated with funerary iconography, and on the less-ornate side of the vessel, a wide, central stele stands on a tall base. A thin black ribbon is tied around the stele, while on top rests a large, footed cup executed in added white, and to either side stands a youth fully engulfed in his mantle. The simplicity of the stele scene contrasts sharply with the decoration on the opposite side of the krater, which focuses on a central Ionic naiskos executed in vibrant added white. Inside the naiskos, a woman and a youth rest their arms over one another's shoulders. The woman wears a long, belted chiton with two thick, red stripes down the middle and a sakkos over her hair. She holds a ball in her free hand, while the youth, entirely nude, holds a dotted wreath in his lowered left hand. Between the two figures, a trumpet-shaped flower sprouts from the groundline. The floral motif is echoed not only in the flowering plants to either side of the naiskos, but also in the lush floral and vegetal designs on the neck from which the head of a sakkos-wearing woman springs.

Although the gesture between the woman and youth within the naiskos is curious and likely indicative of the nuptial relationship between the two figures, the two attendant figures suggest that the scene as a whole might best be interpreted in the context of the Dionysian realm.³³ To the left of the composition, a woman wearing a long, belted chiton and a sakkos over her hair approaches the naiskos. She holds a situla in one hand and an open box in the other, while a tympanon either dangles from her wrist or hovers in the air between her and the monument. To the right, a youth turns his head back towards the center of the composition as he moves away from the naiskos. A mantle is draped over his left arm and he carries a situla and a thyrsos. Between the youth and the naiskos is an elaborate, free-floating mirror with delicate, elongated arms and protrusions. In addition to the thyrsos and situlae, a single ivy leaf hangs at the top of the figure-decorated space, directly over the head of the female attendant to the left.

The second vase attributed to the Virginia Exhibition Painter is a barrel amphora which presents further evidence of the blending of Dionysian and funerary iconography, along with a glimpse at the role of Hermes as deliverer of souls to Hades (Figure 5.7).³⁴ In the center of one side of the amphora, a naiskos with two Ionic columns at the front, a stylized vine-decorated base, and an akroterion-crowned pediment shelters two unbearded male figures executed in added white. On the left side of the naiskos, a youth sits on a three-legged stool, a mantle chastely covering him from hips to knees. He holds a spear in his left hand and makes a gesture close to his chest with his right hand. Standing opposite the seated youth is Hermes, readily identifiable by the petasos

³³ Baggio (2011).

³⁴ On the iconography of Hermes Psychopompos, see *LIMC* (V, s.v. "Hermes", 336-337). The vase has also been published by Schmidt (1984). As Calame (2009, 180) has indicated, Hermes does not appear in any of the gold tablets.

balanced on his head and the kerykion which he rests over his left shoulder. With his right hand, the god grasps the seated youth's left wrist, and the vignette within the naiskos is explained, at least in part, by the inscriptions over each figure's head: Hermes encourages the youth to come to the palace of Hades (ἄστα ἐς Ἀΐδα), though it seems that the youth would rather not go (οὐκ ἀνίσταμαι).³⁵ In the upper left of the composition a woman holding a tympanon and situla approaches the naiskos while a nude youth sits below holding a skyphos and a stick. The attendant figures on the left side are answered by two additional figures to the right of the naiskos: a nude youth holding an open box and thyrsos above and a woman seated on a rock holding a fan and closed box below. The entire scene is framed by two ivy leaves, hanging from the upper limit of the decorative space just behind the standing attendant figures on either side.

It is notable that, on both of the vases attributed to the Virginia Exhibition Painter, the allusion to Dionysos is exceptionally direct. The thyrsos is only found in relation with Dionysos and his retinue, and the situla, as a vessel of the symposium, is similarly exclusive in its association to the god of wine.³⁶ The ivy leaves, though subtly tucked away in the upper corners of the scene, are also not unique to Dionysian iconography in funerary contexts, and may be an abbreviation of the lush vines which are evidenced in vase-painting of the first half of the 4th century BCE.³⁷ The question which must be addressed, therefore, is whether the Dionysian attributes and appearance of the attendant figures on the two vases automatically insist on a Bacchic eschatological interpretation of

³⁵ See Schmidt (1984, 35 fn. 6) on the interpretation of the inscriptions as a dialogue between the characters.

³⁶ *LIMC* (III s.v. "Dionysos/Bacchus").

³⁷ Compared with the vines on early Apulian examples of Dionysian iconography such as III.13 (IMAG 6123), the single pendentive leaf which begins to appear in the second half of the century is a dramatic simplification of the imagery.

the tympanon or not. In the earlier scenes of women inside of naiskoi with tympana and xylophones outside of the structure, the figures and objects represented find many parallels in generic adornment, courtship, and nuptial iconography, and the musical instruments, along with other objects, bring their Aphroditic associations to the scene around the funerary monument. Likewise, when the tympanon appears in conjunction with distinctly Dionysian attributes such as the thyrsos, situla, and ivy leaf, the representation of the instruments should be paralleled to their appearances in Dionysian genre iconography, not interpreted anew based on the presence of the funerary structure alone.³⁸ The tympanon is certainly a Dionysian attribute in the two naiskos scenes attributed to the Virginia Exhibition Painter, but there is nothing which implies that it must be Bacchic.

In the preceding survey of the tympanon and xylophone outside of and around naiskoi and stelai, it is clear that the instruments do not instantly shed their non-eschatological associations upon arrival at the funerary monument. Instead, musical instruments were among an arsenal of attributes which the vase-painters could draw upon to define the tone and significance of the funerary scene. Understanding the symbolism of the musical instruments, therefore, is dependent upon a contextual reading of all of the objects and figures found inside of and around the naiskos. The tympanon and xylophone, when depicted in the presence of women holding mirrors, sashes, boxes, phialai, and other such objects of adornment, bring to funerary monuments and their occupants the nuptial associations of heterosexual courtship and marriage. When the tympanon is depicted along with thyrsoi, situlae, and other such objects related to

³⁸ Compare, for example, the genre scenes discussed in Chapter 3.

Dionysos, however, the pleasures of Dionysos are alluded to in the same way as in other generic Dionysian iconography.

The depiction of the figures and objects around the funerary monument, therefore, may best be interpreted as a reflection of the deceased's interests and identity.³⁹ Though it has been hypothesized that the increase in Dionysian (and Aphroditic) objects and attributes in funerary iconography contexts was a direct appeal to those initiated in mystery cults, such an interpretation of the iconography often requires a significant reinterpretation of groups of objects and attributes, including the musical instruments, whose associations are well defined in non-funerary Apulian vase-painting iconography.⁴⁰ In sum, the representations of the musical instruments around stelai and naiskoi do not require the context of mystery cult beliefs to be understood. Though increased interest in new eschatological theories might have been the impetus behind the increased production of funerary vessels in the second half of the 4th century BCE, funerary genre scenes with musical instruments outside of and around the monument do not automatically indicate the wide-spread adoption of Bacchic eschatological beliefs and practices among the people who made, purchased, and were buried with the vases.

³⁹ On the relationship between the objects around the naiskos and constructions of the deceased's identity, see Vergara Cerquiera (2014, 59-65).

⁴⁰ Trendall (1989, 255). Among his more esoteric ramblings on the subject of funerary symbolism in Apulian vase-painting, Smith (1976, 223) proposes another intriguing alternative for the interpretation of objects of adornment and courtship in funerary contexts. Smith identifies an 'eschatogamic' iconographic trend in naiskos and stele scenes, which he defines as a celebration of the married life in the monuments of the deceased. Though he goes on to deny the widespread practice of Bacchic mystery cult and, instead, suggests an entirely unsubstantiated and unsustainable interpretation of the eschatogamic iconography as representative of a new myth of the marriage of Dionysos and Aphrodite (1976, 267), Smith's observations on the importance of marriage for the deceased, whether male or female, offer another avenue of approach to understanding eschatological beliefs in ancient Apulia.

NAISKOS OCCUPANTS WITH MUSICAL INSTRUMENTS

The 28 instruments found within naiskoi represent only 15% of musical iconography in funerary genre scenes, yet a clear pattern emerges when compared to depictions of musical instruments outside of stelai and naiskoi. Eight of the nine chelys lyres recorded in the present catalogue of funerary genre scenes, for example, appear inside naiskoi, as do four of the seven Apulian kitharas and three of the five concert kitharas. The stringed instruments in funerary genre scenes are almost exclusively associated with male adults and children, and the same iconographic transition from chelys lyre to Apulian kithara, evidenced in the genre scenes of couples discussed in Chapter 2, is seen in the funerary genre scenes as well.⁴¹ The tympanon, despite its ubiquity in naiskos and stele scenes overall, is shown only seven times inside the naiskos, and similarly the xylophone appears just five times. While the musical instruments inside the naiskos are different from those typically represented outside of it, upon closer examination, the iconographies share a key feature in common: they offer insight into the identity of the deceased who is honored in the central monument.

It may be useful to begin an analysis of musical instruments inside of funerary monuments with an object already discussed outside of the naiskos: the xylophone. One of the five examples of a xylophone inside of a naiskos is found on a pelike attributed to the Varrese Painter and dating to the middle of the 4th century BCE (Figure 5.8). A woman dressed in a long, belted chiton with a plain sakkos partially covering her hair is seated on a banded chest within the central structure. She holds a xylophone in her slightly raised right hand, though the instrument is now barely visible due to poor

⁴¹ See Vergara Cerquiera (2014, 65) on the transition from chelys lyre to Apulian kithara.

adhesion of the added white paint to the slipped surface of the vessel. To the left of the composition a woman wearing an ankle-length, belted chiton stands in a subtle frontal contrapposto position. She turns her head to look towards the woman inside the naiskos and holds a fan, also executed in added white, across her chest. On the other side of the naiskos, a nude youth stands facing the monument. He holds a wreath in his lowered left hand and extends a long sash towards the grave marker with his right hand. When considered alongside the representations of the xylophone outside of the naiskos, the scene on the pelike attributed to the Varrese Painter finds many similarities. Most notably, if the central structure were to be removed from the composition, the scene could easily be mistaken for a courtship and adornment scene. Even inside of the naiskos, then, the xylophone seems to maintain its nuptial connotations, and for the remaining representations of the xylophone and tympanon within the naiskos, the same continuity applies.

Turning to the stringed instruments depicted within the funerary naiskoi, it has already been noted that the precedent for their representation outside of and around Apulian naiskoi and stelai is lacking. Nevertheless, there remains no reason to assume that the instruments adopt an entirely different signification when depicted within a funerary monument. Rather, the iconographically-rich, if not extensive, corpus of chelys lyres and Apulian kitharas inside naiskoi confirms the role of the objects in other contexts as instruments of actual performance and markers of erudition and cultural cultivation, particularly for men and boys.⁴² The fact that only three concert kitharas, the instrument of the professional performer, appear in funerary naiskoi might, likewise, be a reflection

⁴² See the section on the Apulian kithara in couple iconography in Chapter 2.

of the status of the deceased as a professional musician, though one of the examples makes clear reference to Orphic beliefs.

The chelys lyre is the most common instrument to be represented inside of the naiskos. It is also the earliest instrument recorded within a funerary genre scene, appearing with a youth and a boy on an amphora attributed to the Iliupersis Painter and now held in the Archaeological Museum in Madrid (Figure 5.1). Though the iconography of the amphora was discussed briefly above, a few additional observations may be made concerning the scene inside of the naiskos. The eight-stringed chelys lyre is carefully drawn and is shown held by one arm by the boy on the left. The youth on the right, a lush mantle wrapped around his waist and draped over his left arm, holds a stick in his left hand and gestures to the youth with his right. A kantharos stands on the ground between the two figures, a disk-shaped object is attached to the left wall of the structure, and a mask and sash hang from the ceiling of the naiskos. Maas and Snyder identified the scene as the grave monument of a comic poet and suggested that the boy holding the chelys lyre was the servant of the young poet on the right.⁴³ The representation of the two figures, however, does not suggest a master-slave relationship but, rather, finds parallels in 5th century BCE Attic scenes of musical and literary education.⁴⁴ While Maas and Snyder's interpretation of the scene as the tomb of a comic poet is attractive, it is more likely that the chelys lyre and theatrical mask are two of many attributes which define the interests and abilities of the deceased.⁴⁵

⁴³ Maas and Snyder (1989, 178).

⁴⁴ Bundrick (2005, 60-63). See also Hagel and Lynch (2015, 406-407), in which the literary evidence for widespread education in lyre-playing during the early Hellenistic period is reviewed.

⁴⁵ See Robinson (2014, 328) on the relationship between the deceased and the objects in and around the funerary monuments.

On a volute krater attributed to the Painter of Lecce 3554, another chelys lyre is represented inside of a naiskos (Figure 5.9). Dating to the middle of the 4th century BCE and now in Trieste, the krater shows a morphological evolution of the naiskos, which now is a central structure with two ionic columns at the front, a taller base, and florid akroteria crowning the center and edges of the gabled roof. Four attendants – three youths and a woman – are arranged in two rows to the left and right of the funerary monument. In the upper left, a youth with a mantle covering his lower body is seated holding a wreath and phiale, while below, a woman holding a box with grapes on top of it and a ribbon dangling below approaches the naiskos. Above and to the right, another youth sits facing the monument, a pilos helmet hanging in front of his face while he rests his left elbow on a shield and holds a strigil and another phiale. Below him, the third youth stands facing the naiskos and holds a branch and a sash. A mantle is draped between the youth's elbows, and a sheathed sword is shown slung across his chest. All three of the male attendants wear added-white wreaths on their heads, while the woman wears a radiate crown and simple jewelry on her ears, neck, and wrists.

Inside of the naiskos on the Trieste krater, a youth stands frontally in a gentle contrapposto. He wears a richly-draped mantle around his waist and over his left shoulder, leaving his vibrant white feet, torso, right arm, and head exposed. With his left hand, the youth gently grasps a long, thin stick, while a female tragic mask dangles from his lowered right hand. The chelys lyre hangs in the upper left corner of the naiskos. A sash, used to keep the instrument close to the body in performance, is tied around one arm, and the seven kollopes mounted on the crossbar are strikingly executed in added

white as well.⁴⁶ In the upper right corner of the naiskos, a circular object which looks like a miniaturized version of the four disks which adorn the base of the monument is also represented.⁴⁷

The youth in the naiskos of the Trieste krater shares many features in common with the youth on the Madrid amphora. Both of them are wrapped in mantles which cover their lower bodies and left arms, and both hold the long, thin stick which is frequently the attribute of an instructor in Attic vase-painting. The musical and theatrical iconography, however, is slightly different. The theatrical mask on the Trieste krater has received the most scholarly attention thus far. Theatrical imagery is widespread in Apulian vase-painting, but the fact that the youth is depicted holding the tragic mask (as opposed to the mask hanging by itself in the background of the naiskos on the Madrid amphora) suggests that it should not be interpreted merely as a generic allusion to Dionysos.⁴⁸ Rather, as E.G.D. Robinson has eloquently proposed, even the most minimalist interpretation of the masks (both held and hanging) in Apulian naiskoi suggests a widespread interest and participation in theater and staged performance among the purchasers of the vase: the

⁴⁶ Maas and Snyder (1989, 178-180) indicate that, in the 4th century BCE, the sash is principally seen only in South Italian representations of the chelys lyre, not in Attic or East Greek examples.

⁴⁷ The disk motif frequently goes unremarked upon or is considered a normal decorative feature of Apulian vase-painting, and may be likened to a stylized rosette or a phiale (see, for instance, Jannot (1993, 440)). While it is likely that the disks are simply a decorative component of the florid, baroque style which characterizes middle and, especially, late Apulian vase-painting, an alternate theory may also be advanced based on the discovery of a series of relief-decorated terracotta disks from Taranto in the middle of the 19th century. First mentioned by Jahn (1855, 52) and examined more carefully as a group by Cumont (1917) and Wuilleumier (1932), the terracotta disks are of sizes ranging from 10 to 30 centimeters in diameter. Cumont (1917, 104) follows the previous work by Lenormant in positing that the disks were originally covered in bronze or silver and were used as mirrors, though in a more recent study by Boyancé (1965), it has been suggested that the disks are religious votives related to Pythagoreanism. Cassimatis (1998b, 307-309) disagrees that they disks are mirrors and posits that they are some sort of magical object with indeterminate ritual function with relation to South Italian funerary beliefs.

⁴⁸ The use of masks as generalized symbols of Dionysos has recently been reaffirmed by Carpenter (2010, 344) and MacLachlan (2012). On the connection between the iconography of masks and participation in theatrical choral performance, see also Csapo (2010, 14-15).

Greek and Italic peoples of ancient Apulia.⁴⁹ If the mask within the naiskos is suggestive of the deceased's interest in theatrical performance, the chelys lyre which is represented with him as well might best be interpreted as an indicator of other aspects of performative culture in which the deceased may have engaged. While other representations of the chelys lyre inside of naiskoi do not include theatrical masks, the fact that the instrument appears exclusively with youths confirms the likely connection between the representation of the chelys lyre and the education and musical cultivation of the deceased.⁵⁰

The first documented representations of the Apulian kithara inside of a naiskos are on two vases attributed to the Painter of Copenhagen 4223 (Figure 5.10 and cat. no. V.44). One of the latest known vases with a chelys lyre inside of the naiskos is also attributed to the Painter of Copenhagen 4223 (Figure 5.11a-b), and a comparison of one of the Apulian kithara scenes with the chelys lyre composition may be informative.

On the volute krater with the Apulian kithara, now located in Bari, a youth is seated in a central naiskos, flanked by a female attendant to the left and a male attendant to the right of the structure (Figure 5.10). The youth has a vibrant, added-red mantle lazily draped over his left leg, and he taunts a small, fluffy dog in the lower left of the naiskos with a bird held by the wings in his right hand. The youth's left hand rests against the strings of the Apulian kithara which rests beside his thigh, and a window and sash fill out the remainder of the empty space under the structure. The woman to the left of the naiskos brings a box with a couple of sprigs on top and, in her lowered right hand, carries a bunch of grapes. The youth to the right of the monument, nude save for the fillet tied

⁴⁹ Robinson (2014, 328).

⁵⁰ Compare with examples from 5th century Attic vase-painting as documented by Bundrick (2005, 14-15).

around his head and the mantle enveloping his left arm, approaches with a sash and a stick. Resting on the ground to either side of the rosette-adorned base are two footed dishes, executed in added white. On the neck above, a head grows out of a flaring flower in a field of florals.

The decoration of the volute krater with the chelys lyre bears many similarities with the Bari krater, though the composition is slightly more intricate (Figure 5.11). In the central naiskos, a youth leans to the right, resting his left elbow on a red mantle thrown over a branch of a dead tree. The youth looks up to the left and grabs a 6-stringed chelys lyre by the arm, while a small dog paws gently at his knee, looking for attention. The four naiskos attendants are distributed evenly around the remainder of the composition. In the upper left corner, a youth holding a handled patera and scabbarded sword sits on a mantle, while a woman below holds an alabastron and leans towards the monument to present an ornate mirror. In the upper right corner, another youth is seated holding a rosette chain and a bunch of grapes, while another woman below approaches the naiskos with a sash and fan. The two youths are nude except for a yellow fillet tied around their heads, and the two women wear long, belted chitons, white shoes, and simple sakkoi over their heads.

When juxtaposed against one another, the similarities between the two scenes are striking, even though there are some small compositional differences between the two vases. The Bari krater is somewhat simpler with only two attendants instead of four, and the youth inside of the naiskos is seated rather than standing. The parallels between the two vessels, however, are many. The youths inside of the naiskoi are both joined by a small, fluffy dog with whom they interact. The woman who carries a box brimming with

goods on the Bari krater is answered on the other vessel by the women with the alabastron, mirror, and fan; indeed, all of the objects are familiar from nuptial iconography. Grapes, too, make an appearance on both vessels, with the box-carrying woman on the Bari krater and the youth seated in the upper right on the other vase holding plump bunches of the Dionysian fruit. While there are similar variations in composition and attributes amongst the remaining known examples of the Apulian kithara inside of the naiskos, the iconography does not stray far from the precedents set by the chelys lyre, thereby suggesting that the difference between the two instruments is not in function or significance but, rather, in date of production.⁵¹

One final vase with the depiction of a kithara inside of a naiskos awaits consideration (Figure 5.12). Attributed to the Ganymede Painter and currently in Basel, the amphora has garnered an extraordinary amount of attention recently due to the figures inside of the funerary structure.⁵² The preservation of the vessel is relatively poor, however the naiskos scene is easily reconstructed. In the central Ionic structure, which stands on a tall base carefully decorated with a Greek meander pattern, two men face one another. The man on the left, dressed in an ankle-length, long-sleeved chiton and wearing a Phrygian cap over his hair, plays a large, ornate concert kithara and steps lightly on the

⁵¹ Another comparison which demonstrates the similarity between the chelys lyre and Apulian kithara in funerary iconography is between the Madrid amphora (cat. no. V.1) and an amphora attributed to the Underworld Painter (cat. no. V.65). In the latter amphora, dating to the last decade of the 4th century BCE, a youth and a boy holding an Apulian kithara by the arm stand facing one another in a central naiskos with a situla or skyphos on the ground between them. Due to the poor state of preservation of the later amphora, it will not be discussed at length here.

⁵² The definitive publication of the vase is by Schmidt, Trendall, and Cambitoglou (1976, 32-35), and it has been discussed at length also by Schmidt (1975, 112-114; 1996, 450). Aside from Schmidt, the majority of attention on the Basel amphora comes from philologists and scholars of Greek religion. Recently, the vase has held a particular fascination for scholars of Orphism, including Bernabé (2009, 116-117), San Cristóbal (2012, 168-169), Graf and Johnston (2013, 63-65), Bernabé and San Cristóbal (2014, 98-100), and Calame (2014).

balls of his feet. Seated on a cross-legged stool opposite him is a bearded man who wears a cuirass on his chest and a mantle draped over his lap. The seated man rests his right hand on a thin, knobby stick and holds a small, cylindrical object at his side with his left hand. Hanging from the rafters above are a pilos helmet, two chariot wheels, and a shield. Outside of the naiskos, at least three attendant figures are preserved. In the upper left, the hand of a partially-lost figure (likely a youth) holds another pilos helmet, while below a woman bends down to place a phiale and wreath upon the base of the structure. To the upper right, another woman sits and looks down towards the naiskos, while below her a motley assortment of objects including a hydria, phiale, and shield lie on and around the base of the naiskos.

Schmidt, Trendall, and Cambitoglou identified the kitharist on the Basel amphora as Orpheus and the man seated across from him as a mystery cult initiate.⁵³ The interpretation rests upon two iconographic features: the dress and physical comportment of the kitharist and the small, cylindrical object which the bearded man holds. As will be demonstrated in the subsequent review of the imagery of Orpheus in the underworld, the famed singer in 4th century BCE Apulian vase-painting frequently appears wearing a long chiton and Phrygian cap, and in addition to playing the kithara he often is shown stepping or dancing lightly on his toes.⁵⁴ Regarding the object held by the seated man, it typically is identified as a papyrus scroll, for which there are few known examples on Apulian vases.⁵⁵ The intimate association of Orpheus and the bearded male holding the scroll is

⁵³ Schmidt (1975, 114), Schmidt, Trendall, and Cambitoglou (1976, 33). The identification has been enthusiastically adopted by subsequent scholars studying the vase, and even Carpenter (2009, 35), who is typically skeptical of religious interpretations of the funerary scenes, concurs.

⁵⁴ *LIMC* (VII s.v. "Orpheus").

⁵⁵ For Attic papyrus scrolls in vase-painting, see Beazley (1948).

strongly suggestive of some sort of eschatological belief system in which Orpheus acts as mediator for the deceased. The unusual, and thus far unique, composition on the Basel amphora, however, does not imply that all of the stringed instrumentalists in naiskoi are Orpheus, nor that all Apulian funerary genre scenes should be interpreted in the context of Orphic or Bacchic cult practices.

UNDERWORLD ARRIVALS AND VISITATIONS: ORPHEUS OR ORPHISM?

In addition to the funerary genre scenes, a corpus of approximately 40 known vases with underworld scenes have enlivened the scholarly repartee regarding the representation of Orphic and Bacchic eschatological beliefs in Apulian vase-painting iconography.⁵⁶ Musical instruments and performance are particularly important for the story of the katabasis of Orpheus. After a review of the scholarship on, and evidence for, Orpheus and Orphic and Bacchic beliefs and practices, two particular examples of compositions depicting Orpheus in the underworld will be examined.

Literary allusions to Orpheus first appear in the 6th century BCE, when Ibycus refers to him as the “renowned Orpheus” and Pindar, in his enumeration of the Argonauts, calls the poet a phorminx-playing master of song.⁵⁷ The stories with which Orpheus was associated in antiquity, related at length by Hellenistic and Roman mythographers and poets, all revolve around his facility to persuade others through music. When Orpheus was an Argonaut and the illustrious ship encountered the sirens, Apollonius Rhodius tells of how the musician was integral to the crew's survival. In his erudite epic poem on the

⁵⁶ In addition to the vases catalogued by Trendall and Cambitoglou, a list of forty known Apulian underworld scenes is presented by Moret (1993, 349-351).

⁵⁷ Ibycus (Fragment 17 Diehl), Pindar (*Pythian* 4.176-177).

Argonauts' expedition, Apollonius indicated that it was with the music of his kithara that Orpheus was able to deflect the alluring powers of the treacherous bird-women's song and facilitate safe passage for all but one of the crew.⁵⁸ The music of Orpheus was said to have been so powerful that it could even move rocks and trees, and so it was that, after the death of his wife, Eurydice, he beguiled the king and queen of the underworld with his songs and gained permission to enter Hades and attempt to retrieve his beloved.⁵⁹ Orpheus' song persisted even in death, for after he was killed (either by being dismembered by Thracian women or maenads or struck down by Zeus' thunderbolt), his head continued to sing a dirge for Eurydice.⁶⁰

References to Orpheus in association with Bacchic mysteries first appear in textual sources of the second half of the 5th century BCE. At the end of Euripides' *Rhesus*, the muse who bore the slain Thracian king calls Orpheus the revealer of the mysteries conducted by torchlight.⁶¹ She goes on to say that she will pray to Persephone to restore Rhesus' soul and life, and she is certain that the queen of the underworld will oblige since to do so would be to honor the friends of Orpheus.⁶² Likewise, Aristophanes, who composed an entire comedy around Dionysos' visit to Hades to retrieve Euripides, his favorite playwright, has the shade of Aeschylus explain to the god that it was Orpheus

⁵⁸ Apollonius Rhodius (*Argonautica* 4.890-920). On the ritual importance of Orpheus and his music for the voyage, see Karanika (2010).

⁵⁹ Apollodorus (*Bibliotheca* 1.3.2). The story of Orpheus' katabasis was also given at length by Ovid (*Metamorphoses* 10.1-77), Vergil (*Georgics* 4.453-493), Pausanias (*Hellados Periegesis* 9.30.6), and others. As to whether the retrieval of Eurydice was a success, see Heath (1994).

⁶⁰ On the death of Orpheus at the hands of Thracian women or maenads, see Ovid (*Metamorphoses* 11.1-66), Vergil (*Georgics* 4.516-521), and Pausanias (*Description of Greece* 9.30.5). On the possibility that he was struck down by a thunderbolt for having revealed the mysteries to mortals, see Pausanias (*Description of Greece* 9.30.5). For the description of Orpheus' dismembered head singing out for Eurydice, see Vergil (*Georgics* 4.523-527).

⁶¹ Euripides (*Rhesus* 943-944): μυστηρίων τε τῶν ἀπορρήτων φανὰς/ἔδειξεν Ὀρφεύς...

⁶² Euripides (*Rhesus* 962-966): οὐκ εἶσι γαίᾳς ἐς μελάγχμιον πέδον:/τοσόνδε Νύμφην τὴν ἔνερθ' αἰτήσομαι./τῆς καρποποιοῦ παῖδα Δήμητρος θεᾶς/ψυχὴν ἀνεῖναι τοῦδ' : ὀφειλέτις δέ μοι/τοὺς Ὀρφέως τιμῶσα φαίνεσθαι φίλους.

who taught Greeks the 'rites' as well as to refrain from killing.⁶³ That the figure of Orpheus was the founder of some form of mystery cult directed at or revolving around the god Dionysos, therefore, is not disputed here. Whether the figure of Orpheus in Apulian vase-painting is best interpreted as the mythological singer-poet or as a cultic leader and intermediary for Dionysos, however, is key to understanding the eschatological significance of scenes of his katabasis.

A more thorough definition of the terms used in the study of Greek mystery cult must be introduced here in order to facilitate discussion of the musical instruments in the scenes of Orpheus in the underworld. The terms 'Orphic' and 'Bacchic,' while often used interchangeably to mean some sort of mystery cult practice associated with the afterlife, more accurately describe two sets of beliefs, one revolving around the mythical musician Orpheus and the other centered on the transformative and restorative powers of Dionysos. According to Walter Burkert, however, Pythagorean, Orphic, and Bacchic mysteries are best understood as overlapping realms of practice and belief, and Orphic and Bacchic mysteries in particular “coincide in their concern for burial and the afterlife.”⁶⁴ In addition to a shared concern with the afterlife, Orphic and Bacchic beliefs and texts shared a distinctive alternative theogony, and Orpheus himself is often credited with introducing the Dionysian mysteries to mortals in Greek and Roman literary sources.⁶⁵ Clearly, then, the distinction between Orphic and Bacchic beliefs was not particularly precise in antiquity, and to use the term “Orphic-Bacchic,” as defended by Jan Bremmer,

⁶³ Aristophanes (*Frogs* 1032). The reference to refraining from killing is likely an allusion to the vegetarian diet promoted by Orpheus and ridiculed by Theseus in Euripides' *Hippolytos* (954). See also Graf (2007, 129) on Orpheus, Pythagoras, and vegetarianism.

⁶⁴ Burkert (1977; 1985, 300; 1987). Both Orphic and Bacchic mystery cults shared a new theogony based around Dionysos as well.

⁶⁵ Bremmer (2014, 59-63), and see Graf (1974, 26-28) for a review of the primary sources which ascribe to Orpheus the origins of the Dionysian mysteries.

would be rather expedient for the purposes of the present study.⁶⁶ Burkert's distinction between the two types of mysteries, however, permits greater nuance in the interpretation of the musical iconography.

The recent flurry of scholarship on the gold tablets has brought to light even more evidence for what could have been 'Orphic' and 'Bacchic' beliefs and practices in the 4th century BCE.⁶⁷ The defining component of 'Orphic' and 'Bacchic' beliefs is a novel understanding of the afterlife, with the possibility for some sort of salvation through initiation into the mysteries.⁶⁸ Problematically, however, there has been a persistent conflation of what constitutes Orphism and Bacchic mysteries, and both terms have come to encompass a range of beliefs and cultic activities that, especially in the 4th century BCE, were far from a monolithic religious system.⁶⁹ Material and visual culture has been the victim of such generalizations, which has led to the interpretation of not just the Apulian vases with scenes of the katabasis of Orpheus, but also the entire corpus of generic funerary iconography within the context of Orphic-Bacchic eschatology.⁷⁰ A

⁶⁶ Bremmer (2014, 70) did not invent the term, but his defense of it is the most compelling. For criticism of the term, see Carpenter (2009, 34-35).

⁶⁷ Regarding the gold tablets, see footnote 5 supra.

⁶⁸ See Edmonds (2004, 61) for a discussion of the Pelinna tablets, which seem to characterize Dionysos as the deceased's liberator from worries and cares.

⁶⁹ On the pastiche-like nature of 'Orphism', see West (1983, 3), Torjussen (2005, 300; 2006, 89), and Edmonds (2004, 2011a). Bernabé (2004), in his edition of the 'Orphic' texts, stands out among contemporary scholars of religion for his particularly vigorous defense of the entire corpus of 'Orphic' texts as manifestations of a single Bacchic belief system. Burkert (1993, 259) and Cole (1993, 276) attribute the practices described in the gold leaves to a coherent set of 'Bacchic' mystery rites, noting the lack of Orpheus altogether. West (1976, 221) has voiced strong opposition to the conflation of 'Orphism' and 'Bacchic' beliefs. Indeed, he has even gone so far as to claim that there is "no such thing as Orphism," disentangling the works attributed in antiquity to Orpheus from the Dionysian mystery cult beliefs represented in the gold tablets. A middle ground between the minimalist and maximalist interpretations of Orphism and Bacchic cult is presented by Graf and Johnston (2013, 192-3), who take a nuanced approach to integrating the two terms and corpuses. Though Graf and Johnston grant that the nature of the evidence for 'Orphic' beliefs is fractured, they suggest that, through "conscientious reconstruction" of the evidence, it is possible to understand 'Orphism' as a moderately coherent subset of Bacchic beliefs, if not necessarily practices, as early as the 5th and 4th centuries BCE.

⁷⁰ See Torjussen (2006) and Carpenter (2009, 35) for a responses to the identification of generalized 'Orphism' across Apulian funerary and underworld iconography.

close iconographic analysis of the materials, however, indicates that scenes of Orpheus in the underworld should not be interpreted as the visual representation of a novel eschatological belief system. Rather, they are part of the generalized increase in representations of mythological narratives and figures.

Orpheus is not the only mythological figure depicted at the palace of Hades and Persephone, but he is the most relevant figure for the study of music, musicians, and musical performance in underworld contexts.⁷¹ In the eleven preserved Apulian depictions of the hero's katabasis, the famed musician plays a concert kithara. The instrument is also on seven of the remaining eight Apulian vases on which he is securely identified, indicating that it is his defining attribute in Apulian vase-painting.⁷² As is demonstrated (in part) by the musical iconography, Orpheus in the underworld is not inherently Orphic or Bacchic but, rather, may best be categorized as mythological. While there is a focus on the musician's aural powers of persuasion over Hades and Persephone,

⁷¹ The Danaids are also relevant to the iconography of musical performance in the underworld, as seen on an amphora associated with the Patera Painter, where two xylophones appear in a scene which may be identified as the Danaids in Hades (cat. no. IV.131, *LIMC* (III s.v. "Danaids"), Keuls (1974)). (The frieze is located directly underneath another frieze with a scene of Orpheus in the underworld, and since there is only one known example of the Danaids with the xylophone, it is only treated in the present footnote.) Different aspects of the story are known from many different literary sources, including Pindar (*Nemean* 10.7), Aeschylus (*Suppliants*, the first and only surviving play of his Danaid trilogy), Ovid (*Metamorphosis* 4.462), Horace (*Carmina* 3.11.25-29), Tibullus (*Elegia* 1.3.79-80), Hyginus (*Fabula* 168), and Apollodorus (*Bibliotheca* 2.1.5). The 50 daughters of Danaeus, forcibly maneuvered into marrying the 50 sons of Aegyus, were instructed by their father to murder their husbands on their wedding night. All but one (or, perhaps, two) of the women did as they were commanded, and the early literary sources disagree about how they were absolved of, or punished for, their homicidal pollution. That they were punished in Hades with the interminable task of filling a perpetually leaking or bottomless pithos, however, is well-known from the Roman sources listed above, and a recent study by Beriotto (2012, 176) has suggested that the act of refilling the pithos was actually part of the ritual absolution for their crime. Though the depiction of the Danaids performing their futile task on at least nine Apulian vases indicates that the punishment aspect of the myth was commonly known in the 4th century BCE, the xylophones are a curious addition to the scene. It is probable that the xylophones, whose nuptial connections have already been expounded upon in Chapter 2, indicate that the Danaids' iconographic identity remains shrouded in their status as brides, even when they appear in conjunction with Orpheus in the underworld.

⁷² The exception to Orpheus playing the kithara is on an early bell krater, attributed to the Painter of the Berlin Dancing Girl, which shows Orpheus seated and playing the chelys lyre with a Thracian youth preparing to lead his horse away (cat. no. IV.1).

the story narrated is that of the attempted retrieval of Eurydice, not his intercession on the part of the deceased.⁷³

One of the earliest known examples of Orpheus' katabasis is on a krater attributed to a distant follower of the Varrese Painter (Figure 5.13a-b). Dating to the third quarter of the 4th century BCE, the krater, now in Naples, is particularly informative due to the number of inscriptions it bears. In the center of the underworld scene, Persephone and Hades are seated facing one another on a low, white platform inside of a four-columned structure. Persephone, whose long curls fall delicately down her neck, wears a long chiton and delicately-patterned mantle. In her right arm she cradles a lit, cross-bar torch, and with her left hand, she extends a platter with two vertical sprigs towards her husband.⁷⁴ Hades, his lower body wrapped in a mantle as well, is shown as an older, bearded male. Over his left shoulder he rests a fleur-de-lis-topped scepter and with his right hand he raises a kantharos up in front of his face.⁷⁵ The couple's palace is an unusually-ornate affair, with nude caryatids standing atop acanthus flowers replacing the anticipated ionic columns at the front of the structure and even some simplified figural decoration in the pediment above. Immediately to the left of the palace, Orpheus, whose name is inscribed just over his head, approaches. He plays a seven-stringed concert kithara, with his left hand seen stopping some of the strings as he brushes the plektron over them with his right hand. A plethora of mythological characters appear all around the central structure, arranged in three approximate rows to the left and right. In the upper

⁷³ For a survey of Greek and Roman literary evidence for the story of Orpheus and Euripides, see Bowra (1952). See Heath (1994, 163-165) for a subsequent review of 20th century scholarship on the success or failure of Orpheus to retrieve his bride from Hades. On the anonymity of Orpheus' wife until the 3rd century BCE, see Bremmer (1991, 14-15) and Fontannaz (2008, 50-51).

⁷⁴ On the iconographic attributes of the queen of the underworld, see *LIMC* (1997, VIII s.v. "Persephone").

⁷⁵ For the representation of Hades, see *LIMC* (1988, IV s.v. "Hades") as well as Oakley (2012, 489-496).

left, Megara is seated just over Orpheus' head with two Herakleides facing her. Below her, two Furies stand and oversee the punishment of Sisyphus below. In the bottom row next to Sisyphus, Hermes stands and looks towards the palace, while Herakles battles Kerberos in the center while a woman rides a hippocamp next to the three-headed beast. To the far right, three women, identifiable as the Danaids by the hydriai they carry and sit on, look on as Herakles subdues the chthonic canine. Above the Danaids, Triptolemos, Aiakos, and Rhadamanthys are shown, and in the upper right, Pelops confers with Myrtillos over his broken chariot wheel as Hippodamia looks on. On the neck of the vessel, an Amazonomachy rages.

The depiction of Orpheus on the Naples krater is representative of the appearance of the hero in the majority of Apulian underworld scenes.⁷⁶ The famed singer wears a richly-patterned, long-sleeved, ankle-length chiton on his body and a Phrygian cap over his head, and he is caught in the act of playing his instrument. Strikingly, the way Orpheus' chiton falls is unique amongst the figures on the vase. Like its representation on the Basel amphora (Figure 5.12), the fluid, sinuous drape of the fabric might be suggestive of a twirling, dance-like step.⁷⁷ The fundamental question, then, is why does Orpheus find himself singing and dancing in the presence of Hades and Persephone?

A volute krater attributed to the Underworld Painter and dating to the final quarter of the 4th century BCE offers an informative comparison (Figure 5.14a-b). The scene on the volute krater is typical of the Underworld Painter's production, whose work is characterized by a large number of mythological compositions, frequently with subtle

⁷⁶ For an overview of the iconography of Orpheus, see *LIMC* (1994, VII s.v. "Orpheus").

⁷⁷ Calame (2009, 178).

suggestions of theatrical performance as the inspiration for the stories represented.⁷⁸ On the volute krater with Orpheus, reconstructed from many fragments and now also in Naples, the underworld scene unfolds across two rows on the body while a brutal Amazonomachy adorns the neck of the vessel. In the center of the upper row, Persephone is seated on a throne with a low footrest. She faces right and turns her head to the left, where a Fury holding two torches, a spotted cat, Orpheus, Eros, and a woman are depicted. Hades stands to the other side of Persephone, while a woman and Hermes are seated at the far right. In the center of the row below, Herakles attempts to beat the enthusiastic Kerberos into submission, while two youths to the left and a Fury and a woman (a Danaid?) to the right look on.

The identification of the three figures in the upper left corner of the underworld scene on the krater attributed to the Underworld Painter might offer insight into why Orpheus visits the underworld so frequently in Apulian vase-painting (Figure 5.14a-b). Orpheus, dressed in his familiar long, patterned chiton and Phrygian cap, presses the concert kithara to his side, his left hand still visible behind the instrument's strings. With his right hand, the famed musician grabs the wrist of a woman who wears a long, belted peplos and a crown in her hair. On top of her low polos crown, the woman also wears a veil which, with her left hand, she pulls towards her face in the well-known bridal gesture of *anakalypsis*.⁷⁹ The wrist-grabbing gesture ($\chi\epsilon\iota\rho\ \acute{\epsilon}\pi\iota\ \kappa\alpha\rho\pi\tilde{\omega}$), though rarely seen in Apulian vase-painting, is also an indication of the nuptial relationship between the two figures, and the small Eros who flies in between the couple is likewise a manifestation of

⁷⁸ *RVAp* II, 532.

⁷⁹ Oakley and Sinos (1993, 25-26), Deschodt (2011).

the affection and attraction between the two lovers.⁸⁰

When considered together, the two kraters in Naples suggest that the story of Orpheus' attempt to retrieve Eurydice from Hades might underlay the corpus of Apulian representations of Orpheus in the underworld. Indeed, Torjussen has suggested that the lack of Eurydice in the majority of the scenes of Orpheus in the underworld indicates that the moment chosen by most vase-painters is when the famed musician is still making his plea, and only the krater attributed to the Underworld Painter shows the star-crossed lovers embarking on their doomed ascent.⁸¹ The performative iconography supports Torjussen's interpretation. As has already been discussed, Orpheus' identity in Greek literary sources of the 6th through 3rd centuries BCE is first and foremost as a musician of exquisite talent, and his performative skills are at the center of the mythological narratives in which he appears. His descent into Hades to retrieve his wife was, certainly, one of them.⁸² Admetus, for example, in Euripides' *Alcestis*, says:

εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῆν,
ὥστ' ἦ κόρην Δήμητρος ἢ κείνης πόσιν
ὔμνοισι κηλήσαντά σ' ἐξ Ἄιδου λαβεῖν,
κατῆλθον ἄν, καὶ μ' οὔθ' ὁ Πλούτωνος κύων
οὔθ' οὐπὶ κόπη ψυχοπομπὸς ἄν Χάρων
ἔσχον, πρὶν ἐς φῶς σὸν καταστῆσαι βίον.

If I had the voice and music of Orpheus so that I could charm Demeter's daughter or her husband with song and fetch you from Hades, [360] I would have gone

⁸⁰ Oakley and Sinos (1993, 32-33).

⁸¹ Torjussen (2006, 95). Another example of Orpheus and Eurydice on a proto-Italiote (Lucanian) hydria fragment attributed to the Primato Painter is discussed by Fontannaz (2008). A krater attributed to the Darius Painter is relevant to the present discussion, since it depicts Dionysos himself approaching the palace of Hades and Persephone (cat. no. IV.75). Though interpreted as definitive evidence of Bacchic cult by Johnston and McNiven (1996), Torjussen (2006, 97-100) convincingly associates the iconography with the mythological katabasis of Dionysos in search of his mother, Semele, with possible connections to the reperformance of Euripides' *Bacchae* in Apulia.

⁸² See Bowra (1952, 116-117) on the possible reconstruction of a late Classical or Hellenistic model for the relationship of Orpheus and Eurydice, as well as Fontannaz (2008, 51-53) on the possible theatrical origins of the Orpheus and Eurydice myth in South Italian vase-painting. Bundrick (2005, 116-117) concurs that the story of Orpheus and Eurydice was known in the 5th century BCE, though she notes that the iconography of the ill-fated lovers does not appear until the 4th century BCE.

down to the Underworld, and neither Pluto's hound nor Charon the ferryman of souls standing at the oar would have kept me from bringing you back to the light alive.⁸³

Orpheus' ability to bewitch or beguile (κηλεῖν) others is fundamentally rooted in his musical talents. In all of the Apulian depictions of Orpheus alone at the palace of Hades and Persephone, the hero is shown playing his instrument and stepping lightly with gently-swirling drapery, making his case to the guardians of the underworld to let him in. Iconographically, there is nothing which specifically defines him as a Bacchic intercessor for an anonymous person.

CONCLUSIONS

Apulian funerary iconography has often been studied as a facet of ancient Greek religious studies. The tantalizing glimpses into mystery cult beliefs and practices offered by the corpus of Orphic poems and Bacchic gold sheets have led scholars to search for contemporary visual evidence of the novel eschatological beliefs which were fomenting in various areas of the Greek Mediterranean during the 4th century BCE. Indeed, it may be noted that a significant flourish of scholarly discussion about naiskos scenes followed shortly after the seminal publication of the then-known Bacchic gold tablets and leaves as a group in 1971.⁸⁴ As a result, Apulian funerary and underworld scenes, produced at the right time and in the right geographic area to contribute to the mystery cult discussion, have not been permitted an examination contextualized within the imagery of Apulian

⁸³ Euripides (*Alcestis* 357-362), translated by Kovacs (1994).

⁸⁴ While the tablets have been known to scholars and published in small groups since the late 19th century, their first comprehensive publication was by Zuntz (1971), who suggested that the tablets are Pythagorean in origin (1971, 321-22 and 337-339). A survey of earlier discussions of the tablets in the context of Greek religion is offered by Edmonds (2011a). The tablets have been published most recently, with full commentary and translation, by Graf and Johnston (2013), and in addition to the overview provided by Graf and Johnston (2013, 50-65), a useful historiography of the field is presented by Torjussen (2005).

vases. By juxtaposing the musical iconography of funerary and underworld scenes with that of the corpus of Apulian vases as a whole, however, the imagery of naiskos and stele scenes becomes less unusual. In particular, Orpheus' visit to the underworld becomes one of many myths selected by Apulian vase-painters, and the actual iconographic exceptions – such as Orpheus in a naiskos – are brought into high relief.

In Apulian funerary scenes, the two most common instruments, primarily found outside of naiskoi or around stelai, are the tympanon and xylophone (Appendix I.5). While the allure of seeing the multivalent tympanon and enigmatic xylophone as funerary or Bacchic tools is strong, there is no need for the instruments to suddenly shed their familiar signification upon proximity to a funerary monument. Rather, the xylophone and tympanon, when read in conjunction with the other objects (such as mirrors, boxes, sympotic vessels, and thyrsos) in and around the funerary monuments, carry with them the same Aphroditic and Dionysian associations seen in non-mortuary iconography and help define the interests and identity of the deceased.

Likewise, the representation of chelys lyres, Apulian kitharas, and even the concert kithara itself should be interpreted within the context of the various objects which are held by, offered to, and otherwise surround the deceased. The stringed instruments in funerary contexts, in conjunction with their representations in nuptial scenes in particular, also offer a glimpse into the participation of Italiote populations in the pan-Mediterranean performance culture of the 4th century BCE. Much scholarly focus has been on the professionalization of musical (and theatrical) performance during the Late Classical and Hellenistic periods, but the representations of the chelys lyre and Apulian kithara as attributes of the deceased suggest that amateur musical education continued to be held in

high regard in South Italy during the late floruit of Apulian red-figure vase-painting.⁸⁵

Turning to the representations of the katabasis of Orpheus, it should be noted that there is a significant gulf between the musical instruments found in and around funerary monuments and the one held by the mythical hero. The kithara was the instrument of the professional musician, and in the 11 Apulian scenes of Orpheus in the underworld it plays a critical role in demonstrating the powers and technical prowess of the famed singer. Orpheus was known throughout antiquity first and foremost as an exceptionally skilled musician, and by being shown strumming the kithara, the iconography alludes to his mythical powers of aural persuasion over all, even the king and queen of the underworld.

In sum, the preceding examination of musical instruments in scenes of funerary monuments and the mythological katabasis of Orpheus suggests that the representation of music in mortuary contexts aligns closely with the musical imagery found in the other iconographic themes and genres discussed throughout the present study. It is probable that the overall prevalence of funerary iconography in the second half of the 4th century BCE is a reflection of an increased interest in documenting and memorializing death and the afterlife amongst the Greek and Italic peoples of Apulia, which was manifested in vase-painting, funerary sculpture, and literature. The musical instruments observed in funerary genre scenes, however, are but one of many objects which define the interests and identity of the deceased enshrined within the central naiskos, and the instrument of Orpheus speaks to the hero's famed musical talents to bewitch and bewilder mortals and gods with the dulcet sounds of the kithara.

⁸⁵ The point is strengthened by comparing the depictions of the instruments inside of naiskoi with their appearances in nuptial iconography, discussed in Chapter 2.

CONCLUSIONS

Recently, it has been asserted that “music and musicians are found in a relatively limited range of scenes” in the 4th century BCE.¹ The present study has sought to respond, in part, to such all-too-frequent perceptions of South Italian red-figure pottery as merely formulaic, derivative drivel, “the poor cousin to Attic” vases.² By establishing a new, comprehensive corpus of musical imagery in Apulian vase-painting and executing a wide-ranging, thematic analysis of it, one quickly becomes aware that musical instruments were an important part of the varied and nuanced visual vocabulary of 4th century BCE Apulian vase-painters. When the vases are subjected to further scrutiny, it may be demonstrated as well that certain shifts in Apulian musical imagery over time are frequently reflections of changes to, and trends in, local performative culture.

The preceding study of Apulian musical imagery has been organized into four chapters based on iconographic themes. After presenting a survey of the literary, epigraphic, archaeological, and visual evidence for musical instruments and performance contexts of the ancient Greek world at large, the analysis of Apulian musical iconography was framed by two ‘real’ genre types: nuptial (Chapter II) and funerary (Chapter V) scenes. In between the mortal musical scenes, discussions of musical instruments in Dionysian genre scenes (Chapter III) and in representations of a selection of figures from mythological narratives and divine assemblies (Chapter IV) were offered.

The thematic organization of the study has enabled the author to offer a better

¹ Bundrick (2005, 6).

² Turner (*CVA Nicholson Museum* 2(2), 8).

contextualization of musical imagery within the corpus of Apulian vase-painting as a whole. At this point, however, it is necessary to review the conclusions drawn in each chapter and then consider how some of the most common instruments in Apulian vase-painting are depicted on the whole. Subsequently, the relationship between visual and performative culture in 4th century BCE Apulia will be considered, along with possible avenues of future exploration.

MUSICAL ICONOGRAPHY BY GENRE

Examination of Apulian musical imagery by thematic genre has revealed some distinctive trends within each group of vases. The general observations made regarding the distribution of certain scene types and compositions align closely with those offered by Trendall and Cambitoglou, suggesting that musical imagery was consistently part of the visual vocabulary of Apulian vase-painters during the late 5th and 4th centuries BCE.³

The corpus of 278 nuptial scenes discussed in Chapter 2 represents a large number of musical instruments, with 370 of them recorded in all. The most common instruments across the documented nuptial scenes are the tympanon (200), followed by the xylophone (78), Apulian kithara (30), and harp (25). It is striking that the overwhelming majority of musical instruments in nuptial iconography appear on vases produced from the second quarter of the 4th century BCE onward (Appendix I.2). In particular, nuptial musical imagery appears primarily on pelikai, as well as representing the majority of the musical scenes on lebetes gamikoi and a substantial portion of the documented musical iconography on plates, hydriai, and oinochoai (Appendix I.6). The spike in nuptial

³ See footnote 7 infra.

musical iconography ca. 330 BCE correlates closely to the flurry of nuptial pelike production by the Darius Painter and his successors, suggesting that musical instruments were one of many possible objects vase-painters had in their repertoire for the creation and elaboration of nuptial compositions.⁴

Dionysian iconography, as discussed in Chapter 3, is, by far, the most common scene type in Apulian musical imagery, with 695 vases represented in the current catalogue. In Dionysian genre scenes, 819 musical instruments are shown, and again, the tympanon dominates, with 639 examples documented. The aulos is the next most popular instrument, with 88 examples recorded, followed by the xylophone (33), Apulian kithara (18), and chelys lyre (13). Although at first glance the distribution of musical iconography in Dionysian scenes appears similar to that in nuptial scenes, an earlier overall peak of production in the second quarter of the 4th century BCE may be noted ([Appendix I.3](#)). The prevalence of Dionysian musical iconography in the first half of the 4th century BCE is a reflection of broader iconographic trends in Apulian vase-painting. In non-musical Apulian vase-painting iconography, Dionysian imagery is the earliest type of figural decoration, but it is gradually phased out in lieu of funerary scenes around the middle of the century.⁵

The distribution of musical iconography in Apulian funerary scenes, discussed in Chapter 5, creates the most striking visualization of musical imagery ([Appendix I.3](#)). In the 185 documented funerary genre scenes with musical instruments and performers, 226 instruments can be identified. The tympanon is, by far, the most common musical instrument (163), followed by the xylophone (39), chelys lyre (9), Apulian kithara (7),

⁴ *RVAp* II, 485.

⁵ *RVAp* I, 186, Jacquet-Rimassa (1999).

and kithara (5). The appearance and persistence of musical funerary genre scenes demonstrates yet another correlation between diachronic trends in musical iconography and Apulian vase-painting as a whole. The representation of musical instruments in Apulian vase-painting offers a microcosm of Apulian funerary genre iconography in general, which was an invention of the Iliupersis Painter in the second quarter of the 4th century BCE and grew steadily in popularity through to the end of red-figure production.⁶

Mythological scenes on Apulian vases, discussed in Chapter 4, are the most diverse in terms of their musical iconography (Appendix I.4). It is difficult to make many generalizations about the iconography of music and myth in Apulian vase-painting since, as the genre scenes indicate, the choice of musical instrument is often connected to the overall tenor and associations of the scene. Nevertheless, the prevalence of the syrinx and kithara in mythological scenes should be noted. 70% of all syringes (49 of 71) are known from mythological iconographic contexts, as well as nearly three-quarters of the kitharas (56 of 75) recorded in Apulian vase-painting. The syrinx is associated with Pan (discussed in Chapter 4), and the kithara is usually held as an attribute by Apollo or played by Orpheus in his katabasis to Hades. The increase in musical instruments in mythological scenes in the third quarter of the 4th century BCE, though not as closely tied to genre iconography, does echo broader trends in Apulian vase-painting as well in terms of the increase of production in the second half of the century.⁷

A few general observations may be made. As has been stated repeatedly, the diachronic distribution patterns of the number of Apulian vases with musical iconography

⁶ *RVAp* I, 186. See also Chapter 5, footnote 9 for additional discussion and bibliography on the origins of the stele and naiskos scenes.

⁷ *RVAp* II, 446, Mangone et al. (2008).

very closely correlate with those identified by Trendall and Cambitoglou and Mangone et al. in the corpus of Apulian vases on the whole (Appendix I.7). The prevalence of each iconographic theme, too, aligns with their observations, with Dionysian iconography dominating the late 5th and first half of the 4th centuries BCE, nuptial and funerary imagery becoming more common from the 360s onward, and mythological scenes being consistently represented throughout the fabric (Appendix I.8).⁸

In addition, the tympana and female figures in Apulian musical imagery warrant further consideration. The tympanon is, by far, the most common instrument throughout the entire corpus (Appendix I.1). Its representations are not concentrated in only one period of production or one genre, and the instrument is remarkably pervasive throughout Apulian vase-painting (Appendix I.7). A similar consistency in the figures associated with the musical instruments is also evidenced (Appendix I.9). Of the 2055 instruments recorded in the present catalogue, 1866 are associated with a figure who either holds or plays it (the remainder are depicted lying on the ground or placed somewhere in the visual field). Over 65% of the performers are women, regardless of the iconographic theme of the scene. The preponderance of tympana and women in Apulian vase-painting is striking, but the generic quality of the representations of both on Apulian vases suggests that it is not a specific performative practice that is referenced but, rather, an artistic penchant for stock figures and attributes.

A brief comment must be made as well on the relationship between the vessel shapes and the musical iconography. In 1972, D. von Bothmer wrote that “Much of South

⁸ The dramatic increase of single figure and uncategorizable genre scenes with musical iconography in the last third of the 4th century BCE is also a reflection of a pattern identified by Trendall and Cambitoglou (*RVAp* II, 818).

Italian vase painting is rather summary in design and execution, but there were enough talented painters with original ideas to create imposing works. Few of them, however, seem to have succeeded in mastering the complex relationship of painting to vase, and even the finest paintings suffer from being unrelated to the shape of the object they decorate.”⁹ It is true that there are an overwhelming number of kraters in Apulian vase-painting (Appendix I.10). The distinctly different distribution of vessel shapes in the group of musical imagery in nuptial contexts (Appendix I.6), however, suggests that Apulian vase-painters were fully aware of how vessel shape, function, and iconography related to one another, thereby indicating that the use of the krater as the red-figure vessel shape *par excellence* was a purposeful choice.

MUSICAL INSTRUMENT OR VISUAL ATTRIBUTE?

Musical imagery consistently played an important role in Apulian vase-painting throughout its production, but the instruments and iconographic contexts did not remain static. Indeed, Apulian musical imagery, which initially finds parallels to 5th century BCE Athenian scene and instrument types, rapidly develops its own novel iconographic features.¹⁰ An illustrative example is offered by a closer examination of the representation of different lyre types over time (Appendix I.11). The barbitos makes only one appearance, on a fragmentary krater attributed to the Hearst Painter and dating to the very beginning of Apulian vase-painting production (Figure 3.16a-c). Subsequently, the chelys lyre and kithara are the only two lyre types represented until the middle of the century, when the Apulian kithara is first introduced. Despite the relative popularity of the chelys

⁹ Von Bothmer (1972, 8).

¹⁰ On the connection to Athenian vase-painting, see the section on banqueting scenes in Chapter 3.

lyre ca. 350 BCE, it is surpassed by far by the Apulian kithara in the second half of the 4th century BCE. Meanwhile, the kithara maintains its prevalence throughout. The eastern lyre, which appears only once on an askos attributed to the Arpi Painter (**Figure 1.5**), is anomalous and a satisfactory explanation for its appearance is not available at the time of writing.¹¹

The relationship between the chelys lyre, Apulian kithara, and concert kithara in Apulian vase-painting is intriguing. On Apulian vases, the concert kithara appears primarily in the hands of mythological or divine figures, specifically Apollo and Orpheus. The chelys lyre and Apulian kithara, however, are closely linked by the iconographic contexts in which they appear, namely, nuptial and funerary scenes. But why were the number of representations of the concert kithara unaffected by the chelys lyre-Apulian kithara transition which occurred ca. 350 BCE?

The complex relationship between visual and performative culture may underlie the changes evidenced in the examination of Apulian chordophones. Early Apulian vase-painting iconography, including musical imagery, was heavily influenced by Athenian prototypes.¹² The barbiton seen on the vase attributed to the Hearst Painter, for example, is an instrument which flourishes in late 6th and early 5th century BCE Athenian art and then practically disappears from the visual record.¹³ It may be hypothesized that its depiction on a vessel produced in South Italy and dating to the last quarter of the 5th century BCE, both geographically and temporally distant from the floruit of barbiton imagery, suggests that an older, visual model of sympotic entertainment might have been

¹¹ For this rare instrument, see Chapter 1 footnote 68.

¹² Denoyelle (2008).

¹³ Maas and Snyder (1989, 127-128), Buxton (2005, 84-85).

the inspiration for the scene. The chelys lyre, which appears more consistently in Apulian scenes of ‘real’ life, could be a reflection of Athenian visual precedents as well, since it was regularly represented as the attribute of the educated, aristocratic youth in 5th century BCE Athenian vases.¹⁴ The regular association of the chelys lyre in Apulian vase-painting with the activities of mortal performers, however, suggests that its appearance may have been inspired by contemporary performance practices as well (which certainly could have looked very similar to Athenian precedents). If that is the case, then the incorporation of the Apulian kithara into scenes where the chelys lyre would have belonged is suggestive of a change in performative culture resulting from the introduction of a new instrument for personal entertainment.¹⁵ Citing morphologically-similar kitharas from Egypt, West writes “it may be that the Italiote model, which breaks so markedly with Greek tradition, was an import from the Levant,” thereby indicating that musical culture in Apulia began to develop independently of the rest of the Greek world.¹⁶

Returning to the representation of the concert kithara in Apulian vase-painting, it must be reiterated that the instrument does not share the iconographic contexts of the chelys lyre and Apulian kithara. The fact that the instrument is largely reserved for the representation of Apollo and Orpheus is not simply a matter of iconographic continuity with Athenian precedents. In 5th century BCE Athenian vase-painting, in fact, Apollo had adopted the chelys lyre as his attribute of choice, and if Apulian artists were merely mimicking Athenian vases, there would have been no reason to restore the grand concert

¹⁴ Bundrick (2005, 14).

¹⁵ The precipitous drop in the number of chelys lyres after the iconographic advent of the Apulian kithara, combined with the similar iconographic contexts in which the two instruments are found, has lead Vergara Cerqueira (2014, 65) to posit that the Apulian kithara replaced the chelys lyre as a manifestation of increasingly hybridized Italiote identity.

¹⁶ West (1992, 56).

kithara to the god.¹⁷ The concert kithara, however, brought to the mythological Apulian scenes associations with the musical prowess of its performers which might have been established by, and interpreted within, the vibrant professional musical performance culture of 4th century BCE Apulia.¹⁸ Visual and performative cultures are never a one-to-one correlation in the ancient world, but the musical iconography of Apulian vases indicates that they might have been mutually informed by one another.

From the iconographic seeds planted by the Athenian potters and painters who immigrated to South Italy in the 5th century BCE, a dynamic visual language of music, informed by the vibrant contemporary performative culture, grew to maturity in 4th century BCE Apulia. The region of Apulia, however, is only one of five areas of red-figure pottery production which flourished in Magna Graecia during the 4th century BCE, and a large number of additional vases with musical iconography are known from contemporary Lucania, Campania, Paestum, and Sicily.¹⁹ An important question which remains to be investigated is whether Apulian iconography of music is a manifestation of shared musical performance or visual cultures across Magna Graecia. For example, on the one hand, Apulian musical imagery finds direct descendants in the Apulianizing group of Campanian vase-painting, suggesting the development of a shared musical iconography. On the other hand, the representation of musical instruments in theatrical contexts on Sicilian vases might indicate independent performative traditions. From mortal genre scenes to mythological narratives, the present study of musical instruments

¹⁷ See the discussion of the iconography of Apollo in Chapter 4, as well as Bundrick (2005, 144) on the god with the chelys lyre.

¹⁸ On the involvement of the West Greeks in professional performance culture, see Chapter 1.

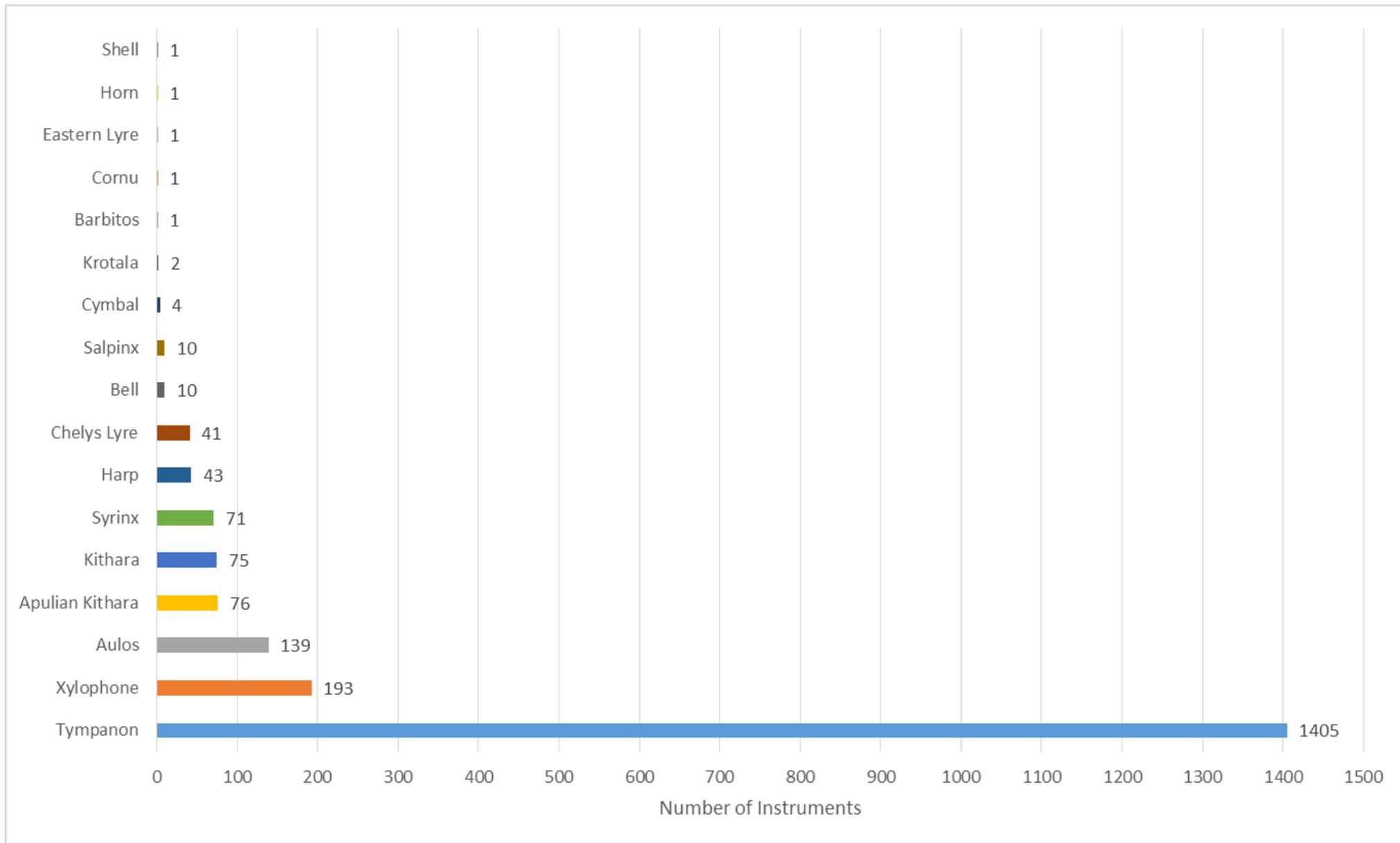
¹⁹ During a research trip to the A.D. Trendall Center for the Study of the Ancient Mediterranean at La Trobe University (Melbourne, Australia) in 2014, the author collected an additional 730 examples of musical imagery on South Italian and Sicilian vases not produced in Apulia.

and their performers enriches our understanding of the relationship between visual and performative culture in Apulia. The present study, therefore, is only the groundwork for a more expansive examination of music, instruments, and performance in the Greek West.

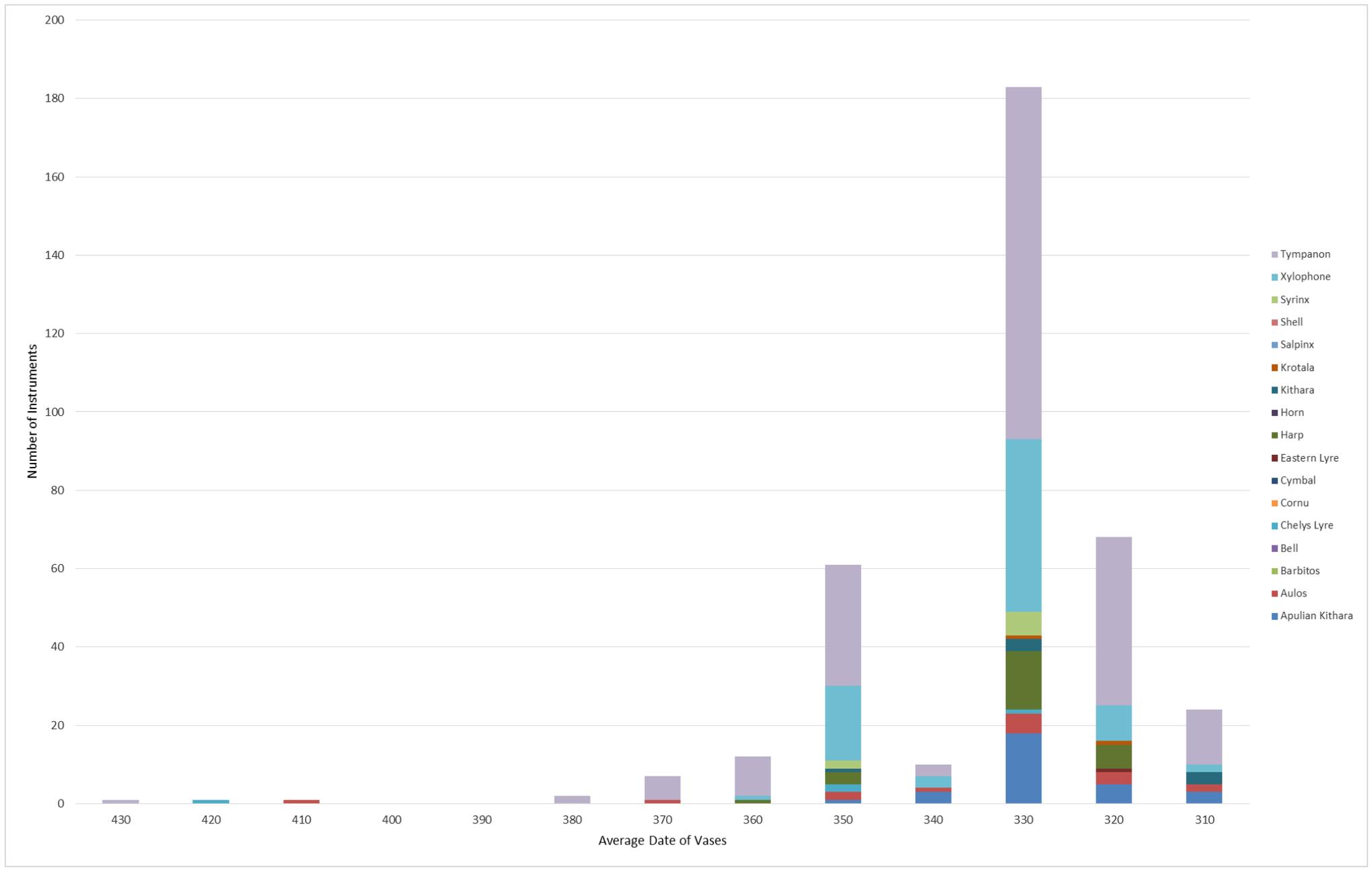
APPENDIX I

The graphs included in this appendix were generated based on the 1,652 Apulian vases documented by the author during a research visit to the Trendall Centre for Mediterranean Studies and Photographic Archive at La Trobe University (Melbourne, Australia) from August through December, 2014.

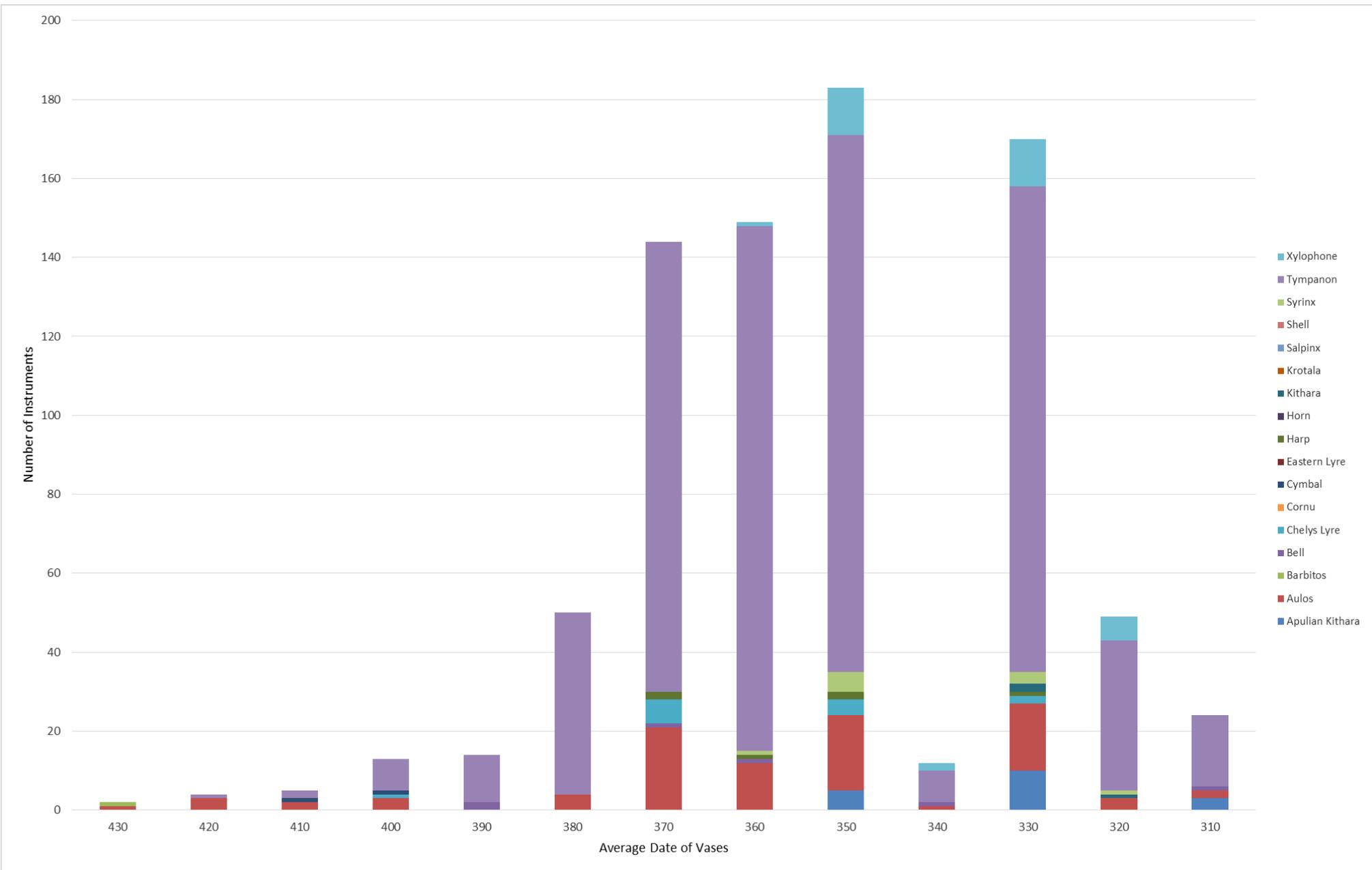
One notable feature of the diachronic visualizations provided here is the conspicuous leap in the number of musical instruments across all data sets between vases produced ca. 340 BCE and those produced ca. 330 BCE. The difference is not entirely a reflection of actual production trends in Apulian vase painting. Rather, the artificially low number of vases produced ca. 340 BCE and the exceptionally high number of vases produced ca. 330 BCE are indicative of the way average dates for vases were taken for the present study. The problem may be traced further back to the dates given to Apulian vase-painters and groups by Trendall and Cambitoglou. In their publications, they identified the Darius and Underworld Painters (ca. 340-310 BCE) as a pivotal group for the development of Late Apulian vase-painting, and as a result, the date of ca. 340 BCE serves as a cut-off between pre-Darian and post-Darian Apulian vase-painting.



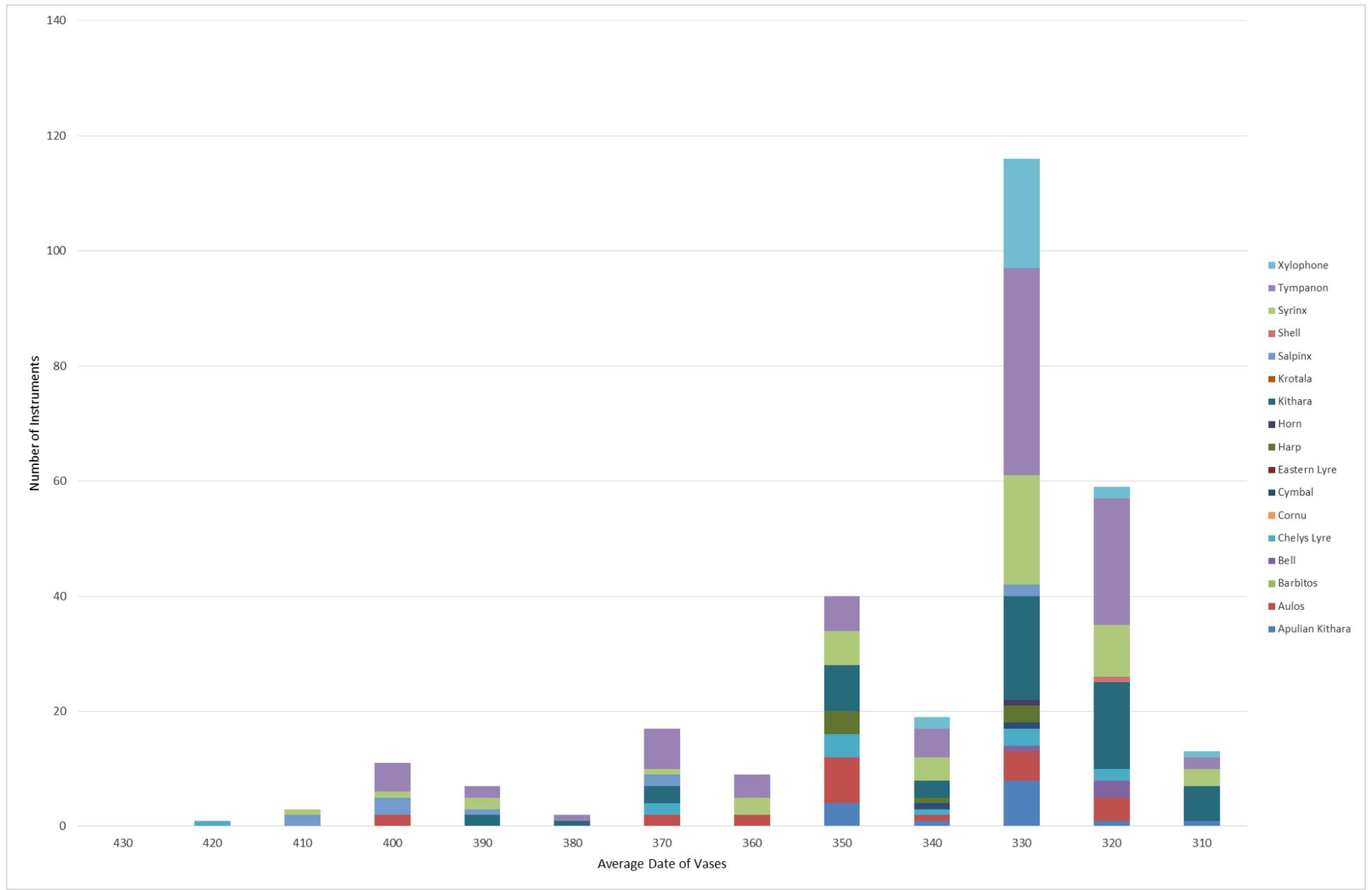
Appendix I.1: Total Number of Instruments by Type



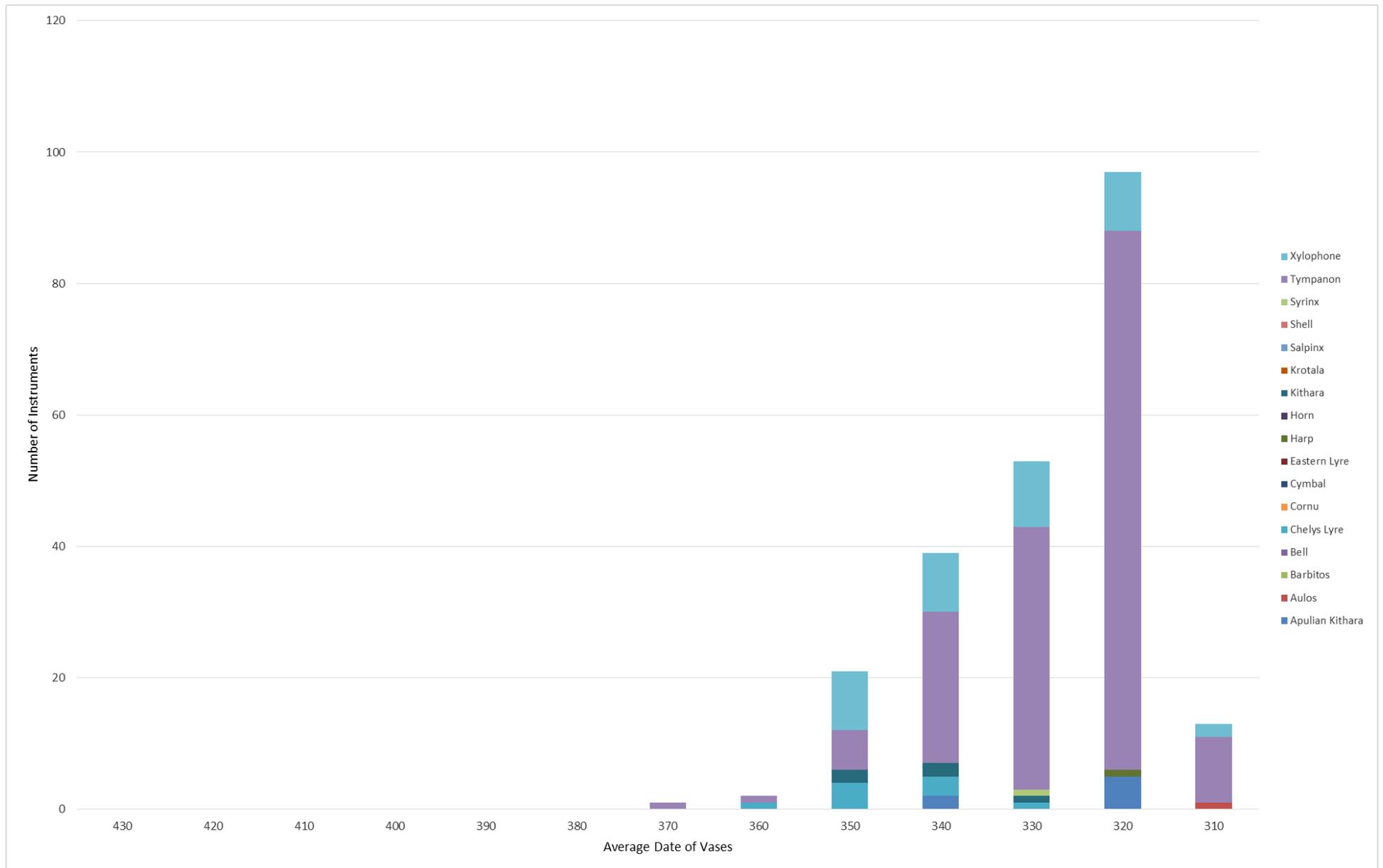
Appendix I.2: Instruments in Nuptial Genre Scenes



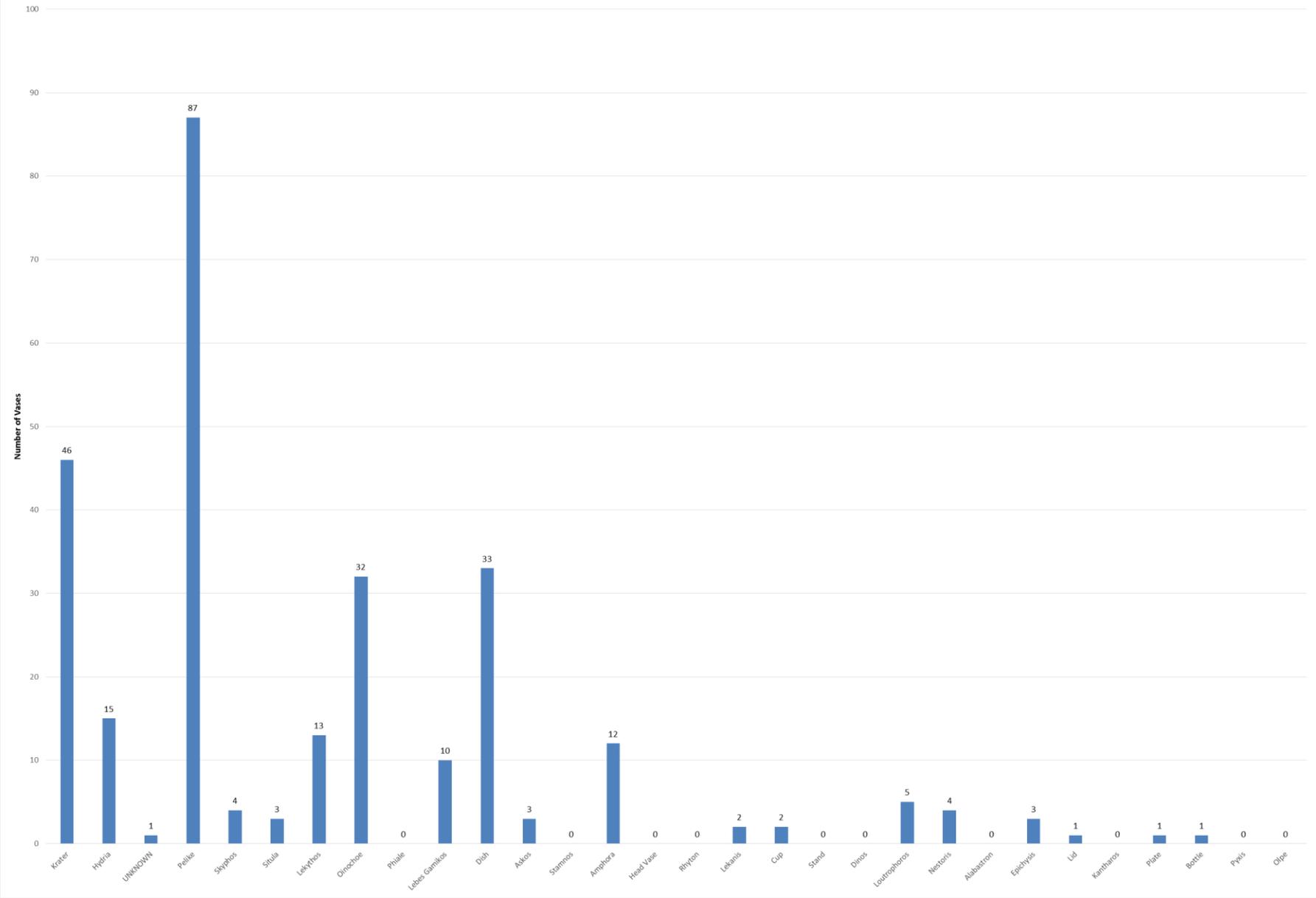
Appendix I.3: Instruments in Dionysian Genre Scenes



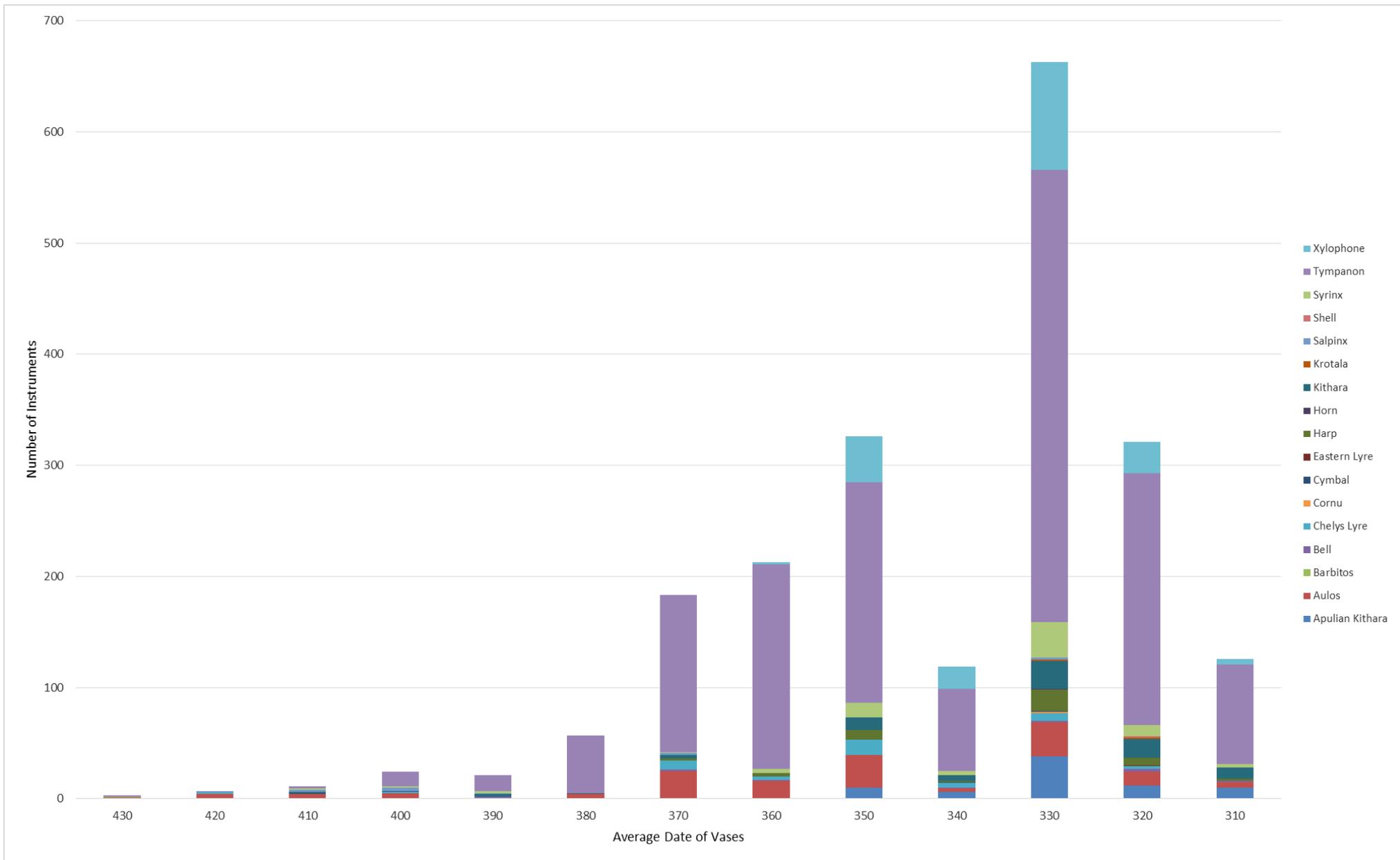
Appendix I.4: Instruments in Mythological Scenes



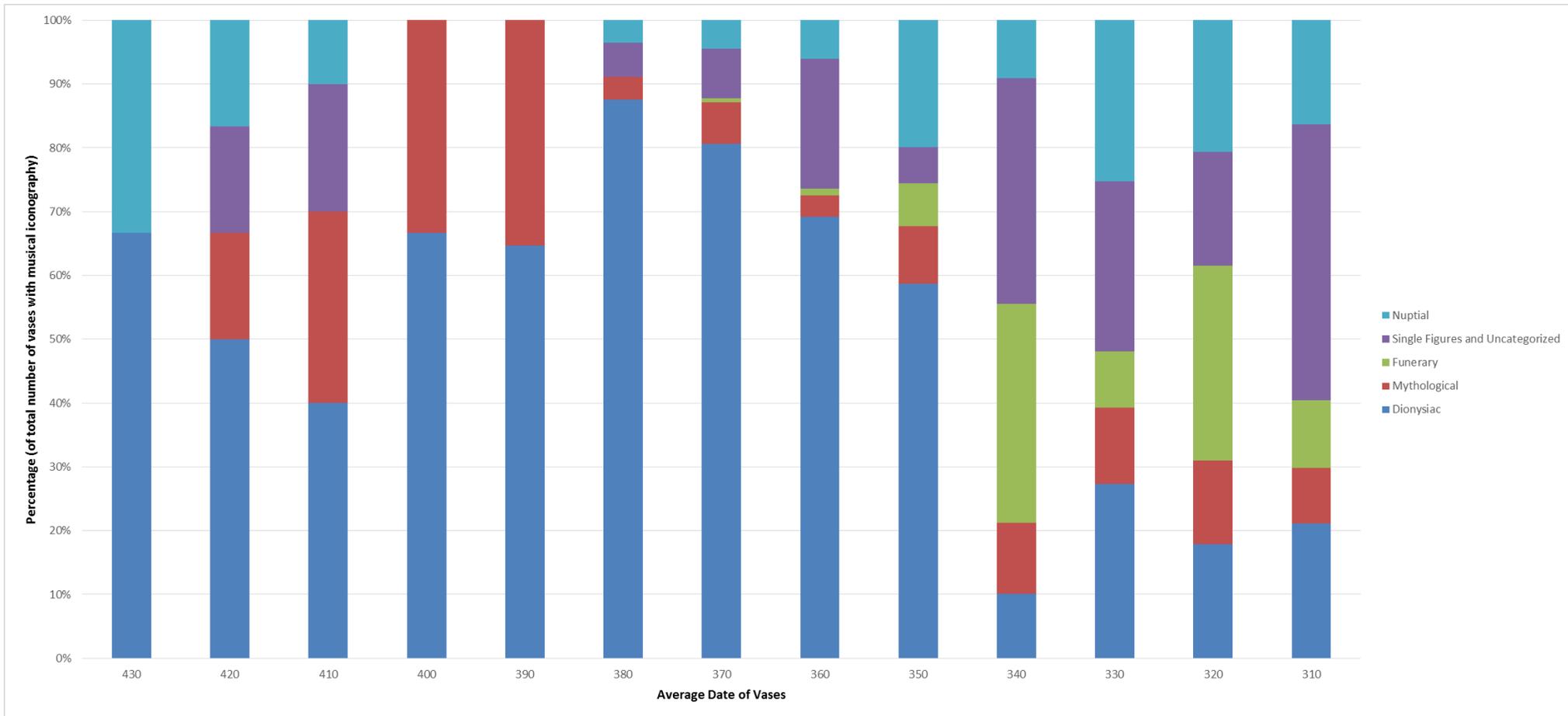
Appendix I.5: Musical Instruments in Funerary Genre Scenes



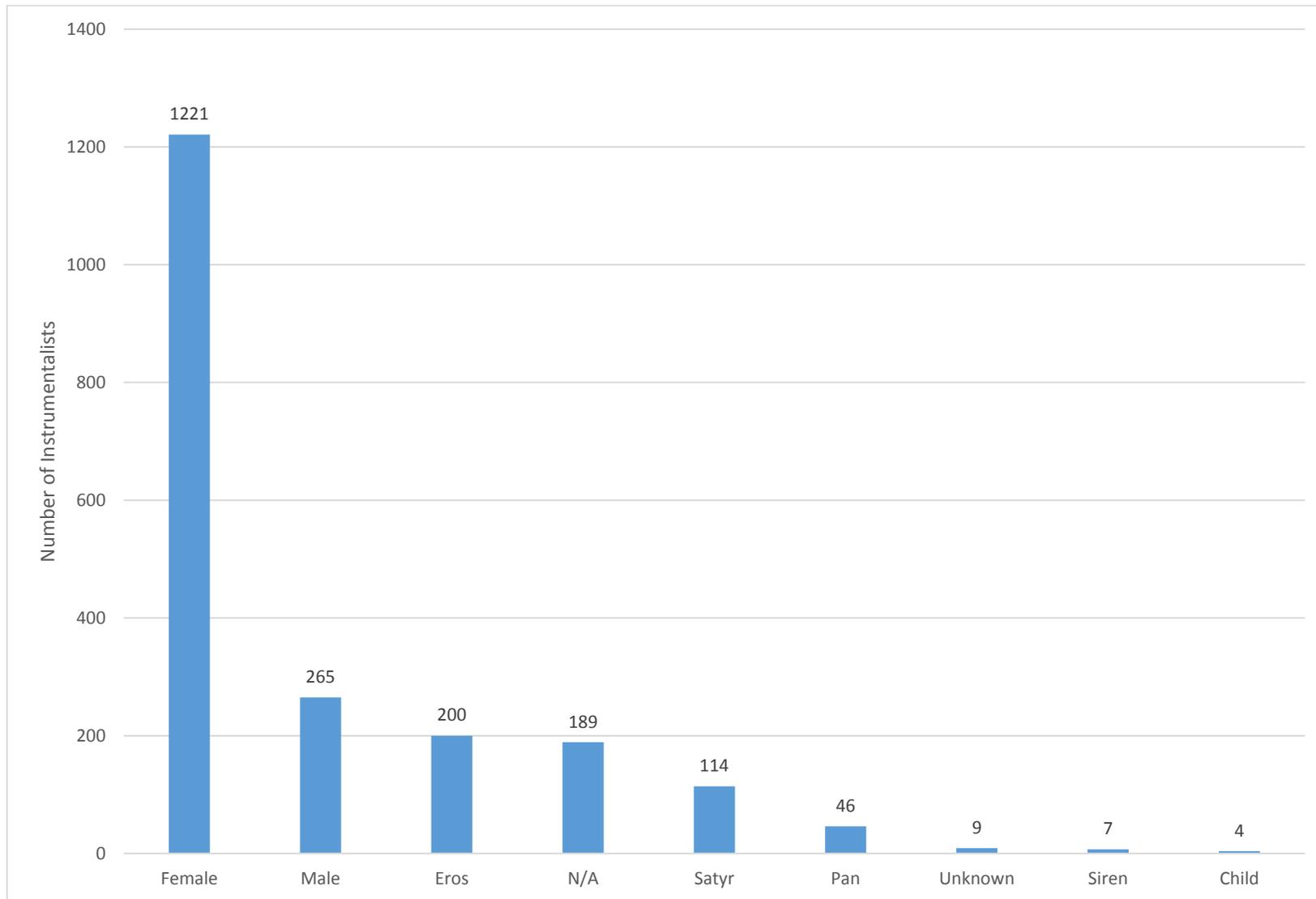
Appendix I.6: Vessel Shapes with Musical and Nuptial Iconography



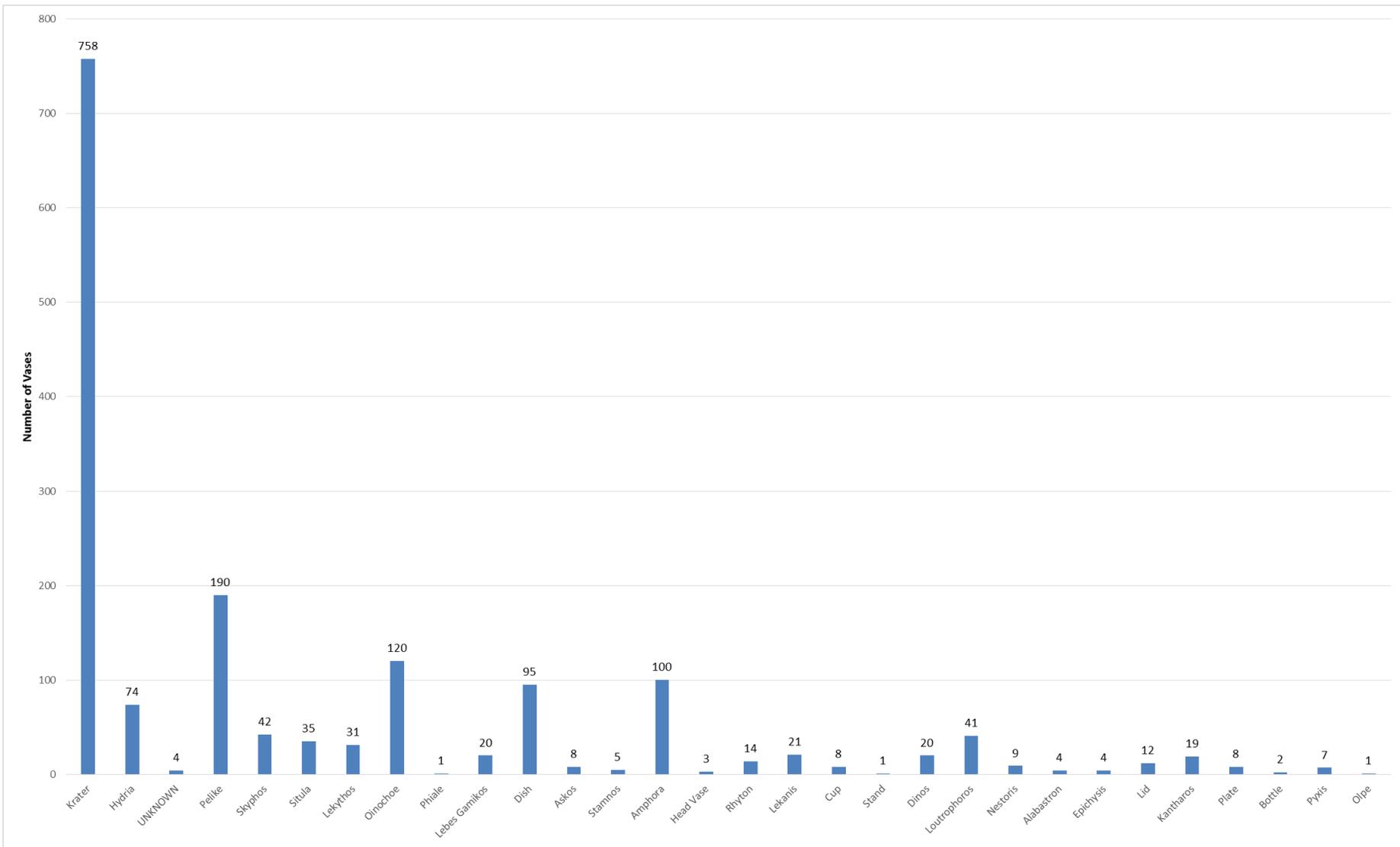
Appendix I.7: Musical Instruments in Apulian Vase-Painting



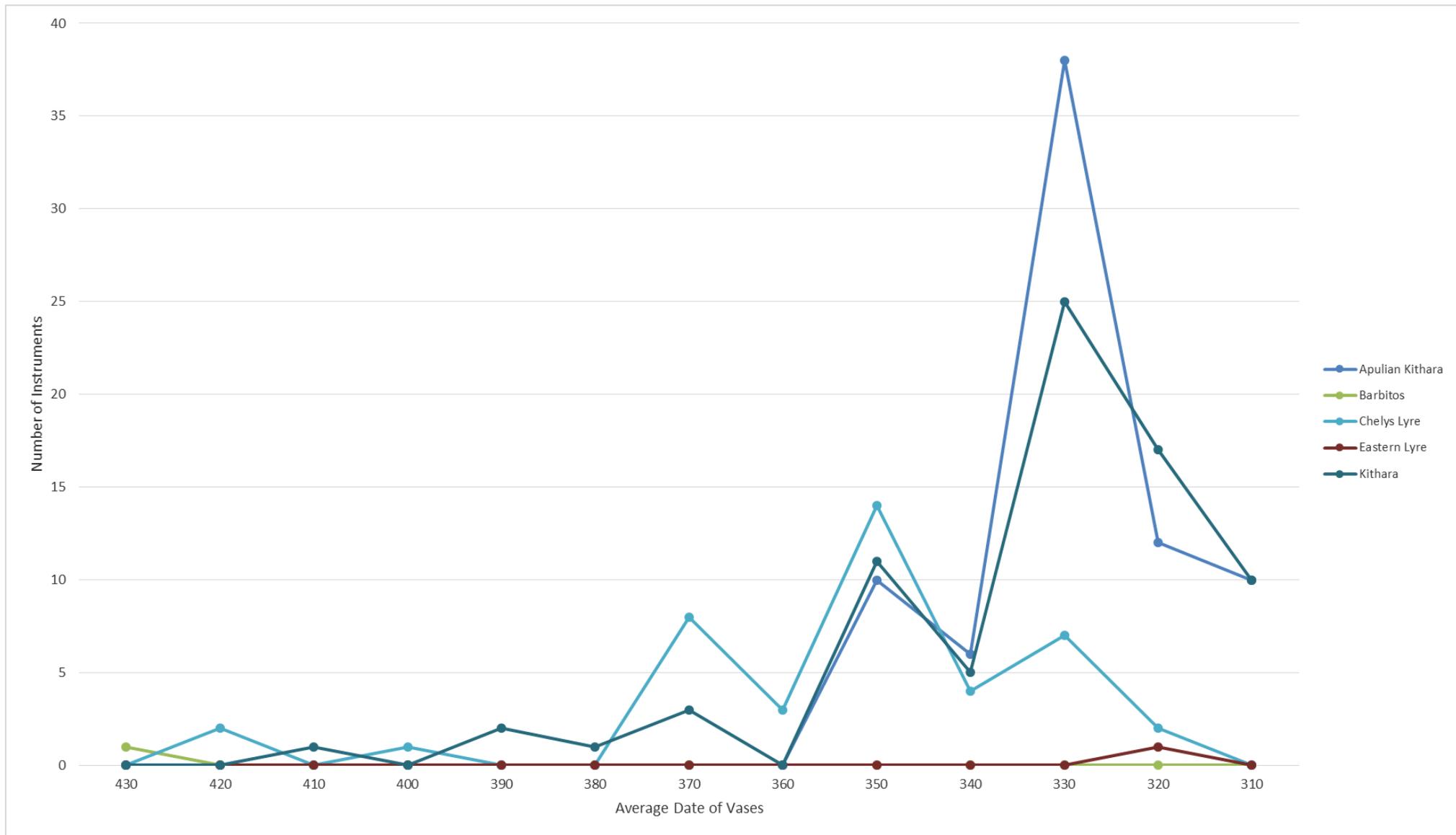
Appendix I.8: Percentage of each Scene Type with Musical Iconography by Decade



Appendix I.9: Musical Performers by Type



Appendix I.10: Shapes of Apulian Vases with Musical Iconography



Appendix I.11: Lyre Types Over Time

CATALOGUE

General: The vases presented in the Catalogue are divided into five sections. In the first section (I), a collection of single figure or otherwise uncategorizable vases with musical iconography is presented. Subsequently, the last four sections cover vases with musical iconography in Nuptial (II), Dionysian (III), Mythological (IV), and Funerary (V) themes. Aside from the first section, the catalogue sections roughly correspond to the discussion chapters, with the primary exceptions being the mythological scenes. The author has catalogued all identifiable mythological scenes in section IV, regardless of where they are discussed, in order to facilitate examination of the mythological corpus as a whole.

An explanation of the catalogue numbering system is as follows: the Roman numeral indicates one of the five themes listed above, and the Arabic numeral corresponds (roughly) to the chronological order of the vessel within that section.

After the catalogue identifier, each entry is structured as follows:

Last known location, Museum or Collection and Inventory number | Attribution | approximate date of production | Bibliography and *RVAp* citation. Description of side A decoration. Composition type | Total number and identification of figures | number, identification, action, and location of figures with musical instruments or, if no associated figure, only the musical instrument(s) and their location(s); Description of side B decoration. Composition type | Total number and identification of figures | number, identification, action, and location of figures with musical instruments or, if no associated figure, only the musical instrument(s) and their location(s).

The description of the decoration is necessarily brief. Since photographs of some vessels were either too difficult for the author to obtain or of insufficient quality to analyze closely, the notation “no photo” is given as appropriate. If relevant, the description provided by A.D. Trendall and A. Cambitoglou is quoted for vases with poor or non-existent images. Due to the relatively large scale of the corpus presented, the publication information for the majority of vases is minimal, and if a vase is reference in *RVAp* I, II, or the Supplements, the reader is directed there for additional publication information.

Some objects, such as those referenced in Chapter 1, have not been catalogued in the present study since they are not part of the Apulian musical vase-painting corpus. A corresponding footnote will direct the reader to the publication of an image of the object in question as necessary.

Attributions and Dates: Within each section, the catalogue entries are arranged roughly in chronological order according to painter and group. Multiple vases attributed to the same painter are then organized by *RVAp* I, II, and Supplement numbers. The attributions of Trendall and Cambitoglou have all been accepted. Where the vase has not been published by Trendall and Cambitoglou, their placement within the Trendall Photographic Archive and associated notes written by A.D. Trendall have been used for attribution.

**I: MUSICAL IMAGERY IN SCENES WITH
SINGLE FIGURES, HEADS, AND NON-SPECIFIC MUSICAL ICONOGRAPHY**

- I.1 Taranto, MARTA 140639 | Volute Krater | Painter of the Berlin Dancing Girl | ca. 430-410 BCE | *RVAp* I 01.12a. A: neck: amazonomachy; body: Thanatos, Memnon, Achilles receiving wreath from Nike. Single | 5 females, 5 males, 1 Nike, 1 other winged figure, 2 animals; B: neck: youths riding horses; body: palaestra scene with bearded auletes, trainer, youth with discus, and youth with jumping weights. Single | 8 males, 4 animals | 1 male with aulos standing at L.
- I.2 Turin, Private Collection (R.S.) | Bell Krater | Sisyphus Painter | ca. 420-390 BCE | *RVAp* I 01.67. A: woman playing aulos and youth holding wreath and stick moving L. Single | 1 female, 1 male | 1 female with aulos walking at L; B: mantle figures. Single | 2 males.
- I.3 Sydney, Nicholson Museum 51.37 | Fragment | Sisyphus Painter | ca. 420-390 BCE | *RVAp* I 01.99, *CVA* Nicholson Museum 1(1), 15-16, plate 1.2. A: fragmentary: male head (Apollo?) with kithara preserved. Unknown composition | 1 male | 1 male with kithara present at uncertain location.
- I.4 Brussels, Market (Drees-Asfar) | Bell Krater | Close to the Group of Lecce 686 | ca. 390-375 BCE | *RVAp* Supplement II.1 03.89b. A: nude youth with draper over L arm and wreath in hair, $\frac{3}{4}$ frontal moves and faces R, fully-draped woman with bracelets, earrings, and necklace faces L and holds a tympanon in her R hand in front of her. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: a mantle figure stands L opposite and facing a nude youth, $\frac{3}{4}$ frontal, facing R and resting R hand on a stick; jumping weights above. Single | 2 males.
- I.5 Sydney, Nicholson Museum 98.54 | Hydria | Group of Sydney 71 | ca. 390-375 BCE | *RVAp* I 03.108, *CVA* Nicholson Museum 1(1), 58-59, plates 74-75. A: two windows flank the scene above; a woman, fully clothed and with hair in simple ponytail stands above the groundline facing R and extending a tympanon in her L hand, a nude youth faces her with a stick in his R hand and a wreath extended behind him. Single | 1 female, 1 male | 1 female with tympanon standing at center.
- I.6 Bari, Museo Archeologico di Santa Scholastica 20281 | Bell Krater | Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.105. A: woman moving L, looking R, with jewelry and hair in partial wrap holding up tympanon in R hand, youth with drapery over L arm and wreath in hair moving L and extending phiale with R hand. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures facing one another, R one with stick. Single | 2 males.
- I.7 San Antonio, Museum of Art 82-177G(17) D401 | Bell Krater | Long Overfalls Group | ca. 380-365 BCE | *RVAp* Supplement II.1 04.112a. A: a woman with long dress, hair in semi-wrap, and jewelry moves to R holding tympanon in L hand. Single | 1 female

| 1 female with tympanon walking at center; B: a bearded satyr with ivy-crown moves L, looks R, carries phiale in R hand and stretches wreath back in L. Single | 1 satyr.

I.8 Bologna, Museo Civico Archeologico 560 | Hydria | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.134. A: woman moving L with torch and tympanon looking R at youth with drapery over arm and stick held out to L, moving L. Single | 1 female, 1 male | 1 female with tympanon walking at center.

I.9 Rome, Conservatori 103 | Skyphos | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.137. A: woman moving L with torch in L hand and tympanon in R looking R. Single | 1 female | 1 female with tympanon walking at L; B: youth moving L with drapery over L arm carrying thyrsos and phiale. Single | 1 male.

I.10 Bologna, Museo Civico Archeologico 513 | Skyphos | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.139. A: woman moving R with tympanon raised in L hand. Single | 1 female | 1 female with tympanon walking at R; B: youth moving L with drapery over L arm carrying thyrsos and phiale. Single | 1 male.

I.11 Bari, Private Collection (Blasi Cirillo) 9 | Pelike | Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.12a. A: a woman in plain, long drapery moves and looks R carrying a ribbon in her R hand and a large tympanon in her L; a nude youth with drapery over L arm leans on a stick with his R arm. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: two mantle figures face one another over a short stele, L with stick, R with strigil. Single | 2 males.

I.12 Los Angeles, Private Collection (Neuerburg Collection) | Fragmentary Krater | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.44. A: fragment: a woman faces R, looks L, tugs at drapery with R hand and raises up tympanon decorated with wreath patten in L, leg of another figure behind. Single | 1 female, 1 unidentified figure | 1 female with tympanon present at uncertain location.

I.13 Policoro, Museo Nazionale della Siritide 2 ww. | Fragmentary Hydria | Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.68. A: a woman faces R, looks L, brings R hand up to shoulder, wears pearl necklace and double bracelet, and carries a tympanon in her upraised L hand, then another woman faces R and plays the aulos. Single | 2 females | 1 female with aulos present at uncertain location, 1 female with tympanon present at uncertain location.

I.14 Zurich, Market (Arete) | Calyx Krater | Bucrane Group | ca. 370-350 BCE | *RVAp* Supplement I 05.81b. A: a woman in knee-length dress with radiate crown and bracelets faces R with L foot on a rock and holds up a tympanon towards a nude youth with drapery over L arm and wreath in hair facing L and extending a wreath to the L over a tendril. Single | 1 female, 1 male | 1 female with tympanon leaning at center; B: two mantle figures facing one another, L with stick, very short stele in center. Single | 2 males.

I.15 Lecce, Museo Provinciale Sigismondo Castromediano 633 | Bell Krater | Lecce Painter | ca. 370-350 BCE | *RVAp* I 05.200. A: a nude youth, frontal, with drapery over arms and headband moves L, looks R, and holds up a tympanon, a woman with long, swirly drapery and semi-covered updo moves L, looks down, and holds a tympanon close to her with her L arm, a youth with drapery. Single | 1 female, 2 males | 1 female with tympanon walking at L, 1 male with tympanon walking at center; B: two mantle figures face one another, both with sticks central. Single | 2 males.

I.16 Bari, Private Collection (Abruzzese) 1 | Skyphos | related to the Iris Painter | ca. 360-350 BCE | *RVAp* I 05.251. A: a woman with long dress and plain, pulled-up hair faces L and holds a tympanon in her L hand behind. Single | 1 female | 1 female with tympanon standing at R; B: a young satyr, frontal, gestures and looks L and holds a tympanon in his upraised L hand. Single | 1 satyr | 1 satyr with tympanon standing at R.

I.17 Vercelli, Museo Leone 550/999 | Pelike | Painter of Sydney 64 | ca. 360-350 BCE | *RVAp* Supplement II.1 05.284a. A: a woman with radiate crown moves L and holds up a tympanon behind her in her L hand. Single | 1 female | 1 female with tympanon walking at center; B: a woman with radiate crown moves L and holds up a tympanon behind her in her L hand. Single | 1 female | 1 female with tympanon walking at center.

I.18 Vatican, Museo Gregoriano Etrusco Z 14 | Pelike | Painter of Karlsruhe B9 | ca. 385-365 BCE | *RVAp* II 06.62e. A: a woman in long dress moves R, looks and gestures L, carries an upraised tympanon; window and ribbon above and to L, snake-looking tendril to R. Single | 1 female | 1 female with tympanon walking at center; B: no photograph.

I.19 Santa Monica, Private Collection | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* Supplement II.1 06.133a. A: a winged Nike sits on a rock facing R and holding a tympanon, a ribbon floats to the R. Single | 1 Nike | 1 Nike with tympanon seated at center; B: a young satyr with torch and tympanon crouches/sneaks to L. Single | 1 satyr | 1 satyr with tympanon walking at center.

I.20 Karlsruhe, Badisches Landesmuseum B129 | Bell Krater | related to the Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.200. A: a woman with long dress runs to L carrying an upraised tympanon in her L hand, tendrils frame. Single | 1 female | 1 female with tympanon walking at center; B: a youth moves to L carrying a phiale and wreath, stele to L and tendril to R. Single | 1 male.

I.21 Edinburgh, Royal Scottish Museum 1881.44.17 | Squat Lekythos | Graz Painter | ca. 380-360 BCE | *RVAp* I 06.214. A: a woman in long dress moves L towards a short stele, looks R to an upraised tympanon in her L hand. Single | 1 female | 1 female with tympanon walking at center.

I.22 Mainz, Archaeological Institute 28 | Bell Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.19. A: a woman moves R with upraised tympanon in L hand and thyrsos in R, looks R, moves towards a low stele. Single | 1 female | 1 female with

tympanon walking at center; B: a bearded satyr (poorly preserved) moves L with kalathos and torch, looks R at a low stele. Single | 1 satyr.

I.23 Amsterdam, Allard Pierson Museum 4646 | Fragmentary Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.74. A: fragment: A woman with long dress and radiate crown and long hair moves/dances R and holds up a tympanon. Unknown composition | 1 female | 1 female with tympanon walking at uncertain location.

I.24 Los Angeles, County Museum A 5933.50.31 OR 50.8.25 | Kantharoid Head Vase | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.82. A: a duck faces R, a nude Eros sits R and looks L at the duck while holding a phiale/plate in his L hand, and a fawn grazes at his feet, facing L. Single | 1 Eros, 2 animals; B: a torso-nude woman sits L, turns R to play a spiny-curved harp (both hands on strings) – note knobby lower bar, and to L a leafy tree grows; in the frieze below (on the back of the head), four lions with manes facing one another in pairs. Single | 1 female, 4 animals | 1 female with harp seated at center.

I.25 Canberra, Classics Museum (Australian National University) 65.33 | Kantharoid Bull's Head Vase | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.87. A: a woman moves L, looks R, holds up a tympanon. Single | 1 female | 1 female with tympanon walking at center; B: a woman moves L (head lost) holding thyrsos and phiale/platter. Single | 1 female.

I.26 Malibu, J. Paul Getty Museum 71 AE 196 | Bull's Head Rhyton | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.90. A: a woman runs L and holds a tympanon behind her in her L hand. Single | 1 female | 1 female with tympanon walking at center.

I.27 Basel, Market (Münzen und Medaillen) 28.01.86 | Bull's Head Rhyton | Iliupersis Painter | ca. 375-350 BCE | *RVAp* Supplement II.1 08.91b. A: a nude youth seated L looks R, holds a platter and a thyrsos, a woman with long dress approaches from R carrying a calyx krater with black-figure decoration of two (?) figures. Single | 1 female, 1 male; B: a woman seated R looks L, holds a tympanon in L hand and plays with a ball with R, between two tendrils. Single | 1 female | 1 female with tympanon seated at center.

I.28 Amsterdam, Allard Pierson Museum 2564 | Fragmentary Krater | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* I 08.134. A: fragment: a woman stands facing R with mirror upraised, a tree with vines, then a youth with long hair and added-white olive (?) wreath holds up one aulos pipe (mouthpiece visible). Single | 1 female, 1 male | 1 male with aulos present at uncertain location.

I.29 Zurich, Market (Arete) | Oinochoe | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* I 08.140. A: an old man with mantle draped over L shoulder and body walks R with stick, holding a chelys lyre by the arm, following a youth with drapery over L shoulder walking R and carrying a bird. Single | 2 males | 1 male with chelys lyre walking at L.

I.30 Newcastle-upon-Tyne, Laing Galley | Column Krater | Laing Painter | ca. 380-360 BCE | *RVAp* I 08.258. A: woman with tympanon and phiale, warrior with shield and spear. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

I.31 Taranto, Private Collection | Pelike | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.130. A: a woman leans L, faces and looks R, strikes an upraised tympanon, a youth with drapery over L arm moves L and extends a wreath in front of him. Single | 1 female, 1 male | 1 female with tympanon leaning at L; B: two draped youths.

I.32 New York, Market (Sotheby's) 05.07.82 416 | Pelike | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.131. A: a woman dances L, looks R at upraised tympanon, a youth with drapery over arms follows, extending wreath to L. Single | 1 female, 1 male | 1 female with tympanon dancing at L; B: two mantle figures. Single | 2 males.

I.33 Basel, Private Collection (H.A. Cahn) 96 | Hydria | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* Supplement II.3 09.140a. A: a woman dances L with ribbon and upraised tympanon, a youth with drapery over L arm follows with wreath extended to L. Single | 1 female, 1 male | 1 female with tympanon dancing at L.

I.34 Vatican, Museo Gregoriano Etrusco T 11 (18043) | Column Krater | Maplewood Painter | ca. 360-350 BCE | *RVAp* I 09.192. A: a youth in a short tunic with extra patterned 'bike-shorts' and mid-calf boots/sandals and long hair faces R playing a chelys lyre (L hand on strings, R with plektron) with a sash tied from the arm of the lyre to the L wrist, then a semi-draped youth with boots and long hair seated R with two spears, phiale, and a fantastic shield leaning against him (with a warrior in mediaeval-looking cuirass standing and facing L within a triangle-pattern edge), then a woman with long dress and drapery and long hair worn down facing L holding up wreath to the seated youth and a kalathos in her lowered L hand, then another youth with tunic, 'bike-shorts', crested helmet, two spears, and shield (decorated?) facing L. Single | 1 female, 3 males | 1 male with chelys lyre standing at L; B: a mantle figure with stick faces R, then a woman with drapery over her arms faces R, tugs at her dress and holds out a phiale, then another mantle figure faces L, holding out a wreath, another wreath above. Single | 1 female, 2 males.

I.35 Palermo, Museo d'Arte e Archeologia "Ignazio Mormino" 742 | Pelike | Comparable to the Berkeley Painter | ca. 360-350 BCE | *RVAp* I 10.68. A: a female in short dress with jewelry around L leg does a backbend to the R, a tympanon hangs above and a hoop rolls to the L (acrobat). Single | 1 female | 1 tympanon at up center; B: a woman in long dress and mantle moves R, looks L at upraised ball. Single | 1 female.

I.36 Zurich, Fachbereich Klassische Archäologie (Universität Zürich) 2647 | Bell Krater | Near the Thyrsus Painter | ca. 360-340 BCE | *RVAp* I 10.201a. A: a woman with long dress moves L with upraised tympanon. Single | 1 female | 1 female with tympanon walking at center; B: an Eros moves L with upraised tympanon. Single | 1 Eros | 1 Eros with tympanon walking at center.

- I.37 Milan, Museo Teatrale alla Scala 340 | Oinochoe, Shape 8B | Lampas Painter | ca. 360-340 BCE | *RVAp* I 10.210. A: a youth moves R, looks L, with drapery over arms, holding a torch and a phiale; a tympanon to lower L and a stele to R. Single | 1 male | 1 tympanon at bottom L.
- I.38 New York, Market (Sotheby's) 31.05.90 | Oinochoe, Shape 8B | Lampas Painter | ca. 360-340 BCE | *RVAp* I 10.215. A: a woman sits/reclines L, turns R and rests on a tympanon, a nude youth sits R, turns L, holding a tympanon in L hand. Single | 1 female, 1 male | 1 tympanon at bottom center, 1 male with tympanon seated at R.
- I.39 Truro, Royal Cornwall Museum PVG 46 | Shape 8B Oinochoe | Lampas Painter | ca. 360-340 BCE | *RVAp* I 10.225. A: a deer runs L, a nude youth with drapery and radiate crown chases to L, holds tympanon by ribbon in lowered L hand, a 'xylophone' hovering to far R. Single | 1 male, 1 animal | 1 male with tympanon walking at mid-center, 1 xylophone at mid-R.
- I.40 Preston, Harris Museum and Art Gallery A 349 | Lid Lekanis | Lampas Painter | ca. 360-340 BCE | *RVAp* I 10.228. A: lid a: an Eros with radiate crown crouches/walks L holding out a wreath and tympanon. Single | 1 Eros | 1 Eros with tympanon walking at center; B: lid b: a woman, seated R on a rock, looks and gestures L. Single | 1 female.
- I.41 Seraing, Private Collection (F. L'Hoir) 343 | Skyphos | Lampas Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 10.237c. A: a woman with radiate crown moves L holding upraise tympanon in R hand and lowered tympanon in L. Single | 1 female | 1 female with tympanon walking at center, 1 female with tympanon; B: damaged, Eros sits L on a rock. Single | 1 Eros.
- I.42 Germany, Private Collection | Cup | Lampas Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 10.240a. A: tondo: female seated L on a rock holding a bird and a tympanon. Single | 1 female, 1 animal | 1 female with tympanon seated at mid-center; B.
- I.43 New York, Market (Royal Athena Galleries) SLN 58 | Cup Skyphos | Zaandam Group | ca. 375-350 BCE | *RVAp* Supplement II.3 11.26b. A: a woman sits facing R with upraised tympanon. Single | 1 female | 1 female with tympanon seated at center; B: an Eros sits R on a rock holding up a duck/bird facing L. Single | 1 Eros, 1 animal.
- I.44 New York, Market (Sotheby's) 14.12.81 273 | Hydria | Monash Group | ca. 375-350 BCE | *RVAp* Supplement II.1 11.39h. A: a window in the upper L, a woman runs R, looks L, carrying upraised tympanon in L hand. Single | 1 female | 1 female with tympanon walking at center.
- I.45 Bassaro, Gaffe, Cheri 115 | Shape 3 Oinochoe | Monash Group | ca. 375-350 BCE | *RVAp* II 11.40a. A: a woman runs L carrying a small oinochoe and an upraised tympanon, a table leg visible in lower L corner. Single | 1 female | 1 female with tympanon walking at center.

I.46 Cremona, Museo Civico "Ala Ponzone" (Dordoni Collection) 8 | Skyphos | Waterspout Group | ca. 375-350 BCE | *RVAp* II 11.50a. A: a woman with long dress runs L, looks R, holding a wreath and a box, a window in upper L and a stele in lower R corner. Single | 1 female; B: a young satyr with ivy crown/fillet runs R, looks L, holding a tympanon and a wreath, a low stele/base in lower R corner, a ribbon floating above. Single | 1 satyr | 1 satyr with tympanon walking at center.

I.47 Cremona, Museo Civico "Ala Ponzone" (Dordoni Collection) 10 | Pelike | Waterspout Group | ca. 375-350 BCE | *RVAp* II 11.54e. A: a woman runs R, looks L, wearing radiate crown and holding a tympanon and a small egg/bud over a low stele to R. Single | 1 female | 1 female with tympanon walking at center; B: a youth with wreath, drapery, and stick moves R, looks L at upraised strigil. Single | 1 male.

I.48 Springfield, MA, Smith Art Museum 40.23.35 | Pelike | Waterspout Group | ca. 375-350 BCE | *RVAp* II 11.54f. A: a woman moves L towards a stele carrying a box, wreath, and ball (?) [damaged]. Single | 1 female; B: an Eros stands facing R with tympanon upraised in L hand over a low stele. Single | 1 Eros | 1 Eros with tympanon standing at center.

I.49 Tampa, Museum of Art 86.107 | Shape 3 Oinochoe | Waterspout Group | ca. 375-350 BCE | *RVAp* I 11.75. A: a stele to the lower L, a bearded satyr seated on a small pile of stones facing L, holding one pipe of an aulos in each hand (to L and R) and wearing short boots. Single | 1 satyr | 1 satyr with aulos seated at center.

I.50 Tel Aviv, Eretz Israel Museum MHP 137361 | Squat Lekythos | Group of Lecce 727 | ca. 375-350 BCE | *RVAp* Supplement II.1 11.89c. A: a woman with long drapery and radiate crown sits on a rock facing R, tympanon upraised in L hand. Single | 1 female | 1 female with tympanon seated at center.

I.51 London, Market (B.A. Seaby) | Calyx Krater | Group of Lecce 727 | ca. 375-350 BCE | *RVAp* Supplement II.1 11.93a. A: a woman sits on a rock facing L holding a thyrsos and upraised tympanon. Single | 1 female | 1 female with tympanon seated at center; B: an Eros with hair pulled up in a pony tail walks L holding a palm-fan and trailing a vine. Single | 1 Eros.

I.52 Monopoli, Villa Meo-Evoli 496 | Pelike | Choes Group | ca. 375-350 BCE | *RVAp* Supplement I 11.116a. A: a torso-nude woman sits on a rock facing R holding a basket/box, a nude youth leaning on a drapery-laden stick and holding a sash faces L. Single | 1 female, 1 male; B: a young satyr moving R holds an upraised tympanon and a thyrsos. Single | 1 satyr | 1 satyr with tympanon standing at center.

I.53 Zurich, Market (Arete) | Skyphos | Group of the Dresden Amphora | ca. 375-350 BCE | *RVAp* Supplement II.1 11.145c. A: a woman with long dress moves R, looks L, holding thyrsos and upraised tympanon. Single | 1 female | 1 female with tympanon

walking at center; B: a young satyr moves and gestures R carrying a wave-patterned basket/platter, a tympanon (?) hangs to the L. Single | 1 satyr | 1 tympanon at mid-L.

I.54 Cambridge, Museum of Classical Archaeology 76 | Pelike | Group of the Dresden Amphora | ca. 375-350 BCE | *RVAp* I 11.151. A: a woman moves R, looks L, holds a platter/dish and a lowered tympanon, window in upper R. Single | 1 female | 1 female with tympanon walking at center; B: a nude Eros faces and holds a mirror to the L. Single | 1 Eros.

I.55 Limoges, Musée Adrien Dubouché 79.74 | Skyphos | Group of the Dresden Amphora | ca. 375-350 BCE | *RVAp* Supplement I 11.161b. A: a woman is seated L holding a duck/bird facing R and a thyrsos. Single | 1 female, 1 animal; B: a young satyr (?) moves R, looks and gestures L, holds upraised tympanon in L hand. Single | 1 satyr | 1 satyr with tympanon walking at center.

I.56 New York, Market (Christie's) 11.07.84 275/2 | Squat Lekythos | Group of the Dresden Amphora | ca. 375-350 BCE | *RVAp* Supplement II.1 11.169i. A: a woman moves L, looks R at upraised tympanon. Single | 1 female | 1 female with tympanon walking at center.

I.57 Basel, Private Collection (H.A. Cahn) | Skyphos | Wellcome Painter | ca. 360-350 BCE | *RVAp* Supplement II.3 11.176b. A: a woman with long dress runs L carrying upraised tympanon and wreath. Single | 1 female | 1 female with tympanon walking at center; B: a nude youth with drapery over arms shifts weight L, looks L, holds thyrsos. Single | 1 male.

I.58 Bari, Private Collection (Vasetti) | Skyphos | Related to the Wellcome Painter | ca. 360-350 BCE | *RVAp* Supplement I 11.182c. A: a woman dances L holding tympanon by ribbons and thyrsos, head thrown back. Single | 1 female | 1 female with tympanon dancing at center; B: a young satyr faces L, with fillet in hair, R leg up on a box, and holding a mirror. Single | 1 satyr.

I.59 Hamburg, Museum für Kunst und Gewerbe 1917.1089 | Skyphos | Related to the Wellcome Painter | ca. 360-350 BCE | *RVAp* I 11.186. A: a woman with long, swirling dress and animal-skin corset dances L, arms thrown up and, in R hand, a tympanon. Single | 1 female | 1 female with tympanon dancing at center; B: a youth with drapery over L arm holds three balls and faces R to a stele/altar with a blade (?) above it. Single | 1 male.

I.60 Manduria, Arno Collection F 74 | Skyphos | Related to the Egg and Wave Painter | ca. 360-350 BCE | *RVAp* I 11.207. A: an Eros sits L on a craggy rock holding phiale and sash/fillet. Single | 1 eros; B: a torso-nude woman sits on an altar facing R, holding a sash/fillet and an upraised tympanon. Single | 1 female | 1 female with tympanon seated at center.

I.61 Philadelphia, University of Pennsylvania Museum L 29.44 | Skyphos | Related to the Egg and Wave Painter | ca. 360-350 BCE | *RVAp* I 11.209. A: a woman moves L carrying a mirror (?) and a tympanon (?). Single | 1 female | 1 female with tympanon walking at center; B: a young satyr moves R, looks L, carrying a torch and situla. Single | 1 satyr.

I.62 Hamburg, Museum für Kunst und Gewerbe A 65 | Stand | Related to the Scala Group and Group of Altenburg 331 | ca. 360-350 BCE | *RVAp* I 11.249. A: a woman runs to L, looks R carrying a wreath and an upraised tympanon. Single | 1 female | 1 female with tympanon walking on base, at center; B: a woman runs to L carrying a platter with four white dots. Single | 1 female.

I.63 Zagreb, Archaeological Museum 15 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.02. A: woman with filleted branch and tympanon moving to R behind nude youth with situla. Single | 1 female, 1 male | 1 female with tympanon moving at L; B: two mantle figures. Single | 2 males.

I.64 New York, Market (Sotheby's) 23.02.76 330 | Bell Krater | Laterza Painter | ca. 360-340 BCE | *RVAp* I 12.103. A: a woman moves L carrying an upraised mirror (?) and tympanon, looks R, a nude youth moves L with wreath extended to L and drapery around L arm. Single | 1 male, 1 female | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

I.65 Los Angeles, Private Collection (Mrs. Dechter) | Knob-handled Dish | Painter of Ruvo 553 | ca. 360-340 BCE | *RVAp* I 13.171. A: tondo: a woman seated facing L with a wreath and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: exterior a: a young satyr faces R with a kalathos and a mirror, a woman sits on a rock facing L with wreath and thyrsos; exterior b: a youth moves to the L with a thyrsos and phiale, looks R, drapery on L arm, a woman moves L with an ivy leaf. Vignettes | 2 females, 1 male, 1 satyr | 1 female with tympanon walking at R.

I.66 Manduria, Private Collection (Arno) | Pelike | Varrese Group | ca. 360-340 BCE | *RVAp* I 13.183. A: an Eros seated R holding a tympanon and phiale, a thyrsos behind him. Single | 1 Eros | 1 Eros with tympanon seated at center; B: a woman with radiate crown stands facing L with thyrsos with sash in R hand and phiale with tympanon dangling down in L. Single | 1 female | 1 female with tympanon standing at center.

I.67 Lecce, Museo Provinciale Sigismondo Castromediano 4244 | Bell Krater | Closely connected to Painter of Vatican X 1 | ca. 355-340 BCE | *RVAp* I 14.96. A: a woman moves L, looks R with a wreath and upraised cista, a nude youth with drapery over L arm moves L with tympanon. Single | 1 female, 1 male | 1 male with tympanon walking at R; B: two mantle figures face one another, sticks central. Single | 2 males.

I.68 Dublin, National Museum 1880.1106 | Type 2 Situla | Painter of the Dublin Situlae | ca. 360-340 BCE | *RVAp* I 15.37. A: on a large flower bud, a woman with $\frac{3}{4}$ -length chiton exposing R breast dances R, looks L, long hair, with thyrsos and upraised

tympanon, an animal skin tied to her L arm. Single | 1 female | 1 female with tympanon dancing at center; B: a woman runs R with a sash-tied thyrsos and phiale with sprigs in it, a youth with drapery over arms runs R, looks L, with wreath and branch. Single | 1 female, 1 male.

I.69 Munich, Museum Antiker Kleinkunst 7765 | Calyx Krater | Group of Vatican W 4 | ca. 360-340 BCE | *RVAp* I 15.65. A: a woman sits R on a rock with a bifurcated branch and a phiale with sprigs in it, an Eros faces L with a wreath, bifurcated branch, and grapes. Single | 1 female, 1 eros; B: an Eros sits R on drapery with sash-draped wreath and upraised tympanon. Single | 1 Eros | 1 Eros with tympanon seated at center.

I.70 Basel, Market (Münzen und Medaillen) | Knob-handled Dish | Connected to the Painter of Boston 76.65 | ca. 360-340 BCE | *RVAp* I 16.39. A: tondo: within an olive wreath, a Nike with amazon-like dress and Phrygian cap dances L, looks down, holding a thymiaterion and a tympanon. Single | 1 Nike | 1 Nike with tympanon walking at mid-center; B: exterior A: a woman faces R with a mirror, another woman sits on rocks facing R with a phiale, an Eros moves L with a wreath and grapes, and another woman leans R on a pillar, faces L, with mirror and box; Exterior B: partially lost: a mantle figure. Vignettes | 5 females, 1 male, 1 Eros.

I.71 London, Market (Sotheby's) 14.12.81 239 | Pelike | Related to the Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* Supplement I 17.20a. A: a woman runs R, looks L, with phiale and sash. Single | 1 female; B: an Eros sits L on a rock holding up by the arm a xylophone with 16 dot-studded crossbars and arms with finials and a bunch of grapes. Single | 1 Eros | 1 Eros with xylophone seated at center.

I.72 New York, Market (Royal Athena Galleries) | Pelike | Related to the Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* Supplement II.1 17.20b. A: a woman runs R, looks L, with box and wreath. Single | 1 female; B: an Eros stands facing R with a wreath and upraised tympanon, a small stele to lower R. Single | 1 Eros | 1 Eros with tympanon standing at center.

I.73 Paris, Guden Cat. 23 | Pelike | Related to the Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* Supplement II.3 17.20e. A: a low, spotted stele (voting slots?) to lower L, an Eros facing R with sash-draped wreath, open box, and tympanon held over a kalathos. Single | 1 Eros | 1 Eros with tympanon standing at center; B: woman seated L on a rock holding a cista and wreath. Single | 1 female.

I.74 Naples, MANN Stg 535 | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* II 18.150. A: youth in front of louterion and tending thymiaterion approaching topless woman seated on box, Eros above and women with fan, mirror, and box to R. 2 rows | 3 females, 1 male, 1 Eros | 1 Eros with xylophone flying at top L; B: youth with sprig and tympanon walking to R following woman with box and grapes, Eros with phiale above. Single | 1 female, 1 male, 1 Eros | 1 male with tympanon walking at L.

I.75 Naples, Private Collection (Grimaldi) 353 | Dinos with Stand and Lid | Perrone Group | ca. 340-320 BCE | *RVAp* II 18.233. A: lid a: woman seated with tympanon and mirror; lid b: youth seated with thyrsos, phiale, and sash. | 1 female, 1 male | 1 female with tympanon seated at center; B: body continuous freeze: Nike and two Erotes driving quadrigae, two youths on horses with stars above (Dioskouroi?). Single | 2 males, 2 Erotes, 1 Nike, 14 animals.

I.76 Antwerp, Private Collection (Emile Vermont) | Hydria | Connected to the Darius and Perrone Painters | ca. 340-320 BCE | *RVAp* II 18.241. A: upper frieze: woman with fan and box standing across a thymiaterion from seated youth in Persian cap, another two figures (partially lost) to R and a seated female to the L; lower frieze: central stele attended by two male and two female figures. 2 friezes | 5 females, 3 males, 1 unidentified figure | 1 female with tympanon seated at top L.

I.77 Bari, Private Collection (Loiudice) | Knob-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.250c. A: tondo: woman seated L with box and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: exterior a: woman walking L with box and tympanon; exterior B: woman seated L with platter. Vignettes | 2 females | 1 female with tympanon walking at center.

I.78 Frankfurt, Market (B. Gackstätter) 286 | Knob-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.250d. A: tondo: Eros seated with mirror. Single | 1 eros; B: exterior a: woman seated with sprig and tympanon; exterior B: woman walking with box and wreath. Vignettes | 2 females | 1 female with tympanon seated at center.

I.79 Bari, Private Collection (Malaguzzi Valeri) 59 | Knob-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.258. A: tondo: youth head with pylos cap and sash. Head | 1 head; B: exterior a: Eros seated with tympanon; exterior B: woman moving L with sprig and box. Vignettes | 1 female, 1 Eros | 1 Eros with tympanon seated at center.

I.80 London, Market (Sotheby's) 27.10.80 289 | Knob-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.259a. A: tondo: youth seated L with thyrsos and phiale. Single | 1 male; B: exterior a: Eros with fan and tympanon flying L; exterior B: woman seated with box and sash-tied sprig. Vignettes | 1 female, 1 Eros | 1 Eros with tympanon flying at center.

I.81 Vienna, Private Collection (Dr. Hagg) | Flat-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.264a. A: tondo: youth with grapes leaning towards seated woman with sprig and ivy leaf. Single | 1 female, 1 male; B: exterior a: woman seated with mirror and tympanon; Eros seated with box and sash. Vignettes | 1 female, 1 Eros | 1 female with tympanon seated at center.

I.82 New York, Market (Merrin Gallery) | Knob-handled Dish | Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement II.3 18.331a. A: tondo: seated youth, louterion,

woman. Single | 1 female, 1 male; B: exterior a: seated woman with tympanon; exterior b: seated woman with box. Vignettes | 2 females | 1 female with tympanon seated at center.

I.83 Wurzburg, Martin von Wagner Museum H 5751 | Knob-handled Dish | Very Close to the Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement II.1 18.333a. A: tondo: frontal siren playing auloi. Single | 1 siren | 1 siren with aulos standing at center.

I.84 Paris, Market N 92 TC | Pelike | Very Close to the Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 18.334b. A: upper frieze: siren with apulian kithara; lower frieze: head in florals. 2 friezes | 1 siren | 1 siren with Apulian kithara standing at up center; B: upper frieze: woman walking and Eros following; lower frieze: head and palmettes. 2 friezes | 1 female, 1 Eros.

I.85 Auxerre, Market 12.04.91 173 (125) | Amphora | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* Supplement II.3 19.5?. A: woman walking with tympanon and situla, youth leaning on column with box. Single | 1 female, 1 male | 1 female with tympanon walking at L.

I.86 Cologne, Private Collection | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* Supplement II.1 19.114a. A: woman with tympanon, kanoun, youth with sprig and box. Single | 1 female, 1 male | 1 female with tympanon walking at center.

I.87 Hamburg, Museum für Kunst und Gewerbe 1917.1069 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.121. A: youth with tympanon, woman with box walking L. Single | 1 female, 1 male | 1 male with tympanon walking at center.

I.88 Bologna, Museo Civico Archeologico 558 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.123. A: youth and woman with tympanon walking L. Single | 1 female, 1 male | 1 female with tympanon walking at R.

I.89 Vatican, Museo Gregoriano Etrusco V 42 | Amphora | Group of Vatican Z 16 | ca. 340-320 BCE | *RVAp* II 20.100. A: youth with tympanon, woman with situla moving L. Single | 1 female, 1 male | 1 male with tympanon walking at L; B: 2 youths. Single | 2 males.

I.90 Matera, Museo Archeologico Nazionale "Domenico Ridola" 11206 | Bell Krater | Flat-Head Painter | ca. 325-310 BCE | *RVAp* II 20.233. A: woman with tympanon and mirror and youth with situla moving L. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: 2 youths. Single | 2 males.

I.91 Barletta, Museo Civico 224 | Knob-handled Dish | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* II 20.280. A: seated Eros with box. Single | 1 eros; B: exterior a: seated woman with fan and box; exterior b: seated woman with tympanon and platter. Vignettes | 2 females | 1 female with tympanon seated at center.

- I.92 Vienna, Kunsthistorisches Museum 751 | Column Krater | Painter of Vienna 751 | ca. 320-300 BCE | *RVAp* II 20.318. A: woman and youth in short tunic with tympanon walking L. Single | 1 female, 1 male | 1 male with tympanon walking at R; B: 2 youths. Single | 2 males.
- I.93 Nocera, Fienga Collection 560 | Pelike | Forli Painter | ca. 320-300 BCE | *RVAp* II 20.361. A: woman and youth walking L, leaf on top of box. Single | 1 female, 1 male | 1 male with tympanon walking at R; B: 2 youths. Single | 2 males.
- I.94 London, Market (Sotheby's) 21.05.92 219 | Pelike | Forli Painter | ca. 320-300 BCE | *RVAp* Supplement I 20.364a. A: youth and woman moving L. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: 2 youths. Single | 2 males.
- I.95 Matera, Museo Archeologico Nazionale "Domenico Ridola" 157120 | Nestoris | Forli Painter | ca. 320-300 BCE | *RVAp* II 20.374. A: seated Eros with tympanon, woman. Single | 1 Eros | 1 Eros with tympanon seated at center; B: Eros seated with box (partially lost). Single | 1 Eros.
- I.96 Vienna, Private Collection (Dr. Hagg) | Alabastron | Alabastra Group | ca. 340-320 BCE | *RVAp* Supplement II.2 21.04a. A: Eros with mirror and tympanon. Single | 1 Eros | 1 Eros with tympanon standing at center.
- I.97 Rome, Market | Alabastron | Alabastra Group | ca. 340-320 BCE | *RVAp* II 21.22. A: bearded satyr playing kithara in floral. Single | 1 male | 1 male with kithara dancing at center; B: woman with phiale and wreath. Single | 1 female.
- I.98 Cambridge, MA, McDaniel Collection (Harvard) | Squat Lekythos | Related to Alabastra Group | ca. 340-320 BCE | *RVAp* II 21.34. A: Eros seated on flower with aulos pipes. Single | 1 Eros | 1 Eros with aulos seated at center.
- I.99 Boston, Museum of Fine Arts 76.6 | Kantharos | Paidagogos Group | ca. 340-320 BCE | *RVAp* II 21.58. A: youth (Dionysos) seated on stool, holding thyrsos, grape vines surrounding and instruments in lower L and R corners. Single | 1 male | 1 Apulian kithara at bottom L, 1 aulos at bottom R; B: woman with thyrsos and phiale moving R. Single | 1 female.
- I.100 Seraing, Private Collection (F. L'Hoir) 224 | Kantharos | Paidagogos Group | ca. 340-320 BCE | *RVAp* Supplement I 21.59a. A: seated woman with platter and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: Aktaion fighting off his dogs. Single | 1 male, 2 animals.
- I.101 Geneva, Musée d'Art et d'Histoire 4794 | Kantharos | Paidagogos Group | ca. 340-320 BCE | *RVAp* II 21.62. A: dancing woman (maenad) with animal skin, thyrsos, and tympanon. Single | 1 female | 1 female with tympanon dancing at center; B: dancing satyr with torch at altar. Single | 1 satyr.

- I.102 Paris, Cabinet des Medailles 1237 | Janiform Kantharos | Associated with the Paidagogos Group | ca. 340-320 BCE | *RVAp* II 21.83. A: seated youth with thyrsos (molded satyr's head). Single | 1 male; B: seated woman (molded woman's head). Single | 1 female | 1 female with tympanon seated at center.
- I.103 Rome, Market | Bull's Head Rhyton | Associated with the Paidagogos Group | ca. 340-320 BCE | *RVAp* II 21.105. A: woman with platter and tympanon walking L. Single | 1 female | 1 female with tympanon walking at center.
- I.104 Oxford, Ashmolean Museum 1885.636 (V 474) | Bull's Head Rhyton | Group of Ruvo 1401 | ca. 340-320 BCE | *RVAp* II 21.126. A: seated woman with mirror, sprig, and tympanon. Single | 1 female | 1 female with tympanon seated at center.
- I.105 Oxford, Ashmolean Museum 1885.637 (V 475) | Bull's Head Rhyton | Group of Ruvo 1401 | ca. 340-320 BCE | *RVAp* II 21.129. A: woman walking R with tympanon towards low stele. Single | 1 female | 1 female with tympanon walking at center.
- I.106 Turin, Private Collection (R.S.) | Oinochoe, Shape 3 | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.146. A: woman and youth with tympanon moving L. Single | 1 female, 1 male | 1 male with tympanon walking at R.
- I.107 Bari, Private Collection (D'Agostino) 26 | Oinochoe, Shape 3 | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.152. A: woman with thyrsos and tympanon. Single | 1 female | 1 female with tympanon standing at center.
- I.108 Posillipo, Private Collection (De Lorenzo) 4 | Oinochoe, Shape 3 | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.153. A: woman with thyrsos and tympanon walking R. Single | 1 female | 1 female with tympanon walking at center.
- I.109 Pittsburgh, PA, Carnegie Museum 67.15.1 | Oinochoe, Shape 3 | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.153a. A: woman with thyrsos and tympanon walking R. Single | 1 female | 1 female with tympanon walking at center.
- I.110 Münster, Archäologisches Museum (Universität) 570 | Squat Lekythos | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.226. A: seated woman and Eros. Single | 1 female | 1 female with tympanon seated at center.
- I.111 Altenburg, Staatliches Lindenau-Museum 243 | Plate | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.243. A: tondo: seated woman with box and tympanon. Single | 1 female | 1 female with tympanon seated at center.
- I.112 Milan, Private Collection (H.A.) 229 | Plate | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.251. A: woman by stele with platter, tympanon, wreath. Single | 1 female | 1 female with tympanon standing at center.

- I.113 Milan, Market (Casa Geri) 03.67 1417 | Plate | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.252. A: woman at altar with mirror and tympanon. Single | 1 female | 1 female with tympanon standing at center.
- I.114 Bochum, Ruhr-Universität S 244 | Pelike | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.262. A: Eros at altar with leaf. Single | 1 eros; B: woman moving R with box and tympanon. Single | 1 female | 1 female with tympanon walking at center.
- I.115 Philadelphia, University of Pennsylvania Museum 50.1.102 | Pelike | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* Supplement I 21.262d. A: seated woman. Single | 1 female | 1 female with xylophone seated at center; B: seated woman. Single | 1 female.
- I.116 London, Market (Sotheby's) 27.10.80 291 | Pelike | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* Supplement I 21.263a. A: Eros at louterion (?). Single | 1 eros; B: woman moving R with platter and tympanon. Single | 1 female | 1 female with tympanon walking at center.
- I.117 Salford, Museum 1949.72 | Pelike | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.272. A: woman moving L. Single | 1 female | 1 female with xylophone walking at center; B: youth at altar. Single | 1 male.
- I.118 Stuttgart, Württembergisches Landesmuseum 4.281 (189a) | Dish | Connected to the B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.280. A: tondo: Eros with platter, wreath, and tympanon, leaf. Single | 1 Eros | 1 Eros with tympanon dancing at center.
- I.119 Liverpool, Merseyside County Museums M 10882 | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.291. A: woman with tympanon and wreath approaching low stele. Single | 1 female | 1 female with tympanon walking at center; B: youth walking R, grapes. Single | 1 male.
- I.120 New York, Market (Sotheby's) 29.11.89 122 | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.294a. A: woman walking L. Single | 1 female | 1 female with tympanon walking at center; B: youth walking R. Single | 1 male.
- I.121 Paris, Market (Hotel Drouot) 08.02.85 | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement II.2 21.294e. A: seated Eros. Single | 1 Eros | 1 Eros with tympanon seated at center.
- I.122 London, Market (Sotheby's) 13-14.12.90 512 | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement II.2 21.295a. A: woman with situla and platter approaching low stele/altar, leaf. Single | 1 female; B: Eros with wreath and xylophone approaching low stele/altar. Single | 1 Eros | 1 Eros with xylophone walking at center.

- I.123 Richmond, Virginia Museum of Fine Arts 78.8 | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.297. A: woman walking R. Single | 1 female | 1 female with tympanon walking at center; B: Eros with grapes. Single | 1 Eros.
- I.124 Seraing, Private Collection (F. L'Hoir) 11 | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement I 21.297a. A: seated woman with box and grapes. Single | 1 female | 1 tympanon at top R; B: seated Eros, grapes. Single | 1 Eros.
- I.125 Melbourne, Geddes Collection A 3:5 | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement II.2 21.297b. A: woman moving L, grapes. Single | 1 female | 1 female with tympanon walking at center; B: youth with torch, grapes. Single | 1 male.
- I.126 Naples, Private Collection (Grimaldi) 479 | Lebes Gamikos | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement I 21.321a. A: seated woman. Single | 1 female; B: seated Eros. Single | 1 Eros | 1 tympanon at top R.
- I.127 Ruvo, Museo Archeologico Nazionale Jatta 488 | Askos | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement I 21.322a. A: seated woman. Single | 1 female | 1 female with tympanon seated at center.
- I.128 London, Market (Sotheby's) 23.05.88 196/2 (32544) | Oinochoe, Shape 10 | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement II.2 21.330d. A: woman moving R. Single | 1 female | 1 female with tympanon walking at center.
- I.129 Callington, Cornwall, Stoke Climsland Rectory | Cup Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.332. A: Eros flying. Single | 1 eros; B: seated woman. Single | 1 female | 1 female with tympanon seated at center.
- I.130 Como, Museo Archeologico "Paolo Giovio" C 73 | Squat Lekythos | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.339. A: woman moving R. Single | 1 female | 1 female with tympanon walking at center.
- I.131 Basel, Market (Münzen und Medaillen) | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement I 21.340a. A: woman moving R. Single | 1 female | 1 female with tympanon walking at center; B: Eros with grapes and tympanon. Single | 1 Eros | 1 Eros with tympanon walking at center.
- I.132 Como, Museo Archeologico "Paolo Giovio" 12 C 64 | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.341. A: Eros with xylophone. Single | 1 Eros | 1 Eros with xylophone standing at center; B: woman moving R with box and grapes. Single | 1 female.
- I.133 London, Market (Folio Fine Art) | Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.342. A: woman moving R with grapes and tympanon. Single | 1 female | 1 female with tympanon walking at center; B: woman walking R with fan and tympanon. Single | 1 female | 1 female with tympanon walking at center.

- I.134 Hague, Schneider-Herrmann Collection 185 | Lekanis with Lid | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.359. A: lid a: woman walking L towards stele; lid B: woman walking R with tympanon and wreath. Vignettes | 2 females | 1 female with tympanon walking at center.
- I.135 Melbourne, National Gallery Victoria 176.1 | Cup Skyphos | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.362. A: seated woman with grapes. Single | 1 female | 1 female with tympanon seated at center; B: seated Eros with mirror and wreath. Single | 1 Eros.
- I.136 London, Wellcome Collection R 1936.325 | Epichysis | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement I 21.382b. A: seated woman with xylophone. Single | 1 female | 1 female with xylophone seated at center.
- I.137 Ugento, Private Collection | Squat Lekythos | Rochester Group | ca. 340-320 BCE | *RVAp* II 21.397. A: seated woman with ball, phiale, tympanon. Single | 1 female | 1 female with tympanon seated at center.
- I.138 Seraing, Private Collection (F. L'Hoir) 118-116 | Lid Lekanis | Rochester Group | ca. 340-320 BCE | *RVAp* Supplement II.2 21.400d-2. A: lid a: seated woman with mirror and tympanon; lid b: seated Eros with box. Single | 1 female, 1 Eros | 1 female with tympanon seated at center.
- I.139 Madrid, Museo Arqueológico Nacional 11306 | Lid Lekanis | Rochester Group | ca. 340-320 BCE | *RVAp* II 21.401. A: lid a: seated woman with wreath and phiale, leaf; lid b: seated woman with mirror and wreath, xylophone by knee. Single | 2 females | 1 xylophone at bottom L.
- I.140 Munich, Market (Ulla Lindner) 42425 | Skyphos | Rochester Group | ca. 340-320 BCE | *RVAp* II 21.419. A: woman moving R. Single | 1 female | 1 female with tympanon walking at center.
- I.141 London, British Museum F 346 | Lebes Gamikos | Woman-Eros | ca. 340-320 BCE | *RVAp* II 21.443. A: Eros with grapes and mirror. Single | 1 eros; B: woman with tympanon. Single | 1 female | 1 female with tympanon standing at center.
- I.142 New York, Market (Sotheby's) 24-5.12.87 527 | Bell Krater | Chevron Group | ca. 340-330 BCE | *RVAp* Supplement I 22.02a. A: Eros moving R. Single | 1 Eros | 1 Eros with tympanon walking at center.
- I.143 Washington, National Gallery of Art 136618 | Bell Krater | Chevron Group | ca. 340-330 BCE | *RVAp* Supplement I 22.03a. A: seated woman with box, mirror, and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: Eros moving R. Single | 1 Eros.

- I.144 Oxford, Ashmolean Museum 1884.715 (V 435) | Bell Krater | Chevron Group | ca. 340-330 BCE | *RVAp* II 22.21. A: seated woman with sprig and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: youth with situla and tympanon walking R. Single | 1 male | 1 male with tympanon walking at center.
- I.145 Bari, Private Collection (Loiudice) | Bell Krater | Chevron Group | ca. 340-330 BCE | *RVAp* Supplement II.2 22.22a. A: seated woman with mirror and box. Single | 1 female; B: satyr moving R. Single | 1 satyr | 1 satyr with tympanon walking at center.
- I.146 Monopoli, Villa Meo-Evoli 475 | Bell Krater | Chevron Group | ca. 340-330 BCE | *RVAp* II 22.24. A: Eros with tympanon moving L to altar. Single | 1 Eros | 1 Eros with tympanon walking at center; B: seated youth with thyrsos. Single | 1 male.
- I.147 Kiel, Kunsthalle (Antikensammlung) 893 | Bell Krater | Chevron Group | ca. 340-330 BCE | *RVAp* Supplement II.2 22.41-1. A: seated woman. Single | 1 female | 1 female with tympanon seated at center; B: male sphinx. Single | 1 other winged figure.
- I.148 Santa Monica, CA, Private Collection | Bell Krater | Chevron Group | ca. 340-330 BCE | *RVAp* Supplement II.2 22.41-2. A: seated Eros. Single | 1 Eros | 1 Eros with tympanon seated at center; B: female sphinx. Single | 1 other winged figure.
- I.149 New York, Market (Almagià) | Bell Krater | Archidamos Sub-Group | ca. 340-320 BCE | *RVAp* Supplement II.2 22.48a. A: youth moving R. Single | 1 male | 1 male with tympanon walking at center; B: female head facing L. Single | 1 head.
- I.150 Irsina, Museo Ianora | Bell Krater | Magnini Sub-Group | ca. 340-320 BCE | *RVAp* II 22.58. A: seated woman. Single | 1 female | 1 female with tympanon seated at center; B: female head facing L. Single | 1 head.
- I.151 New York, Market (Royal Athena Galleries) | Bell Krater | Magnini Sub-Group | ca. 340-320 BCE | *RVAp* Supplement II.2 22.64-2. A: flying Eros. Single | 1 Eros | 1 Eros with xylophone flying at center; B: female head facing L. Single | 1 head.
- I.152 Wuppertal, Private Collection (Schatz) 417 | Bell Krater | Magnini Sub-Group | ca. 340-320 BCE | *RVAp* Supplement II.3 22.64-5. A: seated Eros. Single | 1 Eros | 1 Eros with tympanon seated at center; B: female head facing L. Single | 1 head.
- I.153 Policoro, Museo Nazionale della Siritide 32527 | Pelike | Magnini Sub-Group | ca. 340-320 BCE | *RVAp* II 22.66. A: woman with fan and sash, stele. Single | 1 female | 1 tympanon at top L; B: female head facing L. Single | 1 head.
- I.154 London, Market (Sotheby's) 16.06.75 188 | Bell Krater | Malibu Sub-Group | ca. 340-320 BCE | *RVAp* Supplement II.2 22.78a. A: seated Eros with tympanon and hoop. Single | 1 Eros | 1 Eros with tympanon seated at center; B: female head facing R. Single | 1 head.

I.155 Viareggio, Sphinx Gallery KB 3119b | Bell Krater | Malibu Sub-Group | ca. 340-320 BCE | *RVAp* Supplement II.2 22.78b. A: seated Eros. Single | 1 Eros | 1 Eros with tympanon seated at center; B: youth head facing L. Single | 1 head.

I.156 Lausanne, Menna Collection | Bell Krater | Salapia/San Severa Sub-Group | ca. 340-320 BCE | *RVAp* II 22.91. A: Eros moving L to stele. Single | 1 Eros | 1 Eros with tympanon walking at center; B: female head facing L. Single | 1 head.

I.157 Zurich, Market (Arete) 2041 | Bell Krater | Dallas Sub-Group | ca. 340-320 BCE | *RVAp* II 22.99. A: Eros flying L with situla and tympanon. Single | 1 Eros | 1 Eros with tympanon flying at center; B: female head facing L, patera. Single | 1 head.

I.158 New York, Market (R.J. Meyers) 10.10.74 113 | Bell Krater | Dallas Sub-Group | ca. 340-320 BCE | *RVAp* II 22.100. A: woman with thyrsos and tympanon walking L. Single | 1 female | 1 female with tympanon walking at center; B: female head facing L, phiale and sprig. Single | 1 head.

I.159 Bari, Private Collection (Loiudice) | Bell Krater | T.P.S. Group | ca. 340-320 BCE | *RVAp* Supplement II.2 22.145b. A: seated Eros with box and tympanon. Single | 1 Eros | 1 Eros with tympanon seated at center; B: female head facing L. Single | 1 head.

I.160 Paris, Market N 88 TC | Pelike | Zurich 2661 | ca. 340-320 BCE | *RVAp* Supplement I 22.432a. A: woman with box and tympanon. Single | 1 female | 1 female with tympanon standing at center; B: female head facing L. Single | 1 head.

I.161 Melbourne, Ray Jackson | Pelike | Zurich 2661 | ca. 340-320 BCE | *RVAp* Supplement II.2 22.433c. A: Eros with fan and tympanon. Single | 1 female | 1 female with tympanon standing at center; B: female head facing L. Single | 1 head.

I.162 Matera, Museo Archeologico Nazionale "Domenico Ridola" 10112 | Pelike | Vatican Z 3 | ca. 340-320 BCE | *RVAp* II 22.460. A: seated Eros with box and grapes (?), stele. Single | 1 Eros | 1 Eros with tympanon seated at R; B: female head facing L. Single | 1 head.

I.163 Matera, Museo Archeologico Nazionale "Domenico Ridola" 10927 | Pelike | Associated with Vatican Z 3 | ca. 340-320 BCE | *RVAp* II 22.463. A: seated Eros. Single | 1 Eros | 1 Eros with tympanon seated at center; B: female head facing L in Persian cap. Single | 1 head.

I.164 Zurich, Market (Galerie Koller) 156 | Bell Krater | Trapani | ca. 340-320 BCE | *RVAp* II 22.472. A: woman with grapes and tympanon. Single | 1 female | 1 female with tympanon walking at center; B: female head facing L, sprig. Single | 1 head.

I.165 Vatican, Museo Gregoriano Etrusco Y 13 (18119) | Pelike | Bari 1180 | ca. 340-320 BCE | *RVAp* II 22.482. A: woman with wreath and box and tympanon moving L.

Single | 1 female | 1 female with tympanon walking at center; B: female head facing R, mirror. Single | 1 head.

I.166 Taranto, MARTA 51024 | Bell Krater | Bari 1180 | ca. 340-320 BCE | *RVAp* II 22.487. A: woman with thyrsos and tympanon walking L. Single | 1 female | 1 female with tympanon walking at center; B: female head facing L, altar/stele. Single | 1 head.

I.167 Altenburg, Staatliches Lindenau-Museum 319 | Pelike | B.M. F 326 | ca. 340-320 BCE | *RVAp* II 22.497. A: seated woman with mirror and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: female head facing L, ball. Single | 1 head.

I.168 London, British Museum F 326 | Pelike | B.M. F 326 | ca. 340-320 BCE | *RVAp* II 22.498. A: woman moving R. Single | 1 female | 1 female with tympanon walking at center; B: female head facing L, sprig. Single | 1 head.

I.169 New York, Private Collection (Michael Minick) | Knob-handled Dish | Vatican Z 4 | ca. 340-320 BCE | *RVAp* Supplement II.3 22.505a. A: tondo: seated woman playing harp, youth, louterion. Single | 1 female | 1 female with tympanon seated at center; B: exterior a: female head facing L; exterior b: female head facing L. Vignettes | 2 heads.

I.170 Bari, Museo Archeologico di Santa Scholastica 6459 | Knob-handled Dish | Vatican Z 4 | ca. 340-320 BCE | *RVAp* II 22.507. A: tondo: Eros leaning towards duck on ionic column. Single | 1 Eros, 1 animal | 1 tympanon at bottom center; B: exterior a: seated Eros; exterior b: female head looking L. Vignettes | 1 Eros, 1 head.

I.171 Vienna, Kunsthistorisches Museum 525 | Knob-handled Dish | Vatican Z 4 | ca. 340-320 BCE | *RVAp* II 22.510. A: tondo: seated Eros. Single | 1 Eros | 1 Eros with tympanon seated at center; B: exterior a: female head facing L; exterior b: female head facing L. Vignettes | 2 heads.

I.172 Naples, MANN 82083 | Knob-handled Dish | B.M. F 465 | ca. 340-320 BCE | *RVAp* II 22.537. A: tondo: female head facing L, sash. Single | 1 head; B: exterior a: female head facing L; exterior b: female head facing L with tympanon. Vignettes | 2 heads | 1 tympanon at top L.

I.173 London, Market (Sotheby's) 14.12.87 164/2 | Bell Krater | Winterthur Group | ca. 340-320 BCE | *RVAp* Supplement II.2 22.563d-1. A: female head facing L. Single | 1 head; B: bearded satyr head facing L, kithara. Single | 1 head | 1 Apulian kithara at bottom L.

I.174 Oxford, Ashmolean Museum 1986.42 | Lekanis with Lid | Ascoli Satriano | ca. 340-320 BCE | *RVAp* Supplement II.2 22.890b. A: lid a: flying Eros with tympanon; lid b: goat-legged, bearded Pan with situla and tympanon. Vignettes | 1 Eros, 1 Pan | 1 Eros with tympanon flying at center, 1 Pan with tympanon walking at center.

- I.175 Frieberg, Market (J. Haering) | Dish | Ascoli Satriano | ca. 340-320 BCE | *RVAp* Supplement II.3 22.893a. A: tondo: female head with helmet (Athena?) surrounded by procession of Erotes and Nikai with grapes. Radial | 1 head, 2 Erotes, 3 Nikai | 1 Eros with tympanon walking at top L, 1 Nike with tympanon walking at top R.
- I.176 Ruvo, Museo Archeologico Nazionale Jatta 419 | Loutrophoros | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.05. A: central naiskos with woman and vases. Single | 1 female; B: woman with fan, box, phiale, tympanon. Single | 1 female | 1 female with tympanon standing at center.
- I.177 Milan, Private Collection (H.A.) 263 | Loutrophoros | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.09. A: central naiskos with seated woman and two attendants. Single | 3 females; B: Eros walking L towards short stele/altar. Single | 1 Eros | 1 Eros with tympanon walking at center.
- I.178 Vienna, Kunsthistorisches Museum 189 | Knob-handled Dish | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.43. A: tondo: Europa and the Bull. Single | 1 female, 1 animal; B: exterior a: seated woman; exterior b: flying Eros. Vignettes | 1 female, 1 Eros | 1 Eros with tympanon flying at center.
- I.179 Toulouse, Musée St. Raymond 26.151 | Knob-handled Dish | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.81. A: tondo: seated Eros, leaf. Single | 1 Eros | 1 Eros with tympanon seated at center.
- I.180 Bari, Private Collection (Prof. Rizzon) 664 | Oinochoe, Shape 3 | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement I 23.86c. A: woman and youth with thyrsos moving L. Single | 1 female, 1 male | 1 female with tympanon walking at L.
- I.181 Paris, Cabinet des Medailles 1244 | Bull's Head Rhyton | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.92. A: seated woman with mirror, grapes, leaf, tympanon. Single | 1 female | 1 female with tympanon seated at center.
- I.182 Vatican, Museo Gregoriano Etrusco Z 13 | Pelike | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.161. A: two women walking L. Single | 2 females | 1 female with tympanon walking at L; B: 2 youths. Single | 2 males.
- I.183 Milan, Market (Casa Geri) 1967/1123 | Column Krater | Patera Painter/Amphorae Group | ca. 340-320 BCE | *RVAp* II 23.176. A: Eros at louterion. Single | 1 Eros | 1 tympanon at bottom R; B: female head facing L. Single | 1 head.
- I.184 Naples, Private Collection (Grimaldi) 451 | Column Krater | Trieste Owl Group | ca. 335-325 BCE | *RVAp* Supplement II 23.183b. A: three youths in short tunics, one on horseback, R playing a cornu in added white, dog catching rabbit below. Single | 3 males, 3 animals | 1 male with cornu walking at R; B: 3 youths. Single | 3 males.

- I.185 Taranto, MARTA 61498 | Amphora | Stanford-Conversano Group | ca. 340-320 BCE | *RVAp* II 23.257. A: central naiskos with bent-over youth with phiale. Single | 1 male; B: woman walking R. Single | 1 female | 1 female with tympanon walking at center.
- I.186 Stuttgart, Württembergisches Landesmuseum 4.282 (188) | Dish | Stanford-Conversano Group | ca. 340-320 BCE | *RVAp* II 23.266. A: tondo: woman with thyrsos and tympanon and box moving L. Single | 1 female | 1 female with tympanon walking at center.
- I.187 Viareggio, Sphinx Gallery PA 2693 | Dish | Stanford-Conversano Group | ca. 340-320 BCE | *RVAp* Supplement II 23.268. A: tondo: female moving L with mirror, phiale, and tympanon. Single | 1 female | 1 female with tympanon walking at center.
- I.188 Barletta, Museo Civico 540 | Knob-handled Dish | Stanford-Conversano Group | ca. 340-320 BCE | *RVAp* II 23.268. A: tondo: female moving L with tympanon, mirror, and unlit torch. Single | 1 female | 1 female with tympanon standing at center.
- I.189 Melbourne, Geddes Collection A 2:20 | Dish | Stanford-Conversano Group | ca. 340-320 BCE | *RVAp* Supplement II.2 23.268a. A: tondo: female moving L with tympanon, mirror, and unlit torch. Single | 1 female | 1 female with tympanon standing at center.
- I.190 Leiden, Rijksmuseum van Oudheden K 1948/12.1 | Hydria | Group of Berkeley 8/61 | ca. 340-320 BCE | *RVAp* II 23.278. A: woman with thyrsos and tympanon moving R towards low stele. Single | 1 female | 1 female with tympanon walking at center.
- I.191 London, Market (Charles Ede) 8226 | Dish | Amphorae Group | ca. 340-320 BCE | *RVAp* Supplement II.3 24.60a. A: tondo: woman walking R with situla, basket, and tympanon. Single | 1 female | 1 female with tympanon walking at center; B: exterior a: female head facing L; exterior b: female head facing L. Vignettes | 2 heads.
- I.192 New York, Market (Royal Athena Galleries) SLL 126 | Amphora | Group of Taranto 9243 (formerly 2996) | ca. 340-320 BCE | *RVAp* Supplement II.2 24.84a. A: Eros flying L with situla and tympanon. Single | 1 Eros | 1 Eros with tympanon flying at center; B: female head facing L. Single | 1 head.
- I.193 Milan, Private Collection (H.A.) 400 | Amphora | Painter of Como C 63 | ca. 340-320 BCE | *RVAp* II 24.159. A: seated woman with grapes, tympanon, basket. Single | 1 female | 1 female with tympanon seated at center; B: female head facing L. Single | 1 head.
- I.194 Monopoli, Villa Meo-Evoli P 39 | Amphora | Buncrana Group | ca. 340-320 BCE | *RVAp* II 24.173. A: Eros moving L. Single | 1 Eros | 1 Eros with tympanon walking at center; B: youth head facing L. Single | 1 head.

- I.195 Montpellier, Musée Fabre SA 252 | Kantharos | Oslo Group | ca. 340-320 BCE | *RVAp* II 24.175. A: Eros with ball and tympanon, kneeling. Single | 1 Eros | 1 Eros with tympanon kneeling at center; B: female head facing L. Single | 1 head.
- I.196 Brussels, Musées Royaux d'Art et d'Histoire A 3379 | Bell Krater | Painter of Brussels A 3379 | ca. 340-320 BCE | *RVAp* II 24.285. A: woman walking L. Single | 1 female | 1 female with tympanon walking at center; B: female head facing L. Single | 1 head.
- I.197 Ruvo, Museo Archeologico Nazionale Jatta 447 | Dish | Painter of Vienna 113 | ca. 340-320 BCE | *RVAp* II 24.293. A: tondo: female head facing L, phiale and tympanon. Single | 1 head | 1 tympanon at bottom R.
- I.198 Naples, MANN Stg 371 | Column Krater | Painter of Vienna 113 | ca. 340-320 BCE | *RVAp* II 24.294. A: Eros with wreath and tympanon. Single | 1 Eros | 1 Eros with tympanon standing at center; B: female head facing L. Single | 1 head.
- I.199 Milan, Private Collection (H.A.) 252 | Stemless Cup | Painter of Altenburg 244 | ca. 340-320 BCE | *RVAp* II 24.320. A: tondo: seated woman with box and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: exterior a: female head facing L; exterior b: no photo. Vignettes | 1 head.
- I.200 Athens, National Archaeological Museum 1579 | Dish | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.23. A: tondo: seated woman. Single | 1 female | 1 tympanon at L.
- I.201 London, Chini Collection 73 | Volute Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.28. A: central naiskos with seated woman. Single | 1 female; B: woman with sprig and box and tympanon and wreath walking L. Single | 1 female | 1 female with tympanon walking at center.
- I.202 Melbourne, Geddes Collection A 0:18 | Bell Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* Supplement II.2 25.34c. A: youth and woman moving L. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: 2 youths. Single | 2 males.
- I.203 Bonn, Akademisches Kunstmuseum 140 | Lekanis Lid | Ganymede Painter | ca. 330-320 BCE | *RVAp* Supplement II.2 25.51a. A: lid a: seated woman with tympanon; lid b: seated woman with phiale. Vignettes | 2 females | 1 female with tympanon seated at center.
- I.204 Bologna, Museo Civico Archeologico 669 | Stemless Cup | Ganymede & Armidale Painters | ca. 330-320 BCE | *RVAp* II 25.62. A: tondo: Eros walking L with basket, grapes, tympanon. Single | 1 female | 1 female with tympanon walking at center.
- I.205 New York, Market (Andre Emmerich Gallery) GR 311 | Lekanis with Lid | Painter of Brussels A 3759-60 | ca. 330-320 BCE | *RVAp* Supplement II.2 25.72-2. A: lid

a: flying Eros with mirror and tympanon; lid b: seated woman. Vignettes | 1 female, 1 Eros | 1 Eros with tympanon flying at center.

I.206 Edinburgh, Royal Scottish Museum 1887.222 | Corinthian Skyphos | Closely connected to the Painter of Brussels A 3759-60 | ca. 330-320 BCE | *RVAp* II 25.74. A: seated Eros with box. Single | 1 eros; B: flying Eros with mirror and tympanon. Single | 1 Eros | 1 Eros with tympanon flying at center.

I.207 Milan, Private Collection (H.A.) 406 | Situla | Group of Bologna 585/Trieste S 403 | ca. 330-320 BCE | *RVAp* II 25.121. A: seated Eros with basket and grapes. Single | 1 Eros | 1 tympanon at bottom L; B: female head facing L. Single | 1 head.

I.208 St. Petersburg, Hermitage Museum 418 | Situla | Trondheim-Kiev Group | ca. 330-320 BCE | *RVAp* II 25.169. A: Eros with phialai and tympanon, leaf. Single | 1 Eros | 1 Eros with tympanon standing at center; B: female head facing L. Single | 1 head.

I.209 Trieste, Civico Museo di Storia d'Arte 5471 | Squat Lekythos | Cleveland Group | ca. 330-320 BCE | *RVAp* II 26.21. A: tondo: seated woman with phiale and grapes. Single | 1 female | 1 female with xylophone seated at center.

I.210 London, Market (Christie's) 10.12.85 64475 | Askos | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* Supplement II.2 26.27a. A: Eros moving L with tympanon, duck. Single | 1 Eros, 1 animal | 1 Eros with tympanon walking at center.

I.211 London, British Museum F 414 | Askos | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.31. A: Eros moving R through florals. Single | 1 Eros | 1 Eros with xylophone walking at center.

I.212 Bari, Museo Archeologico di Santa Scholastica 7773 | Pelike | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* Supplement II.2 26.33a. A: seated woman. Single | 1 female; B: Eros moving L with fan and tympanon. Single | 1 Eros | 1 Eros with tympanon walking at center.

I.213 Frankfurt, Market (B. Gackstätter) 0.297 | Pelike | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* Supplement II.2 26.33a. A: woman with iynx, box, wreath walking R. Single | 1 female; B: Eros with mirror and tympanon walking L. Single | 1 Eros | 1 Eros with tympanon walking at center.

I.214 Troyes, Musée 4 | Pelike | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.34. A: seated woman with box and sprig. Single | 1 female | 1 xylophone at top R; B: Eros at thymiaterion. Single | 1 Eros.

I.215 Rome, Market (ex Raccolta Arno) (F) 79 | Oinochoe, Shape 3 | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.51. A: Eros seated with box and tympanon, leaf above. Single | 1 Eros | 1 Eros with tympanon seated at center.

I.216 London, Market (Folio Fine Art) 9.1968 | Oinochoe, Shape 3 | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.52. A: Eros seated with box, grapes, and tympanon. Single | 1 Eros | 1 Eros with tympanon seated at center.

I.217 Pittsburgh, PA, Carnegie Museum 67.15.2 | Oinochoe, Shape 3 | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.52a. A: Eros with tympanon and hoop. Single | 1 Eros | 1 Eros with tympanon standing at center.

I.218 Gottingen, Archäologisches Institut und Sammlung der Gipsabgüsse F 29 | Oinochoe, Shape 8B | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* Supplement I 26.55b. A: seated Eros. Single | 1 Eros | 1 Eros with xylophone seated at center.

I.219 New York, Private Collection (J. Eisenberg) | Dish | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* Supplement II.2 26.70b. A: tondo: Eros with flower and tympanon. Single | 1 Eros | 1 Eros with tympanon standing at center.

I.220 London, Market (Sotheby's) 04.05.70 102 | Lebes Gamikos | Group of Vatican Y 14 | ca. 340-330 BCE | *RVAp* II 26.72. A: seated woman with sprig and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: seated Eros with mirror and wreath. Single | 1 Eros.

I.221 London, Market (Sotheby's) 09.07.74 130 | Skyphos | Group of Vatican Y 14 | ca. 340-330 BCE | *RVAp* II 26.75. A: Eros with wreath and tympanon. Single | 1 Eros | 1 Eros with tympanon standing at center; B: woman moving L with thyrsos and tympanon. Single | 1 female | 1 female with tympanon walking at center.

I.222 Emblem, Private Collection (Moonen) | Skyphos | Group of Vatican Y 14 | ca. 340-330 BCE | *RVAp* Supplement II.2 26.75a. A: seated woman with fan and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: Eros with thyrsos walking towards low altar/stele. Single | 1 Eros.

I.223 Paris, Samarcande | Skyphos | Group of Vatican Y 14 | ca. 340-330 BCE | *RVAp* Supplement II.2 26.75b. A: woman with grapes and mirror. Single | 1 female; B: seated Eros. Single | 1 Eros | 1 Eros with tympanon seated at center.

I.224 New York, Private Collection (Michael Minnick) | Skyphos | Group of Vatican Y 14 | ca. 340-330 BCE | *RVAp* Supplement II.2 26.75d. A: seated woman with thyrsos and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: Eros with hoop and situla. Single | 1 Eros.

I.225 Bassano del Grappa, Museo Civico (Chini Collection) 117 | Lebes Gamikos | Group of Vatican Y 14 | ca. 340-330 BCE | *RVAp* II 26.79. A: woman with mirror and tympanon. Single | 1 female | 1 female with tympanon standing at center; B: Eros with phiale moving L, leaf. Single | 1 Eros.

- I.226 New York, Market (Almagià) | Lebes Gamikos | Group of Vatican Y 14 | ca. 340-330 BCE | *RVAp* Supplement II.2 26.79a. A: Eros with phiale and wreath walking towards stele at L. Single | 1 eros; B: woman with tympanon walking R towards stele. Single | 1 female | 1 female with tympanon walking at center.
- I.227 Canberra, Classics Museum (Australian National University) 65.3 | Kantharos | Linked to the Menzies Painter | ca. 340-310 BCE | *RVAp* II 26.86. A: woman seated on block with phiale and xylophone. Single | 1 female | 1 female with xylophone seated at center; B: Eros with grapes. Single | 1 Eros.
- I.228 Canberra, Classics Museum (Australian National University) 65.27 | Lebes Gamikos | Menzies Painter | ca. 340-310 BCE | *RVAp* II 26.104. A: seated female holding tympanon. Single | 1 female | 1 female with tympanon seated at center.
- I.229 Edinburgh, Royal Scottish Museum 1872.23.23 | Lebes Gamikos | Menzies Painter | ca. 340-310 BCE | *RVAp* Supplement II.2 26.107a. A: woman with box, tympanon, mirror. Single | 1 female | 1 female with tympanon standing at center; B: seated Eros with grapes and box. Single | 1 Eros.
- I.230 New York, Market (Royal Athena Galleries) HFR 21 | Oinochoe, Shape 1 | Menzies Group | ca. 340-310 BCE | *RVAp* Supplement II.2 26.134a. A: seated woman with box and fan. Single | 1 female | 1 tympanon at top L.
- I.231 Philadelphia, University of Pennsylvania Museum L 64-233 | Squat (unusual form) Lekythos | Menzies Group | ca. 340-310 BCE | *RVAp* Supplement I 26.294a. A: kneeling Eros with xylophone. Single | 1 Eros | 1 Eros with xylophone kneeling at center.
- I.232 Milan, Private Collection (H.A.) 247 | Lekanis with Lid | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.352. A: lid a: seated woman with thyrsos and fan. Vignettes | 1 female | 1 tympanon at bottom center.
- I.233 London, Market (Sotheby's) 05.12.79 305 | Lekanis with Lid | Menzies Group | ca. 340-310 BCE | *RVAp* Supplement II 26.352a. A: lid a: seated woman with fan and wreath, tympanon behind; lid b: seated Eros with platter and tympanon. Vignettes | 1 female, 1 Eros | 1 tympanon at bottom R, 1 Eros with tympanon seated at center.
- I.234 Ruvo, Museo Archeologico Nazionale Jatta 1354 | Kantharos | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.427. A: kneeling Eros with cista and tympanon. Single | 1 Eros | 1 Eros with tympanon kneeling at center; B: kneeling Eros with cista and tympanon. Single | 1 Eros | 1 Eros with tympanon kneeling at center.
- I.235 Naples, MANN Stg 323 | Kantharos | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.438. A: Pan with lagobolon and syrinx, resting L arm on rock-pillar. Single | 1 Pan | 1 Pan with syrinx standing at center; B: woman with cista and mirror. Single | 1 female.

I.236 Matera, Museo Archeologico Nazionale "Domenico Ridola" 10201 | Kantharoid Skyphos | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.442. A: seated woman with mirror and wreath. Single | 1 female; B: seated satyr with phiale and panpipes. Single | 1 satyr | 1 satyr with syrinx seated at center.

I.237 Lugano, Donati 40577 | Knob-handled Dish | Menzies Group | ca. 340-310 BCE | *RVAp* Supplement II.2 26.455a. A: tondo: Eros with wreath, seated woman with fan, bird with iynx above. Single | 1 female, 1 Eros, 1 animal; B: exterior a: Eros moving L with wreath and tympanon; exterior b: seated woman. Vignettes | 1 female, 1 Eros | 1 Eros with tympanon walking at center.

I.238 Matera, Museo Archeologico Nazionale "Domenico Ridola" 10175 | Knob-handled Dish | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.458. A: tondo: seated Eros with tympanon. Single | 1 Eros | 1 Eros with tympanon seated at center; B: exterior a: seated Eros; exterior b: no photo. Vignettes | 1 Eros, 1 unidentified figure.

I.239 Naples, MANN 2569 (inv. 82049) | Knob-handled Dish | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.473. A: tondo: woman with thyrsos, situla, platter, and tympanon moving L. Single | 1 female | 1 female with tympanon walking at center.

I.240 Urbana-Champaign, University of Illinois – World Heritage Museum 22.1.69 | Knob-handled Dish | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.473a. A: tondo: woman with box and tympanon moving L. Single | 1 female | 1 female with tympanon walking at center; B: exterior a: seated woman; exterior b: flying Eros. Vignettes | 1 female, 1 Eros.

I.241 Berlin, Staatliche Museen F 3350 | Knob-handled Dish | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.475. A: tondo: seated woman with box, fan, tympanon. Single | 1 female | 1 female with tympanon seated at center.

I.242 Bonn, Akademisches Kunstmuseum 129 (249) | Stemless Cup | Menzies Group | ca. 340-310 BCE | *RVAp* Supplement II.2 26.489c. A: tondo: woman with phiale and tympanon moving L. Single | 1 female | 1 female with tympanon walking at center; B: exterior a: female head facing L; exterior b: no photo. Vignettes | 1 head.

I.243 Frankfurt, Market | Stemless Cup | Menzies Group | ca. 340-310 BCE | *RVAp* Supplement II.2 26.498a. A: tondo: woman seated on a box with tympanon and box. Single | 1 female | 1 female with tympanon seated at center.

I.244 London, Market (Sotheby's) 12-13.12.83 393 | Boar's Head Rhyton | Menzies Group | ca. 340-310 BCE | *RVAp* Supplement II.2 26.512b. A: Eros with tympanon, phiale, mirror flying to R. Single | 1 Eros | 1 Eros with tympanon flying at center.

I.245 Bari, Private Collection (Lagoia) | Goat's Head Rhyton | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.516. A: Eros with tympanon and ball flying to low altar/stele to L. Single | 1 Eros | 1 Eros with tympanon flying at center.

- I.246 Paris, Market (Reine Margot) 1989 | Deer's Head Rhyton | Menzies Group | ca. 340-310 BCE | *RVAp* Supplement II.2 26.546b. A: Eros with xylophone and wreath, seated. Single | 1 Eros | 1 Eros with xylophone seated at center.
- I.247 Naples, MANN 2957 (inv. 82472) | Laconian Hound's Head Rhyton | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.558. A: woman with tympanon and bunch of grapes approaching altar. Single | 1 female | 1 female with tympanon moving at center.
- I.248 Bari, Museo Archeologico di Santa Scholastica 1609 | Griffin's Head Rhyton | Menzies Group | ca. 340-310 BCE | *RVAp* Supplement I 26.55a. A: woman moving R with platter and tympanon. Single | 1 female | 1 female with tympanon walking at center.
- I.249 Hamburg, Museum für Kunst und Gewerbe 1917.1072 | Knob-handled Dish | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.65. A: tondo: seated Eros with floral and phiale, woman with alabastron. Single | 1 female, 1 eros; B: exterior a: seated woman with tympanon; exterior b: seated youth or Eros (?). Vignettes | 1 female, 1 unidentified figure | 1 female with tympanon seated at center.
- I.250 Taranto, MARTA 61438 | Lebes Gamikos | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.89. A: seated Eros with wreath and xylophone facing L, looking R at woman seated woman facing R, looking L holding mirror and touching Eros's shoulder. Single | 1 female, 1 Eros | 1 Eros with xylophone seated at L; B: Eros seated facing L with platter, box, tympanon. Single | 1 Eros | 1 Eros with tympanon seated at center.
- I.251 Bari, Private Collection (Colombo) | Lekanis Lid | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.104. A: exterior a: kneeling Eros at thymiaterion with tympanon; exterior b: seated, topless woman with fan and box. Vignettes | 1 female, 1 Eros | 1 Eros with tympanon kneeling at center.
- I.252 Laguna Hills, Private Collection | Lekanis with Lid | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.105c. A: exterior a: seated woman with fan, torch, xylophone, and swan; exterior b: kneeling, Eros with box and wreath. Vignettes | 1 female, 1 Eros | 1 female with xylophone seated at center.
- I.253 Brussels, Private Collection (K. van Wouterghem-Maes) | Lekanis Lid | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.107. A: exterior a: seated woman with torch, box, and tympanon; exterior b: seated Eros with mirror, torch, and wreath. Vignettes | 1 female, 1 Eros | 1 female with tympanon seated at center.
- I.254 Zurich, Market (Nefer) 1986 14b | Kantharos | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.110n. A: woman seated R on a throne playing kithara. Single | 1 female | 1 female with kithara seated at center; B: Eros seated L on a rock holding box and grapes. Single | 1 Eros.

I.255 Brussels, Musées Royaux d'Art et d'Histoire (ex Errera) D 25 | Oinochoe, Shape 1 | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.113. A: woman moving L holding fan, box, and tympanon. Single | 1 female | 1 female with tympanon moving at center.

I.256 Paris, Market | Lekanis with Lid | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.122-4. A: exterior a: kneeling Eros with mirror and wreath; exterior b; seated woman with box and tympanon. Vignettes | 1 female, 1 Eros | 1 female with tympanon seated at center.

I.257 Bari, Private Collection (Loiudice) | Lekanis with Lid | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.122-7. A: woman seated on cista, with phiale and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: kneeling Eros with mirror. Single | 1 Eros.

I.258 Birmingham, MI, Donna Jacobs 2 | Pyxis Lid | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.122-8. A: seated woman holding box, wreath, and tympanon. Single | 1 female | 1 female with tympanon seated at center.

I.259 Sydney, Market (Re-Entombed Galleries) | Lekanis Lid | Closely Associated with the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.129-1. A: exterior a: seated woman holding tympanon and platter; exterior b: seated youth holding wreath and platter. Vignettes | 1 female, 1 male | 1 female with tympanon seated at center.

I.260 London, Market (Sotheby's) 12.12.88 (34186c) | Plate | Closely Associated with the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.130e. A: tondo: Eros seated with box and grapes, tympanon and kanoun to L. Single | 1 Eros | 1 tympanon at mid-L.

I.261 Freiburg, Market (J. Haering) 3 | Lekanis with Lid | Closely Associated with the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.135-2. A: continuous frieze, L-R: woman seated L, looking R on ionic column with situla and platter, torch below, youth with boots holding box, seated L and looking R to woman leaning L holding mirror and tympanon, youth with boots and long, ribbon-tied hair seated. Single | 3 females, 3 males | 1 female with tympanon leaning at center.

I.262 Zurich, Market (Galerie Fortuna) C 1823 | Oinochoe, Shape 1 | Closely Associated with the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.143f. A: woman moving L holding sash, wreath, box, and tympanon. Single | 1 female | 1 female with tympanon moving at center.

I.263 London, Market (Sotheby's) 11.12.89 382 | Oinochoe, Shape 8B | Closely Associated with the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.145d. A: woman seated L holding platter, tympanon, and mirror. Single | 1 female | 1 female with tympanon seated at center.

- I.264 New York, Market (Royal Athena Galleries) SLF 104 | Oinochoe, Shape 8B | Closely Associated with the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.145f. A: woman seated L holding box, fan, and tympanon. Single | 1 female | 1 female with tympanon seated at center.
- I.265 Copenhagen, Nationalmuseet 45 (263) | Oinochoe, Shape 8N | Closely Associated with the Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.146. A: woman seated L holding box and tympanon. Single | 1 female | 1 female with tympanon seated at center.
- I.266 Bologna, Museo Civico Archeologico 637 | Kantharos | Closely Associated with the Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.155. A: Eros with ball, box, and tympanon flying R, torch and wreath to L. Single | 1 Eros | 1 Eros with tympanon flying at center; B: woman seated R holding basket/platter and grapes between ionic columns. Single | 1 female.
- I.267 London, Market (Christie's) 12.12.84 120,2 | Oinochoe, Shape 8B | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.184-23. A: Eros with mirror and tympanon flying R. Single | 1 Eros | 1 Eros with tympanon flying at center.
- I.268 London, Market (Sotheby's) 11.12.89 382/3 | Oinochoe, Shape 8B | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.184-26. A: Eros with box, wreath, and tympanon flying R. Single | 1 Eros | 1 Eros with tympanon flying at center.
- I.269 Dublin, National Museum 1030.1914 | Oinochoe, Shape 8N | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.192. A: Eros with mirror, platter, and tympanon flying L, torch in front. Single | 1 Eros | 1 Eros with tympanon flying at center.
- I.270 Bari, Museo Archeologico di Santa Scholastica 11880 | Alabastron | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.192b. A: woman leaning L on a rock holding mirror and tympanon. Single | 1 female | 1 female with tympanon leaning at center.
- I.271 Cambridge, Museum of Classical Archaeology GR 15.1963 | Lekanis with Lid | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.195. A: exterior a: Eros flying R holding tympanon and aryballos, torch to L; exterior b: no photo. Vignettes | 1 Eros | 1 Eros with tympanon flying at center.
- I.272 Bologna, Museo Civico Archeologico 686 | Lekanis Lid | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.197. A: exterior a: woman seated L holding box and tympanon; exterior b: Eros flying L with mirror and wreath, swan to L. Vignettes | 1 female, 1 Eros, 1 animal | 1 female with tympanon seated at center.
- I.273 Gottingen, Archäologisches Institut und Sammlung der Gipsabgüsse HU 567 | Squat Lekythos | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp*

Supplement II.2 27.199a. A: Eros flying R with box, ball, and tympanon. Single | 1 Eros | 1 Eros with tympanon flying at center.

I.274 Massa, Private Collection (Dr. Bresciani) | Bottle | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.200-1. A: Eros kneeling R holding fan, platter, and tympanon. Single | 1 Eros | 1 Eros with tympanon kneeling at center.

I.275 Lecce, Museo Provinciale Sigismondo Castromediano 838 | Horse's Head Rhyton | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.201. A: Eros flying L holding mirror and tympanon. Single | 1 Eros | 1 Eros with tympanon flying at center.

I.276 Santa Monica, CA, Private Collection | Oinochoe, Shape 1 | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.177c. A: Eros seated R playing aulos. Single | 1 Eros | 1 Eros with aulos seated at center.

I.277 Buncrana, Private Collection (H.P. Swan) 690 | Oinochoe, Shape 1 | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.178. A: Eros seated L holding tympanon, platters, and fan. Single | 1 Eros | 1 Eros with tympanon seated at center.

I.278 Barletta, Museo Civico 555 | Oinochoe, Shape 8B | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.184. A: Eros flying L holding basket, sash, and tympanon, ivy leaf below. Single | 1 Eros | 1 Eros with tympanon flying at center.

I.279 Baltimore, John Hopkins, H. Tanzer 473 | Oinochoe, Shape 8B | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.184g. A: Eros kneeling R holding mirror and tympanon. Single | 1 Eros | 1 Eros with tympanon kneeling at center.

I.280 New York, Market (Sotheby's) 24.02.82 508 | Oinochoe, Shape 8B | Workshop of the Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.184h. A: Eros seated L holding tympanon, platters, and wreath. Single | 1 Eros | 1 Eros with tympanon seated at center.

I.281 Ruvo, Museo Archeologico Nazionale Jatta 1196 | Pyxis with Lid | Between the Baltimore and Stoke-on-Trent Painters | ca. 330-310 BCE | *RVAp* II 27.222. A: woman seated R looking L holding basket, tympanon, and fan. Single | 1 female | 1 female with tympanon seated at center.

I.282 Melbourne, Geddes Collection A 1:18 | Round Pyxis | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* II 28.72. A: two Erotes, one with an iynx, and a rabbit in front of a quadriga driven L with a woman on it and an armed youth holding the reins and stepping onto the chariot. Single | 1 female, 1 male, 2 Erotes, 5 animals; B: bottom exterior a: seated Eros with box; exterior b: seated woman with tympanon. Vignettes | 1 female, 1 Eros | 1 female with tympanon seated at center.

I.283 Cambridge, Museum of Classical Archaeology 428 | Lekanis Lid | Associated with the Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* II 28.79. A: side a: Eros with

tympanon, torch to L; side b: seated woman with mirror, torch to L. Vignettes | 1 female, 1 Eros | 1 Eros with tympanon kneeling at center.

I.284 New York, Private Collection | Oinochoe, Shape 8B | Virginia Exhibition | ca. 320-310 BCE | *RVAp* Supplement II.2 28.86-10. A: seated Eros with tympanon and oinochoe, swan (?). Single | 1 Eros, 1 animal | 1 Eros with tympanon seated at center.

I.285 London, British Museum 1973.1-15.1 | Stemless Cup | Round-Ear Group | ca. 320-310 BCE | *RVAp* II 28.214. A: tondo: seated Eros holding tympanon on lap, fan at knees. Single | 1 Eros | 1 Eros with tympanon seated at center; B: exterior a: female head with sakkos and earring facing L; exterior b: female head with sakkos and earring facing L. Vignettes | 2 heads.

I.286 Tampa, Museum of Art 87.37 | Type I Loutrophoros | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.D-8. A: shoulder: siren torso in florals holding kithara and plektron; body: above, three seated and two standing women with hydria, perirrhanterion, umbrella, fan, then a frieze of sea creatures, then a central two-columned fountain with two lion-head spouts, a hydria, two torches, and two females. 2 friezes | 7 females, 1 satyr, siren, 6 animals | 1 siren with kithara standing on shoulder, at center; B: above, central seated Eros with two women approaching from L and R, one with situla and oinochoe and one with wreath and tympanon, below, a woman and youth moving R with fan, box, situla, and branch. 2 friezes | 3 females, 1 male, 1 Eros | 1 female with tympanon moving at top R.

I.287 San Marino, Market (Arte S.A.) 11.10.92 260 | Amphora | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.3 29.10-1. A: shoulder: a female head with sakkos and wings facing L; body: a woman with tympanon and box moving L and looking R at a youth following with situla and branch. Single | 1 female, 1 male | 1 female with tympanon moving at L.

I.288 Antibes, Musée d'Archéologie 24 | Oinochoe, Shape 1 | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.49b. A: seated woman with wreath, open box, and tympanon. Single | 1 female | 1 female with tympanon seated at center.

I.289 New York, Market (Royal Athena Galleries) | Oinochoe, Shape 1 | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.49d. A: seated woman with white sakkos holding box and kanoun, hydria below and tympanon to R. Single | 1 female | 1 tympanon at bottom R.

I.290 Auxerre, Market 01.04.90 152 | Oinochoe, Shape 1 | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.49e. A: seated Eros with tympanon and open box. Single | 1 Eros | 1 Eros with tympanon seated at center.

I.291 Coulommiers, Market 30.06.91 | Oinochoe, Shape 8B | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement I 29.53c. A: seated woman holding tympanon and ball.

Single | 1 female | 1 female with tympanon seated at center; B: Eros flying R with grapes.
Single | 1 Eros.

I.292 Cologne, Private Collection (M.K.) | Round Pyxis | White Saccos Painter | ca. 320-300 BCE | *RVAp* II 29.56. A: lid a: seated woman with mirror and tympanon; lid b: Eros flying L with rosette chain and ball; ivy leaves. Vignettes | 1 female, 1 Eros | 1 female with tympanon seated at center.

I.293 Basel, Antikenmuseum und Sammlung Ludwig 2301 | Lekanis Lid | White Saccos Painter | ca. 320-300 BCE | *RVAp* II 29.70. A: lid a: seated woman with torch and mirror, tympanon to lower L; lid b: seated youth with petasos over shoulders holding phiale and oinochoe. Vignettes | 1 female, 1 male | 1 tympanon at bottom L.

I.294 Sydney, Market (Re-Entombed Galleries) | Lekanis Lid | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.3 29.70b. A: lid a: seated woman with tympanon; lid b: seated youth with phiale and oinochoe. Vignettes | 1 female, 1 male | 1 female with tympanon seated at center.

I.295 Turin, Private Collection (Ph. Stenico) | Lekanis Lid | White Saccos Painter | ca. 320-300 BCE | *RVAp* II 29.71. A: lid a: seated woman with mirror and tympanon; lid b: seated youth with petasos over shoulders holding phiale and oinochoe. Vignettes | 1 female, 1 male | 1 female with tympanon seated at center.

I.296 Geneva, Private Collection (A.C.) 4043 | Lekanis Lid | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement I 29.72a. A: lid a: seated woman with open box, wreath, and tympanon; lid b: seated youth with petasos over shoulders holding ball and phiale. Vignettes | 1 female, 1 male | 1 female with tympanon seated at center.

I.297 Mattinata, Private Collection (Sansone) 435 | Lekanis with Lid | White Saccos Painter | ca. 320-300 BCE | *RVAp* II 29.74. A: lid a: seated youth with petasos over shoulders holding phiale and apulian kithara; lid b: seated woman with L breast exposed holding tympanon and harp. Vignettes | 1 female, 1 male | 1 male with Apulian kithara seated at center, 1 female with tympanon seated at center, 1 female with harp seated at center.

I.298 Antibes, Musée d'Archéologie 26 | Lekanis with Lid | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.74b. A: lid a: seated youth playing apulian kithara, thymiaterion to L and swan in floral to R; lid b: L seated youth with petasos over shoulders holding fan and situla. Vignettes | 2 males | 1 male with Apulian kithara seated at center.

I.299 Melbourne, Geddes Collection S 08.12.86 192 | Kantharos | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement I 29.84b. A: woman with mirror and cista leaning towards woman seated on hydria with fan. Single | 2 females | 1 female with tympanon seated at center; B: woman seated L holding tympanon, open box, and cista. Single | 1 female | 1 female with tympanon seated at center.

I.300 Urbana-Champaign, World Heritage Museum 22.1-68 | Kantharos | White Saccos Painter | ca. 320-300 BCE | *RVAp* II 29.85a. A: seated woman with grapes, box, and tympanon. Single | 1 female | 1 female with tympanon seated at center; B: seated woman with L breast exposed holding grapes and fan. Single | 1 female.

I.301 New York, Market (Royal Athena Galleries) PS 103 | Kantharos | White Saccos Painter | ca. 320-300 BCE | *RVAp* II 29.87. A: amazon standing L in front of a horse. Single | 1 female, 1 animal; B: seated woman holding box and umbrella, mirror below and harp to the lower R. Single | 1 female | 1 harp at bottom R.

I.302 Bari, Museo Archeologico di Santa Scholastica 962 | Kantharos | Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.213. A: Nike (?) flying R holding mirror and thymiaterion. Single | 1 nike; B: seated Eros holding mirror, a bird (raptor?) to the L and a tympanon in partial-profile to the R. Single | 1 Eros, 1 animal | 1 tympanon at bottom R.

I.303 New York, Market (Antiqueria Ltd) 9 | Round Pyxis | Stuttgart Group | ca. 320-300 BCE | *RVAp* Supplement II.2 29.220b. A: lid a: seated Eros with situla, platter, and tympanon; lid b: palmette. Single | 1 Eros | 1 Eros with tympanon seated at center.

I.304 Forte dei Marmi, Lucca, Private Collection | Kantharos | Stuttgart Group | ca. 320-300 BCE | *RVAp* Supplement II.2 29.224c. A: amazon with spear riding R on a horse. Single | 1 female; B: Eros flying R holding a ball and tympanon. Single | 1 Eros | 1 Eros with tympanon flying at center.

I.305 Pavia, Private Collection 251 | Lekanis with Lid | Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.238. A: lid a: youth seated L holding mirror, stick, and tympanon; lid b: youth seated R with stick, platter, and grapes. Vignettes | 2 males | 1 male with tympanon seated at center.

I.306 Potenza, Soprintendenza | Lekanis with Lid | Local Imitation of the Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.256. A: lid a: woman seated R tugging at garment, looking L, tympanon in lower L; lid b: seated woman with phiale, tympanon in lower L. Vignettes | 2 females | 1 tympanon at bottom L, 1 tympanon at bottom L.

I.307 Potenza, Soprintendenza | Round Pyxis | Local Imitation of the Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.257. A: lid a: woman seated R on rock holding phiale and tympanon, situla to R; lid b: youth seated R on mantle holding situla and box, tympanon to lower R. Vignettes | 1 female, 1 male | 1 female with tympanon seated at center, 1 tympanon at bottom R.

I.308 Bari, Museo Archeologico di Santa Scholastica 5955 | Round Pyxis | Associated with the Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.269. A: lid a: Eros seated R holding phiale with bird and situla; lid b: youth seated L holding box and situla, tree branch to R and tympanon to L. Vignettes | 1 male, 1 Eros | 1 tympanon at bottom L; B: body side a: female head facing L; body side b: female head facing L. Head | 2 heads.

- I.309 Bari, Private Collection (Lagoia) | Oinochoe, Shape 8B | Associated with the Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.272. A: incomplete photograph: seated youth holding stick and apulian kithara looking L, woman seated R and looking L holding sash and another object. Single | 1 male, 1 female | 1 male with Apulian kithara seated at L.
- I.310 London, Market (Sotheby's) 08.11.76 324 | Oinochoe, Shape 8B | Associated with the Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.274. A: Eros flying R holding situla and tympanon. Single | 1 Eros | 1 Eros with tympanon flying at center.
- I.311 Melbourne, Geddes Collection MIT Sip A 114 | Skyphos | Associated with the Stuttgart Group | ca. 320-300 BCE | *RVAp* Supplement I 29.286a. A: Eros seated R, looking L holding oinochoe, box, and tympanon. Single | 1 Eros | 1 Eros with tympanon seated at center; B: female head with decorated sakkos looking L. Single | 1 head.
- I.312 Bari, Museo Archeologico di Santa Scholastica 959 | Kantharos | Painter of Bari 957 | ca. 320-300 BCE | *RVAp* II 29.290. A: Eros seated L holding box. Single | 1 eros; B: woman moving L and looking R holding a tympanon and box. Single | 1 female | 1 female with tympanon moving at center.
- I.313 Bari, Private Collection (Vasetti) | Kantharos | Painter of Bari 5981 | ca. 320-300 BCE | *RVAp* Supplement I 29.311a. A: woman moving L holding grapes, looking R at woman holding mirror and tympanon. Single | 2 females | 1 female with tympanon moving at R.
- I.314 New Milton, NH, Hattatt Collection 1367 | Lekanis with Lid | Painter of Bari 5924 | ca. 320-300 BCE | *RVAp* Supplement I 29.319a. A: lid a: woman seated L holding fan and wreath, tympanon to lower R; lid b: Eros seated R holding tympanon and open box. Vignettes | 1 female, 1 Eros | 1 tympanon at bottom R, 1 Eros with tympanon, seated.
- I.315 London, Market (Sotheby's) 18.05.81 298 | Lekanis with Lid | Painter of Bari 5924 | ca. 320-300 BCE | *RVAp* Supplement I 29.319b. A: lid a: youth seated L holding mirror, grapes, and branch, tympanon to lower R; lid b: no photo. Vignettes | 1 male | 1 tympanon at bottom R.
- I.316 London, Market (Sotheby's) 13.07.81 354 | Volute Krater | Tenri Painter | ca. 315-300 BCE | *RVAp* Supplement I 30.05a. A: neck: head facing L in florals; body: central naiskos with seated youth holding box. Single | 1 male; B: woman moving L towards stele/altar holding mirror and tympanon. Single | 1 female | 1 female with tympanon moving at center.
- I.317 Turin, Private Collection (Martini) | Volute Krater | Tenri Painter | ca. 315-300 BCE | *RVAp* II 30.06. A: Eros seated R holding basket and tympanon. Single | 1 Eros | 1 Eros with tympanon seated at center. B: no photograph.

- I.318 New York, Market (Bonham's) 20.05.92 167 | Plate | Bassano Group | ca. 310-300 BCE | *RVAp* II 30.24a4. A: tondo: Eros seated on column with situla, tympanon (?) hanging above. Single | 1 Eros | 1 tympanon at up center.
- I.319 Kiel, Kunsthalle (Antikensammlung) | Oinochoe, Shape 1 | Bassano Group | ca. 310-300 BCE | *RVAp* Supplement I 30.24f (?). A: Eros seated R and looking L, holding thymiaterion, tympanon to R. Single | 1 Eros | 1 tympanon at mid-R.
- I.320 London, Market (Sotheby's) 10-11.07.89 425/1 | Kantharos | Bassano Group | ca. 310-300 BCE | *RVAp* Supplement II.2 30.31m. A: seated Eros with phiale and ball. Single | 1 eros; B: seated youth with tympanon, grapes, and branch. Single | 1 male | 1 male with tympanon seated at center.
- I.321 Melbourne, Geddes Collection A 2:19 | Plate | Painter of Rodin 971 | ca. 310-300 BCE | *RVAp* Supplement II.2 30.60a. A: tondo: Eros moving L holding tympanon and sash. Single | 1 Eros | 1 Eros with tympanon moving at center.
- I.322 Chicago, Art Institute 89.87 | Oinochoe, Shape 1 | Mattinata Painter | ca. 310-300 BCE | *RVAp* II 30.66. A: woman with platter, fan, and iynx moving R and looking L, frilly tympanon to lower R. Single | 1 female | 1 tympanon at bottom R.
- I.323 Chicago, Art Institute 89.88 | Oinochoe, Shape 1 | Mattinata Painter | ca. 310-300 BCE | *RVAp* II 30.67. A: seated woman holding phiale and grapes, tympanon to lower L behind knee. Single | 1 female | 1 tympanon at bottom L.
- I.324 Lecce, Museo Provinciale Sigismondo Castromediano 685 | Oinochoe, Shape 3 | Connected to the Mattinata Painter | ca. 310-300 BCE | *RVAp* II 30.71. A: woman moving L holding tympanon and box. Single | 1 female | 1 female with tympanon moving at center.
- I.325 Warsaw, Pánstwowe Muzeum Archeologiczne 147366 | Oinochoe, Shape 3 | Related to the Late Pelikai | ca. 310-300 BCE | *RVAp* II 30.87. A: youth standing L in front of a stele/altar holding wreath, box, and tympanon. Single | 1 male | 1 male with tympanon standing at center.
- I.326 Canosa, Museo Archeologico Civico 284 | Plate | Related to the Late Pelikai | ca. 310-300 BCE | *RVAp* II 30.91. A: tondo: woman seated L holding tympanon and grapes. Single | 1 female | 1 female with tympanon seated at center.

II: MUSICAL IMAGERY IN NUPTIAL GENRE ICONOGRAPHY

- II.1 New York, Market (Sotheby's) 21.05.84, 384, F22405 | Hydria | Painter of the Berlin Dancing Girl | ca. 430-410 BCE | *RVAp* Supplement II.1 01.14a. A: youth holding a chelys lyre standing beside stool, two draped women on either side and two additional draped women under the handles. Single | 4 females, 1 male | 1 male with chelys lyre standing at center.
- II.2 Agrigento, Museo Archeologico Regionale R178 | Bell Krater | Hearst Painter | ca. 430-420 BCE | *RVAp* I 01.27. A: Eros and woman with tympanon approaching Hermes. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon walking at center; B: no photograph.
- II.3 Warsaw, Pánstwowe Muzeum Archeologiczne 142296 | Volute Krater | Sisyphus Painter | ca. 420-390 BCE | *RVAp* I 01.53. A: Peleus abducting Thetis with Nereids. Single | 4 females, 1 male, 2 animals; B: three youths and a woman playing the aulos moving R. Single | 1 female, 3 males | 1 female with aulos walking at center.
- II.4 Boulogne, Musée 122 | Pelike | Group of Lecce 686 | ca. 390-375 BCE | *RVAp* I 03.84. A: seated woman with tympanon and standing youth. Single | 1 female, 1 male | 1 female with tympanon seated at center; B: two mantle figures. Single | 2 males.
- II.5 London, British Museum F67 | Bell Krater | Eton-Nika Painter | ca. 385-360 BCE | *RVAp* I 04.85. A: standing woman with tympanon, seated Eros. Single | 1 female, 1 Eros | 1 female with tympanon standing at center; B: two mantle figures. Single | 2 males.
- II.6 Naples, MANN 1889 (81650) | Bell Krater | Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.60. A: standing youth facing seated woman holding tympanon. Single | 1 female, 1 male | 1 female with tympanon seated at R; B: two mantle figures. Single | 2 males.
- II.7 Boston, Museum of Fine Arts 76.59 | Squat Lekythos | Lecce Painter | ca. 370-350 BCE | *RVAp* I 05.226. Lip: woman standing with wreath and tympanon, two figures to either side; body, seated woman with bird, woman and youth to either side. Single | 3 females, 1 male, 2 unidentified figures | 1 female with tympanon walking centrally on neck.
- II.8 London, University College Collection 528 | Hydria | Painter of Karlsruhe B9 | ca. 385-365 BCE | *RVAp* II 06.62b. A: standing woman with platter and seated woman with wreath and tympanon. Single | 2 females | 1 female with tympanon seated at R.
- II.9 Oxford, MS, University of Mississippi Museum (ex Robinson Collection) | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.105. A: nude youth carries

wreath and platter towards seated woman leaning on tympanon with kantharos. Single | 1 female, 1 male | 1 female with tympanon seated at R; B: no photograph.

II.10 Vatican, Museo Gregoriano Etrusco Z2 (18041) | Pelike | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.144. A: seated woman holding tympanon, standing Eros with wreath. Single | 1 female, 1 Eros | 1 female with tympanon seated at L; B: two mantle figures. Single | 2 males.

II.11 London, British Museum F60 | Bell Krater | Rodin Painter | ca. 380-360 BCE | *RVAp* I 06.196. A: standing woman with tympanon, seated Eros. Single | 1 female, 1 Eros | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

II.12 Oreye, Private Collection (Derwa) 177 (Cat. 32) | Oinochoe | Felton Painter | ca. 380-360 BCE | *RVAp* Supplement II.1 07.81c. Eros moving to the R and playing the aulos, mantle-enrobed woman dancing. Single | 1 female, 1 Eros | 1 Eros with aulos walking at L.

II.13 Gottingen, Archäologisches Institut und Sammlung der Gipsabgüsse F21 | Pelike | Group of the St. Louis Pelike | ca. 360-350 BCE | *RVAp* Supplement II.1 07.109b. A: standing woman with wreath, seated Eros with tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at R; B: two mantle figures. Single | 2 males.

II.14 London, Market (Ohly) | Pelike | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.22. A: seated woman playing the harp below with youth, female attendants, and Eros. 2 rows | 4 females, 1 male, 1 Eros | 1 female with harp seated at bottom center; B: woman walking towards seated youth with two spears and phiale, running Eros and standing woman with sash and wreath above. Single | 2 females, 1 male, 1 Eros.

II.15 Zurich, Market (Arete) | Knob-handled Dish | Iliupersis Painter | ca. 375-350 BCE | *RVAp* Supplement I 08.61a. Interior A: standing youth, seated Eros with 'xylophone,' walking woman. Single | 1 female, 1 male, 1 Eros | 1 Eros with xylophone seated at center; Interior B: youth with ivy crown, tympanon, and thyrsos, woman with wreath and thyrsos, satyr with torch and kalathos moving to the L. Single | 1 female, 1 male, 1 satyr | 1 male with tympanon walking at L.

II.16 Naples, Private Collection (Grimaldi) 604 | Shape 5 (Olpe) Oinochoe | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* Supplement II.1 08.130d. A: seated woman with phiale and tympanon, seated woman with mirror, Eros standing with ball, ivy leaves above. Single | 2 females, 1 satyr, 1 Eros | 1 female with tympanon seated at L.

II.17 Bari, Museo Archeologico di Santa Scholastica 8258 | Handled Dish | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.168. A: exterior a: woman with box moves to the R, standing youth, seated woman with tympanon, standing youth. Single | 2 females, 2 males | 1 female with tympanon seated at R; exterior b: standing youth (mostly lost), woman with box moving to the R (mostly lost), standing woman. Single | 2 females, 1 male.

II.18 Bari, Museo Archeologico di Santa Scholastica 6322 | Bell Krater | Related to the Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.37. A: standing woman with tympanon and bird, seated woman with mirror. Single | 2 females, 1 animal | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

II.19 Lecce, Museo Provinciale Sigismondo Castromediano 651 | Bell Krater | Painter of Geneva 2754 | ca. 360-350 BCE | *RVAp* I 09.39. A: standing Eros with wreath and tympanon, seated woman with grapes. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at L; B: two mantle figures. Single | 2 males.

II.20 New York, Market (Sotheby's) 13.07.87 286 | Bell Krater | Painter of Geneva 13108 | ca. 360-350 BCE | *RVAp* Supplement II.1 09.73e. A: standing Eros with tympanon and grapes, seated woman with phiale and mirror. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at L; B: two mantle figures. Single | 2 males.

II.21 Lecce, Museo Provinciale Sigismondo Castromediano 790 | Hydria | Schlaepfer Painter | ca. 360-350 BCE | *RVAp* I 09.163. A: standing youth with phiale and wreath, seated woman with tympanon. Single | 1 female, 1 male | 1 female with tympanon seated at R.

II.22 Copenhagen, Thorvaldsens Museum 130 | Amphora | Connected to the Judgement Painter | ca. 360-350 BCE | *RVAp* I 10.41. A: standing youth, seated woman with umbrella, tympanon above, standing woman holding onto the legs of an Eros who holds a bird. Single | 2 females, 1 male, 1 Eros, 1 animal | 1 tympanon at up center; B: two mantle figures. Single | 3 males.

II.23 Taranto, Private Collection | Pelike | Lampas Painter | ca. 360-340 BCE | *RVAp* I 10.236. A: Eros with bird and tympanon, woman with wreath. Single | 1 female, 1 Eros, 1 animal | 1 Eros with tympanon present at uncertain location; B: Eros with tympanon, duck, and woman with mirror. Single | 1 female, 1 Eros, 1 animal | 1 Eros with tympanon present at uncertain location.

II.24 Taranto, MARTA 8890 | Pelike | Lampas Painter | ca. 360-340 BCE | *RVAp* I 10.237. A: Eros with tympanon and woman. Single | 1 female, 1 Eros | 1 Eros with tympanon present at uncertain location; B: nude youth with wreath and woman. Single | 1 female, 1 male.

II.25 Potenza, Soprintendenza Archeologica 334660 | Oinochoe, Shape 8B | Lampas Group | ca. 360-340 BCE | *RVAp* Supplement II.3 10.244a. A: an Eros sits on drapery facing and extending wreath to R, a woman sits facing R, looks and gestures L, holds upraised tympanon in her L hand. Single | 1 female, 1 Eros | 1 female with tympanon seated at R.

II.26 Potenza, Soprintendenza Archeologica 334661 | Oinochoe, Shape 8B | Lampas Group | ca. 360-340 BCE | *RVAp* Supplement II.3 10.244b. An Eros sits on

drapery facing L, looking and extending tympanon to R to a woman seated facing L with a basket/platter. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at center.

II.27 Palermo, Museo d'Arte e Archeologia "Ignazio Mormino" 741 | Squat Lekythos | Waterspout Group | ca. 375-350 BCE | *RVAp* I 11.45. An Eros with cross-body bead chain stands facing R holding a vine/twig and an upraised tympanon, a woman faces L sitting on a rock with phiale and a bunch of grapes. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at L.

II.28 Lecce, Museo Provinciale Sigismondo Castromediano 660 | Bell Krater | Painter of Lecce 660 | ca. 360-340 BCE | *RVAp* I 12.47. A: a woman with long dress and drapery over L arm moves R holding a wreath and upraised tympanon, an Eros sits on a craggy rock facing L with phiale. Single | 1 female, 1 Eros | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

II.29 New York, Market (Almagià) | Hydria | Woburn Abbey Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.79c. A woman with long dress sits on a craggy rock facing L, looks R, holds a palm-fan and a wreath, a ribbon hangs above, a woman with long dress leans forward onto a column to the L, holds a phiale and sash in her R hand (arm resting on column), faces L. Single | 2 females | 1 female with xylophone leaning at R.

II.30 Melbourne, Private Collection (A.T. Davis) | Amphora | Laterza Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.119a. A: a woman with long dress moves R carrying upraised mirror and a box, an Eros sits on a rock facing L with an open box and tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at R; B: two mantle figures. Single | 2 males.

II.31 Monopoli, Villa Meo-Evoli L150 | Pelike | H.A. Painter | ca. 360-340 BCE | *RVAp* Supplement I 12.127b. A: an Eros with bracelets and anklets, and hair pulled up in a bun moves R holding a stick and a wreath draped with a ribbon towards a woman seated R on a craggy rock, looking L, and holding up a mirror and a tympanon, a vine-leaf and ribbon hang above. Single | 1 female, 1 Eros | 1 female with tympanon seated at R; B: two mantle figures. Single | 2 males.

II.32 Melbourne, Private Collection (Ray Jackson) | Bell Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.139j. A: a woman faces R leaning on a stele/column holding an upraised basket/platter and dangling sash and a tympanon, a nude Eros with ponytail sits on a craggy rock facing L, extends a wreath to the L, a large sash hangs above. Single | 1 female, 1 Eros | 1 female with tympanon leaning at L; B: two mantle figures. Single | 2 males.

II.33 Once Antibes, Private Collection | Column Krater | Related to the H.A. Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.143b. A: a youth with short tunic, boots, and pointed cap and drapery over L arm moves R with split-top branch and phiale, a woman sits facing L on a craggy rock holding an upraised tympanon and a branch, a

few ribbons hang in the middle. Single | 1 female, 1 male | 1 female with tympanon seated at R; B: no photograph.

II.34 Naples, MANN Stg 530 | Type 1 Situla | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.17. A: above: an Eros flies R extending a xylophone (finials, c. 10 cross-bars) to R, a woman sits L with a mirror upraised; below, two nude youths with drapery over their L arms face a central seated woman, who faces L. 2 rows | 2 females, 2 males, 1 Eros | 1 Eros with xylophone flying at top L; B: youth seated between two standing women, L bending forward over raised foot. Single | 2 females, 1 male.

II.35 Zurich, Fachbereich Klassische Archäologie (Universität Zürich) 2412 | Squat Lekythos | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.24. A: a woman leans R, L leg raised, holding a doll between hands, a woman sits facing R on a stool with footrest and extending phiale to R, a nude youth with drapery over L arm and stick faces L and holds a xylophone by one of its arms vertically to the L (at least 10 cross-bars), another woman on a stool sits R, looks L, holds an open cista, a woman with long, patterned dress moves L carrying a mirror and palm fan. Single | 4 females, 1 male | 1 male with xylophone leaning at center.

II.36 New York, Market (Royal Athena Galleries) | Hydria | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.30b. A: shoulder: a woman stands facing R with ball and wreath, a cista, a woman sits facing R with a box, a woman stands L, looks R, resting L arm on an upside-down fan, a woman with hairdress sits R on a stool with footrest, tugs at shoulder and holds phiale, mirror above, a $\frac{3}{4}$ vertical xylophone at her feet, a woman with long dress faces L with a ball, an open cista, a woman sitting facing R with aryballos, another woman leaning L with fan; body: four seated women and three standing women with cistas, phialai, aryballoi, mirrors, etc. 2 friezes | 14 females | 1 xylophone on shoulder, at center.

II.37 New York, Private Collection (S. White and L. Levy) 245 | Amphora | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.30e. A: two registers divided by a scroll/floral motif with a L-facing profile woman's head in the center; upper register: a woman sits on a cross-legged stool facing L, looking R, with a xylophone horizontal lying on her lap, then a nude youth with drapery over L arm and stick faces L and dangles a doll by a string, then a woman sits on a fancy stool with footrest looking L with cista, floral vine around her, a nude youth leans L on a stick with drapery and gestures to the seated woman, a woman moves R with a ribbed lekythos and phiale, a kantharos hanging above, a nude youth with wreath sits on a drapery-covered stool R, looks L, holds a stick, a woman with full mantle leans L, a cista with a ball on top sits to R; lower: a woman leans R with a wreath and bunch of grapes, a nude youth sits on drapery facing L with branch with a sash on it, a nude youth with drapery over arms leans L on his stick, looks R, holds upraised phiale, a woman sits R, looks L, with wreath and phiale, a nude youth with drapery over L arm faces L with an untied wreath and a stick. 2 friezes | 7 females, 6 males | 1 female with xylophone seated at top L; B: above: a central stele decorated with a couple of ribbons on an olive-branch decorated base is attended to by four figures; upper L a woman seated L, looking R, with phiale and wreath, lower: a

youth with drapery over L arm runs R with a short branch and a bunch. Radial | 2 females, 2 males.

II.38 Melbourne, Geddes Collection A 4:4 | Shape 1 Oinochoe | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.30f. A: upper register, L-R: a woman sits facing R with a wreath and phiale, a nude youth faces her with drapery and a stick, a woman sits L, looks R, tugs at shoulder, a cista below, a thymiaterion, attended to by an Eros with drapery over L arm and phiale, a nude youth sits R with a stick and phiale, an oinochoe hangs above, a woman faces L and gestures at phiale, another nude youth sits facing R on drapery, gestures to R, a woman with enveloping mantle moves L and gestures L, another woman sits facing L with upraised mirror and wreath; lower: a woman stands L, looks R, with ribbon and phiale, leans on floating cista with L elbow, a nude youth sits L, looks R, with stick, a woman with semi-wrapped hair sits L, holds up a mirror, a nude youth with drapery over L arm and stick leans R with a bird and an untied wreath, a woman sits L, looks R, with phiale to L, below her a $\frac{3}{4}$ horizontal xylophone lies (with finials and 11 crossbars with blobs in the center, top and bottom crossbars with dots), then a woman with short hair and long dress moves L with phiale and gestures to seated woman, a ball hangs above, a torso-nude youth sits R with a wreath, a woman sits R, looks L, with a phiale, a nude youth with drapery sits L with stick and extending kantharos to L, a ribbon above. 2 friezes | 10 females, 7 males, 1 Eros | 1 xylophone at bottom center.

II.39 London, Market (R. Symes) | Type 1 Nestoris | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement I 13.34-2. A: woman seated facing R with white hydria lying below, tugging at shoulder, torso-nude youth leaning R with stick, oinochoe above, a woman seated facing L, hydria sideways below, with phiale, kantharos above, a woman with spotted dress moves L, holding an untied wreath and resting L elbow on a cista, Pan, nude, sits L on drapery with syrinx and thyrsos. Single | 3 females, 1 male, 1 Pan | 1 Pan with syrinx seated at R; B: a youth sits on drapery facing R, a woman stands R extending a wreath, another woman with dress sliding off L shoulder sits facing L, an upright hydria below and an untied wreath above, holding phiale, a nude youth with stick and drapery stands frontal, L. Single | 3 females, 2 males.

II.40 Bari, Private Collection (Prof. Rizzon) | Pelike | Varrese Painter | ca. 360-340 BCE | *RVAp* II 13.34b. A: above, a woman leans R with a ball and wreath, a mirror hangs high above, an Apulian kithara (strings not visible in photo) stands underneath a woman seated R, looking L, with an open box, a ball hangs above, a small Eros leans L with a ribbon and reaches towards the box; below, a woman sits facing L with phiale, looks R, a nude youth with knobby stock and drapery leans R, a woman sits facing L on a folding stool, tugging at shoulder, a woman with short hair moves L, places R hand on seated woman's shoulder, holds cista. 2 rows | 5 females, 1 male, 1 Eros | 1 Apulian kithara at mid-center; B: upper, L-R: a woman sits facing R with a mirror, a xylophone with finials on the arms, 9-10 crossbars, and dots on the end crossbars stands $\frac{3}{4}$ vertical, another woman sits facing and gesturing L; below, L-R: a narrow pillar, a woman rests her R elbow on th. 2 rows | 4 females, 1 male | 1 xylophone at up center.

- II.41 Naples, MANN Stg 363 | Calyx Krater | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.48. A: a woman sits facing R with an upraised tympanon, a phiale $\frac{3}{4}$ vertical below, Pan (a nude youth with two horns and a wreath) stands frontal, leans to R on drapery and lagobolon, looks L and extends syrinx to L, another woman sits R holding a phiale. Single | 2 females, 1 Pan | 1 female with tympanon seated at L, 1 Pan with syrinx leaning at center; B: a woman moves R with wreath and phiale, a wreath hangs in the middle, a nude youth sits facing L on drapery holding a short, bifurcated branch. Single | 1 female, 1 male.
- II.42 New York, Market (Sotheby's) 21-22.11.85 83 | Oinochoe, Shape 2 | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.151a. A: a woman sits L with a palm fan and a tympanon, looks R at an Eros, frontal, looking R with wreath and phiale over a thymiaterion, then another woman with a mirror. Single | 2 females, 1 Eros | 1 female with tympanon seated at L.
- II.43 Oslo, Kunstindustrimuseet 7774 | Pelike | Varrese Group | ca. 360-340 BCE | *RVAp* I 13.184. A: a woman sits on a rock facing R with a phiale, a ribbon hangs overhead, an Eros approaches, facing L, with mirror and wreath. Single | 1 female, 1 eros; B: an Eros moves R carrying an aryballos and wreath, a woman sits facing L with a phiale in her lowered L hand, a xylophone held by the arm (poorly preserved, at least 8 crossbars, finials on the arms). Single | 1 female, 1 Eros | 1 female with xylophone seated at R.
- II.44 Sydney, Nicholson Museum 98.59 | Pelike | Painter of Vatican V50 | ca. 355-340 BCE | *RVAp* I 14.03, *CVA* Nicholson Museum 1(1), 39-40, plates 38-40. A: a woman stands facing R with an upraised fan and a tympanon, an Eros sits on a craggy rock facing L with a mirror, a wreath hangs overhead. Single | 1 female, 1 Eros | 1 female with tympanon standing at L; B: two mantle figures face one another, R extends strigil to L. Single | 2 males.
- II.45 Vatican, Museo Gregoriano Etrusco V 51 | Column Krater | Connected to the Painter of Vatican V50 | ca. 355-340 BCE | *RVAp* I 14.07. A: an Eros walks R carrying a bunch of grapes and an upraised tympanon, a woman sits facing L on a craggy rock, extending a phiale with a branch in it to L. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at L; B: two mantle figures face one another over a central frond, both with sticks central. Single | 2 males.
- II.46 Leiden, Rijksmuseum van Oudheden GNV 1 | Column Krater | Connected to the Painter of Vatican V50 | ca. 355-340 BCE | *RVAp* I 14.08. A: Eros with wreath and tympanon, woman with phiale and thyrsos, both moving to R, obverse has been completely repainted. Single | 1 female, 1 Eros | 1 Eros with tympanon moving at L; B: two mantle figures, the reverse is very close to that of Vatican V 51. Single | 2 males.
- II.47 Norfolk, Chrysler Museum | Pelike | Connected to the Painter of Vatican V50 | ca. 355-340 BCE | *RVAp* I 14.10. A: an Eros sits facing R on a craggy rock, extends phiale to R, a woman moves L with wreath and tympanon. Single | 1 female, 1 Eros | 1

female with tympanon standing at R; B: two mantle figures face one another, L with stick central. Single | 2 males.

II.48 Bari, Museo Archeologico di Santa Scholastica 8010 | Pelike | Painter of Bari 8010 | ca. 355-340 BCE | *RVAp* I 14.23. A: woman sits facing L with a fan upheld, looks R, with L hand reaches over to a kalathos, a nude youth stands with drapery over L arm, looks L and holds up a tympanon. Single | 1 female, 1 male | 1 male with tympanon standing at R; B: two mantle figures face one another over a central pillar. Single | 2 males.

II.49 Lugano, Market (Arte Kronos) | Bell Krater | Crossed Diptych Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.36b. A: a woman sits on a craggy rock facing L with upraised box with sash and looks and extends a kalathos to the R (kalathos with two dancing? figures), an Eros walks L with an upraised wreath and lowered tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: two mantle figures face one another over a central stele, L with stick, R with phiale. Single | 2 males.

II.50 New York, Market (Royal Athena Galleries) HFK 43 | Bell Krater | Crossed Diptych Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.40d. A: a youth with drapery over L arm and wreath stands facing R with sash-tied thyrsos and phiale, a bunch of grapes hanging above, a woman in full mantle sits L on a rock with an upraised ribbon-tied tympanon. Single | 1 female, 1 male | 1 female with tympanon seated at R; B: two mantle figures face one another, L with wreath, R with box, tendril in center. Single | 2 males.

II.51 Vancouver, Isolda M. Wolfe | Column Krater | Painter of Ruvo 512 | ca. 355-340 BCE | *RVAp* Supplement II.3 14.58a. A: a woman sits facing R on a rock with thyrsos and phiale, an Eros with beaded cross-body strap and drapery over R arm holding up a flower and lowered tympanon moves L. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: two mantle figures face one another across a central fern, both with sticks central. Single | 2 males.

II.52 London, British Museum F 318 | Pelike | Connected to the Ginosa Painter | ca. 355-340 BCE | *RVAp* I 14.111a. A: a youth with drapery over L arm (and covering genitals) stands facing R with upraised wreath and phiale, a woman with double-striped dress stands facing L with upraised mirror and a tympanon, a ribbon above-center and a flower between. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: two mantle figures face one another, R with stick central. Single | 2 males.

II.53 Philadelphia, University of Pennsylvania Museum L64.23 | Knob-handled Dish | Group of the Sotheby Amphorae and Louvre K 74 | ca. 355-340 BCE | *RVAp* I 14.117. A: female head facing R with mirror. Single | 1 head; B: exterior a: a youth runs L, looks R, with upraised tympanon a figure-decorated kalathos, a woman moves L with upraised mirror and cista; exterior b: a woman sits on a craggy rock facing L with platter and wreath, looks R at an Eros with cross-body beads. Vignettes | 2 females, 1 male, 1 Eros | 1 male with tympanon walking at L.

- II.54 Naples, MANN Stg 353 | Type 2 Situla | Painter of Bari 12061 | ca. 355-340 BCE | *RVAp* I 14.130. A: woman with thyrsos, swan, seated woman with mirror and tympanon, nude youth with torch and branch, Eros above flying towards seated woman. | 2 females, 1 male, 1 Eros | 1 female with tympanon, seated; B: satyr bending forward over raised foot and holding torch, seated woman with fillet and thyrsos. | 1 female, 1 satyr.
- II.55 Bari, Private Collection (Loiudice) | Bell Krater | Chiesa Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.147c. A: an Eros sits on a rock facing R with upraised tympanon, a woman facing L with a sash-tied torch and an upside-down thyrsos. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at L; B: two mantle figures face one another, L with stick, box with crossed bar in the center. Single | 2 males.
- II.56 Naples, MANN 2023 (81804) | Pelike | Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.190. A: a youth leans R on a spotted pillar, looks R, holds a sash-tied palm front and a phiale, an elaborate flower grows in the middle, an Eros flies L with two ribbons and a phiale, his R ankle held by a fully-mantled woman, seated facing L on a rock. Single | 1 female, 1 male, 1 Eros | 1 female with xylophone seated at R; B: a youth moves R, looks L, with drapery over L arm and carrying a phiale. Single | 1 male.
- II.57 Naples, MANN 2161 | Bell Krater | Dion Group | ca. 355-340 BCE | *RVAp* I 14.198. A: a woman sits on rocks facing L with wreath and upraised cista, a tympanon floats above, a sprig in the middle, a nude youth with drapery over L arm faces L with wreath and sash outstretched to L and a bifurcated, sash-tied branch to R. Single | 1 female, 1 male | 1 tympanon at top R; B: two mantle figures face one another with sticks central. Single | 2 males.
- II.58 Lecce, Museo Provinciale Sigismondo Castromediano 655 | Bell Krater | Pittsburgh Group | ca. 355-340 BCE | *RVAp* I 14.218. A: an Eros sits R on a craggy rock with upraised tympanon, a woman with long dress holding a sash-draped wreath and a sash-tied thyrsos moves L. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at L; B: two mantle figures face one another, both with sticks central, a diptych above and a sash in the center. Single | 2 males.
- II.59 Ruvo, Museo Archeologico Nazionale Jatta 718 | Column Krater | Bearded Oscans Group | ca. 355-340 BCE | *RVAp* I 14.247. A: a youth in short, patterned tunic with L foot raised leans R with wineskin and kantharos poised over a phiale held by a woman, sitting L, with tympanon in L hand and another phiale at her feet, then a bearded male with patterned tunic and fluffy pilos cap moves R, looks L holding a wreath over the woman's head and holding two spears. Single | 1 female, 2 males | 1 female with tympanon seated at center; B: three mantle figures. Single | 3 males.
- II.60 Milan, Private Collection (H.A.) | Pelike | Bearded Oscans Group | ca. 355-340 BCE | *RVAp* I 14.254. A: a youth with drapery over L arm moves R holding an upraised wreath and a stick, a tall kalathos stands in the center with many offerings on it

(aryballos, a ball), a woman moves L holding a phiale over the kalathos and in her lowered L hand a xylophone (8-9 crossbars, finials at ends of arms) by the arm, a ribbon hangs above. Single | 1 female, 1 male | 1 female with xylophone walking at R; B: two mantle figures face one another, R with stick. Single | 2 males.

II.61 Naples, MANN 2014 (81929) | Pelike | Group of the Yale Pelike | ca. 360-340 BCE | *RVAp* I 15.17. A: a youth with drapery over L arm leans R on a stick, holds an upraised xylophone by the arm (12 crossbars, possible finials on arms) and a vine, a woman with long dress sits facing L with a mirror, another woman leans R, faces L, with an upraised fan, a wreath, open cista, and ribbon hang above. Single | 2 females, 1 male | 1 male with xylophone standing at L; B: a woman faces R with an upraised mirror and branch, another woman sits L on a rock with a phiale. Single | 2 females.

II.62 Heidelberg, Universitätsmuseum 25.05-06 | Fragmentary Skyphos | Group of Naples 3231 | ca. 360-340 BCE | *RVAp* I 15.30. A: fragment 1: a woman faces R with drapery, another woman with beaded diadem sits facing R with a harp with spiny, arched back, a situla hangs above. Single | 2 females | 1 female with harp, seated; B: fragment 2: a woman faces R with comb in hair, another woman faces her with an aryballos outstretched, and Eros (?) sitting R above. Single | 2 females, 1 male.

II.63 Basel, Private Collection (H.A. Cahn) 227 | Fragmentary Lebes Gamikos | Painter of the Dublin Situlae | ca. 360-340 BCE | *RVAp* I 15.38. A: on the L side of a kline a youth with elaborate dress, boots, mitra, and staff sits facing R, an Eros flying to the L behind him, feet on a footrest, facing a woman with long hair, lower body and L arm wrapped in a mantle, standing frontally, then another Eros flights R towards two additional women. Single | 3 females, 1 male, 2 Erotes | 1 chelys lyre at top L; B: fragment 2: a woman with mantle faces L, looks R, and Eros flies to R, youth embracing a woman. | 2 females, 1 male, 1 Eros.

II.64 Essen, Ruhrlandmuseum 74.158 A3 | Squat Lekythos | Group of Ruvo 423 | ca. 360-340 BCE | *RVAp* I 15.44a. A: a woman stands facing R with a bunch of grapes and an upraised mirror, a woman with long hair sits facing R and holding a xylophone (16 crossbars, finials at ends of arms) in her L hand by the arm and stroking her R hand over the instrument, another woman enrobed in a full mantle dances at R. Single | 3 females | 1 female with xylophone seated at center.

II.65 London, Victoria & Albert Museum 4799.1901 | Pelike | The V. and A. Painter | ca. 360-340 BCE | *RVAp* I 15.45. A: a woman sits R with an aryballos, an Eros faces R and pours from an amphora into a dish on a plinth, a tympanon hanging above, a nude woman faces R with a mirror over the dish. Single | 2 females, 1 Eros | 1 tympanon at up center; B: a woman sits R on a block with a fan and a phiale, another woman approaches and gestures L with a wreath in lowered L hand. Single | 2 females.

II.66 London, British Museum F 372 | Lekythos | The V. and A. Painter | ca. 360-340 BCE | *RVAp* I 15.46. Fragments do not all match: seated woman in center, two women,

two youths, and one unidentified figure to L and R. Single | 3 females, 2 males, 1 unidentified figure | 1 unidentified figure with xylophone present at uncertain location.

II.67 Madrid, Museo Arqueológico Nacional 11199 | Pelike | Related to the V. and A. Painter | ca. 360-340 BCE | *RVAp* I 15.47. A: on a low plinth in the center, a woman sits R on a chair and leans head back to kiss a youth leaning R, to L a woman in long, enveloping mantle faces R with a mirror, on R a woman leans L over a thymiaterion with a phiale; above: two Erotes flanking a central window with a woman's head. Single | 3 females, 1 male, 2 Erotes; B: an Eros with wreath and upraised tympanon moves R towards a woman seated on cushion-like rocks facing L with a phiale, then another woman moves L, looks L, with a mirror and cista. Single | 2 females, 1 Eros | 1 Eros with tympanon standing at L.

II.68 Naples, MANN 2682 (82028) | Dish | Schneider-Herrmann Subgroup of the V. and A. Group | ca. 360-340 BCE | *RVAp* I 15.55. A: tondo: woman leaning on perirrhanterion, Eros seated in perirrhanterion, seated woman with xylophone to R. Single | 2 females, 1 Eros | 1 female with xylophone seated at R.

II.69 Taranto, Private Collection | Pelike | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.21. A: central, a woman with long hair sits facing R with a bird on her hand (lower part lost), to her upper L a woman with a fan, lower L a woman with a sash, above a bird with hoop flying R, upper R an Eros flies L with an open wreath, lower R a youth. 2 rows | 3 females, 1 male, 1 Eros, 2 animals; B: a woman faces R with grapes and a box, a central kalathos with a ball on top, a torso-nude woman sits on a box facing L with wreath, a wreath and a tympanon hang above. Single | 2 females | 1 tympanon at top R.

II.70 Geneva, Market (M. Laforêt) 11.12.80 116 | Pelike | Lycurgus Painter | ca. 360-340 BCE | *RVAp* Supplement I 16.22a. A: in the center, a woman with long, patterned, diaphanous drapery leans R into the arms of a torso-nude youth with long hair and grabs his head to kiss him on a kline with a footrest in front, to the L a woman with a sash faces R, then an Eros (slightly higher) moves R with an open wreath, then to the R upper a woman sits facing R with a spiny-arched harp with 10-11 strings on her lap, her L hand on the strings and her R hand pouring out the contents of an alabastron onto the couple, and to the lower R a woman bends over and picks through a cista, facing L. Radial | 4 females, 1 male, 1 Eros | 1 female with harp seated at top R; B: a woman moves R with a sash, an Eros sits facing L on a rock with a phiale, then a youth with drapery over L arm walks L with a bunch of grapes. Single | 1 female, 1 male, 1 Eros.

II.71 London, Market (Sotheby's) 20.05.85 382 | Knob-handled Dish | Lycurgus Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 16.23b. A: tondo: head in center with continuous frieze around of amazonomachy, with four amazons and three youths. Radial | 4 females, 3 males, 3 animals; B: exterior A: an Eros moves R with a xylophone held by the arm (c. 10 crossbars, finials at ends) and a phiale towards a woman fully enveloped in a mantle seated facing L with a mirror, then a woman moves L with a wreath in each hand; Exterior B: an Eros. Vignettes | 4 females, 2 Erotes | 1 Eros with xylophone standing at L, 1 Eros with xylophone standing at L.

II.72 Cambridge, Museum of Classical Archaeology 143 | Fragmentary | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.25. A: fragment 1: the bottom half of a well-draped woman (?) holding a sheathed sword; B: fragment 2: in the upper L, a figure with a partial xylophone (8 cross-bars preserved), below two women, then the bottom half of another richly-draped figure with the torso of a woman seated L on an elaborate throne below, above a chelys lyre. Unknown composition | 6 females, 1 unidentified figure | 1 xylophone at top L, 1 chelys lyre at up center, 1 female with harp seated at top R.

II.73 Zurich, Private Collection | Knob-handled Dish | Connected to the Painter of Boston 76.65 | ca. 360-340 BCE | *RVAp* Supplement I 16.39a. A: tondo: within an elaborate floral design, a figure with Phrygian cap, patterned tights, and animal skin rides a horse going R with a spear aimed at the leopard, running R and looking L. Single | 1 female, 2 animals; B: exterior A: an Eros with wreath and xylophone held by mid-arm (9-10 crossbars) walks R, a woman is seated L on a rock with a phiale, a woman moves L with mirror and wreath; Exterior B: a woman walks R with a wreath and palmette, an Eros sits L with a phiale, another woman walks L with a mirror and wreath. Vignettes | 4 females, 2 Erotes | 1 Eros with xylophone standing at top L.

II.74 Taranto, MARTA 8129 | Epichysis | Connected to the Painter of Boston 76.65 | ca. 360-340 BCE | *RVAp* I 16.40. A: shoulder, L-R: Pan sits on a rock facing L, looking R, holding a pipe of an aulos in his R hand and fishing out the other from a bag with his L, then a woman leans L towards Pan with R foot on a rock holding a phiale, a tympanon lies on the ground, then a woman seated on a chair faces R with a kithara on her leg and an open box at her feet, then an Eros moves L with a wreath, a woman sits L on a rock, looks R, and a young satyr sits R on drapery and extends R arm down to a duck/swan. Single | 3 females, 1 male, 1 Pan, 1 Eros, 1 animal | 1 tympanon on shoulder, at R, 1 female with kithara on shoulder, at center, 1 Pan with aulos seated on shoulder, at R; body: two griffins attacking a fawn that has fallen to the L. Single | 3 animals.

II.75 Naples, Private Collection (Grimaldi) 4 | Hydria | Berlin Ganymede Group | ca. 360-340 BCE | *RVAp* I 16.53. A: L-R: an open cista on the ground, then a woman with long hair and ample drapery stands frontal, looks into mirror held up in L hand, leaning on L elbow on an added-white perirrhanterion, and holding up by the arm with her R hand a xylophone with zig-zagged arms with finials and 16 crossbars with very pronounced dots in the center, then a central perirrhanterion on an elaborate double-base, with a ribbed aryballos leaning on its stand at the bottom L and a phiale (?) levitating at the bottom R, and an Eros stepping L on its rim with a wreath extended towards the L woman, then another woman with radiate crown and simple peplos moves L with an upraised wreath and holding her peplos at the thigh. Single | 2 females, 1 Eros | 1 female with xylophone leaning at L; B: under each handle, a woman's head in simple profile with radiate crown and earring facing towards front.

II.76 St. Petersburg, Hermitage Museum 317 (St. 875) | Pelike | Related to the Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.56. A: upper L-R: an open cista, then a

woman seated R on a stool with a shoe raised in R hand and L hand holding the wrists of a young child facing L, then a woman with elaborate mantle gestures L and another woman, seated on a stool and facing L, with richly-patterned mantle over lap, plays the aulos (one pipe in each hand); below, L-R: a woman walks L tugging at shoulder and with open box, then another woman with similarly-patterned drapery moves R and plays the kithara (L hand on strings, R extended across the strings), then a thymiaterion, then a woman with polos sits R and looks frontal while tugging at shoulder, then a woman walks L with an open scroll, and another woman leans L on a column, looks L, and tugs at shoulder. 2 rows | 8 females, 1 child | 1 female with aulos seated at top R; B: above, a seated woman with mirror, Eros with wreath; below, a nude youth seated between two women, L with phiale, R with mirror and grapes.

II.77 Geneva, Private Collection (J. Chamay) | Pelike | Chamay Painter | ca. 350-330 BCE | *RVAp* I 16.57. A: above, L-R: a woman faces R with two Erotes flying R, R with sash and looking L; below, L-R: a woman with full mantle faces R with L hand tugging at mantle, a youth with long hair and drapery over shoulders moves R, looks L, with R arm around the woman and a wreath raised to his head in his L, a woman with full drapery sits L, looks R, with L arm around a torso-nude youth, seated R and playing an Apulian kithara (L hand on 7 strings, R hand on pegs), then a woman with full mantle stands frontal, looks R and tugs at veil while another woman with patterned dress moves L and places arm around the mantled woman. 2 rows | 5 females, 2 males, 2 Erotes | 1 male with Apulian kithara seated at bottom center; B: lower L, a youth leans R on drapery, looks R, above L a torso-nude woman sits R with a bunch of grapes and a mirror, another woman with full mantle sits below facing L with a phiale and ball (?), upper R a small Eros sits L, lower R a woman leans on R elbow on a perirrhanterion, facing L. 2 rows | 3 females, 1 male, 1 Eros.

II.78 London, British Museum F308 | Pelike | Group of B.M. F 308 | ca. 350-330 BCE | *RVAp* I 16.65. A: upper, L-R: a woman sits L, gestures R, an Eros flies R with a wreath, a woman leans L with R foot raised, holding a branch and gesturing to L; bottom, L-R: a woman sits R holding a branch and wreath (?), another woman stands facing L, resting L elbow on the shoulder of a nude youth, seated on drapery facing R with a phiale, then a woman sits facing R and looking L with a tympanon and a mirror, then a torso-nude youth sits facing L with a wreath and a swan below faces L. 2 rows | 5 females, 2 males, 1 Eros, 1 animal | 1 female with tympanon seated at bottom center; B: neck: a woman sits L, looks R, an Eros sneaks L, another woman sits R, looks L; Upper, L-R: a woman sits R on a small stool, an Eros leans R on the knee of a woman with long hair, seated L, tugging at dress at shoulder and leaning L arm on an open cista (?), another woman stands facing L with a pillar (?) to R, lower, L-R: a woman sits facing R, another woman leans L with an umbrella and R foot raised, a torso-nude youth with long hair moves R towards a woman with long hair and radiate crown seated L on a stool with footrest and holding up a mirror, below the two main figures a duck facing R, a spotted cat running L, and an Apulian kithara $\frac{3}{4}$ vertical, then a woman with mantle moves L, looks R, with an aryballos (?) and open box and another woman sits L, a kantharos (?) below. 2 rows | 10 females, 1 male, 3 Erotes, 2 animals | 1 Apulian kithara at bottom center.

II.79 Taranto, MARTA 117068 | Squat Lekythos | Closely related to the Lycurgus Painter | ca. 350-330 BCE | *RVAp* I 16.70. A: neck: a small Eros sits R; body: a woman with patterned dress and mantle faces L with aryballos, looks R towards a central couple, torso-nude male on L with arm around woman in full dress seated to R and looking L, touching woman's breast, woman. Single | 2 females, 1 male, 1 Eros, 1 child | 1 child with Apulian kithara standing at R.

II.80 Cologne, Market | Lebes Gamikos | Connected to the Chini Painter | ca. 350-330 BCE | *RVAp* I 16.76. A: a woman stands facing R with a wreath and an open cista, a woman sits L on a chair with back (klismos), turns to R, an alabastron on her knee and holding a bird and a xylophone (with 10-11 crossbars with dots in the center, finials on the ends of the arms) standing $\frac{3}{4}$ vertical below, an Eros sits R, looks L, with a vine above, and a youth with loose drapery and stick faces and gestures L with a purse, holding stick. Single | 2 females, 1 male, 1 Eros, 1 animal | 1 xylophone at bottom center; B: L-R: a youth sits L on drapery, looks R, an Eros sits L above with phiale, a woman with full mantle walks L with wreath. Single | 1 female, 1 male, 1 Eros.

II.81 Odessa, Archaeological Museum 23098 | Type 2 Situla | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.54f. A: a perirrhanterion in front of which stands a woman, frontal, with L elbow on edge, looking R and holding an umbrella and a wreath, a duck/swan below, a youth leans L over a stick and drapery holding up a ball and phiale with two eggs and a pomegranate over the perirrhanterion, an Eros swoops down to R holding a wreath, then a nude woman with mantle dances L with upraised fan, a tympanon floating to the upper R. Single | 2 females, 1 male, 1 Eros | 1 tympanon at top R; B: no photograph.

II.82 London, British Museum F 373 | Oinochoe, Shape 1 | Connected to the Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* II 16.67a. A: partial photo: nude youth with drapery behind his back, woman seated on folding stool, Eros holding ball and iynx; under the ball held by the Eros is a $\frac{3}{4}$ vertical xylophone with finials on the arms and at least 13 crossbars (without added dots). Single | 1 female, 1 male, 1 Eros | 1 xylophone at bottom R.

II.83 London, Market (Sotheby's) 12-13.12.83 401 | Epichysis | Connected to the Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 16.67-2. A: shoulder: three women and three youths, the second-to-R figure, a youth with nude torso, sits facing R with two pipes of an aulos in his R hand (?), between women with aryballoi and phialai and the like). Single | 3 females, 3 males | 1 male with aulos seated on shoulder, at R; B: incomplete photo, body: nude youth with seated woman with a cista in floral setting. Single | 1 female, 1 male.

II.84 New York, Metropolitan Museum of Art 11.210.3 | Loutrophoros | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.20. A: shoulder: female head; body: above, Aphrodite and Persephone appeal to Zeus over Adonis, below, stele with attendants. 2 friezes | 7 females, 5 males, 2 Erotes | 1 male with tympanon, seated; B: shoulder: female

head; body: above, couple with attendants, below, continuation of side A. 2 friezes | 3 females, 1 male | 1 male with Apulian kithara seated at up center.

II.85 Turin, Museo di Antichità 4149 | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.25. A: upper, L-R: a woman sits R on a quasi-folding seat, with full drapery, an Apulian kithara on her lap (7 strings), R hand in front of strings at sound box, an open cista, then a woman with full dress and drapery rides R in a chariot pulled by two Erotes. 3 rows | 8 females, 3 males, 3 Erotes, 1 animal | 1 female with Apulian kithara seated at top L, 1 male with Apulian kithara seated at bottom R, 1 female with tympanon standing at mid-L; B: a central naiskos with floral-swirl base in which stands a youth facing R, looking L, with stick, drapery over L arm, and phiale; to upper L, a youth sits L, looks R, with bifurcated, sash-tied branch and sash, to lower L a woman runs R with grapes, sash,. 2 rows | 3 females, 1 male, 1 Eros | 1 female with tympanon walking at bottom R.

II.86 Compiègne, Musée Vivienel 963 | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.26. A: upper, L-R: a woman sits R with a spiny-arched harp on her lap, precariously balanced at the edge of her knee, slightly lower a youth sits L, looks R, with a goose, and then two Erotes fly L pulling a chariot with a woman in it, another woman standing behind leaning R on a perirrhanterion; lower, L-R: a woman sits R on a stool with an open box, a kalathos behind, a woman stands facing L, then an Eros flies over another fully-mantled woman on a klismos with footrest seated R, a youth leaning L towards her with a polos, then a woman sits L, looks R, on a stool with an umbrella and a youth leans R, below all of them a box, a fawn facing R, a goose facing L, and a $\frac{3}{4}$ horizontal kithara. 2 rows | 6 females, 4 males, 3 Erotes, 3 animals | 1 female with harp seated at top L, 1 kithara at bottom R; B: upper: three women, two seated and one standing, with phiale, sashes, fan, and mirror; lower: a woman with short hair moves R, a youth moves R, a woman sits L on a rock with a box, a woman moves R, looks L, with a phiale, and another woman sits L with a mirror. 2 rows | 7 females, 1 male.

II.87 Vatican, Museo Gregoriano Etrusco Y 23 | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.27. A: above, L-R: a goose plucking at a flower to L, an open box from which an Eros, seated R and looking L, pulls a wreath out, holding a phiale; lower, L-R: a woman moves R with a ball and a mirror, a youth moves R with a stick and a bird, a woman sits L with a klismos and a footrest, tugs at veil, a thymiaterion, then another woman stands facing L with a cloak/mantle, with upraised palm fan and a lowered tympanon. 2 rows | 3 females, 1 male, 1 Eros, 2 animals | 1 female with tympanon standing at bottom R; B: a woman runs R with a bunch of grapes and an upraised tympanon, a youth with drapery over L arm moves R, looks, L, with a sash-draped wreath and a phiale, above an Eros sits R, looks L, with a branch, phiale, and sash. 2 rows | 1 female, 1 male, 1 Eros | 1 female with tympanon walking at L.

II.88 Madrid, Palacio de Liria 22 | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.28. A: a woman faces R (back turned out) with full drapery holding an upraised palm fan, a thymiaterion, then a woman sits R on a stool with footrest and a youth leans L with drapery under arm holding out a phiale and wreath; above, two Erotes fly towards one another, L with a wreath and mirror, R with a sash and tympanon. 2 rows

| 2 females, 1 male, 2 Erotes | 1 Eros with tympanon flying at top R; B: Eros seated above youth and seated woman. | 1 female, 1 male, 1 Eros.

II.89 Geneva, Private Collection (J. Chamay) | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.30. A: above, an Eros flies R towards a woman gesturing L and seated L on a box, below a woman moves R with a ball and phiale, a torso-nude youth sits L, urns R, with a 6-7 string Apulian lyre resting on a couple of cushions to her R, R hand on the cross-bar and L behind the strings, then a small fawn lies L and a woman sits R, looks L, with a mirror and box. 2 rows | 3 females, 1 male, 1 Eros, 1 animal | 1 male with Apulian kithara seated at bottom center; B: a woman moves L, looks R, with a tympanon and phiale, an Eros flies above with a sash and phiale, then a youth with drapery over L arm moves L and gestures. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon walking at L.

II.90 Turin, Museo di Antichità 3651 | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.34. A: a woman moves R with a tympanon and upraised mirror, another woman sits L, looks R, tugs at her shoulder and has her L hand on a 'travel bag', a goose below, an Eros flying L above, then a youth leans L with R foot raised on a rock, extending a polos to L. Single | 2 females, 1 male, 1 Eros | 1 female with tympanon walking at bottom L; B: a youth runs R with a phiale, drapery over L arm, a woman runs R, looks L, with an upraised palm fan and a rosette chain. Single | 1 female, 1 male.

II.91 London, British Museum F399 | Squat Lekythos | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.35. A: (incomplete photo) a woman with mirror and open box, then on a kline with a long footrest a woman sits L, looks R with L arm on the lap of a torso-nude youth, seated L, with R hand on the woman's shoulder and L wrapped around an Apulian kithara (about 8 strings). Single | 3 females, 1 male, 1 Eros, 1 animal | 1 male with Apulian kithara seated at mid-center.

II.92 Naples, MANN 3220 (81951) | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.47. A: shoulder: Boreas and Oreithyia; body: above – battle between Greeks and Persians; below – youths, women, and Erotes - in the bottom frieze, to the far L of the scene, a woman sits R, looks L, on a rock with an upraised tympanon amongst Erotes with figure-decorated boxes, a woman seated with a swan, a woman with a palm fan, and a youth with phiale; the lower frieze also continues onto side B. 2 friezes | 5 females, 5 males, 5 Erotes, 1 other winged figure, 6 animals | 1 female with tympanon seated at bottom L; B: shoulder: head in a Phrygian cap between two dancing women; body: above, Dionysos and thiasos; below, youths and women.

II.93 St. Petersburg, Hermitage Museum 1705 (St 452) | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.47a. A: neck: female head in white, wearing red mitra, in three-quarter view to L., in floral setting; body: above, scene similar to that on no. 17c (the Danaids?), but with the priestess standing to L. of the altar on which the two maidens are seated...below: all around – youths, women and Eros - on side A, in the lower frieze, there is a floating tympanon between a woman with a basket of offerings and a youth with a couple of sashes, to the L of the perirrhanterion at center. 2

friezes | 5 females, 4 males, 1 Eros, 1 animal | 1 tympanon at bottom L; B: Dionysos with phiale and thyrsos seated between maenad and satyr with tympanon and torch, to R, maenad holding fillet in both hands; below: all around – youths, women, and Eros. 2 friezes | 1 satyr with tympanon at top R.

II.94 New York, Market (Hecht) | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.47b. A: above, the death of Atreus – to L Pelopia (insc), Aigisthos (insc) with spear and sword, Thyestes (insc) with drawn sword, Atreus (insc) lying dead across the throne, POINH, and two female attendants (DMOIAI). ii. Youth with parasol, seated woman with harp, woman bending forward with phiale in L hand and bird in R, seated woman with wreath and open box. shoulder: frontal r.f. Head of Io rising from campanula, in floral setting - on side A, the harp is largely squared-off with a stork/water bird crossbar (photos not clear on number of strings), and two figures to the L a woman carries a xylophone with 10 crossbars (finials on arms, top and bottom crossbars ornamented with pegs/beads, dots in the center of the rest). 2 friezes | 8 females, 5 males, 1 Eros, 1 other winged figure, 1 head | 1 female with harp seated at bottom center, 1 female with xylophone standing at bottom L; B: above, standing woman with mirror, young satyr with bunch of grapes and tympanon, seated woman with bunch of grapes and thyrsus, seated youth with kantharos and open box, standing woman with situla. ii. Continues from (a), woman loving to L with crown, seated woman with mirror and tympanon, Eros bending forward towards her with wreath, woman with fan and cista, nude youth with branch, seated woman, Eros, seated woman with 'xylophone' and open box - no photos, but there is apparently another woman with a xylophone. 2 friezes | 8 females, 2 males, 1 satyr, 2 Erotes | 1 satyr with tympanon standing at top L, 1 female with tympanon seated at bottom L, 1 female with xylophone seated at bottom R.

II.95 Switzerland, Private Collection | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.49. A: above: Zeus and Hermes in quadriga with Nike flying above, Artemis with two torches, Dionysos (?) in a panther-drawn biga; below, woman with cista and two phialai, Pan holding syrinx and sash-tied branch, seated beside fountain-house, woman putting incense on thymiaterion, seated woman with fan and open box, Eros with mirror and bunch of grapes, woman with wreath and cista coming up to stele on plinth, to the R of which is a woman coming up with a kalathos, standing youth with mirror, seated woman with phiale, youth with fillet and phiale moving to the left; neck: female head in floral. 2 friezes | 4 females, 3 males, 1 Nike, 6 animals | 1 Pan with syrinx seated at bottom L; B: above: two standing women, a seated woman, a standing youth, and a woman holding a parasol; shoulder: Phrygian head in a floral setting. 2 friezes | 6 females, 3 males, 1 Eros, 1 head.

II.96 Paris, Louvre S 4047 | Loutrophoros | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.105. A: shoulder: Aphrodite borne by two Erotes; above: youth and a woman, seated woman with Eros above, youth leaning on laver, woman holding parasol; below: Eros seated next to a woman leaning against pillar, a seated youth with phiale, and a standing woman with mirror and cista; B: shoulder: nude youth seated between two standing women; above: woman leaning against pillar and holding

tympanon, seated Eros with fan, woman with cista; below: woman with mirror and tympanon, Eros with wreath and grapes.

II.97 Naples, MANN Stg 360 | Lebes Gamikos | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.116. A: above, female head in a window flanked by two Erotes, below, a woman playing the harp with a youth approaching her and another youth playing the Apulian kithara with a woman approaching him. 2 rows | 2 females, 2 males, 2 Erotes, 1 head | 1 female with harp seated at bottom L, 1 male with Apulian kithara seated at bottom center; B: youth holding out 'xylophone' to seated woman with woman standing to the right. Single | 1 female, 1 male | 1 male with xylophone standing at L.

II.98 Copenhagen, Nationalmuseet 338 | Oinochoe, Shape 3 | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.120. A: seated Eros with phiale, standing woman with wreath and 'xylophone'. Single | 1 female, 1 Eros | 1 female with xylophone standing at R.

II.99 Copenhagen, Nationalmuseet 316 (154) | Pelike | Painter of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* II 18.123. A: youth approaching woman seated on klismos, women with boxes and mirrors, veiled dancing woman accompanied by instrumentalists above. 2 rows | 9 females, 1 male, 2 Erotes, 2 animals | 1 female with aulos and Apulian kithara seated at top center, 1 female with xylophone and harp seated at top R; B: women with boxes and fans, Eros, youths. 2 rows | 4 females, 2 males, 1 Eros | 1 female with tympanon seated at top R.

II.100 New York, Market (Hecht) | Pelike | Painter of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* Supplement II.3 18.123a. A: youth approaching seated woman with swan on lap, women and Erotes, altar and thymiaterion. 2 rows | 7 females, 1 male, 2 Erotes, 1 animal | 1 female with harp seated at top L, 1 female with xylophone seated at bottom L; B: youth approaching seated woman holding phiale and mirror, women and Erotes. 2 rows | 4 females, 1 male, 1 Eros | 1 female with xylophone seated at top L.

II.101 Taranto, MARTA 4023 (4630) | Pelike | Painter of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* II 18.124. A: woman in polos being escorted to kline with youth playing kithara and holding two phialai, women with boxes and mirrors. 2 rows | 10 females, 1 male, 1 Eros, 1 animal | 1 female with harp seated at up center, 1 male with Apulian kithara seated at bottom center, 1 female with xylophone seated at bottom R.

II.102 Turin, Museo di Antichità 4129 | Pelike | Painter of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* II 18.126. A: couple embracing on a kline, women with boxes, mirrors, and musical instruments around. 2 rows | 10 females, 1 male, 1 Eros, 1 animal | 1 female with xylophone seated at top L, 1 female with harp seated at up center; B: youth approaching seated woman, women with mirrors, parasol, boxes. 2 rows | 5 females, 1 male, 1 Eros | 1 female with xylophone seated at top L.

- II.103 Copenhagen, Nationalmuseet 287 (155) | Pelike | Painter of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* II 18.130. A: youths approaching seated women, women with garlands, mirrors. 2 rows | 7 females, 2 males, 1 Eros, 1 animal; B: youth approaching seated woman holding mirror and tympanon, women with sashes and phialai, Eros. 2 rows | 4 females, 1 male, 1 Eros | 1 female with tympanon seated at bottom center.
- II.104 New York, Market (Hecht) 9 | Pelike | Connected to the Painter of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* Supplement II.118.134a. A: woman in chariot drawn by two Erotes, one holding a thymiaterion, and a seated couple, the M holding a lyre, below. Single | 2 females, 1 male, 2 Erotes | 1 male with chelys lyre seated at bottom R; B: woman approaching seated youth holding phiale, attendant woman behind and Eros above. Single.
- II.105 Taranto, MARTA 8893 | Lebes Gamikos | Connected to the Painter of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* II 18.135. A: youth holding rabbit approaching woman seated on klismos, attendant behind and above another woman with dove and xylophone and Erotes. 2 rows | 3 females, 1 male, 2 Erotes, 2 animals | 1 female with xylophone seated at up center.
- II.106 Dresden, Staatliche Kunstsammlungen - Albertinum 526 (ZV 985) | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* II 18.140. A: youth holding strigil approaching seated woman with mirror, fawn behind central female, three additional females with Eros in center above. 2 rows | 3 females, 1 male, 1 Eros, 2 animals | 1 female with xylophone seated at top L; B: women with box, wreath, bird, and grapes approaching seated youth, Eros above. Single | 2 females, 1 male, 1 Eros, 1 animal.
- II.107 London, Market (Sotheby's) 18.07.85 543 | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* Supplement II.1 15.140a. A: central couple embracing and kissing surrounded by women, small dog, and Eros above. Radial | 4 females, 1 male, 1 Eros, 1 animal | 1 female with Apulian kithara seated at bottom L, 1 female with xylophone seated at mid-center; B: youth approaching seated woman holding phiale and wreath, Eros above. Single | 1 female, 1 male, 1 Eros.
- II.108 New York, Market (Sotheby's) 11.12.89 36541-2 | Lebes Gamikos | Egnazia Group | ca. 340-320 BCE | *RVAp* II 18.143. A: seated youth with kithara offering goose to standing woman holding xylophone and looking at seated woman who is approached by a nude youth, woman and Eros above. 2 rows | 3 females, 2 males, 1 Eros, 1 animal | 1 male with Apulian kithara seated at bottom L, 1 female with xylophone standing at bottom center; B: youth with phiale approaching seated woman with wreath, woman with sprig standing behind. Single | 2 females, 1 male.
- II.109 Munich, Private Collection | Lebes Gamikos | Egnazia Group | ca. 340-320 BCE | *RVAp* II 18.145. A: youth with polos (?) approaching seated woman playing harp, women flanking and Eros, swan, rabbit, and window above. 2 rows | 3 females, 1 male, 1 Eros, 2 animals | 1 female with harp seated at bottom center; B: youth and woman pulling

at garment approaching seated woman with phiale and mirror, Eros above. Single | 2 females, 1 male, 1 Eros.

II.110 Boston, Museum of Fine Arts 10.234 | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* II 18.146. A: male (with kithara to R) and female seated centrally, looking at one another, women approaching from L and R, Eros and bird with sash above. Single | 3 females, 1 male, 1 Eros, 1 animal | 1 female with xylophone leaning at L, 1 male with Apulian kithara seated at center; B: youth with wreath approaching seated woman with phiale and sprig, woman with tympanon and grapes approaching from R. Single | 2 females, 1 male | 1 female with tympanon walking at R.

II.111 Cologne, Market (Lampertz) 585 1670 | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* Supplement I 18.147a. A: youth approaching woman seated over a kithara, tree between them, Eros with tympanon attending woman, woman on L following youth. Single | 2 females, 1 male, 1 Eros | 1 female with Apulian kithara seated at center, 1 Eros with tympanon walking at R

II.112 Germany, Market | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* Supplement II.1 18.147b. A: youth approaching seated woman holding polos, women flanking with fan, phiale, box, basket, and Erotes above. 2 rows | 3 females, 1 male, 2 Erotes | 1 Eros with xylophone kneeling at top R; B: youth with grapes approaching seated woman with box, Eros above. Single | 1 female, 1 male, 1 Eros.

II.113 New York, Market (Royal Athena Galleries) A 90109 | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* Supplement II.1 18.147d. A: seated woman with Eros presenting jewelry and an attendant woman holding an umbrella. Single | 2 females, 1 Eros | 1 Eros with tympanon flying at L; B: woman holding mirror and tympanon approaching seated woman with box, vine leaves. Single | 2 females | 1 female with tympanon walking at L.

II.114 Paris, Market (Hotel Drouot) 02.06.26 66 | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* Supplement II.1 18.147e. A: youth approaching woman seated on box and holding harp, woman holding mirror leaning towards seated woman, Eros and duck above. Single | 2 females, 1 male, 1 Eros, 1 animal | 1 female with harp seated at center.

II.115 Monopoli, Private Collection (Palmieri Pangevino) 58 | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* II 18.148. A: youth approaching woman seated on klismos, women standing and seated around holding boxes and sashes, bird with sash and kithara in center. 2 rows | 5 females, 1 male | 1 female with kithara seated at up center; B: woman with fan approaching seated Eros, woman with mirror standing behind. Single | 2 females, 1 Eros.

II.116 Perugia, Museo Archeologico (deposito) | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* II 18.154. A: woman seated on klismos and youth seated on stool playing kithara in center, youth touching woman's leg, attendant female with mirror to L

and Eros and a woman with phiale above. 2 rows | 3 females, 1 male, 1 Eros | 1 male with Apulian kithara seated at bottom center; B: youth next to stele (?) holding phiale and approaching seated woman holding wreath. Single | 1 female, 1 male.

II.117 Wurzburg, Martin von Wagner Museum (on loan from Fujita) | Pelike | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* Supplement II.1 18.157b. A: youth with phiale and wreath approaching seated woman holding staff and xylophone, Eros above. Single | 1 female, 1 male, 1 Eros | 1 female with xylophone seated at R; B: two women in full mantles facing one another across stele. Single | 2 females.

II.118 Milan, Private Collection (H.A.) 265 | Oinochoe, Shape 1 | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.169. A: continuous freeze: woman holding xylophone approaching seated woman with mirror and cushion (tympanon?), youth leaning towards and stroking hair of seated woman, woman with wreath and fan leaning to R, boukrania above. Single | 3 females, 1 male | 1 female with xylophone at L.

II.119 Bari, Museo Archeologico di Santa Scholastica 1298 | Oinochoe, Shape 1 | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.171. A: continuous freeze (incomplete): seated woman playing harp, xylophone behind, youth with wreath approaching woman. Single | 1 female, 1 male | 1 female with harp and xylophone at center.

II.120 Ruvo, Museo Archeologico Nazionale Jatta 1554 | Shape 1 Oinochoe, Shape 1 | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* Supplement II.1 18.172a. A: continuous freeze (incomplete): seated woman playing harp, looking at bird to L, youth with wreath and sash-tied sprig approaching from R. Single | 1 female, 1 male | 1 female with harp at center.

II.121 Dresden, Staatliche Kunstsammlungen - Albertinum 532 | Squat Lekythos | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.173. A: continuous freeze: woman holding xylophone approaching seated woman with flower, youth with mirror and staff approaching from R. Single | 2 females, 1 male | 1 female with xylophone at L.

II.122 London, Market (Folio Fine Art) 67 735 | Squat Lekythos | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.174. A: continuous freeze: seated woman playing kithara, youth in mantle looking L and leaning R, Eros above, seated youth holding open box and umbrella. Single | 1 female, 2 males, 1 Eros | 1 female with Apulian kithara at L.

II.123 Lecce, Museo Provinciale Sigismondo Castromediano 622 | Skyphos | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.182. A: woman seated in center holding xylophone, woman with fan and grapes to L, youth with bird and grapes approaching from R. Single | 2 females, 1 male | 1 female with xylophone seated at center; B: youth holding sash and wreath approaching seated woman holding thyrsos. Single | 1 female, 1 male.

II.124 London, British Museum F309 | Pelike | Group of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* II 18.184. A: in lower center, woman seated on klismos on dais holding mirror, approached from L by youth holding box and woman holding open box, thymiaterion and woman leaning on stele and seated youth to R, in upper row woman playing harp, Eros next to kithara, and woman seated with goose and tympanon below. 2 rows | 5 females, 2 males, 1 Eros, 1 animal | 1 female with harp seated at top L, 1 Eros with kithara walking at up center, 1 female with tympanon seated at top R; B: above, woman seated with box approached by flying Eros holding wreath and phiale, below woman with fan and phiale approaching seated woman with mirror and wreath, youth with phiale approaching from R. 2 rows | 3 females, 1 male, 1 Eros.

II.125 New York, Metropolitan Museum of Art 17.46.2 | Lebes Gamikos | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.190. A: youth holding wreath and sash walking in front of louterion towards woman seated on a throne and holding phiale and iynx, attendant woman to R holding ball, above a woman seated with phiale and mirror and two Erotes, one playing with a goose, and a kithara in the upper R. 2 rows | 3 females, 1 male, 2 Erotes, 2 animals | 1 Apulian kithara at top R; B: woman seated in center with mirror, youth approaching from L with wreath, Eros above, woman holding mirror and tympanon to R. Single | 2 females, 1 male, 1 Eros, 1 animal | 1 female with tympanon standing at R.

II.126 Genoa, Museo Civico 1201 | Lebes Gamikos | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.191. A: woman seated on stool holding mirror, youth with rabbit approaching from L, Eros with wreath and unguentarium above, woman with rosette chain and xylophone to R. Single | 2 females, 1 male, 1 Eros, 1 animal | 1 female with xylophone walking at R./*

II.127 Naples, MANN Stg 366 | Lebes Gamikos | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.193. A: youth with open box approaching seated woman holding mirror, Eros above, woman with phiale and xylophone to R, woman with fan and sprig to L. Radial | 3 females, 1 male, 1 Eros | 1 female with xylophone standing at R; B: woman with fan and sprig approaching seated youth holding box, Eros with wreath above, woman with mirror to R. Single | 2 females, 1 male, 1 Eros.

II.128 Pulsano, Private Collection (Guarini) 3 | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.196. A: youth with mirror and rosette chain approaching woman seated on klismos holding bird and box with ball, thymiaterion and woman holding umbrella and louterion with kithara to R, woman with open box and ball approached by Eros with phiale and goose above. 2 rows | 3 females, 1 male, 1 Eros, 2 animals | 1 Apulian kithara at R.

II.129 Bari, Museo Archeologico di Santa Scholastica 8009 | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.205. A: woman with fan and xylophone leaning R towards seated woman tugging at veil, woman standing to R and Eros above. Single | 3 females, 1 Eros | 1 female with xylophone leaning at L; B: youth with sprig and box approached by woman holding fan. Single | 1 female, 1 male.

II.130 Brussels, Market | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* Supplement II.3 18.206a. A: youth holding ball approaching seated woman with kanoun with xylophone in front of her, woman with fan leaning on tree to R, Eros above. Single | 2 females, 1 male, 1 Eros | 1 female with xylophone seated at center; B: seated youth with phiale approached by woman with fan and wreath, Eros above with mirror. Single | 1 female, 1 male, 1 Eros.

II.131 Madrid, Palacio de Liria 18 | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.208. A: youth with tympanon approaching seated woman with fan tugging at veil, Eros above. Single | 1 female, 1 male, 1 Eros | 1 male with tympanon leaning at L.

II.132 London, Private Collection | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* Supplement II.1 18.209d. A: woman seated holding umbrella and tympanon, youth leaning over louterion, Eros above. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon seated at L; B: woman with ball (?) approaching seated youth with phiale, grape leaf above. Single | 1 female, 1 male.

II.133 Amsterdam, Allard Pierson Museum 2578 | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.215. A: seated woman playing kithara next to box and another seated woman holding a xylophone, head in flower below. Single | 2 females, 1 head | 1 female with Apulian kithara seated at L, 1 female with xylophone seated at R; B: woman with sash approaching seated youth with box. Single | 1 female, 1 male.

II.134 Dresden, Staatliche Kunstsammlungen - Albertinum 508 | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.216, *CVA* Dresden 1(76), 22-23, plate 6. A: woman seated in center with open box on lap, woman on L with foot on tympanon offering phiale and mirror, youth with polos and tympanon on R, Eros approaching a seated woman with box above. 2 rows | 3 females, 1 male, 1 Eros | 1 female with tympanon leaning at bottom L, 1 male with tympanon standing at bottom R; B: youth with tympanon leaning towards seated woman with box and wreath, Eros with sashes above. Single | 1 female, 1 male, 1 Eros | 1 male with tympanon leaning at L.

II.135 Paris, Cabinet des Medailles 907 | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.222. A: youth with laden phiale approaching seated woman with mirror, Eros with xylophone above. Single | 1 female, 1 male, 1 Eros | 1 Eros with xylophone standing at up center.

II.136 Vatican, Museo Gregoriano Etrusco Y 22 | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.224. A: woman with fan leaning on louterion next to tree, offering wreath to seated Eros with wreath and tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at R; B: mantled youth standing across floral from woman holding mirror and wreath. Single | 1 female, 1 male.

- II.137 Geneva, Private Collection (J. Chamay) | Hydria | Perrone Group | ca. 340-320 BCE | *RVAp* II 18.231. A: upper frieze: seated woman with two attendants, louterion, kanoun, and xylophone; lower frieze: stele flanked by a female and male attendant. 2 friezes | 4 females, 1 male, 1 Eros, 1 animal | 1 xylophone at up center.
- II.138 Frankfurt, Market | Knob-handled Dish | Phrixos Group | ca. 340-320 BCE | *RVAp* Supplement II.1 18.245a. A: tondo: seated youth with phiale on L, seated woman with rosette chain and tympanon on R, Eros above youth with sash and wreath. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon seated at R; B: exterior a: Eros approaching seated woman holding mirror, woman with wreath and fan leaning in from R; exterior b: seated woman with phiale and xylophone approached by Eros with fan. Vignettes | 3 females, 2 Erotes | 1 female with xylophone seated at L.
- II.139 Frankfurt, Market | Knob-handled Dish | Phrixos Group | ca. 340-320 BCE | *RVAp* Supplement II.1 18.245b. A: tondo: youth and flying Eros approaching seated woman with box, ball, and xylophone. Single | 1 female, 1 male, 1 Eros | 1 female with xylophone seated at R; B: exterior a: seated Eros with box and wreath approached by woman with fan and tympanon; exterior b: Eros with phiale and mirror leaning towards seated woman with tympanon and seated youth with platter. Vignettes | 2 females, 1 male, 2 Erotes | 1 female with tympanon moving at R, 1 female with tympanon seated at center.
- II.140 Boston, Museum of Fine Arts 1.8093 | Knob-handled Dish | Phrixos Group | ca. 340-320 BCE | *RVAp* II 18.246. B: exterior a: seated woman holding sprig and xylophone, Eros with ball and grapes, and seated youth with wreath and platter; exterior b: youth seated with syrinx, Eros with situla and wreath (?), seated woman with fan and sash (?). Vignettes | 2 females, 2 males, 2 Erotes | 1 female with xylophone seated at L, 1 male with syrinx seated at L.
- II.141 Antibes, Private Collection | Knob-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.249b. A: tondo: youth with syrinx and grapes leaning towards seated woman with fan and wreath. Single | 1 female, 1 male | 1 male with syrinx leaning at L; B: exterior a: seated youth with platter and wreath, Eros with mirror and grapes, and seated woman with tympanon and sprig; exterior B: woman with sprig and box moving L followed by Eros with wreath and tympanon. Vignettes | 2 females, 1 male, 2 Erotes | 1 female with tympanon seated at R, 1 Eros with tympanon moving at R.
- II.142 London, Market (Sotheby's) 10-11.12.92 554 | Knob-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.249f. A: tondo: seated woman with phiale approached by Eros with wreath and mirror. Single | 1 female, 1 eros; B: exterior a: Eros flying R with tympanon and fan; exterior b: seated woman with fan and box and seated Eros with mirror. Vignettes | 1 female, 2 Erotes | 1 Eros with tympanon flying at center.

- II.143 Frankfurt, Market (B. Gackstätter) 09.92 271 | Knob-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.3 18.251-1. A: tondo: woman seated with tympanon, youth approaching with rosette chain and situla. Single | 1 female, 1 male | 1 female with tympanon seated at center; B: exterior a: Eros seated with sprig approached by woman with wreath and box with vine leaf; exterior b: no photograph. Vignettes | 1 female, 1 Eros.
- II.144 Newark, Museum 50.308 | Flat-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.264. Exterior A: woman seated with mirror and platter, Eros with wreath leaning towards her, woman seated with xylophone to R; Exterior B: no photograph. Vignettes | 2 females, 1 Eros | 1 female with xylophone seated at R.
- II.145 Bari, Private Collection (Macinagrossa) 49 | Knob-handled Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* II 18.270. A: tondo: seated woman with box and situla approached by Eros with mirror and grapes, grape vine encircling. Single | 1 female, 1 eros; B: exterior a: Eros with xylophone leaning towards seated woman with phiale, woman with mirror and box to R; exterior b: no photograph. Vignettes | 2 females, 1 Eros | 1 Eros with xylophone leaning at L.
- II.146 Foggia, Museo Civico 132134 | Flat-handled Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* II 18.272. A: tondo: woman with wreath and umbrella standing over seated woman with mirror and kithara, Eros with mirror and tympanon to R. Single | 2 females, 1 Eros | 1 female with kithara seated at center, 1 Eros with tympanon standing at R; B: exterior a: Eros with mirror and phiale leaning towards seated woman with wreath and box, woman with tympanon and box arriving from R; exterior b: woman holding box and tympanon walking to R following youth with wreath and sprig and woman with box, grapes, and fan. Vignettes | 4 females, 1 male, 1 Eros | 1 female with tympanon walking at R, 1 female with tympanon walking at L.
- II.147 Naples, MANN 2577 (82027) | Knob-handled Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* II 18.275. A: tondo: youth with wreath leaning towards seated woman with phiale, Eros above and woman with bird and tympanon to R. Single | 2 females, 1 male, 1 Eros | 1 female with tympanon standing at R; B: exterior a: woman standing with grapes and phiale, youth leaning towards woman with wreath and sprig, woman seated to R with xylophone and box; exterior B: woman with fan and box moving R following Eros with mirror and wreath. Vignettes | 3 females, 1 male, 1 Eros | 1 female with xylophone, seated.
- II.148 New York, Private Collection | Knob-handled Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.277a. A: tondo: woman with wreath and phiale standing across from Eros with flowers and tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: exterior a: woman with torch and wreath leaning towards seated youth with sprig and phiale, tympanon on ground, and satyr with situla and thyrsos to the R; exterior b: no photograph. Vignettes | 1 female, 1 male, 1 satyr | 1 tympanon at bottom center.

- II.149 Milan, Biblioteca Ambrosiana 329 | Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* II 18.278. B: exterior a: women and youths approaching seated woman with fan and xylophone; exterior b: one youth facing two women and a youth moving to the L, a second woman holding a tympanon. Vignettes | 5 females, 4 males | 1 female with xylophone seated at center, 1 female with tympanon moving at center.
- II.150 Firenze, Colombo | Knob-handled Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.280a. A: tondo: seated woman with fan, woman with xylophone approaching seated woman with mirror, Eros with tympanon above, youth standing to R. Single | 3 females, 1 male, 1 Eros | 1 Eros with tympanon flying at center, 1 female with xylophone standing at center.
- II.151 Richmond, Virginia Museum of Fine Arts 80.162 | Lekythos | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.281c. A: neck: women (one with tympanon), kithara, louterion, Eros; upper frieze: Rape of the Leucippides; lower frieze: procession with women (one with tympanon) and Erotes. | 12 females, 9 males, 3 Erotes, 10 animals | 1 Apulian kithara on shoulder, at R, 1 female with tympanon on shoulder, at center, 1 female with Apulian kithara walking at bottom center.
- II.152 New York, Metropolitan Museum of Art 01.8.14 | Pelike | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.310. A: youth, louterion, seated woman, woman (with aulos or stick?), Eros and woman above. 2 rows | 3 females, 1 male, 1 Eros, 1 animal | 1 female with xylophone seated at top R; B: woman with grapes, Eros, seated youth. Single | 1 female, 1 male, 1 Eros.
- II.153 Naples, Private Collection (Grimaldi) 487 | Pelike | Underworld Painter | ca. 330-310 BCE *RVAp* Supplement I 18.312a. A: central naiskos with woman, child, and woman presenting basket, four attendants. Radial | 5 females, 1 male, 1 child; B: seated woman in center, Eros, woman with tympanon, youth with grapes, seated woman. 2 rows | 3 females, 1 male, 1 Eros | 1 female with tympanon leaning at bottom L.
- II.154 Naples, MANN Stg 558 | Squat Lekythos | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.323. A: woman seated with open box on lap, resting left hand on tympanon, Eros flying with fillet towards maid holding parasol over seated woman, nude youth with drapery over legs holding out "xylophone" to her, Eros above, standing woman with wreath. | 4 females, 1 male, 2 Erotes | 1 female with tympanon seated at uncertain location, 1 male with xylophone standing at uncertain location.
- II.155 Naples, Private Collection (Grimaldi) 100 | Pelike | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.329. A: two women and Eros above, seated woman with youth and other women below. 2 rows | 7 females, 1 male, 2 Erotes | 1 xylophone at mid-center; B: seated woman with youth and women and Eros. 2 rows | 4 females, 2 males, 1 Eros | 1 male with xylophone standing at bottom L.

- II.156 Naples, MANN Stg 537 | Pelike | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.330. A: seated woman, Eros, louterion, youth. Single | 1 female, 1 male, 1 Eros | 1 female with xylophone seated at L; B: youth, seated woman with fan. Single | 1 female, 1 male.
- II.157 Tampa, Museum of Art | Pelike | Very Close to the Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement I 18.334a. A: florals with heads. 2 friezes; B: upper frieze: woman with tympanon and fan leaning towards seated youth; lower frieze: head and palmettes. 2 friezes | 1 female, 1 male | 1 female with tympanon leaning at top L.
- II.158 Bari, Private Collection (Vasetti) | Pelike | Very Close to the Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement I 18.334c. A: upper frieze: head in florals; lower frieze: woman with tympanon approaching seated Eros with fan. 2 friezes | 1 female, 1 Eros | 1 female with tympanon walking at bottom L; B: upper frieze: seated woman with tympanon, Eros seated; lower frieze: head and palmettes. 2 friezes | 1 female, 1 Eros | 1 female with tympanon seated at top L.
- II.159 Melbourne, Geddes Collection A 5:12 | Pelike | Tarrytown Group | ca. 330-310 BCE *RVAp* Supplement II.1 18.338a. A: seated women, youth, female attendants, Eros. 2 rows | 5 females, 1 male, 1 Eros, 1 animal | 1 female with tympanon seated at top R; B: woman, seated youth, Eros. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon standing at L.
- II.160 London, British Museum F315 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.341. A: seated woman with harp, youth, louterion, Eros. Single | 1 female, 1 male, 1 Eros, 1 animal | 1 female with harp seated at L; B: seated woman, youth. Single | 1 female, 1 male.
- II.161 Truro, Royal Cornwall Museum PVG 17 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.345. A: seated woman, woman with fan, youth, Eros, thymiaterion. Single | 2 females, 1 male, 1 Eros | 1 Apulian kithara at top R; B: youth with patera, woman with tympanon and wreath. Single | 1 female, 1 male | 1 female with tympanon walking at R.
- II.162 Trieste, Civico Museo di Storia d'Arte 2113 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.350. A: seated woman, youth, louterion, Eros. Single | 1 female, 1 male, 1 Eros | 1 xylophone at R; B: woman, seated youth with grapes. Single | 1 female, 1 male | 1 female with tympanon standing at L.
- II.163 Bologna, Museo Civico Archeologico 546 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.351. A: woman, Eros, seated youth with thyrsos. Single | 1 female, 1 male, 1 Eros; B: youth with tympanon, seated woman. Single | 1 female, 1 male | 1 male with tympanon standing at L.

- II.164 Marseilles, Musée d'Archéologie Méditerranéenne 2928 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.353. A: woman with mirror, xylophone, seated woman, youth, louterion, Eros. Single | 2 females, 1 male, 1 Eros | 1 xylophone at L; B: three youths. Single | 3 males.
- II.165 Cremona, Museo Civico "Ala Ponzone" (Dordoni Collection) | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.354. A: woman with ball and xylophone, couple on seats (female with iynx), Eros, woman attendant. Single | 3 females, 1 male, 1 Eros, 1 animal | 1 female with xylophone leaning at L; B: seated youth, woman with tympanon. Single | 1 female, 1 male | 1 female with tympanon standing at R.
- II.166 Bari, Private Collection (Lagoia) | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.356. A: seated woman playing harp, thymiaterion, youth, louterion, Eros. Single | 1 female, 1 male, 1 Eros | 1 female with harp seated at L; B: seated woman, youth. Single | 1 female, 1 male.
- II.167 London, Market (Sotheby's) 12.92 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* Supplement II.3 18.35?. A: youth, louterion, Eros, seated woman. Single | 1 female, 1 male, 1 Eros; B: seated woman, Eros. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R.
- II.168 Naples, Private Collection (Grimaldi) 23 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.357. A: seated woman playing harp, louterion, Eros, dog, youth with duck. Single | 1 female, 1 male, 1 Eros, 2 animals | 1 female with harp seated at L; B: youth, seated woman with wreath. Single | 1 female, 1 male.
- II.169 Bari, Private Collection (Merlin) 39 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.358. A: seated woman, Eros, youth. Single | 1 female, 1 male, 1 Eros | 1 male with tympanon leaning at R; B: seated woman with grapes, youth. Single | 1 female, 1 male.
- II.170 Chicago, Market (Chicago Fine Arts) | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* Supplement I 18.359a. A: woman with tympanon, seated Eros. Single | 1 female, 1 Eros, 1 animal | 1 female with tympanon standing at L; B: 2 youths. Single | 2 males.
- II.171 Tel Aviv, Private Collection (S. Dormant) | Knob-handled Dish | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.363. A: tondo: seated woman playing harp, youth, louterion. Single | 1 female, 1 male | 1 female with harp seated at center; B: exterior a: woman and youth walking L; exterior B: woman with tympanon and Eros walking L. Vignettes | 2 females, 1 male, 1 Eros | 1 female with tympanon walking at L.
- II.172 London, Market (Sotheby's) 09.12.74 172 | Epichysis | Connected to the Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.364. A: continuous frieze (incomplete):

seated woman, seated youth, woman with tympanon. Single | 2 females, 1 male | 1 female with tympanon standing at R; B.

II.173 Toronto, Royal Ontario Museum 456 (951.13.5) | Lekanis Lid | Group of Zurich 2657 | ca. 325-310 BCE | *RVAp* Supplement II.1 18.370a. A: continuous frieze: three seated women, a youth and two Erotes leaning in towards one another. Single | 3 females, 1 male, 1 Eros | 1 female with harp seated on lid, 1 tympanon on lid.

II.174 Taranto, MARTA 51015 | Pelike | Late Descendent of the Underworld Painter | ca. 325-310 BCE | *RVAp* II 18.389. A: youth, woman, seated woman, Eros above. Single | 2 females, 1 male, 1 Eros | 1 Eros with tympanon flying at top R; B: woman, seated woman, youth with thyrsos. Single | 2 females, 1 male | 1 female with tympanon standing at L.

II.175 Vatican, Museo Gregoriano Etrusco V 25 (18058) | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.45. A: youth, seated woman. Single | 1 female, 1 male | 1 female with tympanon seated at R.

II.176 Udine, Museo Civico 1653 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.57. A: seated woman, Eros with fan. Single | 1 female, 1 Eros | 1 female with tympanon seated at L.

II.177 New York, Metropolitan Museum of Art 58.113 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.72. A: woman with grapes, seated Eros with tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at R.

II.178 Bari, Private Collection (Marchesiello) 3 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* Supplement I 19.77a. A: woman with tympanon and fan, seated Eros. Single | 1 female, 1 Eros | 1 female with tympanon standing at L.

II.179 Brusuglio, Private Collection 3 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.85. A: seated Eros with tympanon, woman. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at L.

II.180 Hoensbroek, Private Collection (Rodolf) | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.99. A: woman standing at louterion with tympanon, woman standing with wreath and kanoun. Single | 2 females | 1 female with tympanon leaning at center.

II.181 Palermo, Museo d'Arte e Archeologia "Ignazio Mormino" 2659 (old inv.) | Bell Krater | Painter of the Truro Pelike | ca. 340-320 BCE | *RVAp* II 20.26. A: Eros seated with tympanon, woman with grapes. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at center; B: 2 youths. Single | 2 males.

- II.182 Lincoln, NE, University of Nebraska A 3389 6. 1984 | Bell Krater | Painter of the Truro Pelike | ca. 340-320 BCE | *RVAp* Supplement II.1 20.26b. A: woman with tympanon and fan, seated Eros. Single | 1 female, 1 Eros | 1 female with tympanon walking at center; B: 2 youths. Single | 2 males.
- II.183 Pulsano, Private Collection (Guarini) 11 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* Supplement I 20.39a. A: seated woman with thyrsos and tympanon, Eros with torch. Single | 1 female, 1 Eros | 1 female with tympanon seated at center; B: 2 youths. Single | 2 males.
- II.184 Basel, Antikenmuseum und Sammlung Ludwig 1906.3 | Pelike | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.78. A: seated Eros, woman with tympanon. Single | 1 female, 1 Eros | 1 female with tympanon standing at R; B: 2 youths. Single | 2 males.
- II.185 Bari, Museo Archeologico di Santa Scholastica 1164 | Pelike | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.85. A: seated woman, Eros with tympanon and phiale. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: 2 youths. Single | 2 males.
- II.186 Lecce, Museo Provinciale Sigismondo Castromediano 845 | Amphora | Group of Vatican Z 16 | ca. 340-320 BCE | *RVAp* II 20.103. A: youth, seated woman with tympanon. Single | 1 female, 1 male | 1 female with tympanon seated at R; B: 2 youths. Single | 2 males.
- II.187 Vatican, Museo Gregoriano Etrusco Z 7 (18134) | Pelike | Group of Zurich 2659 | ca. 340-320 BCE | *RVAp* II 20.133. A: seated woman, Eros with tympanon and phiale. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: 2 youths. Single | 2 males.
- II.188 Zurich, Fachbereich Klassische Archäologie (Universität Zürich) 2649 | Bell Krater | Painter of Leiden Si 3 | ca. 340-320 BCE | *RVAp* II 20.146. A: seated woman with tympanon, youth with situla. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.
- II.189 Catania, Museo Comunale MB 4391 (L 784) | Pelike | Lucera Painter | ca. 340-320 BCE | *RVAp* II 20.173. A: woman with tympanon and platter, seated Eros. Single | 1 female, 1 Eros | 1 female with tympanon standing at L; B: 2 youths. Single | 2 males.
- II.190 Naples, MANN 1943 (81657) | Bell Krater | Lucera Painter | ca. 340-320 BCE | *RVAp* II 20.175. A: seated Eros with box, woman with thyrsos and tympanon. Single | 1 female, 1 Eros | 1 female with tympanon standing at R; B: 2 youths. Single | 2 males.
- II.191 Toronto, Royal Ontario Museum 922.47.12 (406) | Bell Krater | Como Painter | ca. 340-320 BCE | *RVAp* II 20.200. A: seated Eros and woman with thyrsos and

tympanon. Single | 1 female, 1 Eros | 1 female with tympanon standing at R; B: 2 youths. Single | 2 males.

II.192 Zagreb, Archaeological Museum 710 | Column Krater | Como Painter | ca. 340-320 BCE | *RVAp* II 20.203. A: seated Eros, woman with tympanon and wreath. Single | 1 female, 1 Eros | 1 female with tympanon leaning at R; B: 2 youths. Single | 2 males.

II.193 Bari, Museo Archeologico di Santa Scholastica 5865 | Type 2 Nestoris | Como Painter | ca. 340-320 BCE | *RVAp* II 20.206. A: woman with box and mirror, seated Eros. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at R.

II.194 Bari, Private Collection (D'Agostino) 18 | Bell Krater | Flat-Head Painter | ca. 325-310 BCE | *RVAp* II 20.242a. A: seated woman with tympanon and box, youth with platter. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.

II.195 Melbourne, Geddes Collection A 3:4 | Lekythos | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* Supplement I 20.278d. A: continuous friezes: upper frieze: amazonomachy; lower frieze: female adornment. 2 friezes | 6 females, 2 males, 2 animals | 1 female with tympanon leaning at bottom L.

II.196 Lugano, Bolla Collection | Knob-handled Dish | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* II 20.280a. Exterior A: seated woman with box and youth with xylophone; Exterior B: woman with thyrsos and youth with situla. Vignettes | 2 females, 2 males | 1 male with xylophone leaning at R.

II.197 Genoa, Museo Civico 1042 | Dish | Comparable to the Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* II 20.291. A: tondo: youth holding grapes and syrinx, seated woman. Single | 1 female, 1 male | 1 male with syrinx leaning at L; B: exterior a: seated youth, Eros with grapes and mirror, seated woman with tympanon; exterior B: woman and Eros with tympanon walking L. Vignettes | 2 females, 1 male, 2 Erotes | 1 female with tympanon seated at R, 1 Eros with tympanon walking at R.

II.198 Birmingham, Private Collection (Donna Jacob) | Knob-handled Dish | Comparable to the Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* Supplement II.1 20.291a. A: tondo: woman riding chariot pulled by two Erotes, thymiaterion. Single | 1 female, 2 Erotes; B: exterior a: youth and woman moving R; exterior b: seated woman with xylophone and seated youth. Vignettes | 2 females, 2 males | 1 female with xylophone seated at L.

II.199 London, Market (Sotheby's) 09.12.85 372/2 | Hydria | De Santis Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 20.294a. A: seated woman, youth with tympanon and sprig. Single | 1 female, 1 male | 1 male with tympanon standing at R.

- II.200 Berlin, Staatliche Museen F 4126 | Pelike | De Santis Painter | ca. 340-320 BCE | *RVAp* II 20.297. A: seated woman with rabbit in center, youth to L, woman to R with tympanon, women and Eros above. 2 rows | 4 females, 1 male, 1 Eros, 2 animals | 1 female with tympanon leaning at bottom R; B: seated woman, youth, Eros. Single | 1 female, 1 male, 1 Eros.
- II.201 Lecce, Museo Provinciale Sigismondo Castromediano 749 | Bell Krater | De Santis Painter | ca. 340-320 BCE | *RVAp* II 20.307. A: seated woman with tympanon, youth with fan. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.
- II.202 Brussels, Musées Royaux d'Art et d'Histoire R 374 | Column Krater | Painter of Vienna 751 | ca. 320-300 BCE | *RVAp* II 20.319. A: seated woman and Eros. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: 2 youths. Single | 2 males.
- II.203 Naples, MANN Stg 15 | Type 2 Nestoris | Painter of Vienna 751 | ca. 320-300 BCE | *RVAp* II 20.329. A: woman, seated Eros with tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at R; B: 2 youths. Single | 2 males.
- II.204 Frankfurt, Liebighaus 1602 | Pelike | Barcelona Group | ca. 320-300 BCE | *RVAp* Supplement II.1 20.342a. A: Eros with tympanon, seated woman. Single | 1 female, 1 Eros | 1 Eros with tympanon leaning at L; B: 2 youths. Single | 2 males.
- II.205 New York, Private Collection (Minassian) | Nestoris | Forli Painter | ca. 320-300 BCE | *RVAp* II 20.380. A: youth in short tunic with leaf over L shoulder and holding calyx krater, seated woman with mirror and tympanon. Single | 1 female, 1 male | 1 female with tympanon seated at R; B: 2 youths. Single | 2 males.
- II.206 New York, Private Collection | Oinochoe, Shape 3 | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* Supplement II.2 21.147a. A: seated Eros, woman with thyrsos and tympanon. Single | 1 female, 1 Eros | 1 female with tympanon leaning at R.
- II.207 Lyons, Musée N 1310 | Shape 3 Oinochoe | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.149. A: woman with tympanon and mirror facing Eros with sprig and sash. Single | 1 female, 1 Eros | 1 female with tympanon standing at L.
- II.208 London, Market (Sotheby's) 04.05.70 128 | Plate | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* II 21.248. A: tondo: youth and seated woman. Single | 1 female, 1 male | 1 female with tympanon seated at R.
- II.209 Naples, Private Collection 37300 | Pelike | Liverpool Group | ca. 340-330 BCE | *RVAp* Supplement I 21.335e. A: woman, seated Eros. Single | 1 female, 1 Eros | 1 xylophone at up center; B: woman with box and sprig. Single | 1 female.

- II.210 Montpellier, Musée Fabre 836-4-336 | Pelike | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.337. A: seated woman with tympanon, youth, leaf. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: woman moving R with box and wreath. Single | 1 female.
- II.211 Bari, Private Collection (Lagoia) | Shape 3 Oinochoe | Rochester Group | ca. 340-320 BCE | *RVAp* II 21.430. A: seated woman, goat-legged Pan with syrinx and lagobolon. Single | 1 female, 1 Pan | 1 Pan with syrinx standing at R.
- II.212 London, Market (Sotheby's) 23.02.70 178 | Shape 3 Oinochoe | Rochester Group | ca. 340-320 BCE | *RVAp* II 21.434. A: seated woman, satyr with an aulos pipe in each hand. Single | 1 female, 1 satyr | 1 satyr with aulos standing at R.
- II.213 Bari, Museo Archeologico di Santa Scholastica 1010 | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.49. A: upper frieze: seated woman and seated Eros, standing female with box; lower frieze: seated Eros with woman. 2 friezes | 3 females, 2 Erotes, 1 animal | 1 Eros with tympanon seated at bottom L; B: upper frieze: Eros and seated woman; lower frieze: seated woman and Eros (mirror images, nearly). 2 friezes | 2 females, 2 Erotes | 1 female with tympanon seated at top R, 1 female with tympanon seated at bottom L.
- II.214 Zurich, Market (Arete) | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement I 23.125a. A: youth with polos, louterion, Eros, seated woman. Single | 1 female, 1 male, 1 Eros | 1 female with xylophone seated at R; B: 2 youths. Single | 2 males.
- II.215 Melbourne, Market 6.1988 | Column Krater | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement II.2 23.130a. A: seated woman with thyrsos, Eros. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: 2 youths. Single | 2 males.
- II.216 Karlsruhe, Badisches Landesmuseum B 136 | Column Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.132. A: Eros, seated woman with thyrsos and grapes. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at L; B: 2 youths. Single | 2 males.
- II.217 New York, Market (Royal Athena Galleries) HFK 05 | Column Krater | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement II.2 23.133b. A: Eros, seated woman with tympanon and mirror. Single | 1 female, 1 Eros | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.
- II.218 London, Market (Christie's) 13.07.83 200 | Bell Krater | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement II.2 23.157b. A: seated woman, Eros with tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: 2 youths. Single | 2 males.

- II.219 Agrigento, Museo Archeologico Regionale 559 (R181) | Bell Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.158. A: Eros, seated woman with thyrsos and grapes. Single | 1 female, 1 Eros | 1 female with tympanon seated at R.
- II.220 Budapest, National Museum of Fine Arts T 658 | Column Krater | Patera Painter/Amphorae Group | ca. 340-320 BCE | *RVAp* II 23.173. A: seated Eros, woman with thyrsos and tympanon. Single | 1 female, 1 Eros | 1 female with tympanon standing at R; B: female head facing L. Single | 1 head.
- II.221 Trieste, Civico Museo di Storia d'Arte S 396 | Column Krater | Trieste Owl Group | ca. 335-325 BCE | *RVAp* II 23.183. A: seated Eros with grapes, woman with thyrsos and tympanon. Single | 1 female, 1 Eros | 1 female with tympanon leaning at R; B: 2 youths. Single | 2 males.
- II.222 Karlsruhe, Badisches Landesmuseum B 134 | Column Krater | Group of Bologna 572 | ca. 335-325 BCE | *RVAp* II 23.209. A: woman with thyrsos, seated Eros. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at R; B: 2 youths. Single | 2 males.
- II.223 Palermo, Museo d'Arte e Archeologia "Ignazio Mormino" 837 (2256) | Column Krater | Connected with the Trieste Owl and Bologna 572 Groups | ca. 335-325 BCE | *RVAp* II 23.218. A: seated Eros, woman with tympanon and fan. Single | 1 female, 1 Eros | 1 female with tympanon leaning at R; B: 2 youths. Single | 2 males.
- II.224 London, Market (Christie's) 05.12.73 189 | Pelike | Connected with the Trieste Owl and Bologna 572 Groups | ca. 335-325 BCE | *RVAp* II 23.225. A: seated Eros, woman, leaf. Single | 1 female, 1 Eros | 1 female with tympanon leaning at R.
- II.225 Ruvo, Museo Archeologico Nazionale Jatta 808 | Column Krater | Painter of Ruvo 1092 | ca. 340-320 BCE | *RVAp* II 23.227. A: woman with thyrsos, seated woman, youth with thyrsos. Single | 2 females, 1 male | 1 female with tympanon seated at center.
- II.226 Naples, MANN 2563 (82087) | Knob-handled Dish | Painter of Ruvo 1092 | ca. 340-320 BCE | *RVAp* II 23.228. A: tondo: seated woman in center with woman and youth. Single | 2 females, 1 male; B: exterior a: seated Eros, seated woman; exterior b: seated woman, Eros. Vignettes | 2 females, 2 Erotes | 1 female with tympanon seated at R, 1 female with tympanon seated at L.
- II.227 New York, Metropolitan Museum of Art 17.120.240 | Volute Krater | Group of New York 17.120.240 | ca. 340-320 BCE | *RVAp* II 23.231. A: neck: seated woman with Erotes in florals; body: central naiskos with seated youth in helmet and woman and male and female attendants around. Radial | 7 females, 4 males, 2 Erotes; B: neck: three women, one seated, thyrsos and tympanon; body: central naiskos with seated youth and four attendants. Radial | 7 females, 1 male | 1 female with tympanon standing on neck, at L, 1 female with tympanon seated at top L.

- II.228 Warsaw, Pánstwowe Muzeum Archeologiczne 199188 | Oinochoe | Group of Lecce 875 | ca. 340-320 BCE | *RVAp* Supplement I 24.323. A: seated Eros, woman with wreath. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at L.
- II.229 Bologna, Museo Civico Archeologico 576 | Column Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.22. A: seated woman, youth in short tunic with tympanon. Single | 1 female, 1 male | 1 male with tympanon leaning at R; B: 2 youths. Single | 2 males.
- II.230 Cleveland, Museum of Art 28.601 | Shape 1 Oinochoe | Cleveland Group | ca. 330-320 BCE | *RVAp* II 26.01. A: Eros, harp, seated woman with fan. Single | 1 female, 1 Eros | 1 harp at center.
- II.231 Paris, Cabinet des Medailles 1048 | Squat Lekythos | Cleveland Group | ca. 330-320 BCE | *RVAp* II 26.20. A: seated woman with harp, bird, youth at louterion. Single | 1 female, 1 male, 1 animal | 1 female with harp seated at L.
- II.232 Trieste, Civico Museo di Storia d'Arte S 445 | Askos | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.23. A: seated woman with grapes, Eros. Single | 1 female, 1 Eros | 1 female with tympanon seated at L.
- II.233 Bari, Museo Archeologico di Santa Scholastica 1286 | Askos | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.25. A: Eros, grapes above, seated woman. Single | 1 female, 1 Eros | 1 female with tympanon seated at R .
- II.234 Ruvo, Museo Archeologico Nazionale Jatta 592 | Stemless Cup | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.37. A: tondo: seated woman with mirror, Eros with auloi. Single | 1 female, 1 Eros | 1 Eros with aulos standing at center.
- II.235 Bari, Private Collection (Colombo) 19 | Stemless Cup | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.38. A: tondo: seated woman, Eros with xylophone and fan. Single | 1 female, 1 Eros | 1 Eros with xylophone standing at R; B: exterior a: seated woman with mirror and phiale; exterior b: seated woman with mirror and phiale. Vignettes | 2 females.
- II.236 Taranto, MARTA 61503 | Shape 1 Oinochoe | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.45. A: woman at louterion, Eros. Single | 1 female, 1 Eros | 1 Eros with Apulian kithara standing at R.
- II.237 San Clemente, Market (I.A.C.) 4077 | Lekanis with Lid | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* Supplement I 26.60f. A: seated Eros, seated women. Single | 2 females, 1 Eros | 1 female with tympanon seated at R.
- II.238 Canberra, Classics Museum (Australian National University) 65.2 | Oinochoe, Shape 1 | Menzies Painter | ca. 340-310 BCE | *RVAp* II 26.89. A: seated

woman, Eros, woman with mirror. Single | 2 females, 1 Eros | 1 female with xylophone seated at L.

II.239 Berlin, Staatliche Museen 4541 | Oinochoe, Shape 8B | Menzies Painter | ca. 340-310 BCE | *RVAp* II 26.97. A: Nike with grapes, seated woman with fan, seated woman playing harp, Eros with tympanon and bird, seated woman. Single | 3 females, 1 Eros, 1 Nike, 1 animal | 1 female with harp seated at center.

II.240 Milan, Private Collection (H.A.) 313 | Oinochoe, Shape 8B | Menzies Painter | ca. 340-310 BCE | *RVAp* II 26.98. A: seated woman, Eros with xylophone. Single | 1 female, 1 Eros | 1 Eros with xylophone flying at R.

II.241 Ruvo, Museo Archeologico Nazionale Jatta 818 | Skyphos | Connected to the Menzies Painter | ca. 340-310 BCE | *RVAp* II 26.117. A: seated Eros playing aulos, woman with wreath and xylophone. Single | 1 female, 1 Eros | 1 Eros with aulos seated at L, 1 female with xylophone standing at R.

II.242 Bari, Museo Archeologico di Santa Scholastica 6369 | Oinochoe, Shape 1 | Hamilton Painter | ca. 340-310 BCE | *RVAp* II 26.122. A: woman with thyrsos and grapes moving L, seated Eros with tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon seated at R.

II.243 Berlin, Staatliche Museen F 3316 | Oinochoe, Shape 1 | Menzies Group | ca. 340-310 BCE | *RVAp* II 26.143. A: seated woman (?) with box, Eros with situla and aulos pipes. Single | 1 unidentified figure, 1 Eros | 1 Eros with aulos leaning at R.

II.244 Ruvo, Museo Archeologico Nazionale Jatta 37 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | 27.43c. A: above, enthroned woman with three female attendants to L and youth in Oriental garb and another female to R, below (continuous) a seated fury, youth with chariot wheels, youth in eastern garb, and seated woman (per Trendall, Pelops and Hippodamia above and Pelops and Myrtilos below). 2 friezes | 6 females, 3 males, 1 other winged figure; B: above, two seated woman with two youths approaching, another woman to R, below a continuation of side A with a seated Eros, woman moving L, seated youth, and another woman with wreath. 2 friezes | 5 females, 3 males, 1 Eros | 1 Eros with tympanon seated at bottom L.

II.245 New York, Market (Andre Emmerich Gallery) GR 273 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.43d. A: above, central enthroned Persephone with Hermes and a woman to L, Hekate and another seated woman to R, perirhanteria with swans under handles, below a youth approaching a seated woman, a woman with tympanon. 2 friezes | 6 females, 2 males, 2 animals | 1 female with tympanon leaning at bottom R; B: above, two seated women with a woman to L and a youth leaning on a stele between them, below a central ribbon-tied stele with two female attendants. 2 friezes | 5 females, 1 male.

II.246 Germany, Private Collection Jdd 1989 28/9-11 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.43f. A: above, Andromeda tied to crag with two females to L and Perseus and a female attendant to R, fish band, below, $\frac{3}{4}$ head in floral. 2 friezes | 4 females, 1 male, 4 animals, 1 head; B: above, seated woman holding tympanon with woman to L and youth and woman to R, below, seated youth with two flanking female attendants. 2 friezes | 5 females, 2 males, 4 animals | 1 female with tympanon seated at up center.

II.247 Bari, Private Collection (Macinagrossa) | Lebes Gamikos | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.62. A: central seated woman with Eros on lap holding iynx and tympanon under R elbow, youth extending bird from R and another seated woman to L, two more seated women flanking a central Eros above. 2 rows | 4 females, 1 male, 1 Eros, 1 animal | 1 female with tympanon seated at bottom center.

II.248 Marseilles, Musée d'Archéologie Méditerranéenne 2932 | Knob-handled Dish | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.63. A: tondo: central seated woman with mirror, woman holding platters and tympanon to L next to perirrhanterion, Eros above, and youth with bird on a leash to R, head of Nike below. Single | 2 females, 1 male, 1 Eros, 1 animal | 1 female with tympanon leaning at L; B: exterior a: seated woman with phiale and Eros extending wreath; exterior b: seated Eros with tympanon and mirror and woman extending mirror and grapes. Vignettes | 2 females, 2 Erotes | 1 Eros with tympanon seated at L.

II.249 Pescara, Professor Moccia | Knob-handled Dish | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.64. A: tondo: central seated woman, woman approaching from L, Eros above pouring from alabastron onto youth to R. Single | 2 females, 1 male, 1 eros; B: exterior a: seated woman with fan, seated youth with basket; exterior b: tympanon, seated woman with fan and xylophone, and seated Eros with grapes and basket. Vignettes | 2 females, 1 male, 1 Eros | 1 tympanon at L, 1 female with xylophone seated at center.

II.250 Zurich, Private Collection (A. Ruesch) 40 | Knob-handled Dish | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.69. A: tondo: female driving biga pulled by two Erotes, small bird pulling iynx above. Single | 1 female, 2 Erotes, 1 animal | 1 Eros with tympanon flying at R.

II.251 Essen, Ruchsland Museum | Flat-handled Dish | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.71. A: tondo: seated woman holding tympanon, Eros with sash, youth with sprig and phiale. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon seated at L.

II.252 New York, Market (Antiqueria Ltd) 6437 | Shape 1 Oinochoe | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.81j. A: female with phiale and tympanon standing in front of seated woman in added white holding fan, youth with wreath and stick to R. Single | 2 females, 1 male | 1 female with tympanon standing at L.

- II.253 Milan, Private Collection (H.A.) 232 | Knob-handled Dish | Closely Associated with the Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.142. A: Eros with tympanon and ivy leaf leaning R towards seated woman holding phiale and grapes. Single | 1 female, 1 Eros | 1 Eros with tympanon leaning at L; B: exterior a: seated woman with fan, box, grapes; exterior b: no photo. Vignettes | 1 female.
- II.254 Berlin, Staatliche Museen F 3383 | Oinochoe, Shape 8 | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* II 28.58. A: continuous frieze, L-R: seated woman above seated youth with thyrsos and situla, woman leaning R with mirror and tympanon towards woman seated on hydria with fan and thyrsos, Eros above, youth leaning to R with harp(?) and thyrsos, woman with thyrsos moving L, seated young satyr, woman in long, unbelted chiton, tympanon on ground below. Single | 5 females, 2 males, 1 satyr, 1 Eros | 1 female with tympanon leaning at R, 1 tympanon at bottom L.
- II.255 Naples, MANN 3236 | Barrel Amphora | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* II 28.60. A: above: seated fury with unlit torch and seated woman, below, a continuous frieze with Eros holding tympanon approaching seated woman with mirror, satyr approaching with bird from R, woman with thyrsos moving L, satyr with thyrsos moving L, woman seated R on a column. 2 friezes | 2 females, 1 satyr, 1 Eros, 1 other winged figure, 1 animal | 1 Eros with tympanon moving at R; B: incomplete photo: above, seated woman and another standing female(?), below, continuation of frieze. 2 friezes | 3 females, 1 satyr, 1 unidentified figure.
- II.256 London, Market (Sotheby's) 09-10.07.84 347 (2) | Knob-handled Dish | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* Supplement II.2 28.74-1. A: tondo: counter-clockwise from L: a seated youth with tympanon, a seated woman with phiale and grapes, a standing woman with mirror and phiale, a seated youth with mirror and box. Radial | 2 females, 2 males | 1 male with tympanon seated at mid-L.
- II.257 New York, Private Collection | Oinochoe, Shape 1 | Virginia Exhibition | ca. 320-310 BCE | *RVAp* Supplement II.2 28.86-7. A: Eros playing aulos, woman dancing with krotala, thymiaterion between them. Single | 1 female, 1 Eros | 1 Eros with aulos standing at L, 1 female with krotala dancing at R.
- II.258 Melbourne, Geddes Collection A 7:0 | Oinochoe, Shape 1 | Virginia Exhibition | ca. 320-310 BCE | *RVAp* Supplement II.2 28.86-8. A: woman with grapes and box, half-bent tympanon (?), Eros holding mirror and phiale. Single | 1 female, 1 Eros | 1 tympanon at center.
- II.259 Freiburg, Market (G. Puhze) | Askos | Arpi Painter | ca. 320-310 BCE | *RVAp* Supplement II.2 28.88a. A: continuous frieze: woman with tablet, woman with aryballos, seated woman with aulos pipes, seated and topless woman with eastern kithara, woman with bird leaning on stele to R. Single | 5 females | 1 female with aulos seated at center, 1 female with eastern lyre seated at R.

II.260 London, British Museum F 310 | Pelike | Arpi Painter | ca. 320-310 BCE | *RVAp* II 28.89. A: seated woman with mirror, woman with fan and phiale to L and youth with rosette chain, aryballos, and strigil to R, preirrhantion with apulian kithara farther to R, Eros above seated women with two additional seated women in corners. 2 rows | 4 females, 1 male, 1 Eros | 1 Apulian kithara at bottom R; B: central seated woman with phiale, woman to L with ball and handled patera and youth to R, Eros above with swan in upper R corner. 2 rows | 2 females, 1 male, 1 Eros, 1 animal.

II.261 Foggia, Museo Civico 132723 | Amphora | Arpi Painter | ca. 320-310 BCE | *RVAp* II 28.90. A: shoulder: amazonomachy; body above, the return of Hephaistos, with Athena, Zeus, dwarf Hephaistos with hammer, Eros flying towards Hera chained to throne, Aphrodite holding a dove, Eros, and another female; below, women with boxes, iynx, and harp, Eros with tympanon. 2 friezes | 9 females, 3 males, 2 Erotes, 1 dwarf, 3 animals | 1 Eros with tympanon seated at bottom center, 1 female with harp seated at bottom R; B: above, satyr with grapes, seated woman, dancing woman with branch, seated woman with phiale and grapes, standing woman with boxes and grapes, below, seated woman with phiale, youth with rhyton and calyx krater, partially-reclining youth with oinochoe and kantharos, woman with portable laver walking R. 2 friezes | 6 females, 2 males, 1 satyr.

II.262 Bari, Museo Archeologico di Santa Scholastica 3720 | Pelike | Group of Bari 3720 | ca. 320-310 BCE | *RVAp* II 28.101. A: on a central kline, a reclining youth and seated woman embrace, the youth holding an apulian kithara just past the woman, a swan at the foot of the kline and an Eros above. Single | 1 female, 1 male, 1 Eros, 1 animal | 1 male with Apulian kithara reclining at center; B: seated woman with phiale approached by Eros with mirror. Single | 1 female, 1 Eros.

II.263 Frankfurt, Private Collection (Dr. Deppert) | Pelike | Group of Bari 3720 | ca. 320-310 BCE | *RVAp* II 28.102. A: a couple stand, embracing one another in front of a kline on which sits an apulian kithara with a small bird flying a wreath over it, female attendants at all four corners and an Eros flying over the couple. 2 rows | 4 females, 1 male, 1 Eros, 1 animal | 1 Apulian kithara at bottom L; B: seated Eros with phiale, woman with mirror and wreath. Single | 1 female, 1 Eros.

II.264 Berlin, Staatliche Museen F 4127 | Fragmentary Pelike | Group of Bari 3720 | ca. 320-310 BCE | *RVAp* II 28.103. A: on a central kline, a reclining youth and seated woman embrace, the youth holding an apulian kithara in his free arm, Eros flying above, a woman to the L and a youth (?) to the R (fragmentary). Single | 2 females, 1 male, 1 Eros, 1 unidentified figure | 1 male with Apulian kithara reclining at bottom R.

II.265 London, British Museum F 408 | Bottle | Bari Andromeda Group | ca. 320-310 BCE | *RVAp* II 28.112. A: Eros with phiale, ionic column, dog, and woman playing aulos facing L, ionic column, woman seated with box and mirror, small dog to R, ionic column. Single | 2 females, 1 Eros, 2 animals | 1 female with aulos standing at center.

II.266 St. Petersburg, Hermitage Museum 1717 (St. 424) | Volute Krater | Painter of Louvre K 67 | ca. 315-305 BCE | *RVAp* II 28.117. A: neck: Zeus enthroned watching a fury and Hephaistos binding Ixion, another figure to the R; body: in a central structure Persephone and Hermes flank a seated Hades, youth and Artemis (?) to L, Aphrodite and Eros and a youth (?) to the R, and 6 women with hydriai (Danaides?); on base, Eros sits L holding a xylophone and a draped female (?) sits R holding a platter. 2 rows | 9 females, 7 males, 2 Erotes, 1 other winged figure, 2 unidentified figures | 1 Eros with xylophone, seated; B: neck: a female head in florals with two Erotes placing a wreath on her crown, the L Erotes holding a tympanon and the R a phiale; body: central naiskos with seated youth holding spear and phiale and standing youth extending wreath, two figures to each side and a youth extending a wreath to a seated woman below with two youths flanking; base: two seated women and a seated youth. Radial | 5 females, 8 males, 2 Erotes | 1 Eros with tympanon flying on neck, at L.

II.267 Zurich, Market | Hydria | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement I 29.G. A: shoulder: nine women, central woman seated on throne between two thymiateria with a woman to R holding umbrella over her, xylophone to far R between two last women, below, central fountain with two lion-head spouts pouring into two hydriai, an iynx draped between the spouts, and four women flanking. 2 friezes | 13 females | 1 xylophone on shoulder, at R.

II.268 Essen, Strotzen 222 | Knob-handled Dish | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement I 29.H. A: tondo: in center, two women seated back-to-back on a rock, a woman to L leaning on stele and holding tympanon and box and a woman to R holding an umbrella over the seated women and a box. Single | 4 females | 1 female with tympanon leaning at L; B.

II.269 San Marino, Market (Arte S.A.) 11.10.92 520 | Oinochoe, Shape 1 | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.3 29.10d. A: incomplete photograph: in the center, a seated woman holding an apulian kithara, another woman to R with rosette chain and fan. Single | 2 females | 1 female with Apulian kithara seated at center.

II.270 Switzerland, Market | Oinochoe, Shape 1 | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement I 29.45a. A: in the center, a woman with polos, box, fan, and wreath and a youth with phiale and kithara seated back-to-back on a small kline (?), a female attendant on each side. Single | 3 females, 1 male | 1 male with kithara seated at center.

II.271 Rome, Market | Lekanis with Lid | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement I 29.74a. A: lid a: seated woman with mirror and seated youth with apulian kithara and phiale; lid b: Eros flying towards seated woman with fan. Vignettes | 2 females, 1 male, 1 Eros | 1 male with Apulian kithara seated at R .

II.272 Bari, Museo Archeologico di Santa Scholastica 5988 | Shape 1 Oinochoe | Chariot Group | ca. 320-300 BCE | *RVAp* II 29.146. A: incomplete photograph: above, Nike driving a quadriga to the L following a small dog and another winged figure, below,

a seated woman with box faces a seated Eros in the center with a tympanon by his knee, a youth seated to the R. 2 friezes | 1 female, 1 male, 1 Eros, 1 Nike, 5 animals, 1 unidentified figure | 1 tympanon at bottom center.

II.273 Japan, Oka Collection 23 | Knob-handled Dish | Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.219. A: tondo: youth with staff approaching seated woman with polos and holding mirror, another woman leaning on her shoulder and holding a tympanon. Single | 2 females, 1 male | 1 female with tympanon leaning at R.

II.274 Geneva, Market (Ars Antiqua) | Knob-handled Dish | Stuttgart Group | ca. 320-300 BCE | *RVAp* Supplement II.2 29.243b. A: woman with rosette chain and box standing to L of youth seated R looking L holding tympanon and kithara, Eros with phiale above and a duck to L. Single | 1 female, 1 male, 1 Eros, 2 animals | 1 male with tympanon seated at R, 1 male with kithara seated at R.

II.275 Geneva, Market (Ars Antiqua) | Oinochoe, Shape 1 | Stuttgart Group | ca. 320-300 BCE | *RVAp* Supplement II.2 29.244-5. A: neck: duck; body: figure (woman?) seated to L with mirror, youth seated with phiale and kithara, Eros seated with phiale. Single | 1 male, 1 Eros, 1 unidentified figure | 1 male with kithara seated at center.

II.276 Bari, Museo Archeologico di Santa Scholastica 5925 | Oinochoe, Shape 1 | Painter of Bari 5924 | ca. 320-300 BCE | *RVAp* II 29.322. A: Eros seated L holding open box and wreath, looking R at woman seated R holding fan and swan, looking L, a tympanon between them. Single | 1 female, 1 Eros, 1 animal | 1 tympanon at mid-center.

II.277 Santa Monica, Private Collection | Skyphos | Foggia Group | ca. 315-300 BCE | *RVAp* Supplement II.2 30.19a. A: seated woman holding box and fan, Eros with rosette chain and tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: Eros seated R holding phiale, woman with box and fan. Single | 1 female, 1 Eros.

II.278 London, Market (Sotheby's) 13-14.12.90 170 | Volute Krater | Bassano Group | ca. 310-300 BCE | *RVAp* Supplement II.2 30.31z. A: neck: seated female with grapes, then youth, two women (one playing aulos, one holding tympanon) moving R towards seated youth with box, grapes, and situla; body: in three rows, a compact composition of male and female figures, a youth playing the apulian. | 10 females, 8 males, 1 Eros, 2 Nikai | 1 female with aulos moving centrally on neck, 1 female with tympanon leaning on neck, at R, 1 male with Apulian kithara seated at top L, 1 female with aulos standing at up center, 1 female with tympanon seated at mid-R; B: neck: woman seated L with Eros approaching from R with situla and box, then youth with thyrsos and phiale seated L with satyr approaching from R with mirror; body: above, enthroned woman facing L, youth and woman to L and Eros and another youth/woman pair. 2 rows | 6 females, 4 males, 2 Erotes, 1 satyr | 1 male with tympanon seated on neck, at R.

CHAPTER III: MUSICAL IMAGERY IN DIONYSIAN GENRE SCENES

- III.1 Taranto, MARTA | Bell Krater | Painter of the Berlin Dancing Girl | ca. 430-410 BCE | *RVAp* I 01.01. A: youth dancing with armor, youth playing aulos. Single | 2 males | 1 male with aulos standing at R; B: mantle figures. Single | 2 males.
- III.2 Taranto, MARTA | Bell Krater | Painter of the Berlin Dancing Girl | ca. 430-410 BCE | *RVAp* Supplement II.1 01.01a. A: woman dancing and playing aulos, youth dancing with tympanon. Single | 1 female, 1 male | 1 female with aulos dancing at L, 1 male with tympanon dancing at R; B: mantle figures. Single | 2 males.
- III.3 Berlin, Staatliche Museen F2400 | Calyx Krater | Painter of the Berlin Dancing Girl | ca. 430-410 BCE | *RVAp* I 01.08. A: woman dancing, seated woman playing aulos. Single | 2 females | 1 female with aulos seated at R.
- III.4 San Simeon, Hearst Collection | Bell Krater | Hearst Painter | ca. 430-420 BCE | *RVAp* I 01.20. A: two youths and a male child playing aulos moving L. Single | 2 males, 1 child | 1 child with aulos walking at center; B: mantle figures. Single | 2 males.
- III.5 Basel, Private Collection (H.A. Cahn) | Fragmentary Krater | Hearst Painter | ca. 430-420 BCE | *RVAp* I 01.25a. A: fragment: upper frieze, dancing youths and maenads, lower frieze, anodos of Persephone. 2 friezes | 3 females, 2 males, 4 satyrs, 2 unidentified figures; B: fragmentary: symposiasts with female dancer. 2 friezes | 1 female, 5 males | 1 male with barbitos reclining at R.
- III.6 Basel, Private Collection (Dr. Ackermann) | Fragmentary Krater | Sisyphus Painter | ca. 420-390 BCE | *RVAp* I 01.54. A: fragmentary: Dionysos seated with kantharos, thyrsos, vine, and thymiaterion, female attendants and a child. Single | 6 females, 1 male, 1 child | 1 female with tympanon standing at L, 1 female with cymbal walking at L.
- III.7 London, Victoria & Albert Museum | Bell Krater | Sisyphus Painter | ca. 420-390 BCE | *RVAp* I 01.57. A: central bearded male aulos player with two nude youths dancing and wearing Karneia hats. Single | 3 males | 1 male with aulos standing at center; B: mantle figures. Single | 3 males.
- III.8 St. Petersburg, Hermitage Museum 295 (St. 855) | Bell Krater | Sisyphus Painter | ca. 420-390 BCE | *RVAp* I 01.91. A: Dionysos and Ariadne on the back of a mule lead by an aulos-playing, bearded satyr. Single | 1 female, 1 male, 1 satyr, 1 animal | 1 satyr with aulos walking at R; B: three youths, nude or with draped cloak, two with sticks and two with strigils. Single | 3 males.
- III.9 Naples, MANN 2149 (81423) | Bell Krater | Ariadne Painter | 400-390 BCE | *RVAp* I 01.111. A: youth (Dionysos), bearded satyr, and woman with tympanon moving R. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at top L; B: mantle figures. Single | 3 males.

- III.10 London, British Museum F161 | Bell Krater | Ariadne Painter | 400-390 BCE | *RVAp* I 01.114. A: bearded satyr playing aulos, woman, and youth (Dionysos) moving L. Single | 1 female, 1 male, 1 satyr | 1 satyr with aulos walking at top L; B: mantle figures. Single | 2 males.
- III.11 Lisbon, Palácio de Belém P548 | Column Krater | Ariadne Painter | 400-390 BCE | *RVAp* I 01.118a. A: lip: black silhouette animals; neck: black silhouette ivy; body: youth (Dionysos), woman with tympanon, sayr, and another woman moving R. Single | 2 females, 2 males | 1 female with tympanon walking at center; B: lip: dots; neck: black silhouette ivy; body: mantle figures. Single | 4 males.
- III.12 Paris, Louvre K7 | Bell Krater | Ariadne Painter | 400-390 BCE | *RVAp* I 01.122. A: papposilenos and two women moving R. Single | 2 females, 1 satyr | 1 female with tympanon walking at top center, 1 female with aulos walking at top R; B: mantle figures flanking nude youth.
- III.13 Cleveland, Museum of Art | Bell Krater | Ariadne Painter | 400-390 BCE | CVA US 35, Cleveland Museum of Art fasc. 2. A: central head of Dionysos with phlyax actor to L and papposilenos to R, grapes above. Radial | 2 satyrs, 1 male; B: youth (Dionysos?), bearded satyr playing aulos, and woman with tympanon moving R. Single | 1 female, 1 male, 1 satyr | 1 satyr with aulos walking at center, 1 female with tympanon walking at R.
- III.14 London, Market (Christie's, ex Nostell Priory Collection) | Bell Krater | Gravina Painter | ca. 425-400 BCE | *RVAp* I 02.04. A: bearded satyr, youth (Dionysos), and dancing woman with tympanon moving L. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at R; B: mantle figures. Single | 3 males.
- III.15 Naples, MANN 2411 (82922) | Volute Krater | Painter of the Birth of Dionysos | ca. 410-390 BCE | *RVAp* I 02.08. A: neck: "chariot scene"; body: sacrifice to Dionysos with Dionysos seated and holding a narthex above the altar. 2 rows | 6 females, 1 male, 1 satyr, 6 animals | 1 female with tympanon seated above at center, 1 female with cymbals dancing at bottom L, 1 unidentified figure with tympanon present at bottom L; B (no photograph): neck: "four youths"; body: "centauromachy."
- III.16 Amsterdam, Allard Pierson Museum | Fragmentary Krater | Painter of the Birth of Dionysos | ca. 410-390 BCE | *RVAp* I 02.10. A: fragmentary: temple with cult statue of Apollo, Apollo holding lyre, woman with spear. Unknown composition | 1 female, 1 male | 1 male with chelys lyre present at uncertain location; B: fragment: Dionysos (inscribed), a woman with tympanon, and a bearded satyr move R towards a tripod. Unknown composition | 1 male, 1 female, 1 satyr | 1 female with tympanon present at uncertain location.
- III.17 Taranto, MARTA | Calyx Krater | Painter of the Birth of Dionysos | ca. 410-390 BCE | *RVAp* I 02.11. A: fragmentary: Alkmene on a pyre with Amphitryton

(inscribed), Eros above, Zeus to L, and Hermes to R. Single | 1 female, 1 male, 1 eros; B: fragmentary: youthful Herakles, with maenad to L with Herakles holding a kantharos. Unknown composition | 1 female, 1 male | 1 female with tympanon standing at up center.

III.18 Madrid, Museo Arqueológico Nacional 11079 (L 324) | Bell Krater | Tarporley Painter | ca. 400-370 BCE | *RVAp* I 03.06. A: nude woman, youth (Dionysos?), and satyr standing. Single | 1 male, 1 female, 1 satyr | 1 female with tympanon standing at L; B: mantle figures. Single | 3 males.

III.19 Bari, Private Collection (Prof. Rizzon) | Bell Krater | Tarporley Painter | ca. 400-370 BCE | *RVAp* Supplement II.1 03.06a. A: satyr and woman with tympanon moving R. Single | 1 male, 1 satyr | 1 female with tympanon dancing at R; B: mantle figures. Single | 2 males.

III.20 Sydney, Nicholson Museum 54.4 | Bell Krater | Tarporley Painter | ca. 400-370 BCE | *RVAp* I 03.13, *CVA* Nicholson Museum 1(1), 19-20, plates 4-5. A: satyr, youth (Dionysos), and woman (with bird) approaching a central, figure-decorated calyx krater with a youth a woman playing the tympanon depicted on it. Single | 1 male, 1 female, 1 satyr, 1 animal | 1 female with tympanon walking at center; B: mantle figures. Single | 3 males.

III.21 Sydney, Nicholson Museum 47.5 | Bell Krater | Tarporley Painter | ca. 400-370 BCE | *RVAp* I 03.15, *CVA* Nicholson Museum 1(1), 17-19, plates 2-3. A: three actors wearing satyr shorts and holding or wearing masks. Single | 3 males | 1 tympanon at R; B: mantle figures. Single | 3 males.

III.22 Gotha, Herzogliches Museum | Bell Krater | Tarporley Painter | ca. 400-370 BCE | *RVAp* I 03.36. A: woman with tympanon, youth (Dionysos), and bearded satyr with bell krater moving L. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L; B: mantle figures. Single | 3 males.

III.23 Melbourne, Market | Bell Krater | Tarporley Painter | ca. 400-370 BCE | *RVAp* I 03.37. A: youth (Dionysos), woman with tympanon, and satyr with calyx krater moving R. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: mantle figures. Single | 3 males.

III.24 Madrid, Museo Arqueológico Nacional | Bell Krater | Tarporley Painter | ca. 400-370 BCE | *RVAp* I 03.38. A: seated woman with tympanon, standing youth (Dionysos), and seated bearded satyr. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at R; B: mantle figures. Single | 3 males.

III.25 Ruvo, Museo Archeologico Nazionale Jatta | Calyx Krater | Tarporley Painter | ca. 400-370 BCE | *RVAp* I 03.40. A: youth (Dionysos) and bearded male reclining on a couch with a woman seated at the L and a boy standing at the R. Single | 1 female, 3 males, 2 satyrs | 1 female with tympanon seated at L; B: youth (Dionysos),

bearded satyr, and woman moving L. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at R.

III.26 Geneva, Musée d'Art et d'Histoire | Volute Krater | Tarporley Painter | ca. 400-370 BCE | *RVAp* I 03.43. A: amazonomachy. | 2 females, 2 males, 2 animals; B: two women, a bearded satyr, and a youth (Dionysos) moving L. Single | 2 females, 1 male, 1 satyr | 1 satyr with tympanon standing at center, 1 male with bell standing at center.

III.27 Erbach, Gräfliche Sammlungen Schloss Erbach | Bell Krater | Painter of Lecce 686 | ca. 390-375 BCE | *RVAp* I 03.69. A: a nude youth, frontal, moves R and looks L, cloak over arms, stemless kylix held by handle in R hand and thyrsos upright in L, following a woman with long garments and billowing shawl around arms moving R and playing the aulos. Single | 1 female, 1 male | 1 female with aulos walking at R; B: two mantle figures facing one another, L one with stick, jumping weights on the wall above/between. Single | 2 males.

III.28 Taranto, Private Collection (Baisi) | Pelike | Baisi Painter | ca. 390-375 BCE | *RVAp* I 03.92. A: an unbearded satyr, $\frac{3}{4}$ frontal moves L and looks R while wearing boots and holding a scarf in his R hand and a phiale/basket of things in his L, and a woman, fully clothed and with necklace and hair up, looks L, moves R, and holds an upside-down torch. Single | 1 female, 1 satyr | 1 female with tympanon standing at R; B: two mantle figures face one another, a set of jumping weights hover between their heads, a blood-stained altar stands between them, the R figure extends a scarf beyond the alter to the L figure. Single | 2 males.

III.29 San Marino, Market (Arte S.A.) 11.12.92 346 | Bell Krater | R.S. Painter | ca. 390-375 BCE | *RVAp* Supplement II.1 03.93f. A: a column flanks a young, frontal satyr who extends a tympanon to the R and above a calyx krater resting on the ground; a maenad with oinochoe in L hand and a torch in R hand faces the satyr. Single | 1 female, 1 satyr | 1 satyr with tympanon standing at center; B: no photograph.

III.30 Taranto, MARTA | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.06. A: a young satyr, frontal, moves R carrying a kalathos behind him and a torch in front; there is a bush (myrtle?) with a tympanon floating above, then a youth, frontal with fillet in hair and drapery over arms, holding a thyrsos and phiale and facing L. Single | 1 male, 1 satyr | 1 tympanon at center; B: two mantle figures face one another, L with a walking stick, jumping weights above, and a stele in the center. Single | 2 males.

III.31 Paris, Cabinet des Medailles | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.10. A: a youth, frontal with drapery over arms, faces R and holds a thyrsos and tympanon, a tendril in the center, a woman, fully clothed, faces L and holds a kalathos in her L hand and a rhyton in her R, a wreath hangs behind. Single | 1 male, 1 satyr | 1 male with tympanon standing at center; B: two mantle figures face one another, L with a walking stick, jumping weights above, R extending a strigil to L. Single | 2 males.

III.32 Brusuglio, Private Collection | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* II 04.10a. A: a young satyr, frontal, moves R carrying a kalathos behind him and a torch in front, then a youth, frontal with drapery over arms, holding a thyrsos and tympanon, facing L and moving R, stones on the ground. Single | 1 male, 1 satyr | 1 male with tympanon walking at center; B: two mantle figures face one another, L with a walking stick, jumping weights above, R extending a hand to L, stele in center. Single | 2 males.

III.33 Zagreb, Archaeological Museum | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.11. A: a youth, frontal with drapery over arms, faces R and holds a tympanon, across from a young satyr, seated on a rocky outcropping and facing L, who holds a kalathos in his L hand and a small cup in his R, with a banner above. Single | 1 male, 1 satyr | 1 male with tympanon standing at center; B: two mantle figures face one another, L with a walking stick, jumping weights above, R extending a strigil to L, stele in center. Single | 2 males.

III.34 London, Market (Sotheby's) 06.05.68 185 | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.13. A: a small window above a youth, frontal, with wreath in hair and drapery over arms, facing R and holding a thyrsos, then a woman moving R and looking L holds a banner in her L hand and a tympanon in her upraised R hand, a wreath dangles from above. Single | 1 female, 1 male | 1 female with tympanon walking at center; B: two mantle figures face one another, L with a walking stick (behind), window above, R extending a strigil to L, stele in center. Single | 2 males.

III.35 London, Castlecoate Collection | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.14. A: a youth, frontal with drapery over arms, faces and moves R and holds a tympanon and thyrsos, following a young satyr, frontal and carrying a kalathos in his L hand and a torch in his R, with a stele between them. Single | 1 male, 1 satyr | 1 male with tympanon walking at center; B: two mantle figures face one another, L with a walking stick (behind), window and jumping weights above, R with walking stick extended L. Single | 2 males.

III.36 Madrid, Museo Arqueológico Nacional | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.16. A: female, long dress, with dotted crown and panther skin over L arm, moves L and holds thyrsos and upraised tympanon, followed by a youth moving L with wreath in hair, carrying thyrsos and phiale in front. Single | 1 female, 1 male | 1 female with tympanon walking at center; B: two mantle figures, L with strigil extended behind (to L), R with walking stick, window in upper R corner, jumping weights in center, stele with bird (?) on top. Single | 2 males.

III.37 Karlsruhe, Badisches Landesmuseum B96 | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.17. A: youth, frontal, looking R with drapery over arms, thyrsos in R hand, phiale in L, banner above, woman stepping up to R onto base of short stele, looking L, with kalathos in R hand and upraised tympanon in L. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures face one another, both with sticks, stele and banner in center, wreath hanging to upper R. Single | 2 males.

III.38 Seraing, Private Collection (F. L'Hoir) | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* Supplement I 04.19a. A: young satyr with fillet in hair, frontal, facing R with torch in L hand and white oinochoe behind in R, youth, frontal, with drapery over arms and elaborate fillet/hair looking L, holding thyrsos in L hand and rhyton against body in R, woman, with elaborate corset over long dress and crown, stepping onto a rock to the R, looking L, with banner in R hand and upraised tympanon in L, boukranion between center and R figures. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at R; B: three mantle figures, L with stick behind, jumping weights and cross between heads, center extending R arm to L. Single | 3 males.

III.39 Vatican, Museo Gregoriano Etrusco V 12 (inv. 18045) | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.39. A: woman facing R with thyrsos in L hand and tympanon in lower R, seated youth, nude, facing L with phiale in R hand and thyrsos in L. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures face one another, both with sticks. Single | 2 males.

III.40 Hildesheim, Roemer und Pelizaeus Museum F3299 | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.40. A: bearded satyr running R with banner around R wrist and tympanon upraised in L, woman with crown tugging at dress, with kalathos behind, running towards stele to R and looking L. Single | 1 female, 1 male | 1 satyr with tympanon walking in middle; B: two mantle figures face one another, to the L a stele and jumping weights, between the figures a stele and floating box, L figure with stick. Single | 2 males.

III.41 Bari, Private Collection (Prof. Rizzon) | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* Supplement I 04.44a. A: woman moving R with tympanon upraised in L hand, young man (satyr?), frontal, moving R and looking L, with drapery over arms and kalathos in R hand. Single | 1 female, 1 satyr | 1 female with tympanon walking in middle; B: two mantle figures face one another, with jumping weights on wall behind and tendril in the middle ground. Single | 2 males.

III.42 Oberlahr, Private Collection (H. Buschulte) | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* Supplement II.1 04.44b. A: an Ionic column and roof enclose side A, which has a woman moving R beating a tympanon, towards a seated young male figure with thyrsos and a kantharos (?) extended to the L in his R hand, and a youth with kalathos behind. Single | 1 female, 2 males | 1 female with tympanon standing in middle; B: three mantle figures, jumping weights and a cross between heads. Single | 3 males.

III.43 Naples, MANN Stg 1 | Bell Krater | Adolphseck Painter | ca. 380-370 BCE | *RVAp* I 04.54. A: L-R: a youth with drapery over his entire L arm moves R with a thyrsos in his R hand, a woman, $\frac{3}{4}$ R, faces R and prepares to strike a tympanon held in her L hand, a young satyr moves R holding a kalathos in his R hand and a torch in his L. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking in middle; B: three mantle figures, all with sticks, L faces R, central figure is frontal with head turned to R and stick to L, R faces L, jumping weights between. Single | 3 males.

III.44 Lecce, Museo Provinciale Sigismondo Castromediano | Bell Krater | Adolphseck Painter | ca. 380-370 BCE | *RVAp* I 04.56. A: L-R: a youth with drapery over his arms, a thyrsos, and a small oinochoe/choes moves R, a young satyr prances to the R with a high-flaming torch, a woman moves R beating a tympanon. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at R; B: three mantle figures, L with stick facing R, stele, central facing L extending wreath over stele, R facing L extending a strigil, jumping weights near and above stele. Single | 3 males.

III.45 Brussels, Private Collection (I. Errera) | Bell Krater | Adolphseck Painter | ca. 380-370 BCE | *RVAp* I 04.57. A: L-R: a young satyr, frontal, moves L and looks R carrying a small kalathos in his L hand and a rhyton (?) in his R, a central dancing female figure raises a tympanon in her L hand behind her, a young satyr high-steps to the L with hands outstretched. Single | 1 female, 2 satyrs | 1 female with tympanon dancing at R; B: three mantle figures, all with sticks, cross and jumping weights between heads. Single | 3 males.

III.46 St. Petersburg, Hermitage Museum 296 (St. 802) | Bell Krater | Adolphseck Painter | ca. 380-370 BCE | *RVAp* I 04.58. A: L-R: a youth with drapery over his L arm frontal and walking L with thyrsos in front, a dancing, bearded satyr moves L, head up/back, tympanon in his lowered L hand, woman moves L with torch in R hand and phiale/plate in L. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon dancing in middle; B: no photograph.

III.47 Paris, Louvre N2785 | Bell Krater | Adolphseck Painter | ca. 380-370 BCE | *RVAp* I 04.59. A: L-R: a bearded satyr moves R with thyrsos and kalathos, a woman with drapery falling to expose breasts carries an unlit torch and a thyrsos, head thrown back, a young satyr moves R, looks L, and prepares to strike a tympanon held in his upraised L hand. Single | 1 female, 2 satyrs | 1 satyr with tympanon standing at R; B: two mantle figures face a central nude, frontal youth with strigil, youth gesticulating/looking R to mantle figure with stick. Single | 3 males.

III.48 Sorengo, Private Collection [50]26 | Bell Krater | Near Adolphseck | ca. 380-370 BCE | *RVAp* I 04.64. A: a kalathos sits on a three-legged stand, next a young satyr reclines on an animal (panther?) skin with back turned towards viewer and facing R, holding a kylix/skyphos, small dog below, to the far R a woman, partially nude/thinly veiled sits. Single | 1 female, 1 male, 1 satyr, 1 animal | 1 tympanon at L, 1 female with aulos seated at R; B: three mantle figures, L facing R, stele and levitating jumping weights next, central figure frontal and facing/gesturing over stele to L, R facing L with stick. Single | 3 males.

III.49 New York, Market (Sotheby's-Parke-Bernet) 30.05.86 | Bell Krater | Prisoner Painter | ca. 380-370 BCE | *RVAp* Supplement II.1 04.63a. A: a young satyr, frontal, faces R and carries a kalathos in his R hand and a thyrsos in his L, facing a seated, nude youth with wreath in his hair facing L and holding up a tympanon in his R hand. Single | 1 male, 1 satyr | 1 male with tympanon seated in middle; B: two mantle

figures face one another, L with a walking stick, R with a strigil, jumping weights above. Single | 2 males.

III.50 Bari, Private Collection (Macinagrossa) | Bell Krater | Prisoner Painter | ca. 380-370 BCE | *RVAp* I 04.70. A: a young satyr faces R and presents a plate over a basin, a woman with hair up and crowned, necklace, bracelets, and long dress faces L and holds a torch in her R hand and a tympanon dangles from her L wrist. Single | 1 female, 1 satyr | 1 female with tympanon standing at R; B: two mantle figures face one another, L with a walking stick, R with a strigil, jumping weights above and stele in middle below. Single | 2 males.

III.51 Bari, Museo Archeologico di Santa Scholastica | Bell Krater | Prisoner Painter | ca. 380-370 BCE | *RVAp* I 04.75. A: L-R: a woman with R breast exposed by falling drapery walks R with tympanon in lowered L hand, a young satyr, frontal, walks R and looks L with kalathos in L hand and torch in R, a nude youth with drapery over shoulders moves R, looks R, ivy fillet. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L; B: three mantle figures, L two with strigils moving R, R with stick facing L. Single | 3 males.

III.52 Turin, Private Collection | Bell Krater | Prisoner Painter | ca. 380-370 BCE | *RVAp* I 04.76. A: a young satyr facing R and pouring wine from a tendril-decorated amphora into a decorated krater showing a man, with mask facing L above, a youth with lotus/fennel stalk and kantharos walking L toward the krater, and a woman behind with tympanon. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at R; B: three mantle figures, two moving R with cross between their heads, central with a plate of offerings, R moving R but looking and extending wreath L. Single | 3 males.

III.53 Monopoli, Villa Meo-Evoli M12 (947) | Calyx Krater | Prisoner Painter | ca. 380-370 BCE | *RVAp* I 04.77. A: a youth, frontal, moves L and looks R with drapery over his arms and thyrsos in L hand, a woman with long drapery and drapery over shoulders and L arm holds up a tympanon to the L and moves L. Single | 1 female, 1 male | 1 female with tympanon walking at center; B: two mantle figures face one another, both with sticks, jumping weights above. Single | 2 males.

III.54 Munich, Museum Antiker Kleinkunst | Calyx Krater | Close to the Prisoner Painter | ca. 380-370 BCE | *RVAp* I 04.79. A: L-R: a bearded silen leans on a stick, faces R, and holds a rhyton and wine skin, a nude youth with drapery over his shoulders holds a thyrsos with a banner tied to it, leans a step up onto a small rock pile, receives a mask from a seated, torso-nude youth facing L with fillet and holding a 'narthex', a bearded and balding silen with boots sits R on an amphora and looks L while holding a kantharos in his L hand, a woman, seated $\frac{3}{4}$ R, looks left and holds an aulos pipe in her R hand. Single | 1 female, 2 males, 1 animal, 1 satyr | 1 female with aulos standing at R; B: a young satyr, frontal, faces R and holds a phiale and thyrsos, a banner hangs above, a torso-nude youth sits (levitates) facing L and holds a thyrsos in his L hand, a woman with animal-skin corset leans against a stele/column/stick, faces L, and tugs at her dress. Single | 1 male, 1 female, 1 satyr.

- III.55 Basel, Private Collection (H.A. Cahn) | Fragment | Close to the Prisoner Painter | ca. 380-370 BCE | *RVAp* I 04.79a. A: small fragment: a bearded, balding satyr seated R holding two pipes of an aulos in his R hand, a woman seated above. Single | 1 female, 1 satyr | 1 satyr with aulos seated at uncertain location.
- III.56 Cremona, Museo Civico "Ala Ponzone" (Dordoni Collection) | Bell Krater | Eton-Nika Painter | ca. 385-360 BCE | *RVAp* I 04.86. A: a woman with a long garment and hair pulled up in a wrap stands $\frac{3}{4}$ R with oinochoe in her R hand and kalathos in her L; a wreath (?) behind her; a kottabos stand is in the middle, then a seated, torso-nude youth with crown/wreath, thyrsos, and kylix. Single | 1 male, 1 female | 1 tympanon at center; B: two mantle figures face one another, both with sticks, jumping weights above. Single | 2 males.
- III.57 La Louviere, Private Collection (Anciaux) 7 1T. | Bell Krater | Eton-Nika Painter | ca. 385-360 BCE | *RVAp* Supplement II.1 04.88a. A: a woman in long garments faces R, throws head back, beats tympanon held in L hand with R hand, an animal skin dangling from L arm while a bearded silen sits, faces L, and plays the auloi, with a thyrsos with animal skin behind him. Single | 1 female, 1 satyr | 1 female with tympanon dancing at L, 1 satyr with aulos seated at R; B: two mantle figures face one another, L figure with stick held in R hand behind him. Single | 2 males.
- III.58 Emblem, Private Collection (Moonen) | Bell Krater | Related to the Eton-Nika Painter | ca. 385-360 BCE | *RVAp* Supplement II.1 04.92a. A: a youth with drapery over his L arm moves L carrying a torch and thyrsos, a woman with long dress follows, beating an upraised tympanon. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures face one another, sticks to L. Single | 2 males.
- III.59 Ruvo, Museo Archeologico Nazionale Jatta | Bell Krater | Related to the Eton-Nika Painter | ca. 385-360 BCE | *RVAp* I 04.93. A: bearded silen with wineskin and thyrsos moves R, tympanon (?) hangs from above, reclining torso-nude youth with long hair, fillet, thyrsos, on animal skin, extending kantharos to L, kalathos below. Single | 1 male, 1 satyr | 1 tympanon at center; B: two mantle figures face one another, both with sticks to L, shuttered window (?) between. Single | 2 males.
- III.60 Ruvo, Museo Archeologico Nazionale Jatta | Bell Krater | Group of Ruvo 730 | ca. 385-360 BCE | *RVAp* I 04.97. A: a young satyr, drinking from a rhyton, faces R carrying a kalathos, a woman with long, 2-layer dress faces R holding thyrsos and tympanon, a reclining youth, torso-nude and with wreath in hair, pulls at mantle and holds thyrsos while facing L, small table. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon standing at center; B: four mantle figures in two pairs, center-L with stick, center-R with wreath. Single | 4 males.
- III.61 Dijon, Musée Archéologique | Bell Krater | Group of Ruvo 730 | ca. 385-360 BCE | *RVAp* I 04.99. A: nude woman facing R holds tympanon behind her in L hand and adjusts the kottabos stand with R, a seated, nude youth with crown sits facing R

holding a thyrsos and skyphos (?), a young satyr stands behind, $\frac{3}{4}$ L, with rhyton and another vessel. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at L; B: three mantle figures, L facing R with stick, jumping weights above, central facing L with stick, R facing L. Single | 3 males.

III.62 Bologna, Museo Civico Archeologico | Pelike | Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.100. A: a woman with long, 2-layer dress and hair up with small wreath faces R and holds a tympanon in her lowered R hand, a seated, nude youth with wreath in hair faces L and holds a stick and phiale. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures face one another, sticks to L. Single | 2 males.

III.63 San Antonio, Museum of Art 86-138 (91) D404 | Bell Krater | Long Overfalls Group | ca. 380-365 BCE | *RVAp* Supplement II.1 04.106a. A: nude youth moving L with drapery over arms, looking R, carrying thyrsos and phiale, woman moving L with torch and upraised tympanon. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures facing one another, both with sticks. Single | 2 males.

III.64 Bari, Museo Archeologico di Santa Scholastica | Bell Krater | Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.108. A: woman facing R with tympanon raised in L hand, facing nude youth seated, facing L, with thyrsos and phiale. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures facing one another, both with sticks. Single | 2 males.

III.65 London, Market (Charles Ede) | Bell Krater | Long Overfalls Group | ca. 380-365 BCE | *RVAp* Supplement I 04.110a. A: woman facing R with tympanon raised in L hand and kalathos in R, reclining torso-nude youth with wreath extending phiale to L. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures facing one another, both with sticks. Single | 2 males.

III.66 St. Germain-en-Laye, Market 15.01.89 | Bell Krater | Long Overfalls Group | ca. 380-365 BCE | *RVAp* Supplement II.1 04.110e. A: woman facing R with tympanon raised in L hand and oinochoe in R, reclining torso-nude youth with wreath extending kantharos to L and holding thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.67 Bologna, Museo Civico Archeologico | Bell Krater | Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.113. A: a woman in long garments and crown faces R, holds kalathos in R hand and tympanon in upraised L hand, window to R of her, facing a nude youth, seated, facing L, with thyrsos and extending a phiale to L. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: two mantle figures facing one another, both with sticks, window in upper L and jumping weights in center. Single | 2 males.

- III.68 Avignon, Musée Calvet | Bell Krater | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.115. A: woman facing R with tympanon raised in L hand and kalathos in R, seated nude youth with wreath extending kantharos to L and holding narthex. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: two mantle figures facing one another with sticks to L, jumping weights above and to L. Single | 2 males.
- III.69 Basel, Market (Münzen und Medaillen) | Bell Krater | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.117. A: thyrsos, bearded satyr facing R and playing the aulos; seated, nude youth with wreath and spear, wreath hanging from above R. Single | 1 male, 1 satyr | 1 satyr with aulos standing at L; B: two mantle figures, L one with strigil, R with stick. Single | 2 males.
- III.70 Freiburg, Market (Puehze) | Bell Krater | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.119a. A: woman facing R, with bracelets, beating tympanon held up in L hand following a young satyr with wreath in hair moving R, carrying torch and kalathos, looking down/L. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures facing one another with sticks to L, jumping weights above and center. Single | 2 males.
- III.71 Bari, Museo Archeologico di Santa Scholastica | Bell Krater | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.120. A: woman facing R, with bracelets, beating tympanon held up in L hand following a youth with wreath in hair and drapery over arms moving R, carrying kottabos stand and oinochoe, looking L. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures facing one another with sticks to L, jumping weights above and center, L figure gesticulating with stick. Single | 2 males.
- III.72 Once Agrigento, Private Collection (Giudice) | Bell Krater | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.120a. A: a young satyr moves L carrying a kalathos and torch and looking R at a woman moving L with billowing fabric and beating a raised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: no photograph.
- III.73 Naples, MANN 2040 (81439) | Bell Krater | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.122. A: a bearded, wreathed silen steps up with L leg and gestures to R at a seated, nude youth with long hair and wreath facing R and playing the auloi while a woman stands behind him, moving L, with a phiale and tugging at her dress. Single | 1 female, 1 male, 1 satyr | 1 male with aulos seated at center; B: two mantle figures facing one another, both with sticks. Single | 2 males.
- III.74 London, British Museum F56 | Bell Krater | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.125. A: a seated, torso-nude youth with wreath sits facing R with thyrsos and extending to R a kantharos towards a bearded satyr with an oinochoe extended L and a tympanon in lowered L hand. Single | 1 male, 1 satyr |

1 satyr with tympanon standing at R; B: two mantle figures facing one another with sticks to L, jumping weights above and center. Single | 2 males.

III.75 London, Wellcome Collection A122633 | Bell Krater | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* II 04.125a. A: woman facing R with long dress and holding tympanon up behind her in R hand following a young satyr with drapery over L arm holding thyrsos, moving R and looking L. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures facing one another with sticks to L, jumping weights above and center. Single | 2 males.

III.76 London, British Museum F171 | Bell Krater | Calvet Subgroup of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.126. A: a balding, bearded satyr with boots dancing L and looking R with tympanon raised, a phi-wreath below (?), a nude youth sitting R and looking L holding a narthex with another tympanon lying below, a woman with long dress tugging at veil sitting R, R arm around youth, looking L, a small Nike above moving L with hands outstretched. Single | 1 female, 1 male, 1 satyr, 1 Nike | 1 satyr with tympanon dancing at L, 1 tympanon at center; B: three mantle figures, R two with sticks and facing L. Single | 3 males.

III.77 Bari, Market | Volute Krater | Subgroup of Ruvo 820 of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* II 04.140a. A: a nude youth faces R with wreath, stick, and drapery over arms, a Nike with wings spread extends a wreath down and L to the youth while holding a kalathos in the L hand, a cista below, another two youths – L nude and standing, R torso-nude and seated. Single | 3 males, 1 Nike; B: a woman, fully dressed and with hair pulled up in a semi-wrap, moves R, an Eros with a cross-body strap flies R and places a branch-wreath on the head of a white-haired, bearded silen who steps up to present one of two aulos pipes to a seated, nude youth. Single | 2 females, 1 male, 1 Eros, 2 satyrs | 1 satyr with aulos leaning at center, 1 male with aulos seated at center.

III.78 Paris, Louvre K522 | Column Krater | Subgroup of Ruvo 820 of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.141. A: female with long dress and covered hair moves L and tugs at clothes while a bearded male in Oscan short tunic with drapery over L arm puts arm around her and moves L, followed by a woman with long dress carrying upraised tympanon in R hand and kalathos. Single | 2 females, 2 males | 1 female with tympanon walking at center; B: three mantle figures, two facing R and one facing L, R two figures with sticks. Single | 3 males.

III.79 Bari, Museo Archeologico di Santa Scholastica | Bell Krater | Subgroup of Ruvo 820 of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.143. A: female with long dress, pearl necklace and earrings, and hair in a partial wrap facing R and carrying a tympanon (upraised) and oinochoe towards a seated, wreathed, nude youth facing L and holding a narthex and extending a kantharos to the L, then a young satyr with kalathos moving L. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at center; B: three mantle figures, L with strigil, center facing R, R with stick. Single | 3 males.

III.80 France, Market N95IC | Bell Krater | Subgroup of Ruvo 820 of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* Supplement I 04.143a. A: nude female with cross-body strap and hair in partial wrap with tympanon held behind her and an oinochoe (?) held in front moving R, tympanon with ribbons floating above center, reclining, torso-nude male with wreath holding narthex and extending kantharos (?) to L, then a bearded silen facing L, wreathed, and placing hand on shoulder of nude youth. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at center, 1 tympanon at L; B: three mantle figures, L 2 facing R, L with strigil, center without attribute, R with stick. Single | 3 males.

III.81 Naples, MANN | Bell Krater | Subgroup of Ruvo 820 of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.144. A: a bearded, wreathed silen dances to the L while looking R at a woman with wreath in hair and long dress playing aulos and facing R towards torso-nude youth with wreath in hair reclining and facing L while holding thyrsos and bringing cup (kylix?) to his lips, under a frontal theatrical mask, with a table with an egg underneath, and a woman with tympanon and kalathos coming from R to L. Single | 2 females, 1 male, 1 satyr | 1 female with aulos standing at center, 1 female with tympanon standing at R; B: three mantle figures, L facing R with phi-wreath (?) extended, central and R figure with sticks. Single | 3 males.

III.82 Bari, Museo Archeologico di Santa Scholastica | Bell Krater | Painter of Bari 1364 | ca. 380-365 BCE | *RVAp* I 04.165. A: a vine frames a scene to the L with a seated woman gesturing and facing R with a tympanon at her knee, a bearded satyr, frontal, holding (unidentified object), wreathed, looking L and with L arm around another woman, looking R, holding a kalathos and (unidentified object), and a seated, torso-nude youth with wreath and narthex holding a mask and looking down-L at it. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon seated at L; B: three mantle figures, outer 2 with sticks, 2 L facing R. Single | 3 males.

III.83 Brussels, Private Collection (I. Errera) D 9 | Bell Krater | Painter of Bari 1364 | ca. 380-365 BCE | *RVAp* I 04.166. A: a bearded, wreathed, frontal silen with tympanon on his R shoulder and kalathos in his L hand looking R at a dancing woman clapping her hands together and facing R towards a torso-nude youth with wreath and thyrsos holding a kylix on his R index finger with theatrical mask above and table below and another bearded silen behind, facing L, playing the aulos. Single | 1 female, 1 male, 2 satyrs | 1 satyr with tympanon standing at L, 1 satyr with aulos standing at R; B: no photograph.

III.84 Basel, Market (Münzen und Medaillen) | Bell Krater | Bendis Painter | ca. 380-365 BCE | *RVAp* Supplement I 04.176a. A: a woman in long dress faces R and holds up a tympanon with her L hand, in front of a seated nude youth with band in hair and thyrsos and theatrical mask. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: two mantle figures with sticks facing one another. Single | 2 males.

III.85 Ruvo, Museo Archeologico Nazionale Jatta | Bell Krater | Dioskouroi Painter | ca. 380-365 BCE | *RVAp* I 04.188. A: woman seated at foot of couch with one flute (aulos), tugging at shoulder of garment and looking down-R, torso-nude youth with thyrsos reclining on couch facing L with kylix (?) in added white (?) on R index finger, torso-nude youth with thyrsos frontal, walking R and looking L. Single | 1 female, 2 males | 1 female with aulos seated at L; B: two mantle figures facing one another with sticks to L, jumping weights above and center. Single | 2 males.

III.86 London, Market (Sotheby's) 12.12.88 33941-2 | Bell Krater | Dioskouroi Painter | ca. 380-365 BCE | *RVAp* I 04.188a1. A: woman facing R with long dress and animal skin addition with crown-like wreath moving R and holding upraised tympanon in L hand, stele, a young satyr with wreath in hair moving R, looking L, with torch in R hand and plate with offerings and two springs in L. Single | 1 female, 1 male | 1 female with tympanon walking at center; B: two mantle figures facing one another, both with sticks, jumping weights above center. Single | 2 males.

III.87 Bologna, Museo Civico Archeologico | Bell Krater | Painter of Bologna 425 | ca. 380-365 BCE | *RVAp* I 04.199. A: a bearded satyr faces R holding a thyrsos and torch, a tympanon leans against his leg, a nude woman with hair simply tied up adjusts the top of a kottabos stand in front of a calyx krater on a three-legged table; the calyx krater has two dancing figures on it, and to the R a nude youth with long curls under a complex fillet faces L and holds a thyrsos and kantharos. Single | 1 female, 1 male, 1 satyr | 1 tympanon at L; B: three mantle figures, jumping weights and scarf between heads, R two with sticks, L two facing R. Single | 3 males.

III.88 Madrid, Museo Arqueológico Nacional | Bell Krater | Painter of Bologna 425 | ca. 380-365 BCE | *RVAp* I 04.201. A: a bearded satyr, seated facing R, holds a thyrsos and kantharos with a scarf hanging above his head, a woman with long dress and panther skin corset-things moves R and holds a phiale, a tympanon hangs in front of her, a torso-nude youth (Apollo? Dionysos?) with wreath sits facing L and plays a chelys lyre (shell-side shown) with plektron in R hand, thyrsos behind. Single | 1 female, 1 male, 1 satyr | 1 tympanon at R, 1 male with chelys lyre seated at R; B: three mantle figures, L 2 facing R, all three figures with sticks, jumping weights between central and R. Single | 3 males.

III.89 York, City Art Museum | Bell Krater | York Group | ca. 380-365 BCE | *RVAp* I 04.210. A: a woman with long dress and hair pulled back with a wreath moves R and holds an upraised tympanon in her L hand, a nude youth with drapery over arms and wreath in hair moves R on rocky ground with chelys lyre under L arm and plektron in R hand, a bearded satyr, frontal, moves R and looks L with wreath in hair and carrying a torch and kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L, 1 male with chelys lyre walking at center; B: three mantle figures, L facing R and gesturing, jumping weights above, central frontal, looking R, and holding strigil in R hand, stele, half-circle above, R figure faces L and holds stick. Single | 3 males.

III.90 Turin, Museo di Antichità | Bell Krater | York Group | ca. 380-365 BCE | *RVAp* I 04.212. A: a woman with long dress and hair simply pulled up moves R carrying a thyrsos and an upraised tympanon, a nude youth with thyrsos sits facing L with rocks below, a nude youth carries a kottabos stand over one shoulder and a kalathos and ribbon in the other and faces L. Single | 1 female, 2 males | 1 female with tympanon walking at L; B: three mantle figures, R two facing L, L gesturing R, central with stick, jumping weights between center and R. Single | 3 males.

III.91 Oxford, Ashmolean Museum | Column Krater | York Group | ca. 380-365 BCE | *RVAp* I 04.215. A: neck, L-R: a seated, torso-nude youth with bird faces R towards a woman with hair partially wrapped facing L with phiale and (unidentified object), a nude youth, frontal, looks R and pours from an oinochoe into a phiale held by a seated, dressed female with wreath in hair facing L, a wreathed youth with stick holds ribbon to R and faces a seated nude youth with fillet and spear; body, L-R: a woman with half-wrapped hair and long dress looks R and holds up a tympanon in her L hand, two youths reclining on a long kline, both wreathed, L with a cup, R with a ribbon and thyrsos, ribbon and bow/quiver above, two three-legged tables and two baskets below, young satyr with wreath and kalathos standing facing L. Single | 3 females, 6 males, 2 satyrs, 1 animal | 1 female with tympanon standing at L; B: neck: BF ivy; body: four mantle figures in pairs, R figures with sticks and jumping weights between their heads. Single | 4 males.

III.92 Paris, Market (C. Platt) 36.VA | Bell Krater | Painter of Warsaw 198120 | ca. 380-365 BCE | *RVAp* I 04.222. A: a torso-nude youth with richly-patterned drapery and carrying a narthex runs L, followed by a bearded silen carrying a torch and kalathos and a woman with tympanon raised up in R hand. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at R; B: three mantle figures, jumping weights between heads of L and central figure, central figure with stick, open door in between central and R figure. Single | 3 males.

III.93 Florence, Museo Archeologico Nazionale 4050 | Bell Krater | Rainone Painter | ca. 380-360 BCE | *RVAp* I 04.225. A: a ribbon floats to the L, then a woman in a short dress (unbelted) with bracelets, necklace, earrings, gladiator-sandals, and fillet in hair dances and beats a tympanon above her head facing R where a torso-nude youth with gladiator-sandals, narthex, and both fillet and wreath in hair sits facing L and inspecting a wreath in his R hand, below him is a rocky landscape and a stag, lying down L and looking R, with little horns, then a young satyr with wreath in hair, frontal, holding a rhyton in his R hand and snapping his fingers (?) with his L, a couple of branches about. Single | 1 female, 1 male, 1 satyr, 1 animal | 1 female with tympanon dancing at L; B: three mantle figures, L facing R, jumping weights above a stele with blood (?) on it, central figure facing L with stick in front, ribbon between/above with R figure facing L. Single | 3 males.

III.94 Milan, Market (Fine Art V) | Bell Krater | Eumenides Painter | ca. 380-360 BCE | *RVAp* I 04.230. A: the purification of Orestes: two boukrania hang on the wall above, then a white-haired woman with hair covered moves R, a nude youth with cloak

and dagger sits on an altar next to an omphalos, over him another torso-nude youth with fillet and branch holds a piglet with phiale in L hand, then a tripod, then a woman with short, patterned chiton, hair pulled up, boots, and two spears. Single | 2 females, 2 males; B: a wreath hangs, a young satyr moves R carrying an amphora on his L shoulder and a figure-decorated oinochoe in his L hand, then a youth with drapery over arms and fillet in hair, frontal, moves R and looks L with thyrsos and torch, and a woman. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at R.

III.95 Rome, Villa Giulia | Bell Krater | Eumenides Painter | ca. 380-360 BCE | *RVAp* I 04.233. A: a bearded satyr sits L, looks R, carries a torch and a wineskin; a woman with short hair holds up a kantharos, stands facing L, and holds a tympanon up, a youth with drapery over L arm holds a thyrsos and bell. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at center, 1 male with bell standing at R; B: a bearded satyr moves L carrying a wreath and thyrsos, a maenad with thyrsos follows. Single | 1 female, 1 satyr.

III.96 Monopoli, Villa Meo-Evoli L 48 (725/cat. 5) | Bell Krater | Eumenides Painter | ca. 380-360 BCE | *RVAp* II 04.233a. A: young satyr with wreath in hair, frontal and moving R, with raised tympanon in his L hand, tendril, woman with rich drapery and hair pulled up looking L, moving R, holding a mirror (?) in her L hand. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at center; B: two mantle figures facing one another, tendrils behind, R figure with stick, jumping weights in center above. Single | 2 males.

III.97 Naples, MANN Stg 279 | Bell Krater | McDaniel Painter | 375-365 BCE | *RVAp* I 04.246. A: woman with long dress and pulled-up hair moving R and holding tympanon in upraised L hand facing torso-nude male, seated facing L with fillet in hair and holding thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: woman (?) moving R extending wreath in her R hand towards a youth, frontal, moving R and looking L. Single | 1 female, 1 male.

III.98 Poughkeepsie, Vassar College | Bell Krater | related to the McDaniel Painter | 375-365 BCE | *RVAp* I 04.248. A: woman with long dress and pulled-up hair moving R and holding tympanon in upraised L hand facing a bearded satyr with crown in her hair crouching-dancing facing L with tree behind. Single | 1 female, 1 satyr | 1 female with tympanon standing at center; B: two mantle figures facing one another, R figure passing a ball/egg to L figure. Single | 2 males.

III.99 Basel, Private Collection (H.A. Cahn) | Bell Krater | related to the McDaniel Painter | 375-365 BCE | *RVAp* Supplement II.1 04.254a. A: fragment: next to a calyx krater with a youth holding a spear, a woman with swirling drapery dances L, looks R, and beats a tympanon; an Ionic column stands to the R. Single | 1 female | 1 female with tympanon dancing at center.

III.100 London, British Museum F83 | Situla | Painter of Reggio 7001 | ca. 380-360 BCE | *RVAp* I 04.258. A: woman with long dress, crested helmet, and shield

(Athena) handing a harpe (sickle) to a seated male facing R with two spears, Persian-style hat, cloak, winged sandals (Perseus). Single | 1 female, 1 male; B: a young satyr with ribbon tied around L wrist and fillet/wreath in hair faces R and taps a tympanon in his upraised L arm, a woman fully draped dances L. Single | 1 female, 1 satyr | 1 satyr with tympanon standing at center.

III. 101 Mississippi, Robinson & Trau collection sale catalogue XIV 84 | Bell Krater | Painter of Lecce 614 | ca. 380-370 BCE | *RVAp* I 05.01. A: a thyrsos leans L, a youth with drapery over arms, wreath in hair, and oinochoe in lowered L hand moves R, a woman with long dress and hair simply pulled up sits facing L and raises up a tympanon with olive-branch wreath decoration in her L hand, a young satyr with drinking horn in L hand gestures, looks, and faces L with kalathos at his feet. Single | 1 female, 2 satyrs | 1 female with tympanon seated at center; B: three mantle figures, L facing R, stele, central and R facing L. Single | 3 males.

III.102 Lecce, Museo Provinciale Sigismondo Castromediano | Bell Krater | Painter of Lecce 614 | ca. 380-370 BCE | *RVAp* I 05.02. A: a youth with drapery over shoulders and wreath in hair holds thyrsos, moves L, looks R, and extends hand to shoulder of female seated facing R, looking down at and tapping tympanon with wreath decoration, a nude youth approaches with wreath in hair carrying narthex and oinochoe, both in added white. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at center; B: two mantle figures face one another over a short stele. Single | 2 males.

III.103 Geneva, Market (Galerie Faustus) 10.1976 54 | Bell Krater | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.14. A: a nude youth with drapery over arms faces R and holds a curlique and phiale, a woman with animal-skin corset faces L, looks down to tympanon held in R hand and holds thyrsos behind with L, a young satyr with deer-skin cloak moves L and carries a torch. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at center; B: three mantle figures, L facing R, (unidentified object) between heads, central and R figure looking L. Single | 3 males.

III.104 Baltimore, Museum of Art L 59.80 | Bell Krater | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.15. A: three figures moving L lead by a bearded satyr with drapery over arms carrying a torch and kalathos, then a woman with long dress and hair entirely wrapped up with upheld tympanon with wreath decoration, then youth with L arm covered in drapery holding. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: three mantle figures, L facing R, central with stick, schematic jumping weights between central and R. Single | 3 males.

III.105 New York, Market (Sotheby's-Parke-Bernet) 16.05.80 185a | Bell Krater | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* Supplement I 05.15b. A: a tendril with flower budding frames a scene with a woman with long hair and long dress moving R and playing the aulos across from a torso-nude youth with wreath in hair waving olive (?) branches and reclining on a cushion with a tripod table with white foodstuffs in front and a ribbon draped above and to the R. Single | 1 female, 1 male | 1 female with aulos

standing at center; B: two mantle figures facing one another, L one with stick. Single | 2 males.

III.106 Valletta, Museo Nazionale di Archeologia | Bell Krater | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.16. A: a bird flies L, a woman with long drapery follows holding up a tympanon (?) and looking R at a bearded satyr who semi-crouches and beats a tympanon in his L hand, ribbon draped behind to R. Single | 1 female, 1 satyr, 1 animal | 1 satyr with tympanon standing at center; B: two youths, fully draped, running L, L figure with a wreath and looking R. Single | 2 males.

III.107 Gotha, Herzogliches Museum | Bell Krater | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.23. A: a youth with drapery over arms and white headband looks R and holds a knobby stick facing a woman with long dress facing L holding a thyrsos and upraised tympanon. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: two mantle figures face one another, R with a stick, jumping weights above. Single | 2 males.

III.108 Lecce, Museo Provinciale Sigismondo Castromediano | Bell Krater | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.31. A: a youth with drapery over arms stands on a stony groundline and looks R while holding a tympanon in upraised L hand, a woman with hair partially wrapped up and dress slipping off one shoulder and holding thyrsos dances L on a stony groundline and throws head back, a young satyr moves L, gestures at central woman, holds thyrsos. Single | 1 female, 1 male, 1 satyr | 1 male with tympanon standing at L; B: three mantle figures with white headbands, L facing R, central extending stick above ground to L, window between center and R figures. Single | 3 males.

III.109 Hamburg, Private Collection (Zermer) | Bell Krater | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.31a. A: a woman, torso-nude, with beads across chest and hair down, sits facing R on a stony surface and extends a tympanon to a bearded satyr facing L, dancing (?). Single | 1 female, 1 satyr | 1 female with tympanon seated at center; B: two mantle figures face one another, R with stick. Single | 2 males.

III.110 Santa Barbara, Private Collection (Avery Brundage) | Bell Krater | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.33. A: stony ground below, fine leaves in added white dangle above, a woman with long dress and hair partially-wrapped up faces L and carries an oinochoe and kantharos (added white), a nude youth with large white wreath in hair faces L and holds a thyrsos, a woman with partially wrapped hair faces R and extends a phiale (?) towards a bearded satyr with palm frond (?) facing L and leaning on a stele/column. Single | 2 females, 1 male, 1 satyr; B: a woman with wreath moves L and looks R, a young satyr with tympanon moves L and looks R. Single | 1 satyr, 1 female | 1 satyr with tympanon walking at center.

III.111 Munich, Market (Waltz) | Pelike | related to the Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.46a. A: a multi-level scene, L-R: a bearded satyr in the lower corner sneaks up towards an amphora held by a woman facing R in long, spotted dress;

above, a youth with double-horned wreath sits L, holds stick, and looks down and R at a naiskos with a door, underneath which there is a woman with hair down, jewelry, and long drapery sitting facing L and, behind her, a bearded, torso-nude male with wreath in hair and holding a trident facing L. Radial | 2 females, 2 males, 1 satyr; B: three figures, central figure above, L-R: a youth with drapery over L arm runs L on rocky ground carrying a thyrsos, wearing a wreath, and looking R, another youth with drapery over arms and wreath runs L carrying a torch and kalathos, a woman with radiat. Single | 1 female, 2 males | 1 female with tympanon standing at R.

III.112 Lecce, Museo Provinciale Sigismondo Castromediano | Bell Krater | Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.51. A: a youth with drapery over arms and white headband looks R and moves L while holding a tympanon and a small kylix by the handle (standing on rocky ground), a woman follows with long dress, white headband, and ribbon, also moving L, little vine leaves above, ribbon hanging about to R. Single | 1 female, 1 male | 1 male with tympanon walking at L; B: two mantle figures face one another, R with stick, L with stick (?) in added white over shoulder. Single | 2 males.

III.113 Taranto, MARTA | Bell Krater | Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.52a. A: a youth with drapery over arms and wreath in hair moves R and holds a torch following a woman with long dress who moves R, looks L, and holds kalathos and tympanon (upraised). Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures, L with strigil, R holding onto a central palm frond next to a tendril. Single | 2 males.

III.114 Adolphseck, Schloss Fasenerie | Bell Krater | Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.63. A: three figures moving L lead by a nude youth with drapery over shoulders and carrying thyrsos, following by a woman in long dress with hair down playing the aulos, following by a young satyr playing the aulos (over stony ground). Single | 1 female, 1 male, 1 satyr | 1 female with aulos walking at center, 1 satyr with aulos walking at R; B: three mantle figures, L facing R with stick, central gesturing awkwardly from garment and moving L. Single | 3 males.

III.115 Geneva, Musée d'Art et d'Histoire | Bell Krater | Hoppin Painter | ca. 380-365 BCE | *RVAp* I 05.64. A: a balding, bearded satyr with white wreath on head and white bracelet dances R, torso-nude youth with long hair propped against cushions with a floating table, kalathos, and amphora below and a ribbon dangling above from small, added-white vine leaves, a woman with swirling drapery and white headband faces L and plays the aulos, an ionic column frames the R. Single | 1 female, 1 male, 1 satyr | 1 female with aulos standing at R; B: three mantle figures, R two on a higher, rocky groundline, L with stick facing R, central facing L with stick (?) and holding a length of wreath-leaves, and R facing L with stick. Single | 3 males.

III.116 Lecce, Museo Provinciale Sigismondo Castromediano | Bell Krater | Bucrane Group | ca. 370-350 BCE | *RVAp* I 05.77. A: a youth with elaborate wreath in hair and drapery over arms stands facing R and holding a thyrsos and phiale/plate over an elaborate central palmette design with boukranion above, opposite a woman with long

dress and radiate crown playing the aulos with a thyrsos behind her. Single | 1 female, 1 male | 1 female with aulos standing at R; B: two mantle figures face one another, both with sticks, across a stele and four-part circle above. Single | 2 males.

III.117 Toulouse, Musée St. Raymond | Calyx Krater | Bucrane Group | ca. 370-350 BCE | *RVAp* Supplement II.1 05.81c. A: a woman with thyrsos and upraised tympanon stands facing R, a seated, long-haired, torso-nude youth sits on a block/rock facing L holding a narthex and a kantharos extended to L, a young satyr faces L and holds a torch. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at L; B: a nude youth with plate faces R, two mantle figures face L, all with white headbands, central figure with stick. Single | 3 males.

III.118 Lecce, Museo Provinciale Sigismondo Castromediano | Bell Krater | Lecce Painter | ca. 370-350 BCE | *RVAp* I 05.201. A: bearded satyr running L, looking R, facing frontal, maenad running L wearing long dress, gesturing to L and holding a thyrsos, a nude youth, frontal, moving R, looking L, holding an upraised tympanon in L hand. Single | 1 female, 1 male, 1 satyr | 1 male with tympanon walking at R; B: two mantle figures face one another, both with sticks central. Single | 2 males.

III.119 Italy, Market | Bell Krater | Lecce Painter | ca. 370-350 BCE | *RVAp* Supplement I 05.201a. A: a young satyr, frontal and wearing boots, faces R and carries a kalathos in his R hand and a kottabos stand in his L, a woman with long dress and hair simply pulled up looking L and playing the aulos, a frontal, bearded satyr with boots dancing, looking L, holding up a tympanon in his L hand. Single | 1 female, 2 satyrs | 1 female with aulos standing at center, 1 satyr with tympanon dancing at R; B: no photograph.

III.120 London, British Museum F168 | Bell Krater | Lecce Painter | ca. 370-350 BCE | *RVAp* I 05.208. A: a youth, frontal with drapery over arms and headband and wreath, moves L, faces R, and holds a thyrsos and oinochoe with figural decoration (figure moving R), a woman with radiate crown holding up hair and jewelry moves L, tympanon with white dots raised up in L hand behind her, a youth with double-headband moves L, drapery over L arm and stick. Single | 1 female, 2 males | 1 female with tympanon walking at center; B: three mantle figures, L facing R, central and R facing L, central with stick. Single | 3 males.

III.121 Utrecht, University Museum | Bell Krater | Lecce Painter | ca. 370-350 BCE | *RVAp* I 05.209. A: L-R: a thyrsos leans L, a woman with elaborate, radiate crown moves L and drinks from an askos, a nude youth with shoes, crown, and drapery over L arm facing R, looking and gesturing down and L, leaning against a central column with fishnet and dots, a young satyr facing R and looking and gesturing L with headbands places one hand in a loutrophoros, an empty wineskin, short blade, and a ladder-like sideways contraption above. Single | 1 female, 1 male, 1 satyr | 1 xylophone at center; B: three mantle figures moving L, L with stick looking R, central gesturing L. Single | 3 males.

III.122 Taranto, MARTA | Calyx Krater | Lecce Painter | ca. 370-350 BCE | *RVAp* I 05.212. A: center: a well-decorated chariot pulled to the R by two Erotes looking back/L with outstretched wings, front (R) Erote with a phiale, carry a woman with polos-crown and rich drapery carrying another phiale in her L hand; chariot is pushed along by two more flying Erotes holding onto the side bar, and below to the L and R two nude youths lean away from the chariot holding thyrsos. Single | 1 female, 2 males, 4 Erotes; B: a nude youth faces R with drapery over L arm and holds up tympanon with L hand, a woman with beaded necklace and long dress faces L and holds thyrsos in front of her, a nude youth with double headband and drapery over L arm faces L. Single | 1 female, 2 males | 1 male with tympanon standing at L.

III.123 St. Petersburg, Hermitage Museum | Calyx Krater | Lecce Painter | ca. 370-350 BCE | *RVAp* I 05.215. A: a youth with drapery over arms and thyrsos in R hand moves L and looks R at woman with long dress facing L, holding thyrsos in L hand and extending a tympanon belly-down to the L. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: two mantle figures face one another, L with stick, ribbon floating between. Single | 2 males.

III.124 Geneva, Market (M. Laforêt) 11.12.80 86 | Skyphos | Lecce Painter | ca. 370-350 BCE | *RVAp* Supplement I 05.222b. A: bearded satyr moving L with wineskin and thyrsos over shoulders looking R at female figure moving/dancing L with (unidentified object) in lowered L hand, nude youth with boots, wreath, long hair, and drapery over arms moves/dances R with thyrsos, white-haired satyr (?) facing L, dancing (?). Single | 1 female, 1 male, 2 satyrs; B: woman with thyrsos moving L, looking R at tympanon held up in L hand, young satyr moving L with tympanon in upraised L hand behind. Single | 1 female, 1 satyr | 1 female with tympanon walking at center, 1 satyr with tympanon walking at R.

III.125 Naples, MANN 2123 (inv. 82281) | Shape 8 Oinochoe, Shape 8 | Lecce Painter | ca. 370-350 BCE | *RVAp* I 05.232. A: a winged Nike in long drapery tugs at her overfall with her R hand, moves L, looks R, and carries an incense burner, followed by a young satyr with wreath in hair holding a kottabos stand and torch, a torso-nude youth sits on a white panther carrying a narthex and looking R, a tree grows to the R, then a woman in long dress dances L, carrying a tympanon in her upraised L hand, a bearded satyr, semi-crouching, follows, also dancing L, then another woman in long dress faces L, holds a tympanon over the satyr's head and a thyrsos behind her. Single | 2 females, 1 male, 1 Nike, 2 satyrs, 1 animal | 1 female with tympanon dancing at center, 1 female with tympanon standing at R.

III.126 Lecce, Museo Provinciale Sigismondo Castromediano | Bell Krater | Rohan Painter | ca. 360-350 BCE | *RVAp* I 05.238. A: a young satyr moves L, looks R, with two headbands in hair and holding up tympanon with (unidentified object) in L hand; a woman with radiate crown moves L, holds an upside-down thyrsos in her R hand and a tympanon with dangling dots in her L. Single | 1 female, 1 satyr | 1 female with tympanon walking at center, 1 satyr with tympanon walking at R; B: no photograph.

III.127 Mainz, Römisch-Germanisches Zentralmuseum O. 12971-6 | Fragmentary Krater | Rohan Painter | ca. 360-350 BCE | *RVAp* I 05.241. A: fragment: a woman faces R carrying a thyrsos, an Eros moves R, looks L, carrying an upraised tympanon and (unidentified object). Single | 1 female, 1 Eros | 1 Eros with tympanon present at uncertain location.

III.128 Firenze, La Pagliainola | Bell Krater | related to the Iris Painter | ca. 360-350 BCE | *RVAp* I 05.245. A: a youth with long hair and drapery over shoulders moves and gesticulates R while carrying a short thyrsos, a nude woman with drapery over her arms moves L with a short thyrsos and upraised tympanon, a young satyr moves/dances L. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: three mantle figures, L facing R, ribbon, central facing L, R with stick facing L. Single | 3 males.

III.129 Geneva, Musée d'Art et d'Histoire | Bell Krater | related to the Iris Painter | ca. 360-350 BCE | *RVAp* I 05.247. A: an Eros figure carrying a thyrsos runs R following a woman with long dress running R, looking and gesturing L, and carrying an upraised tympanon. Single | 1 female, 1 Eros | 1 female with tympanon walking at R; B: two mantle figures face one another, L with stick. Single | 2 males.

III.130 Brooklyn, Museum 60.129.3 | Bell Krater | related to the Iris Painter | ca. 360-350 BCE | *RVAp* I 05.248. A: a woman with long dress and semi-wrapped hair moves R carrying a thyrsos and upraised tympanon, a young satyr moves R, looks L, gestures R, and carries a tympanon in his lowered R hand. Single | 1 female, 1 satyr | 1 female with tympanon walking at L, 1 satyr with tympanon walking at R; B: two mantle figures face one another, L with stick. Single | 2 males.

III.131 Stockholm, Medelbarsmuseet | Bell Krater | Iris Painter | ca. 360-350 BCE | *RVAp* Supplement II.1 05.258a. A: a young satyr moves R carrying an upraised tympanon following a nude youth with drapery over arms moving R, looking and gesturing L, and carrying an upraised tympanon. Single | 1 male, 1 satyr | 1 satyr with tympanon walking at L, 1 male with tympanon walking at R; B: two mantle figures face one another, L with stick. Single | 2 males.

III.132 London, Victoria & Albert Museum 1776-1919 | Bell Krater | Iris Painter | ca. 360-350 BCE | *RVAp* I 05.259. A: on a wooden stage, three phlyax actors in costume, L-R: an old, white-haired figure with thyrsos and upraised tympanon faces R, a bearded figure with wreaths in hair reclines facing L and dips R hand into bowl in front, another white-haired figure carrying a palm frond faces and gestures L. Single | 3 males | 1 male with tympanon standing at L; B: two mantle figures face one another, L with stick, stele/block to far L. Single | 2 males.

III.133 Vienna, Kunsthistorisches Museum | Bell Krater | Iris Painter | ca. 360-350 BCE | *RVAp* I 05.261. A: a young satyr wearing boots and a double headband climbs a couple of steps while holding a tympanon and facing R, a ribbon floating to his L, a woman with long dress and radiate crown holding a torch to the center ground, facing L,

and holding an upraised tympanon. Single | 1 female, 1 satyr | 1 satyr with tympanon leaning at center, 1 female with tympanon standing at R; B: two mantle figures face one another, L with stick, ribbon hanging to far L. Single | 2 males.

III.134 San Diego, Private Collection | Bell Krater | Iris Painter | ca. 360-350 BCE | *RVAp* Supplement I 04.262a. A: woman moving L and looking R with tympanon in upraised L hand, young satyr moving R and looking/gesturing L (taking tympanon?) with thyrsos in L hand. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures face one another, L with stick. Single | 2 males.

III.135 Hamburg, Private Collection (S. von Broen) | Bell Krater | Iris Painter | ca. 360-350 BCE | *RVAp* Supplement I 05.263a. A: a woman moves R, looks L, holds an upraised tympanon, a tendril grows from the ground, a young satyr moves R, looks L, holds an upraised tympanon in front. Single | 1 female, 1 satyr | 1 female with tympanon walking at L, 1 satyr with tympanon walking at R; B: two mantle figures, R with stick. Single | 2 males.

III. 136 Hamburg, Museum für Kunst und Gewerbe | Bell Krater | Iris Painter | ca. 360-350 BCE | *RVAp* I 05.268. A: a woman faces L, looks R, arms outstretched, a young satyr moves/dances L with tympanon in lowered L hand. Single | 1 female, 1 satyr | 1 satyr with tympanon dancing at R; B: two mantle figures face one another, R with stick, another stick between figures going from top to bottom of composition, a floating ribbon to R. Single | 2 males.

III.137 Munich, Museum Antiker Kleinkunst | Bell Krater | Iris Painter | ca. 360-350 BCE | *RVAp* I 05.269. A: a woman moves L, looks R and holds up a tympanon, a young satyr follows (dancing?) and looks L. Single | 1 female, 1 satyr | 1 female with tympanon walking at center; B: two mantle figures face one another, R with stick held to lower back. Single | 2 males.

III.138 Valletta, Museo Nazionale di Archeologia | Bell Krater | Iris Painter | ca. 360-350 BCE | *RVAp* I 05.272. A: a woman moves L, looks R, holds up a tympanon, a ribbon floats in the middle, a dancing satyr moves L, R leg kicked out in front. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures face one another, floating ribbon in the center and to the far R, R figure with stick. Single | 2 males.

III.139 Malibu, J. Paul Getty Museum 82 AE 39.12 and 82 AE 39.9 | Fragment Krater | Iris Painter | ca. 360-350 BCE | *RVAp* Supplement I 05.274a/b. A: 1st fragment: a woman faces R and holds up a tympanon, a bearded satyr below. Unknown composition | 1 female, 1 satyr | 1 female with tympanon present at uncertain location; B: 2nd fragment: a tympanon on the L, a woman clapping and dancing to the R. Unknown composition | 1 female | 1 unidentified figure with tympanon present at uncertain location.

III.140 Lecce, Museo Provinciale Sigismondo Castromediano | Bell Krater | Painter of Sydney 64 | ca. 360-350 BCE | *RVAp* I 05.276. A: a woman with long dress faces and gestures R to a bearded satyr with drapery around shoulders running/dancing L, looking R, and clutching a tympanon, woman with long dress with polka dots holding thyrsos and raising R hand to head while moving L. Single | 2 females, 1 satyr | 1 satyr with tympanon dancing at center; B: three mantle figures, central and R facing L, ribbon between L and central figure. Single | 3 males.

III.141 Naples, MANN 2186 (81446) | Bell Krater | Painter of Karlsruhe B9 | ca. 385-365 BCE | *RVAp* I 06.02. A: a ribbon floats to the L, a bearded satyr moves R with torch and phiale, a woman with long, swirling drapery moves R, looks L, and holds a tympanon in her L hand. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another, L with stick, jumping weights between. Single | 2 males.

III.142 Erbach, Gräfliche Sammlungen Schloss Erbach | Bell Krater | Painter of Karlsruhe B9 | ca. 385-365 BCE | *RVAp* I 06.03. A: a youth with drapery over his arms moves L, looks R, and carries a thyrsos, a tendril, a bearded satyr moves and gestures L, upraised tympanon behind in L hand. Single | 1 male, 1 satyr | 1 satyr with tympanon walking at R; B: two mantle figures face one another, both with sticks to center, jumping weights above – poorly fired. Single | 2 males.

III.143 Santa Monica, Private Collection | Bell Krater | Painter of Karlsruhe B9 | ca. 385-365 BCE | *RVAp* Supplement II.1 06.08a. A: a woman moves R with upraised tympanon in L hand, a young satyr moves R and looks/gestures L with kalathos in L hand in front. Single | 1 female, 1 satyr | 1 female with tympanon walking at center; B: two mantle figures face one another, R gestures L. Single | 2 males.

III.144 Pulsaw, Guerini | Bell Krater | Painter of Karlsruhe B9 | ca. 385-365 BCE | *RVAp* II 06.14a. A: a woman in long dress with radiate crown moves R with tympanon upraised in L hand, a nude youth with drapery over arms moves R, looks L, and holds a phiale in his L hand. Single | 1 female, 1 male | 1 female with tympanon walking at center; B: two mantle figures face one another, R with stick. Single | 2 males.

III.145 New York, Market (Royal Athena Galleries) SLL 118 | Bell Krater | Painter of Karlsruhe B9 | ca. 385-365 BCE | *RVAp* Supplement II.1 06.15b. A: a nude, young satyr (with tiny tail) sits on a rock facing R and holding a large plate, a woman stands, facing L, holding a mirror and a tympanon with tassels, windows frame the scene to L and R. Single | 1 female, 1 satyr | 1 female with tympanon standing at R; B: two mantle figures face one another, L with stick, box/square weights (?) above. Single | 2 males.

III.146 Lugano, Private Collection | Bell Krater | Painter of Karlsruhe B9 | ca. 385-365 BCE | *RVAp* Supplement II.1 06.16a. A: a bearded satyr sits on a block/altar facing R holding a wineskin and upraised tympanon, a ribbon floats above, a stele with another ribbon floating over it, then a youth with drapery over arms faces and gestures L

and holds a thyrsos. Single | 1 male, 1 satyr | 1 satyr with tympanon seated at center; B: two mantle figures face one another, L extending strigil to R, stele and floating jumping weights in center, R with stick. Single | 2 males.

III.147 Wellington, Victoria University | Bell Krater | Painter of Karlsruhe B9 | ca. 385-365 BCE | *RVAp* I 06.19. A: a young satyr runs to the R carrying a kalathos and torch following a woman with long dress and radiate crown also running R, looking L, and holding up a tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another, L with stick, box/square weights (?) above. Single | 2 males.

III.148 Bari, Private Collection (Prof. Rizzon) | Bell Krater | related to the Painter of Karlsruhe B9 and the Fat Duck Painter | ca. 385-365 BCE | *RVAp* Supplement I 06.85a. A: a woman moves L, looks R and holds up a tympanon, a youth with fillet in hair and drapery over L arm follows carrying a torch, tendril in the middle. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures face one another, R with stick, quasi-jumping weights above and center. Single | 2 males.

III.149 Vatican, Museo Gregoriano Etrusco T 7 (17946) | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.95. A: a young satyr stands facing R holding an oinochoe and a kalathos, a reclining, torso-nude youth with fillet tied around loose hair reclines on a couch facing L, balancing a cup on the back of his R hand, a tragic mask (profile, facing L) above. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at R; B: three mantle figures, L and central facing R, Jumping weights between all, central with stick to L, stele between central and R, R extending a strigil over the stele. Single | 3 males.

III.150 St. Petersburg, Hermitage Museum | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.97. A: on a stage with drapery below, three figures move R; two L figures wear phlyax costumes, L-R: a phlyax with beard steps R holding one end of a long spit over his head, another phlyax (balding?) moves R and looks L, holding the other end of the long spit and a kalathos, a woman with hair pulled up and long dress moves R and plays the aulos. Single | 1 female, 2 males | 1 female with aulos walking at R; B: three mantle figures, L and center facing R, jumping weights between L and center, central with strigil, R with raised stick facing L. Single | 3 males.

III.151 Zagreb, Archaeological Museum | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.101. A: a young satyr with crown moves L, looks R, carries a prickly thyrsos and upraised kantharos, woman with hair partially-wrapped up moves L, looks down, tympanon upraised in L hand behind. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another, R with stick, jumping weights above and central. Single | 2 males.

III.152 Hamburg, Museum für Kunst und Gewerbe | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.102. A: a woman in long dress moves L holding torch and upraised tympanon, a young satyr with headband follows carrying kalathos and thyrsos.

Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures face one another, R with stick, jumping weights above and central over a stele. Single | 2 males.

III.153 Gravina, Museo Pomarici Santomasi | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* Supplement II.3 06.103a. A: a woman in long dress moves L, looks R, carrying a thyrsos (?) and upraised tympanon, a bearded satyr follows with thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: a female head with small crown and veil, $\frac{3}{4}$ L, mirror on L and thymiaterion on R. Head | 1 head.

III.154 Posillipo, Private Collection (De Lorenzo) | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* II 06.104b. A: a nude youth, seated on drapery facing R, holds up a tympanon towards a female in long dress holding ribbon and kalathos and looking L. Single | 1 female, 1 male | 1 male with tympanon seated at L; B: two mantle figures face one another, both with sticks central, jumping weights above. Single | 2 males.

III.155 Matera, Museo Archeologico Nazionale "Domenico Ridola" | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.107. A: a woman with hair partially wrapped up and wearing a long dress faces R and holds up a tympanon with tassels all over, a tree/bush grows in the center, a large bunch of grapes dangles above, a seated youth with radiate crown faces L holding a plate with white dots on it and thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures face one another, L gestures R and R has a stick. Single | 2 males.

III.156 Paris, Market (Hotel Drouot) 20.06.73 45 | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.110. A: a woman with radiate crown and long dress stands with L foot on rock facing R and holding up a tympanon, a tendril grows below, a young satyr with thyrsos, satyr, and white headband moves R and looks L. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures face one another, R with stick, jumping weights above and central over a stele. Single | 2 males.

III.157 Bari, Museo Archeologico di Santa Scholastica | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.116. A: a youth with drapery over L arm moves L, looks R, holds a thyrsos and wears a radiate crown, a woman dances with swirling drapery towards L, holding a torch and a tympanon, a young satyr with white headband follows carrying a thyrsos and a plate with white dots. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: three mantle figures with jumping weights between heads, central figure facing R and with stick to L, R figure with stick. Single | 3 males.

III.158 Dijon, Musée Archéologique | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.131. A: a young satyr moves L, looks R at upraised tympanon with tassels, a woman follows carrying a thyrsos and wreath. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at L.

III.159 Copenhagen, Nationalmuseet 78 (215) | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.132. A: a wreath hangs to upper L, a woman with hair partially wrapped up and long dress looks R and holds up a tympanon, a bell krater with two dancing/running figures moving R sits on a blood-stained altar, a young satyr with white wreath faces L holding a kantharos over the krater and a thyrsos to the R. Single | 1 female, 1 satyr | 1 female with tympanon standing at center; B: two mantle figures face one another, R with a stick, jumping weights above over a stele. Single | 2 males.

III.160 Matera, Museo Archeologico Nazionale "Domenico Ridola" | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.133. A: woman moves L, looks R holding up a tympanon, a young satyr follows, moving L, holding a kalathos and thyrsos, a short stele with blood (?) on it to the R. Single | 1 female, 1 satyr | 1 female with tympanon walking at center; B: two mantle figures face one another, L extending strigil to R, R with stick. Single | 2 males.

III.161 Naples, MANN Stg. 339 | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.139. A: a young satyr with white headband runs L, looks down and R, carrying a thyrsos and torch, a tendril grows and above a wreath, a woman with radiate crown and long dress runs L carrying a plate with white dots and a tympanon upraised in L hand. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another across a blood-stained stele with window above/center, L with stick, R with strigil. Single | 2 males.

III.162 Catania, Museo Comunale MC 4324 | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.153. A: a woman with long dress and partially-wrapped-up hair seated facing R holding a thyrsos and tympanon on her knee, a fawn running L at center on pebbly ground, a youth with elaborate radiate crown and drapery over arms facing L and carrying a thyrsos and wreath. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: two mantle figures face one another, L with stick, R gesturing at blood-stained stele, elaborated jumping weights above. Single | 2 males.

III.163 Adolphseck, Schloss Fasenerie | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.154. A: a woman with delicate beaded crown seated on a craggy rock facing R, holding thyrsos and upraised tympanon, separated by a tendril and floating ribbon from a young satyr with white crown moving L carrying a plate with white dots and a kalathos, a torso-nude youth behind with vine crown seated, facing L, holding a torch and thyrsos, a calyx krater below with bf depiction of two figures dancing/moving R, R with a thyrsos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at L; B: three mantle figures, window and jumping weights between heads, central facing L with stick. Single | 3 males.

III.164 Paris, Market (C. Platt) | Bell Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.157. A: a woman with long dress moves R carrying tympanon in upraised L hand, a tendril, a young satyr carrying a kalathos and thyrsos moves R and looks L, both with added white crowns. Single | 1 female, 1 satyr | 1 female with tympanon walking at

center; B: two mantle figures face one another, L with stick, R extending strigil to L, jumping weights above. Single | 2 males.

III.165 Altamura, Museo Civico | Bell Krater | Painter of Altamura 3 | ca. 380-360 BCE | *RVAp* I 06.179. A: a young satyr, frontal, moves L, looks R, carries a thyrsos and box, a woman with radiate crown and long dress moves L carrying a wreath with white berries and an upraised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another, L with stick, schematic jumping weights between heads. Single | 2 males.

III.166 Bonn, Akademisches Kunstmuseum | Column Krater | Group of Ruvo 892 | ca. 380-360 BCE | *RVAp* I 06.183. A: a woman with radiate crown and long dress stands facing R holding a kalathos and large plate, a torso-nude youth with long hair and white headbands sits on an elaborate couch facing L and extending kantharos to L, a youth in a short, patterned tunic and long hair with white headband runs/dances to L playing a chelys lyre (shell shown) and holding a plektron in upraised R hand. Single | 1 female, 2 males | 1 male with chelys lyre dancing at R; B: three mantle figures, jumping weights between L and center, central figure facing L with stick, R figure facing L with strigil. Single | 3 males.

III.167 Rome, Market | Calyx Krater | Group of Ruvo 892 | ca. 380-360 BCE | *RVAp* I 06.187. A: a young satyr faces R, wears a wreath in his hair, and holds a kalathos and torch, a woman in long dress sits facing R holding a thyrsos and tympanon, a youth with white fillet in hair and drapery over arms faces L and holds thyrsos and kantharos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at center; B: three mantle figures, L with stick facing R, center with platter facing L and moving R, R with stick facing L. Single | 3 males.

III.168 Milan, Market (Casa Geri) 1-3.03.67 1279 | Bell Krater | Rodin Painter | ca. 380-360 BCE | *RVAp* I 06.195. A: a woman with long dress and radiate crown faces R holding a thyrsos and tympanon with little ribbons, a tendril grows in the center, a youth with wreath in hair sits facing L and holding thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures face one another, L with strigil, R with stick, stele to R. Single | 2 males.

III.169 Richmond, VIC, Fabre collection | Bell Krater | Rodin Painter | ca. 380-360 BCE | *RVAp* Supplement II.1 06.196a. A: a woman with long dress and radiate crown moves L, looks R, carries a wreath and upraised tympanon, a nude youth follows carrying a full wineskin and a betassled tympanon. Single | 1 female, 1 male | 1 female with tympanon walking at L, 1 male with tympanon walking at R; B: two mantle figures face one another, sticks central, swirl above. Single | 2 males.

III.170 Philadelphia, University of Pennsylvania Museum L64.231 | Bell Krater | Graz Painter | ca. 380-360 BCE | *RVAp* I 06.207. A: a young satyr moves L, looks R, carries a torch and an egg (?), a woman with long dress moves L, looks R, carries an upraised tympanon in her L hand, a youth with drapery over L arm moves L, carries a

wreath. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: a youth with drapery over L arm moves L, looks R, followed by another nude youth moving to L with strigil extended in R hand. Single | 2 males.

III.171 Taranto, MARTA 6989 (4742) | Bell Krater | Graz Painter | ca. 380-360 BCE | *RVAp* I 06.208. A: a nude youth, frontal, with drapery over arms, faces R and holds torch and kalathos; a short stele in the center under a window; a woman in a diaphanous, long dress dances/moves L, head down, R arm extended forward, and tympanon held up towards L shoulder. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two youths move L, L with stick and drapery over L arm looking R, R with strigil extended to L. Single | 2 males.

III.172 Cremona, Museo Civico "Ala Ponzone" (Dordoni Collection) | Bell Krater | Graz Painter | ca. 380-360 BCE | *RVAp* I 06.209. A: a young satyr with tiny tail moves R, holds torch and wineskin, a woman with long dress moves R, holds tympanon up in L hand, a nude youth with white headband sits facing L, looking up and extending kantharos towards L. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at center; B: two youths move L, L with stick looking R, R with stick and strigil. Single | 2 males.

III.173 Bologna, Museo Civico Archeologico | Bell Krater | Graz Painter | ca. 380-360 BCE | *RVAp* I 06.210. A: a nude youth stands frontal facing R, drapery held between hands at lower back, a woman, seated on a block (altar?), wearing long dress and jewelry, holds thyrsos and tympanon and facing R, a young satyr moves L presenting a rhyton to woman and holding a kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at center; B: two youths move L, L with stick and drapery over L arm looking R, R with strigil extended to L. Single | 2 males.

III.174 Pontecagnano, Museo Archeologico | Bell Krater | Graz Painter | ca. 380-360 BCE | *RVAp* Supplement I 06.212a. A: a young satyr, frontal, faces R and holds a thyrsos and kalathos; a woman with long dress falling off of her L shoulder dances to L and beats a tympanon, a thyrsos stands to the R. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two youths move L, L with kalathos and looking R, R with torch and thyrsos. Single | 2 males.

III.175 Ruvo, Museo Archeologico Nazionale Jatta | Volute Krater | associated with the Painter of the Moscow Pelike | ca. 400-380 BCE | *RVAp* I 07.33. A: neck: youths riding horses; body: departure of Bellerophon. Single | 2 females, 5 males, 5 animals; B: neck: Orestes and Delphi; body: Dionysian procession. Single | 3 females, 2 males, 2 satyrs | 1 female with tympanon dancing at L, 1 male with bell walking at center.

III.176 Havana, Lagunillas Collection | Phiale | associated with the Painter of the Moscow Pelike | ca. 400-380 BCE | *RVAp* I 07.39. A: three figures all 'seated' along outside edge; a bearded satyr reclines on a panther skin wearing sandals, facing R and looking L at upraised tympanon; an Eros with sandals sits facing R and gesturing R, a

box, a woman with rich drapery and partially-wrapped-up hair sits looking R holding a ball/mirror. Single | 1 female, 1 Eros, 1 satyr | 1 satyr with tympanon seated at center.

III.177 London, British Museum F311 | Pelike | Painter of Ruvo 1364 | ca. 370-360 BCE | *RVAp* I 07.44. A: a nude woman with hair down kneels to L and dips hands into a basin, a woman with hair pulled up high dances R wearing a very diaphanous poncho, a torso-nude youth reclines on a nicely-dressed couch facing L, R arm over head, an androgynous Eros flies above facing L and looking R as he pours liquid from an aryballos onto the youth, below the couch is a four-legged table and a long-armed chelys lyre (barbiton?), then another woman with short hair sits to the R, underneath a floating ribbon bow, and takes off her shoes. Single | 3 females, 1 male, 1 Eros | 1 chelys lyre at bottom R; B: a woman with long dress faces R underneath a floating ribbon, holds a downward-facing palm fan and tugs at her dress, a seated, nude youth with stick faces L, another youth with drapery over arms stands facing L, window and jumping weights overhead. Single | 1 female, 2 males.

III.178 Bari, Private Collection (Prof. Rizzon) | Lebes Gamikos | related to the Painter of Ruvo 1364 | ca. 370-360 BCE | *RVAp* Supplement II.1 07.45a. A: a woman with long dress (head lost) stands R, extends something to R, above an Eros with bough drawn flies R, then a couple – youth behind a woman with long dress whose L breast is exposed – are seated facing L and kissing, youth holding a sash, below a chelys lyre (shell shown) with arms in added white and sash tied around L arm, mirror hangs above. Single | 2 females, 1 male, 1 Eros, 1 head | 1 chelys lyre at bottom R; B: two women with patterned drapery, L stands facing R with ball (?) and tugs at dress, ribbon floats above, R moves L chasing a ball under her R hand. Single | 2 females, 1 head.

III.179 Glasgow, Art Galleries and Museums | Pelike | related to the Painter of Ruvo 1364 | ca. 370-360 BCE | *RVAp* I 07.46. A: a youth with fillet in hair carrying a thyrsos and tympanon moves R towards a couple on a couch, torso-nude youth reclining L and facing R with Eros above and female with patterned drapery seated R and turned L to kiss youth, a kantharos, kalathos, a conical object below the couch (Dionysos and Ariadne?). Single | 1 female, 2 males, 1 Eros | 1 male with tympanon walking at L; B: three youths moving L, L with strigil an stick looking R, central on top of a small pile of rocks, R torso-nude and looking down. Single | 3 males.

III.180 Ruvo, Museo Archeologico Nazionale Jatta | Dish | related to the Painter of Ruvo 1364 | ca. 370-360 BCE | *RVAp* I 07.47. A: a nude youth with fillet in hair and drapery over arms carries a thyrsos and moves R, a woman with long dress moves R, looks L, and raises up a tympanon in her L hand, a young satyr with white headband moves R, looks L, and carries a thyrsos and downward-pointing torch. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: a fan to the L, then a nude youth with white headband and drapery over L arm holds a ribbon and opens a box and faces R towards a woman with long drapery seated R on a chest, looking L and tugging at her dress, then a frontal Eros stands with wings outspread holding an aryballos and wreath, then another youth sits, facing L, with a stick and some drapery. Single | 1 female, 2 males, 1 Eros.

III.181 Toledo, Museum of Art 64.136 | Oinochoe, Shape 3 | Felton Painter | ca. 380-360 BCE | *RVAp* I 07.50. A: a dwarf (with aulos) wrapped up in a mantle faces R, a woman with long dress moves R and pours from an oinochoe into a dish/phiale held by a torso-nude youth with long hair reclining on a panther-skin couch, facing L, with mask above L and tympanon above R and a table with three white dots below, then a young satyr with sash and wreath in hair pursues to the R a woman with dress falling off L shoulder turning/dancing to R. Single | 2 females, 1 male, 1 satyr, 1 dwarf | 1 dwarf with aulos standing at L, 1 tympanon at up center.

III.182 Taranto, MARTA | Oinochoe, Shape 3 | Felton Painter | ca. 380-360 BCE | *RVAp* I 07.51. A: a youth with ivy wreath and drapery over L arm holds a scepter (thyrsos?) and moves R, then a woman with swirling drapery dances R and holds a tympanon over her head, R breast exposed, then a bearded satyr, head and shoulders wrapped in a mantle and a wreath on head, moves R, looks L, and plays the aulos, two large bunches of grapes frame scene from above. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon dancing at center, 1 satyr with aulos standing at R.

III.183 Rome, Ragusa Collection | Pelike | Felton Painter | ca. 380-360 BCE | *RVAp* I 07.54. A: a comic dwarf stands next to a woman seated on the end of couch lifting up her tunic in the presence of a reclining youth and a woman leaning on the head of the couch, Eros seated above. Single | 1 female, 1 male, 1 Eros, 1 dwarf; B: a woman with long dress and jewelry moves L, looks R, and prepares to beat an upraised tympanon held in her L hand, a young satyr with a wreath in hair and holding a snake dances/moves L, sash hanging above. Single | 1 female, 1 satyr | 1 female with tympanon dancing at L.

III.184 Ruvo, Museo Archeologico Nazionale Jatta | Pelike | Felton Painter | ca. 380-360 BCE | *RVAp* I 07.55. A (no photo): "Love scene"; B: a woman with long dress and jewelry moves L, looks R, and prepares to beat an upraised tympanon held in her L hand, a young satyr with a wreath in hair dances/moves L. Single | 1 female, 1 satyr | 1 female with tympanon dancing at L.

III.185 Basel, Market (Münzen und Medaillen) | Pelike | Felton Painter | ca. 380-360 BCE | *RVAp* Supplement I 07.50a. A: a woman with long dress and radiate crown faces R holding a wreath and a box, a thymiaterion stands next and is attended by a seated woman on a block/altar facing L with a tiny temple (?) above, then a youth faces L and holds a strigil up, drapery over arms. Single | 2 females, 1 male; B: a woman with long dress and white headband faces R, holds a wreath and upraised tympanon, then a young satyr moves R, looks L, holds a downwards-facing torch and an upraised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon standing at L, 1 satyr with tympanon standing at R.

III.186 Bari, Museo Archeologico di Santa Scholastica | Pelike | Felton Painter | ca. 380-360 BCE | *RVAp* I 07.57. A: a woman with long dress and hair partially wrapped up sits on small pebbles facing R and plays a harp (arched, 10 string) with both hands on strings, a youth with a bundle of drapery and a stick behind him faces L, wears a wreath,

and plays the auloi (v. long). Single | 1 female, 1 male | 1 female with harp seated at L, 1 male with aulos leaning at R; B: a woman moves L, looks R, holding an egg and a phiale. Single | 1 female.

III.187 Scottsdale, Private Collection | Squat Lekythos | Felton Painter | ca. 380-360 BCE | *RVAp* Supplement II.1 07.58b. A: a small Eros walks R playing the aulos, a bunch of grapes, a woman leans R to place a sash over the bent neck of a nude youth with mantle over shoulders and added-white boots. Single | 1 female, 1 male, 1 Eros | 1 Eros with aulos walking at L.

III.188 Paris, Louvre K49 | Skyphos | Felton Painter | ca. 380-360 BCE | *RVAp* II 07.60a. A: two women, nude, face a central perirrhanterion, L extends R arm across, R with both hands in the basin. Single | 2 females; B: a nude woman with cross-shoulder bands and boots dances L, head up, holding thyrsos and tympanon, a bearded satyr following, hands in front, moving L. Single | 1 female, 1 satyr | 1 female with tympanon dancing at L.

III.189 Ruvo, Museo Archeologico Nazionale Jatta | Askos | Felton Painter | ca. 380-360 BCE | *RVAp* I 07.68. A: continuous frieze: a woman with long dress and fully wrapped hair dances R and extends tympanon R, a dog leaps to R, a bearded satyr, frontal, moves R, looks L, holds a vine and torch and wears a leafy wreath, a couple of sprigs grow from a pebbly ground, another woman with patterned dress sliding off R shoulder dances R and beats upraised tympanon, another figure with tympanon to lower L and a torch in front to R, a rabbit running R, an entirely-mantled woman, patterned drapery, dances R and looks L, a phlyax dances R and looks L, a young satyr with wreath in hair holds a torch and a tympanon down, and an old woman, nude, dances facing L. Single | 4 females, 1 male, 2 satyrs, 2 animals | 1 female with tympanon dancing at L, 1 female with tympanon dancing at center, 1 unidentified figure with tympanon present at center, 1 satyr with tympanon standing at R.

III.190 Catania, Museo Comunale MB 4392 | Pelike | Felton Painter | ca. 380-360 BCE | *RVAp* I 07.72. A: a woman with radiate crown and long dress moves L, looks R, and holds up a tympanon (interesting phiale-like decoration), a young satyr with wreath in hair follows with wreath and kalathos; above and to R, the head of a woman facing L in an open window. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: a woman seated on a craggy rock facing R with a platter and wreath, a floating ribbon above, a youth, nude, with white headband and drapery over L arm and held in R hand, facing L. Single | 1 female, 1 male.

III.191 Basel, Market (Palladion) | Oinochoe | Group of the St. Louis Pelike | ca. 360-350 BCE | *RVAp* Supplement I 07.106a. A: a woman with long dress and radiate crown faces R and holds a wreath and oinochoe, a seated, torso-nude youth faces L and holds a narthex behind and a kantharos to L, a young satyr stands facing R with arms crossed and chin on R hand, holding a tympanon. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon standing at R.

III.192 Milan, Private Collection (H.A.) | Volute Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.02. A: neck: lions; body: above, assembly of gods (woman, Hermes, attendant female, Aphrodite, Eros), below, Herakles (per *RVAp* I: Theseus) and the Cretan bull. 2 rows | 3 females, 3 males, 1 Eros, 1 Nike, 3 animals; B: Dionysian attendant with seated female. Single | 3 females, 1 male | 1 female with tympanon seated at R.

III.193 Milan, Private Collection (H.A.) | Volute Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.04. A: neck: two maned lions attack a central spotted fawn running to R; body: Neoptolemos at Delphi, L-R: a nude youth with drapery over L arm and spear in R aims to strike R, above the torso of a woman holding (unidentified object) and looking down and to R, then a tripod cauldron on a base, then on an altar with sides and blood stands a nude youth with cloak, petasos, and dagger kneels L and looks R (Neoptolemos), an Ionic temple above with open wooden doors, under an omphalos (elaborate) with a youth wearing a pointed helmet around his neck, a cloak, and holding a short dagger peaking out to R and looking L (Orestes), above a torso-nude youth with a branch and long hair faces R and looks down and L (Apollo), then a huge palm tree, another tripod, and a shield, names inscribed. 2 rows | 1 female, 4 males, 3 animals; B: L-R: a woman with long dress dances L beating an upraised tympanon, above the torso of a young satyr with wreath and syrinx, below a white-haired and bearded satyr with boots dancing L, looking R, carrying a kylix and a thyrsos, then higher a nude youth with drapery over shoulders moving L and carrying a torch and a thyrsos, a fawn running L in upper R corner and in lower R corner a woman in long dress and radiate crown with downturned thyrsos and kalathos. Single | 2 females, 1 male, 2 satyrs, 1 animal | 1 female with tympanon dancing at bottom L, 1 satyr with syrinx standing at top L.

III.194 Princeton, Princeton University Art Museum | Volute Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* Supplement II.1 08.06a. A: neck: two griffins attacking a central bridled horse; body: the return of Perseus to Seriphos, L-R: lower L a bearded male with richly-patterned drapery faces R holding a scepter and scabbarded sword, above a woman sits facing R, adjusts hair covering, an Eros facing L tugging at her dress, center: a naiskos with Ionic front columns and Doric back, with a statue of Poseidon with trident and dolphin in R profile and a white-haired and bearded male in patterned drapery reaching in front of the statue to R to a woman seated facing L and looking R and wearing long drapery, then a nude youth with Persian cap, boots, and fluttering cloak runs to L carrying a harpe and handbag-looking basket, above two woman seated, L seated L and looking R, arm around R figure, R seated R and looking L while tugging at shoulder of dress. Radial | 4 females, 4 males, 1 Eros, 4 animals; B: L-R: a bearded satyr with kylix dances R, above the upper portion of a woman with exposed R breast and swirling drapery holds up tympanon and faces R, a woman with long dress and partially-wrapped-up hair faces R holding a tympanon and pouring from a ribbed oinochoe into a kantharos held to L by a torso-nude youth with leafy crown, seated L, holding thyrsos in front of a vine-y tree, a kalathos below, then in the lower R a young satyr with white headband carries a large basket to L, and above a woman with R breast exposed and radiate crown sits R, looks down and L, and holds a thyrsos. Radial | 3 females, 1 male, 2

satyrs | 1 female with tympanon standing at top L, 1 female with tympanon standing at mid-center.

III.195 London, British Museum F160 | Volute Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.08. A: neck: three figures running R towards a stele with an egg on it a blood on its side, L-R: a woman with long dress and jewelry holds a thyrsos and torch, a tendril, a nude youth, frontal, with ivy wreath in hair and drapery over L arm and held with R hand, holds thyrsos and looks L, another woman with long dress and jewelry, breast exposed, holds up tympanon to R, vine pattern with incision above; body: Iliupersis, L-R: an Ionic column with a beaded sash tied around it above, a youth with pointed, white helmet and cloak holding upright spear and with scabbard at side running R with hand outstretched, Athena above with aegis and richly-patterned drapery holding spear, seated and looking R, center: a statue of Athena pRomechos with aegis, richly-patterned drapery, spear, crested helmet, and shield on a Doric base, to the L a woman with long drapery running to grab it, to R a woman with patterned drapery sits on the base facing L, looking R, clutching the status, an oinochoe below, then a laurel (?) tree, below a soldier with cloak over L shoulder tucked into belt and crested helmet above head moves L throwing down shield and holding erect spear, below R a white-haired male in patterned drapery runs R and waves/looks L, above a white-haired and bearded male with patterned mantle and bare chest runs R holding the hand of a young boy, nude, with cloak over L shoulder; pendentive white semi-circles above. Single | 5 females, 5 males, 1 child | 1 female with tympanon walking on neck, at R; B: arming and departure scene. Single | 2 females, 3 males.

III.196 Naples, MANN 3228 (82921) | Volute Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.09. A: neck: amazonomachy; body: Achilles dragging Hector's body round the tomb of Patroclus, L-R: a nude male reaches up to a pendentive half-circle, a quadriga moves L driven by a nude youth with cloak over R shoulder belted, youth looks R an down at body of a long-haired, nude youth tied by his feet to the chariot, the torso of a woman above the quadriga faces R and holds a wreath and open box, then a white naiskos with a white, frontal statue of a nude youth holding a shield and spear is above the body, and a woman with long, disheveled hair approaches from R the naiskos holding a phiale in her L hand. Radial | 2 females, 3 males, 4 animals; B: neck: palmette with side scrolls; body, L-R: a woman with long dress moves R carrying a platter with little heaps and a thyrsos, a wreath hangs above and to R, a young satyr, frontal, with white headband moves R holding a kalathos and kantharos, then another woman with long dress dances R over some rocks and prepares to beat an upraised tympanon in her L hand, then a youth with wreath and drapery over L arm holds a thyrsos as he moves R and looks/gestures L. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon dancing at center.

III.197 Matera, Museo Archeologico Nazionale "Domenico Ridola" | Fragmentary Volute Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.14. A: neck only: Triptolemos in a snake-driven chariot – torso-nude youth with wreath in hair holding two ears of wheat in each hand facing R standing in a snake – driven chariot moving R. Single | 1 male, 2 animals; B: neck only: four figures move R, all with white radiate crown/headband, L-R:

a young satyr, frontal, with torch and basket, a woman with long dress, dancing with horizontal thyrsos and upraised tympanon, a bearded satyr dancing R and playing the aulos, another woman with vertical thyrsos and platter, looking L. Single | 2 females, 2 satyrs | 1 female with tympanon dancing centrally on neck, 1 satyr with aulos dancing centrally on neck.

III.198 Paris, Louvre K3 | Bell Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.17. A: Europa and the bull, L-R, a woman entirely wrapped up in a mantle moving L, facing R, with hydria sideways on her head underneath a hanging sash, two torsos of women conversing above female in long dress seated L on a rock between two vines, looking R and tugging at veil, lower R a bull with head down, preparing to charge, above a woman seated L, with a young Eros, frontal, gesturing L and leaning R on her knee. Radial | 5 females, 1 Eros, 1 animal; B: a youth with drapery over L arm held in R hand with white headband moves R and holds a thyrsos, a woman with long dress and radiate crown dances R and beats a large tympanon in upraised L hand, a young satyr, frontal, moves L, looks R and up and holds a torch a kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon dancing at center.

III.199 Okayama, Kurashiki Museum | Stamnos | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.19a. A: two levels, L-R: upper: an Eros walks R with a long vine, another vine with berries grows straight up, then a woman with long drapery and radiate crown sits L, looks R, and holds a phiale to L, then another berry-laden vine grows up, then a woman (slightly lower) moves R, looks L, and holds up a tympanon; lower: a bearded satyr with white headband moves R, plays the aulos, then a woman seated R on a stool with long drapery and radiate crown plays (both hands on the strings) a harp with spiny, curved upper, then a torso-nude youth sits on an animal skin facing L, holds a thyrsos and gestures L. 2 rows | 3 females, 1 male, 1 Eros, 1 satyr | 1 female with tympanon walking at top R, 1 satyr with aulos walking at bottom L, 1 female with harp seated at bottom center; B: a woman with patterned long dress faces R carrying an open box, a torso-nude youth seated on a rock faces L and holds a wreath and a stick, another woman with full mantle moves R, looks L, and tugs at shoulder of dress, a ribbon hangs above. Single | 2 females, 1 male.

III.200 Los Angeles, County Museum L 80.36.15 | Knobbed Dish | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.61. A: exterior a: a youth with white headband leans R on a bundle of drapery, a torso-nude woman sits R, looks L, holding a box (ribbon above it) and mirror, a chest separates her from an Eros who faces R and holds a phiale, and a woman in full dress moves L. Single | 2 females, 1 male, 1 eros; B: exterior b: a woman with long dress and drapery over arms and wide hairband moves L holding a fan and a mirror, a torso-nude youth sits L on a stool, looks R, holds a platter with five white dots and a laurel (?) branch, a woman with long dress faces. Single | 3 females, 1 male | 1 female with tympanon standing at R.

III.201 Naples, MANN | Handled Dish | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.53. A: exterior a: a woman with long dress and R breast exposed moves R carrying a thyrsos and upraised tympanon, another woman with long dress bends over

and leans to R, with wreath and oinochoe, and pours into a phiale held by a nude youth, seated on drapery facing L, with long hair, fillet, and thyrsos, then another nude youth with drapery over L arm stands facing L, holding R to L. Single | 2 females, 2 males | 1 female with tympanon walking at L; B: exterior b: a woman with long drapery and radiate crown moves R carrying a couple of leaf sprigs and an upraised tympanon, a sash tied around L wrist, following a nude youth with drapery over arms moving R, holding a stick and a phiale, then a nude, young satyr moves R, looks L, holding a torch and kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L.

III.202 Oreye, Private Collection (Derwa) 5 | Handled Dish | Iliupersis Painter | ca. 375-350 BCE | *RVAp* Supplement II.1 08.56a. A: exterior a: a nude youth with white wreath leans L, looks and gestures R, holds a wreath in his R hand, a woman with long drapery and radiate crown sits L, looks R, holds a mirror, a kalathos stands behind the seat, and another woman stands facing L, wearing a radiate crown and long dress, holding a box and wreath. Single | 2 females, 1 male; B: exterior b: a woman with long dress with overfolds moves L, looks R, holds upraised tympanon in L hand, followed by a young satyr who moves L, wears a white headband, and holds a phiale and thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L.

III.203 Ruvo, Museo Archeologico Nazionale Jatta | Knob-handled Dish | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.57. A: exterior a: a woman with long dress and radiate crown faces R, holds a palm and wreath extended to R, a youth, nude with crown and drapery over knees, sits L, holds a phiale and stick, another woman with long dress and radiate crown moves L, looks R, holds tympanon and phiale, and another youth, white headband and drapery over arm, moves L carrying a strigil and a stick. Single | 2 females, 2 males | 1 female with tympanon walking at center; B: exterior b: a woman with long dress and radiate crown stands facing R, tugs at R shoulder and holds upraised tympanon in L hand, a nude youth with white headband moves R carrying a ribbed oinochoe and a torch, a torso-nude youth sits facing L, holding a palm frond, another nude youth faces R, with stick and fan extended to R, and a woman, frontal and with long dress and radiate crown, looks L holding a kalathos. Single | 2 females, 3 males | 1 female with tympanon standing at L.

III.204 London, British Museum F461 | Knob-handled Dish | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.60. A: exterior a: a woman in long dress and radiate crown bends R with leg on a rock, holds fan to R, a nude youth sits L with radiate crown in added white, holds frond, looks R, a woman moves L in long drapery and radiate crown, holds wreath and box. Single | 2 females, 1 male; B: exterior b: a woman in long drapery and radiate crown moves L, looks R, holds platter/phiale with three white dots, a nude youth with drapery over arms, frontal, moves L, looks R, holds thyrsos and torch, another woman in long drapery and radiate crown follows, moving L and holding thyrsos and upraised tympanon. Single | 2 females, 1 male | 1 female with tympanon walking at R.

III.205 New York, Market (Christie's) 14.06.78 | Knob-handled Dish | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.61. A: exterior a: a woman with long dress and drapery over arms, radiate crown and partially-wrapped-up air, facing R and holding fan

and mirror, a torso-nude youth with wreath sits L on a stool, holding a platter/phiale and branch, looks R, a woman with long dress gestures L holding an egg/bud, leans onto an ionic column; a ribbon hangs above; a woman moves R, looks L, with partially-wrapped-up hair, radiate crown, and tympanon upraised. Single | 3 females, 1 male | 1 female with tympanon walking at R; B: exterior b: a nude youth with wreath in hair faces R, with drapery, and leans against a stick, a ribbon hangs above a box held by a torso-nude woman, seated L, looking R at a mirror, a box, then a small Eros faces R with a phiale, and a woman with long dress and hair partially-wrapped-up moves L, carries a bud/egg and a fan. Single | 3 females, 1 male, 1 Eros.

III.206 San Simeon, Hearst Collection | Kantharoid Head Vase | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.84. A: a woman leans down and chases a bird moving L. Single | 1 female, 1 animal; B: a tympanon hangs in the upper L, a satyr with beard reclines L and looks frontal while playing the aulos, a calyx krater behind in bf shows a single figure moving R. Single | 1 satyr | 1 tympanon at top L, 1 satyr with aulos reclining at center.

III.207 Ruvo, Museo Archeologico Nazionale Jatta | Rhyton | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.99. A: continual frieze all around neck: a young satyr with torch and wreath moves R, looks L, a woman with long dress beats a tympanon and moves R, a satyr with low booties crouches/walks R holding a torch and kalathos in front of him, a woman with long, diaphanous gown and radiate crown dances R and holds up a tympanon, a youth with drapery around arms moves R and holds a thyrsos. Single | 2 females, 1 male, 2 satyrs | 1 female with tympanon walking centrally on neck, 1 female with tympanon walking centrally on neck.

III.208 Lecce, Museo Provinciale Sigismondo Castromediano | Calyx Krater | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* I 08.124. A: a nude youth with drapery over arms and white wreath in hair faces R, holds a narthex and kalathos, a woman, seated L, with long dress and animal-skin corset over L shoulder holds to L a kylix and to R an upraised tympanon, behind a bearded satyr with boots pours liquid from a wineskin to a bucket to L, a thyrsos leans L; over the center, a frontal boukranion with two flanking philia. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at center; B: three mantle figures, L with phiale to R, center with stick facing L, R with stick facing L. Single | 2 males.

III.209 North Germany, Private Collection | Oinochoe, Shape 3 | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* I 08.130. A: a bearded satyr holding a thyrsos faces L and urinates on a stele, a seated youth with lower body wrapped in mantle and white slippers and ribbon-tied hair sits L, looks R while leaning elbow on pillows, a small table, a woman wearing a belted animal-skin over her chiton extends a kantharos in added white to the youth, a grape leaf above, also holds a tympanon behind her. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at R.

III.210 Germany, Market | Shape 5 (Olpe) Oinochoe | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* Supplement II.1 08.130c. A: incomplete photo: a bearded satyr sits L,

looks R holding a skyphos, a tympanon at his elbow, a seated youth with long, ribbon-tied hair and mantle over lap sits L and holds a thyrsos, a young satyr approaches from the R holding a ball/egg and situla. Single | 1 male, 2 satyrs | 1 satyr with tympanon seated at mid-center.

III.211 Naples, Private Collection (Grimaldi) | Shape 5 (Olpe) Oinochoe | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* Supplement II.1 08.130e. A: on the neck, RF ivy leaves with white dot flowers; body, L-R: a hanging ribbon, a woman with long dress and hair partially wrapped up seated R on a craggy rock, with platter and a bunch of grapes, a young satyr leaning on a rock to R, holding a phiale and wine skin, a torso-nude youth reclines on cushions L, holding a vine branch central, a woman with long dress runs L, looks R, holds thyrsos and tympanon upraised. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon walking at R

III.212 Ruvo, Museo Archeologico Nazionale Jatta | Oinochoe | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* Supplement II.1 08.130-1. A: a woman moves L, looks R, holds up a tympanon; a youth with drapery over arms and sandals moves L, a young satyr follows, leaning to R and playing the aulos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L, 1 satyr with aulos walking at R .

III.213 New York, Market (Christie's) 25.02.79 31 | Oinochoe | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* II 08.137a. A: a young satyr dances R, holds up a tympanon in his L hand and prepares to strike it with his R; a woman with long dress moves R, looks L, holds a kalathos and wreath. Single | 1 female, 1 satyr | 1 satyr with tympanon dancing at L.

III.214 New York, Private Collection (N. Zoullas) | Oinochoe | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* I 08.140b1. A: a young satyr dances and gestures R, a nude woman with drapery over arms faces L and extends tympanon to L, another young satyr moves/dances and gestures L. Single | 1 female, 2 satyrs | 1 female with tympanon standing at center.

III.215 Dresden, Staatliche Kunstsammlungen - Albertinum | Volute Krater | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* I 08.143. A: neck: two maned lions bite into a fallen, central deer; body, L-R: an Eros with wreath and kantharos stands above L facing R, below a young satyr faces R, foot up on a rock, and extends a vine towards a goat with horns, facing L, above on a kline a woman with long drapery sits facing R with feet on a low footstool and holds out a phiale to a torso-nude youth, reclining L, with wreath in hair, then to the lower R another Eros approaches, moving L, with a platter/phiale and egg; the kline has two vines with grapes acting like a pergola above. Radial | 1 female, 1 male, 2 Erotes, 1 satyr, 4 animals; B: neck: two maned lions bite into a fallen, central deer facing L; body, L-R: above, a torso-nude female is seated facing R, holding up a tympanon with ribbons, below a woman with long dress moves R carrying a wreath and a palm branch; central lower a nude youth, frontal, moves and gestures L, with drapery over L arm and holding up a strigil in L and, the a woman, above R, in long dress and radiate crown stands facing L, holding a tendril to L and a tympanon to upper

R. Radial | 3 females, 1 male, 3 animals | 1 female with tympanon seated at top L, 1 female with tympanon standing at top R.

III.216 Paris, Louvre CA 227 | Volute Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.146. A: neck: a woman with long dress moves L, looks R, holds a wreath in L hand, a nude youth with drapery over arms moves L, looks R, holds thyrsos and phiale, a window over the phiale, a woman in long dress moves L, holds upraised tympanon in L hand, a young satyr moves/crouches L, gestures L, holds kalathos; body, Chryses begging Agamemnon, L-R: above, a youth with cloak and stick sits L, looks R, holds a pointed helmet, below a youth with cloak and stick moves R, then a woman with patterned dress and hair partially wrapped-up moves R towards a white-haired male in patterned drapery and mantle on knees facing R, beseeching a bearded male, seated L on a stool with footrest, who gestures L and holds a staff/scepter, above the two males a woman sits L, holding a helmet in R hand, wearing an aegis, and holding spear and a shield in the center top, below the men two shields and a dog gazing R, then in the upper R a bearded, torso-nude male sits R with stick and gestures at a nude youth with drapery and stick, frontal and looks L, with window between them, and below R a woman with long, diaphanous drapery moves R, looks L, holds a hydria on her head while helping a young satyr (?) facing L carrying two stools, one upside down over the other. Radial | 5 females, 7 males, 2 satyrs, 1 animal | 1 female with tympanon walking on neck, at R; B (no photo): “three women and two youths with offering at a naiskos, in which is a hydria and a round shield; neck: maenad between two satyrs”.

III.217 New York, Metropolitan Museum of Art L 63.21.6 | Calyx Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.152. A: a woman with richly-patterned dress, drapery, and radiate crown stands R holding thyrsos and thymiaterion, window above, then a woman with radiate crown and long drapery sits R, plays harp with spiny and curved top (11 strings, both hands on the strings), added-white vine above and three-footed cista below, a torso-nude youth with long hair and wreath/fillet reclines L, holds up kantharos, female mask with ribbon above and a platter and tripod table with four eggs below, a bearded satyr with ivy headband faces L, reaches towards the reclining youth's L hand. Single | 2 females, 1 male, 1 satyr | 1 female with harp seated at center; B: a youth with wreath, stick, and drapery over L arm faces R, a window and tendril, then a woman in long dress faces R, holds a box and a ribbon, and another youth with drapery over L arm faces L and extends a wreath towards the central woman; poorly fired. Single | 1 female, 2 males.

III.218 Bari, Private Collection (Lagioia) | Calyx Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.153. A: a woman with long dress and radiate crown moves R carrying an aryballos and platter piled high, a tympanon hangs above, another woman sits L on the edge of a couch and looks R, a small dog running R below, a torso-nude male with beard sits L, turns and looks R, with kantharos extended to R, a mask and ribbon above and kalathos, tripod with four eggs, platter, and bell krater below, a window above and then a young satyr facing L holds a wineskin with hands a teeth, a tree/vine behind. Single | 2 females, 1 male, 1 satyr, 1 animal | 1 tympanon at top L; B: a nude youth with drapery over L arm and stick faces R and turns $\frac{3}{4}$ back, schematic jumping

weights, a woman with long dress faces R, tugs at shoulder and extends phiale to R, a window over her and another youth, frontal and nude with drapery over L arm held in R hand, leans on stick and faces L. Single | 1 female, 2 males.

III.219 Lecce, Museo Provinciale Sigismondo Castromediano | Calyx Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.155. A: a nude youth with drapery over L arm faces R, carries thyrsos and phiale, a ribbon hangs above, a woman sits R on an animal skin, looks L, hair fully covered, holds thyrsos in L hand, a young satyr, frontal, looks L, holds up tympanon. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon standing at R; B: a woman with long dress and hair fully covered looks R, holds wreath and phiale; a central tendril; a nude youth, $\frac{3}{4}$ L, moves L, balances on stick, has drapery over L arm. Single | 1 female, 1 male.

III.220 New York, Market (Merrin Gallery) | Handled Dish | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* Supplement II.1 08.167b. A: exterior a: a woman moves R, holds a tympanon in her L hand, a youth, frontal with drapery over arms, moves R, looks L, holds a white thyrsos, a young satyr with cross-shoulder strap moves R, looks L, holds torch and kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L; B: exterior b: a woman faces and moves R, wreath held up in R hand, another woman sits L, looks frontal/R, tugs at dress and holds phiale, a nude youth sits L, extends a mirror L in R hand and holds a white thyrsos. Single | 2 females, 1 male.

III.221 Bari, Museo Archeologico di Santa Scholastica | Column Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.192. A: a young satyr moves L, looks R, holds a wreath and kalathos, a woman with long dress moves L holding a platter and, in her lowered L hand, two pipes (aulos), a young satyr moves R, looks L, holds a rhyton and wineskin. Single | 1 female, 2 satyrs | 1 female with aulos walking at center; B: three mantle figures, L facing R, central and R facing L, central with stick, jumping weights and wreath between heads. Single | 3 males.

III.222 Copenhagen, Nationalmuseet 278 (211) | Column Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.194. A: a woman with long, patterned dress, mantle, and radiate crown faces R holding a thyrsos and tambouring, a young satyr faces R, carrying a kalathos and phiale and resting his R foot on an amphora, a ribbon hangs above, a youth with drapery over L arm faces R holding a sash and a thyrsos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at L; B: three mantle figures, central facing L with a stick, a pendentive semi-circle between L and center figures. Single | 3 males.

III.223 New York, Market (Merrin Gallery) | Column Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* Supplement II.1 08.194a. A: a young satyr with ivy wreath in hair moves L, looks R, carries a kalathos and torch, a wreath hangs above, a woman dances L wearing a diaphanous gown with L breast bare, looks R at upraised tympanon, window above, a nude youth with drapery over arms and thyrsos moves L over pebbly ground. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking

at center; B: three mantle figures, window to L, L facing R with stick, jumping weights above, central facing L, wineskin between center and R. Single | 3 males.

III.224 Kassel, Market (R. Schumann) | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.195. A: a window above L, a young satyr with white wreath moves L playing the aulos, a hanging ball and ribbon sash, a woman running L, looking R with upraised tympanon, a nude youth with drapery over arms moves L with thyrsos, window to L of head. Single | 1 female, 1 male, 1 satyr | 1 satyr with aulos walking at L, 1 female with tympanon walking at center; B: three draped youths.

III.225 Bari, Private Collection (Prof. Rizzon) | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* Supplement I 08.196a. A: a hanging sash, then a woman facing R with thyrsos (tied with sash) and phiale, window above, then a nude youth with white wreath seated L with thyrsos (with sash tied around), then a young satyr with wreath looks L, moves R, carrying aulos (2 pipes). Single | 1 female, 1 male, 1 satyr | 1 satyr with aulos standing at R; B: three mantle figures, dot and window between heads, central with strigil facing L, R with stick to L, looking L and moving R. Single | 3 males.

III.226 Bari, Museo Archeologico di Santa Scholastica | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.197. A: a nude youth with drapery over arms and white wreath faces R holding thyrsos, a woman sits L on an altar, extends a phiale to L and holds a thyrsos to R, a floating sash and frontal phiale above, a young satyr faces L holding, in each hand, a pipe of an aulos, a window. Single | 1 female, 1 male, 1 satyr | 1 satyr with aulos standing at R; B: three mantle figures with windows to L of heads, L facing R with strigil, central facing L with stick. Single | 3 males.

III.227 Athens, National Archaeological Museum | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.198. A: a youth with drapery over arms covering genitals runs R carrying a thyrsos and kalathos, a window next to his head, a woman with long dress and radiate crown runs R, looks L, sash over L arm and tympanon upraised. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.228 Bari, Private Collection (Prof. Rizzon) D1 | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* II 08.199a. A: a wreath hangs to upper L, a woman with long dress runs R carrying upraised tympanon, a young satyr runs R, looks L, holds a torch and kalathos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.229 Bari, Private Collection (Prof. Rizzon) D2 | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* II 08.199b. A: a window, a woman runs R with upraised tympanon, a sash in the middle, a young satyr runs R, looks L, holds a phi-wreath and a kalathos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

- III.230 Madrid, Museo Arqueológico Nacional 11084 (L 353) | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.200. A: a sash hangs, a young satyr with white headband moves L, looks R, carries a platter and a torch, a tendril, a woman dances/moves L carrying an upraised tympanon, another floating sash in upper R. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.
- III.231 Seraing, Private Collection (F. L'Hoir) | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* Supplement I 08.200a. A: a woman with long dress and radiate crown runs L, looks R at upraised tympanon, a young satyr with ivy wreath runs L carrying a kalathos and thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.
- III.232 Monopoli, Villa Meo-Evoli 9050 (L44) | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.202. A: a young satyr runs L, looks R, holding a dish/phiale and thyrsos, a woman runs R with tympanon upraised in L hand. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.
- III.233 Vienna, Kunsthistorisches Museum | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.203. A: a woman with long dress runs L, looks R, holds upraised tympanon, a young satyr moves/crouches L, sash over head, hold thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.
- III.234 New York, Market (Sotheby's Parke-Bernet) 24.04.70 262 | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.204. A: a bearded satyr runs L over a small stone pile with tympanon under L arm, a woman in long dress moves L carrying a torch and thyrsos. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at L; B: two mantle figures.
- III.235 Bologna, Museo Civico Archeologico | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.205. A: a young satyr with ivy crown faces R holding thyrsos and rhyton, a woman with hair fully wrapped and long dress sits on a rock L holding a thyrsos and tympanon. Single | 1 female, 1 satyr | 1 female with tympanon seated at R; B: two mantle figures. Single | 2 males.
- III.236 Cremona, Museo Civico "Ala Ponzzone" (Dordoni Collection) | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.207. A: a young satyr moves R holding a thyrsos and playing with a ball (?), a window and dot above, a woman moves R, looks L, carries a platter and an upraised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.
- III.237 Basel, Antikenmuseum und Sammlung Ludwig Z 305 | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.210. A: a young satyr moves L, looks R, with thyrsos and kalathos, a woman moves L with phi-wreath outstretched to L

and lowered tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.238 Naples, Private Collection (Grimaldi) | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* II 08.210a. A: window, a young satyr moves L and looks R at upraised tympanon, a woman in long dress with mantle wrapped around L arm moves L carrying a thyrsos. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.239 Copenhagen, Nationalmuseet 293 (216 B) | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.211. A: window, a woman with hair partially wrapped up moves R carrying upraised tympanon, a young satyr moves R, looks L, carrying kalathos and wreath (?). Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.240 Vatican, Museo Gregoriano Etrusco T 6 | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.212. A: a young satyr moves R carrying a basket/platter and kalathos, a window, then a woman with long dress, drapery over arms, and radiate crown moves R, looks L, holds thyrsos (with a secondary bud) and upraised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.241 Brindisi, Museo Archeologico Provinciale | Bell Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.215. A: a woman with hair entirely wrapped up moves L, looks R at upraised tympanon, a youth with wreath and drapery over arm moves L carrying wreath and thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at center; B: two mantle figures.

III.242 Bologna, Museo Civico Archeologico | Column Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* I 08.222. A: a nude youth with drapery over arms faces R and holds a thyrsos, a young satyr moves/crouches R holding a torch and a kalathos, a woman with long dress moves R and holds upraised tympanon. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at R; B: three mantle figures with window and weights between heads, central facing R with arm extended L, R facing L with stick. Single | 3 males.

III.243 Vatican, Museo Gregoriano Etrusco V 4 | Column Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* I 08.224. A: a woman with long dress moves L, looks R at upraised tympanon, a bearded satyr moves/dances L carrying thyrsos and kalathos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.244 Trieste, Civico Museo di Storia d'Arte S402 | Column Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* I 08.225. A: satyr, maenad with tympanon, and seated Dionysos. Unknown composition | 1 female, 1 male, 1 satyr | 1 female with tympanon present at uncertain location; B: three draped youths. Single | 3 males.

III.245 London, British Museum 1969.1-14.1 | Column Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* I 08.227. A: window, a woman with long dress runs R and looks at upraised tympanon, a phi-wreath in the center-middle, a bearded satyr runs R, looks L, carries kalathos and torch. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.246 Vatican, Museo Gregoriano Etrusco V 6 | Column Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* I 08.228. A: Hanging sash, a young satyr runs R carrying a kalathos and torch, a woman with hair partially wrapped up moves R, looks L, tugs at drapery on R shoulder and carries upraised tympanon in L arm with animal skin (?) hanging off of L wrist. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.247 Vienna, Kunsthistorisches Museum | Column Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* I 08.230. A: a rosette in the upper L, a woman runs R carrying upraised tympanon, a young satyr with wreath in hair moves R, looks L, holds wreath. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.248 Bari, Museo Archeologico di Santa Scholastica | Column Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* I 08.232. A: a young satyr faces R holding a tympanon and thyrsos, a nude youth seated R with ivy crown looks L, holds thyrsos and phiale/dish with wreath above, a nude youth leans R and extends sash to L. Single | 2 males, 1 satyr | 1 satyr with tympanon standing at L; B: three mantle figures, central with stick and facing L, dot and window between heads. Single | 3 males.

III.249 Bari, Museo Archeologico di Santa Scholastica | Bell Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* I 08.239. A: a sash hangs, a woman with animal-skin corset faces R holding a thyrsos and lowered tympanon, a youth, nude, sits on a block/altar L with phiale (boukranion above) and thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: two mantle figures. Single | 2 males.

III.250 Melbourne, Private Collection (G. Geddes) A.6.1 | Bell Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* Supplement II.1 08.240c. A: a window above L, a woman with long dress moves R with upraised tympanon, a sash hangs in the middle, a young satyr with ivy crow moves R, looks L, extends phi-wreath and holds kalathos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.251 Seraing, Private Collection (F. L'Hoir) | Bell Krater | Group of Copenhagen 335 | ca. 380-370 BCE | *RVAp* Supplement I 08.242b. A: a woman with long dress and drapery over arms stands R holding thyrsos and tympanon, a sash and window above, a nude youth with white headband sits L and holds out a phiale and thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.252 New York, Market (Parke-Bernet Galleries) 05.04.63 97 | Column Krater | Associated with the Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.255. A: woman with basket on her head, followed by two Oscan youths, one playing the lyre, the other carrying torch and situla. Single | 1 female, 2 males | 1 male with chelys lyre walking at center; B: three mantle figures. Single | 3 males.

III.253 Paris, Cabinet des Medailles | Bell Krater | Brienner Painter | ca. 360-350 BCE | *RVAp* I 09.02. A: a woman moves R carrying a platter/phiale, a young satyr moves R, looks L, holding a kalathos and upraised tympanon, towards a low stele in lower R. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.254 Vatican, Museo Gregoriano Etrusco V14 | Bell Krater | Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.05. A: a nude youth, frontal, with necklace and drapery over L arm faces R and extends platter with rosette over it to R, a woman with long dress faces L, with partially-wrapped-up hair, facing L, extending an egg/bud to L and holding a tympanon to the R. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: two mantle figures. Single | 2 males.

III.255 Vienna, Market (Dorotheum) 18-21.09.79 820 | Bell Krater | Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* II 09.06a. A: a young satyr with crown and necklace moves R carrying thyrsos and kalathos, a torso-nude woman with partially-wrapped-up hair sits L on a carry rock, holds up a tympanon. Single | 1 male, 1 satyr | 1 female with tympanon seated at R; B: two mantle figures. Single | 2 males.

III.256 Paris, Market (C. Platt) | Bell Krater | Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.10. A: a young satyr (?) with added-white headband moves R carrying a kalathos and tympanon, a woman with long dress moves R holding up a wreath and phiale, a nude youth sits L on drapery holding thyrsos. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.257 Brunswick, Herzog Anton Ulrich Museum | Bell Krater | Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.13. A: a woman with long dress and semi-wrapped hair moves L, looks R carrying a thyrsos and kalathos, a young satyr with ivy-wreath moves/dances L carrying a torch with a sash tied to it and an upraised tympanon, a thyrsos leans R. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.258 Ruvo, Museo Archeologico Nazionale Jatta | Bell Krater | Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.14. A: a woman with partially-wrapped hair stands facing R with added-white figure-decorated kalathos (two standing figures) and an upraised tympanon, opposite a youth with elaborate wreath and drapery over arm and lap, seated L, holding out a kantharos and a thyrsos resting in crook of L arm with sash tied to it, a box below and a bird flying off to the R with a sprig of something. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.259 Matera, Museo Archeologico Nazionale "Domenico Ridola" | Column Krater | Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.17. A: a youth with drapery over L arm, necklace, and wreath moves R carrying a platter with high-spiked offerings and a kalathos; a woman with partially-wrapped-up hair moves R, looks L, carrying a torch with sash tied to it and an upraised tympanon. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.260 Bologna, Museo Civico Archeologico | Column Krater | Related to the Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.26. A: a woman with long dress and semi-wrapped hair faces L tugging at shoulder and holding tympanon, a nude youth with drapery and wreath sits R, looks L, carries thyrsos and phiale, a young satyr, with back $\frac{3}{4}$ turned facing L, holds out wreath towards phiale and tucks thyrsos under R arm. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.261 Lecce, Museo Provinciale Sigismondo Castromediano | Column Krater | Related to the Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.27a. A: a woman with long dress moves R holding up tympanon towards a short central stele, a youth with drapery over L arm moves R, looks L, holds up torch and platter/plate with three dots. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.262 Hartford, Conn., Wadsworth Athenaeum | Column Krater | Related to the Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.29. A: a woman with long dress runs R with branch and upraised tympanon, a youth with wreath in hair runs R, looks L, holds torch and phiale with ivy leaf. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.263 London, British Museum F291 | Bell Krater | Related to the Painter of Vatican V14 | ca. 360-350 BCE | *RVAp* I 09.36. A: a woman with long dress moves L, looks R, holds tympanon and thyrsos; a tympanon hangs above-center, then a young satyr with ivy wreath moves L carrying a wreath and kalathos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.264 Geneva, Musée d'Art et d'Histoire | Bell Krater | Painter of Geneva 2754 | ca. 360-350 BCE | *RVAp* I 09.38. A: a woman with semi-wrapped hair faces R with mirror and tympanon, a nude youth with radiate crown and drapery over arms, frontal, looks L carrying a large phiale. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.265 London, Soane Museum L40 | Bell Krater | Painter of Geneva 2754 | ca. 360-350 BCE | *RVAp* I 09.40. A: a widow, a woman faces R tugging at dress and holding tympanon, a nude youth with drapery over L arm faces L holding a phiale and thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.266 Zagreb, Archaeological Museum 3 (18) | Bell Krater | Connected to the Painter of Geneva 2754 | ca. 360-350 BCE | *RVAp* I 09.51. A: a woman faces R holding thyrsos and tympanon, a nude satyr sits L on rocks holding phiale/platter and thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.267 Potenza, Rommaldo Vaiello | Bell Krater | Painter of Sydney 68 | ca. 360-350 BCE | *RVAp* Supplement I 09.58a. A: a window in each corner framing a woman moving L, looking R with phiale and kalathos and a young satyr with upraised tympanon moving L. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.268 Norfolk, VA, Chrysler Museum | Bell Krater | Chrysler Painter | ca. 360-350 BCE | *RVAp* I 09.59. A: a young satyr faces L, holds thyrsos and dips kantharos into a ridged, three-legged bucket, opposite a woman with semi-wrapped hair moving L holding a phiale and tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.269 New York, Market (Sotheby's) 08.11.76 330 | Bell Krater | Chrysler Painter | ca. 360-350 BCE | *RVAp* III 09.59b. A: a young satyr moves R carrying thyrsos and upraised tympanon, central branch, a woman runs L with a thyrsos. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at L; B: no photograph.

III.270 New Brunswick, NJ, Mr. G. Kirzenbaum | Bell Krater | Kirzenbaum Painter | ca. 360-350 BCE | *RVAp* I 09.65. A: a stele, then a young satyr moving R with band across chest and hairband holding torch and kalathos facing woman moving L with upraised tympanon and thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.271 Brussels, Musées Royaux d'Art et d'Histoire A 3378 | Bell Krater | Painter of Brussels A 3378 | ca. 360-350 BCE | *RVAp* I 09.69. A: a young satyr with L foot on rock extends wreath to R, holds tympanon, facing a woman leaning on a pillar to R holding kalathos to L and thyrsos. Single | 1 female, 1 satyr | 1 satyr with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.272 Dayton, Art Institute R101.1 | Bell Krater | Painter of Brussels A 3378 | ca. 360-350 BCE | *RVAp* I 09.70. A: a woman with L foot on a rock extends a wreath to R, holds tympanon, facing a nude youth seated facing L with a platter/phiale and thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.273 Reading, Reading University, Ure Museum 161.51 RM | Bell Krater | Painter of Geneva 13108 | ca. 360-350 BCE | *RVAp* I 09.73. A: a woman moves R with upraised tympanon and upraised kantharos, a youth with drapery over R arm runs R, looks L, carrying a platter and a ribbon, a large bunch of grapes hangs L. Single | 1

female, 1 male | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.274 Athens, National Archaeological Museum | Bell Krater | Painter of Geneva 13108 | ca. 360-350 BCE | *RVAp* Supplement II.1 09.73f. A: an Eros, seated on a rock, faces R and extends a phiale/platter towards a woman with long dress and radiate crown facing L with thyrsos and tympanon. Single | 1 female, 1 Eros | 1 female with tympanon standing at R; B: two mantle figures. Single | 2 males.

III.275 Taranto, Private Collection (Baisi) | Bell Krater | Haverford Painter | ca. 360-350 BCE | *RVAp* Supplement II.1 09.77a. A: a nude youth with cross-torso straps runs R carrying a thyrsos and kalathos, a ball (?) hangs above, a woman runs R, looks L, carrying thyrsos and tympanon, a window in upper R. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.276 Bari, Private Collection (Lagioia) | Bell Krater | Lagoia Group | ca. 360-350 BCE | *RVAp* I 09.91. A: a young satyr runs L with branch and phiale, looks R, a wreath hangs in the center above, a woman in long, abundant dress runs L carrying a bunch of grapes and upraised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.277 Eastern, Conn., Joseph Hard Hodgson | Bell Krater | Lagoia Group | ca. 360-350 BCE | *RVAp* II 09.91a. A: a woman with long dress and cross-torso straps faces R holding thyrsos and upraised tympanon contra a nude youth facing L holding a long tendril/leafy twig. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.278 Bari, Museo Archeologico di Santa Scholastica | Bell Krater | Lagoia Group | ca. 360-350 BCE | *RVAp* I 09.93. A: a woman faces R carrying a sash-tied thyrsos and upraised tympanon, a young with wreath in hair sits facing L holding a wreath and thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.279 Bonn, Akademisches Kunstmuseum | Bell Krater | Lagoia Group | ca. 360-350 BCE | *RVAp* I 09.94. A: a woman seated R on a rock holds a tympanon and a phiale/platter, a nude youth with wreath in hair and drapery over arms faces L holding a wreath and a thyrsos, hanging grapes, window, and ribbon. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: two mantle figures. Single | 2 males.

III.280 Reggio, Museo Nazionale | Bell Krater | Painter of Moscow MK 54 | ca. 360-350 BCE | *RVAp* I 09.97. A: a nude youth with cross-body strap and drapery prances L holding thyrsos and upraised tympanon, looks R, a woman with long dress moves L with ribbon and ball, window to R. Single | 1 female, 1 male | 1 male with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.281 Moscow, Pushkin Museum of Fine Arts | Bell Krater | Painter of Moscow MK 54 | ca. 360-350 BCE | *RVAp* I 09.98. A: a woman with long dress and mantle runs L carrying torch and upraised tympanon, looks R, a young satyr follows carrying a kalathos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures.

III.282 Avignon, Musée Calvet 112A | Bell Krater | Avignon Painter | ca. 360-350 BCE | *RVAp* I 09.99. A: a young satyr dances L holding torch and sash-tied thyrsos, looks R at woman moves L with phiale, thyrsos, and tympanon tied around L wrist, sash above. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.283 Matera, Museo Archeologico Nazionale "Domenico Ridola" | Bell Krater | Avignon Painter | ca. 360-350 BCE | *RVAp* II 09.100b. A: a woman moves R carrying a bunch of grapes and an upraised tympanon, a youth (satyr?) with wreath faces L holding a sash and a kalathos. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.284 Athens, National Archaeological Museum | Column Krater | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.109. A: a woman dances L, looks R at upraised tympanon, a young satyr follows, also dancing, with wreath and sash-tied thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon dancing at L; B: two mantle figures. Single | 2 males.

III.285 Naples, Biblioteca dei Girolamini Collection | Column Krater | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.113. A: a woman leans L, faces and looks R, strikes an upraised tympanon, a youth with long hair and drapery over arms moves L, holdings thyrsos and phiale. Single | 1 female, 1 male | 1 female with tympanon leaning at L; B: two mantle figures. Single | 2 males.

III.286 New York, Market (Sotheby's-Parke-Benet) 26.09.72 283 | Column Krater | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.114. A: a woman sits facing R on a rock, upraised tympanon in L hand, a young satyr runs L carrying a wreath and a thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon seated at L; B: two mantle figures. Single | 2 males.

III.287 Taranto, MARTA | Bell Krater | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.116. A: a woman with long dress moves L, looks R, raises up a ball and tympanon, then a young satyr with cross-body straps dances L, arms in front. Single | 1 female, 1 satyr | 1 female with tympanon walking at center; B: two mantle figures. Single | 2 males.

III.288 Lecce, Museo Provinciale Sigismondo Castromediano | Bell Krater | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.123. A: (Some damage:) A woman moves R with a high-piled platter towards a youth, nude, seated facing L with kantharos and laurel branch, then a young satyr, frontal, leans L onto a stele, looks L, and holds an

aulos (one pipe in each hand). Single | 1 female, 1 male, 1 satyr | 1 satyr with aulos leaning at R; B: (Some damage:) three mantle figures, L gesturing R, stele, central facing L, R facing L. Single | 3 males.

III.289 Matera, Museo Archeologico Nazionale "Domenico Ridola" | Bell Krater | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.124. A: a nude youth with animal skin bundled over L arm moves L carrying a torch, followed by a woman with dress exposing breasts, moving L, looking R at upraised tympanon. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.290 Los Angeles, Private Collection | Bell Krater | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* Supplement I 09.124a. A: a woman with dress exposing breasts moves L, looks R at upraised tympanon, a young satyr follows, playing with ball and holding thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.291 Naples, Private Collection 37288 | Bell Krater | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* Supplement I 09.124b. A: a nude youth (satyr?) dances and gestures R, a woman moves R, looks L, beating upraised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.292 New York, Market (Christie's) 11.07.90 174 | Pelike | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* Supplement II.1 09.129a. A: a woman with L leg raised holds a bunch of grapes and hands a wreath to an Eros, facing L, with a tympanon in the central-middle. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R; B: two mantle figures. Single | 2 males.

III.293 Bastia, Musée de Bastia | Bell Krater | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.144. A: a woman moves L holding a staff (thyrsos?) followed by a young satyr with bell and wineskin. Single | 1 female, 1 satyr | 1 satyr with bell moving at R; B: two mantle figures. Single | 2 males.

III.294 Munich, Private Collection (Altrock) | Bell Krater | Altrock Painter | ca. 360-350 BCE | *RVAp* I 09.150. A: a woman faces R with white oinochoe resting on shoulder and tympanon in lowered L hand, a youth faces L, leans on a stele with drapery on it, holding thyrsos and extending phiale to L, a young satyr with cross-body strap moves R, looks L, with torch. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at L; B: three mantle figures, R two with sticks, central facing L. Single | 3 males.

III.295 Cambridge, MA, Geddes MIT SIP A 2:1 | Bell Krater | Schlaepfer Painter | ca. 360-350 BCE | *RVAp* Supplement I 09.169a. A: a window above L, a woman with radiate crown faces R holding wreath and upraised tympanon, a nude youth with sandals seated on drapery facing L, with phiale/platter extended and thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

- III.296 Taranto, MARTA 20424 | Oinochoe, Shape 3 | Schlaepfer Painter | ca. 360-350 BCE | *RVAp* I 09.173. A: a phlyax moves R with tympanon and mirror, a woman, seated on a rock, faces L with phiale. Single | 1 female, 1 male | 1 male with tympanon walking at L.
- III.297 Taranto, Private Collection (Ragusa) 123 | Oinochoe, Shape 3 | Schlaepfer Painter | ca. 360-350 BCE | *RVAp* I 09.174. A: a phlyax moves R with tympanon upraised. Single | 1 male | 1 male with tympanon walking at center.
- III.298 Lecce, Museo Provinciale Sigismondo Castromediano 773 | Bell Krater | Related to the Schlaepfer Painter | ca. 360-350 BCE | *RVAp* I 09.177. A: a bearded, balding satyr sits facing R and plays the aulos, a goat-legged satyr (Pan) with necklace dances with arms up facing L. Single | 1 satyr, 1 Pan | 1 satyr with aulos seated at L; B: two mantle figures. Single | 2 males.
- III.299 Montpellier, Musée Fabre 837-1-1116 | Column Krater | Montpellier Painter | ca. 360-350 BCE | *RVAp* I 09.178. A: a woman with dress and mantle over L arm faces R holding upraised wreath and upraised tympanon, a youth with drapery, two spears, and phiale/platter sits on a rock facing L, shield behind, another youth with drapery leans on raised R leg, holds wreath and sash. Single | 1 female, 2 males | 1 female with tympanon standing at L; B: a mantle figure with stick faces R, a woman facing R looks L with mirror and phiale, a mantle figure with stick faces L. Single | 1 female, 2 males.
- III.300 Paris, Cabinet des Medailles D 61 | Column Krater | Maplewood Painter | ca. 360-350 BCE | *RVAp* I 09.193. A: a woman with long dress and radiate crown dances R holding a thyrsos and upraised tympanon, an animal skin tied around her L arm, a nude youth with long hair and drapery over arms moves R, looks L, holds thyrsos and phiale, a young satyr moves R, looks L, holds torch and kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon dancing at L; B: three mantle figures. Single | 3 males.
- III.301 Edinburgh, Royal Scottish Museum 1956.461 | Column Krater | Maplewood Painter | ca. 360-350 BCE | *RVAp* I 09.194. A: a woman with long dress and drapery over arms faces R holding thyrsos and phiale, a nude youth with drapery sits facing L with thyrsos, extending wreath to L, tympanon resting in R corner below. Single | 1 female, 1 male | 1 tympanon at bottom R; B: two mantle figures. Single | 2 males.
- III.302 London, British Museum F 274 | Calyx Krater | Maplewood Painter | ca. 360-350 BCE | *RVAp* I 09.197. A: a woman in short chiton with radiate crown and thin cross-body straps and boots walks L, looks R, picks up edge of chiton and holds torch, another woman in long, diaphanous drapery with thin cross-body straps and boots rides a spotted deer and holds two downward-pointing spears (Artemis?), followed by a young satyr with R hand over head and holding thyrsos moving L. Single | 2 females, 1 satyr, 1 animal; B: woman with long dress and drapery over arms faces R with thyrsos and phiale, youth with drapery sits facing L with torch, tympanon below. Single | 1 female, 1 male | 1 tympanon at R.

III.303 Bari, Private Collection (Prof. Rizzon) 6 | Bell Krater | Maplewood Painter | ca. 360-350 BCE | *RVAp* II 09.198a. A: a youth with drapery over arms holds a thyrsos and looks down and R at a bell krater, with ribbed bottom and a single black figure (a satyr) moving/dancing R, over which a bunch of grapes on a vine hangs and into which a young satyr, facing L and holding a thyrsos, pours the contents of an amphora balanced on his L shoulder, then a woman in long dress dances R and looks L, beating an upraised tympanon. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon dancing at R; B: three mantle figures. Single | 3 males.

III.304 New York, Market (Merrin Gallery) | Knob-handled Dish | Maplewood Painter | ca. 360-350 BCE | *RVAp* Supplement II.1 09.201a. A: tondo: female head with sphenone and earring looking L, ivy leaf wreath. Single | 1 head; B: exterior a: a woman with drapery over arms faces R, holds thyrsos and extends wreath to R to an effeminate seated youth with long hair and radiate crown, seated facing L with phiale and thyrsos, then another youth with L foot up to R, facing frontal/R, looking L, holding tympanon and thyrsos; exterior b: A young satyr carrying a torch moves L, looks R, a woman moves R, grabs at drapery, a youth with drapery over L arm follows carrying a wreath and stick. Vignettes | 2 females, 3 males, 1 satyr | 1 male with tympanon standing at R.

III.305 Bologna, Museo Civico Archeologico 535 | Pelike | Letet Group | ca. 360-350 BCE | *RVAp* Supplement I 09.211a. A: a woman with semi-wrapped hair faces R holding a bunch of grapes and an upraised tympanon, a nude youth seated on drapery faces L with phiale extended to L. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.306 Dallas, Curtis Brown | Column Krater | Letet Group | ca. 360-350 BCE | *RVAp* Supplement II.1 09.213a. A: a young satyr moves R with phiale, a woman seated L looks R, tympanon on knee and holding a thyrsos to R, another youth with ivy in hair and drapery over arms faces L, holds thyrsos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at center; B: three mantle figures. Single | 3 males.

III.307 Bari, Private Collection (Lagioia) | Pelike | Verona Painter | ca. 360-350 BCE | *RVAp* I 09.224. A: a woman with long dress moves L, looks R at upraised tympanon, carries a kalathos, a youth moves L with a kantharos extended to L and a stick behind. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.308 Bari, Private Collection (Cavalcanti) 11 | Bell Krater | Verona Painter | ca. 360-350 BCE | *RVAp* II 09.226a. A: a woman with long dress moves R carrying thyrsos and kalathos, a tympanon hangs center-above, a youth sits on drapery facing L holding phiale to L and thyrsos to R. Single | 1 female, 1 male | 1 tympanon at center; B: two mantle figures. Single | 2 males.

III.309 Bologna, Museo Civico Archeologico 600 | Bell Krater | Verona Painter | ca. 360-350 BCE | *RVAp* I 09.230. A: a young satyr faces R holding thyrsos and a

platter/phiale in L hand, a woman moves L holding large tympanon with ribbons to L and thyrsos to R. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.310 Scottsdale, Private Collection (Cutler) 23 | Bell Krater | Rueff Painter | ca. 360-350 BCE | *RVAp* I 09.249. A: a woman with long dress faces R holding a horizontal thyrsos and an upraised tympanon, a double-blood-stained altar with flame (?) over which a nude youth, facing L with drapery and thyrsos, holds a kantharos, a young satyr with cross-body straps moves L carrying a kantharos and thyrsos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at R; B: three mantle figures. Single | 3 males.

III.311 Kiel, Kunsthalle (Antikensammlung) 3284 | Column Krater | Rueff Painter | ca. 360-350 BCE | *RVAp* I 09.253. A: a young satyr moves L, looks R carrying a thyrsos and phiale with sprig in it, a youth with drapery over L shoulder moves L extending a kantharos and holding a thyrsos, a woman with long dress and radiate crown moves L holding a tympanon. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at R; B: three mantle figures. Single | 3 males.

III.312 Vatican, Museo Gregoriano Etrusco V 22 (18055) | Bell Krater | Connected to the Rueff Painter | ca. 360-350 BCE | *RVAp* I 09.264. A: a window above L, a woman faces R with kalathos and cista, a young satyr faces L holding a tympanon and thyrsos. Single | 1 female, 1 male | 1 satyr with tympanon standing at R; B: two mantle figures. Single | 2 males.

III.313 Ruvo, Museo Archeologico Nazionale Jatta 637 | Bell Krater | Judgement Painter | ca. 360-350 BCE | *RVAp* I 10.22. A: a woman sits R with kalathos, tympanon underneath in lower L corner, a nude youth with drapery over arms, frontal, gestures and looks L, thyrsos to R, a stele, a young satyr faces and gestures L, thyrsos to R. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at L; B: three mantle figures. Single | 3 males.

III.314 New York, Market (Sotheby's) 14.12.81 349 | Bell Krater | Judgement Painter | ca. 360-350 BCE | *RVAp* Supplement I 10.22a. A: a woman in short chiton spins/dances facing frontal/R with arms clapping overhead, a woman with simple long dress faces R playing aulos, a torso-nude youth reclines L on a couch, elaborate headdress, holding a small branch/swatch and elaborate thyrsos, a three-footed, ridged bucket below. Single | 2 females, 1 male | 1 female with aulos standing at center; B: three mantle figures. Single | 3 males.

III.315 Ascona, Market (Galleria Casa Serodine) | Bell Krater | Judgement Painter | ca. 360-350 BCE | *RVAp* I 10.23. A: a young Eros faces R holding a kalathos and small thymiaterion, a torso-nude youth with fillet around head holds kantharos and thyrsos, sits L on the back of a lion with mane, looks R, a small fawn below, the lion himself moves R, rein held by a woman with long dress moving R, looking L, carrying tympanon in lowered L hand. Single | 1 female, 1 male, 1 Eros, 2 animals | 1 female with tympanon

walking at R; B: a mantle figure faces R, a nude youth with drapery over L arm looks L with stick, a mantle figure faces L and extends a phi-wreath towards central figure. Single | 3 males.

III.316 Cremona, Museo Civico "Ala Ponzzone" (Dordoni Collection) | Calyx Krater | Judgement Painter | ca. 360-350 BCE | *RVAp* I 10.27a. A: figures inscribed: Hermes runs L, looks R, carrying a branch and child, a dog above, then Callisto, seated facing R on an animal skin with drapery exposing both breasts, holds a spear in her R hand, Lyssa, in elaborate dress with boots and fluttering cloak, moves R carrying two torches, looks down at Callisto to L, a fawn moving R below, then Artemis, holding bow in L hand, gestures and looks L, and Apollo, a nude youth with drapery and stick, rests his R elbow on Artemis's shoulder and looks L. Single | 3 females, 2 males, 2 animals; B: heavily damaged: a woman with long dress and palm frond faces R to a seated, torso-nude youth with long hair facing L, holding a thyrsos (?) and resting L elbow on a tympanon. Single | 1 female, 1 male | 1 male with tympanon seated at center.

III.317 Melbourne, Geddes Collection A4:0 | Calyx Krater | Connected to the Judgement Painter | ca. 360-350 BCE | *RVAp* Supplement II.1 10.40a. A: a phlyax moves L carrying a wreath and a torch, a woman in long dress moves L holding upraised tympanon in her L hand, another phlyax with mantle tied around waist and boots moves L playing the aulos. Single | 1 female, 2 males | 1 female with tympanon walking at center, 1 male with aulos walking at R; B: three mantle figures. Single | 3 males.

III.318 Andover, Phillips Academy 177 | Amphora | Connected to the Judgement Painter | ca. 360-350 BCE | *RVAp* I 10.42. A: a nude youth with drapery over L arm puts foot up on a low stele and faces R, a woman with long dress faces L holding thyrsos and upraised tympanon, sash tied around L wrist, a nude youth with drapery and stick faces L. Single | 2 males, 1 female | 1 female with tympanon standing at center; B: two mantle figures. Single | 2 males.

III.319 New York, Market (Royal Athena Galleries) HNH 45 | Bell Krater | Painter of Boston 00.348 | ca. 360-350 BCE | *RVAp* Supplement II.1 10.48a. A: a small statue of a female with bough (Artemis) stands underneath a small structure adorned with a garland, in front a woman with long dress, polos, and veil who moves R carrying a (massive) key and a small tablet (Iphigenia?) towards a youth (Pylades?) with petasos, boots, cloak, and two spears moving and gesturing L; underneath the youth (Orestes?), a medium dog sits facing R a seated youth with cloak, spear, and pilos hat seated facing L; upper R a woman on a biga pulled by two panthers rides L, below a youth carries a cat to a bird bath to the R (Artemis at Tauris). 2 rows | 2 females, 3 males, 4 animals; B: above L a woman with long dress sits L, looks R, beats upraised tympanon, below L a calyx krater with a BF single figure running R into which a youth, moving L, dips an oinochoe; center a torso-nude youth reclines L, looks R, holding a kylix on his finger and a thyrsos, a tripod table below to which gestures a bearded silen seated facing L, and above the reclining youth a mask hangs in R-facing profile; R a bearded satyr with animal-skin drapery over arms moves L extending kantharos and carrying a thyrsos. 2 rows | 1 female, 1 male, 2 satyrs | 1 female with tympanon seated at top L.

III.320 Vatican, Museo Gregoriano Etrusco T 2 (17941) | Bell Krater | Painter of Boston 00.348 | ca. 360-350 BCE | *RVAp* I 10.49. A: scene from a tragedy. L-R: a column forms the L leg of a bench on which two women are seated, L figure facing R with a parasol, center a woman stands in front facing R, R a woman with polos sits L and looks R, a boukranion above, then a column. Single | 3 females, 2 males; B: a bearded satyr scampers L, looks R, carrying a torch and empty wineskin, a youth, frontal with drapery, moves L, looks R, holds a thyrsos, a woman with long dress moves L playing the aulos, a bearded satyr with boots moves L with upraised tympanon. Single | 1 female, 2 males, 1 satyr | 1 satyr with tympanon walking at R, 1 female with aulos, walking.

III.321 Benevento, Museo del Sannio | Bell Krater | Painter of Boston 00.348 | ca. 360-350 BCE | *RVAp* Supplement II.1 10.49a. A: above, a torso-nude, bearded(?) figure (actor?) sits on an animal skin L, holds thyrsos, gestures to L and looks R, below a bearded satyr wearing boots moves L, looks and gestures R, a larger woman with short dress moves L, looks R, a tree with two vines grows in the center, then a torso-nude youth with elaborate fillet sits on a chair L, gestures L and holds a thyrsos, then, above a block in the lower R, a woman moves L playing the aulos. 2 rows | 2 females, 2 males, 1 satyr | 1 female with aulos walking at top R; B: a young satyr faces R holding a thyrsos and extending a cup to a torso-nude youth, seated L on a panther skin and holding a thyrsos, a garland above and a blood-stained altar below, a woman with kalathos and tympanon moves L. Single | 1 female, 1 male, 1 satyr.

III.322 Jerusalem, Israel Museum 72.15.26 | Column Krater | Painter of Boston 00.348 | ca. 360-350 BCE | *RVAp* I 10.51. A: a bearded satyr stands frontal-L with thyrsos, looks R, a mask hangs above, a nude youth sits R on drapery, holds kantharos and thyrsos, a small Eros flies L with a wreath for the seated youth, a woman with long, patterned dress and short hair sits facing L with upraised tympanon over a calyx krater with a dancing black figure, another woman stands facing L, R hand raised, L holding a ribbed oinochoe. Single | 2 females, 1 male, 1 Eros, 1 satyr | 1 female with tympanon seated at R; B: a bearded satyr sits L, looks R, a nude, frontal youth with drapery and thyrsos moves L, looks R, a woman with long dress moves L with tympanon. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at R.

III.323 Amsterdam, Market (Ancient Art) | Bell Krater | Berkeley Painter | ca. 360-350 BCE | *RVAp* I 10.61. A: a young satyr with torch moves R following a woman with long-overfall dress moving R and beating upraised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.324 Bonn, Akademisches Kunstmuseum 2666 | Shape 5 (Olpe) Oinochoe | Comparable to the Berkeley Painter | ca. 360-350 BCE | *RVAp* Supplement II.1 10.68a. A: continuous frieze, L-R: a Nike moves R herding a small ram (?) towards an ionic-scroll altar with an ionic column with sash tied around it behind, a woman with long dress and mantle moves L to altar with oinochoe extended, a young satyr moves R with thyrsos, [some loss,] another young satyr moves L (?) and looks R, holding a thyrsos, a woman with long dress moves L with ribbon hanging down from R hand and upraised

tympanon in her L. Single | 2 females, 1 Nike, 2 satyrs, 1 satyr | 1 female with tympanon walking at R.

III.325 Palermo, Museo d'Arte e Archeologia "Ignazio Mormino" 1026 | Bell Krater | Dechter Painter | ca. 360-350 BCE | *RVAp* I 10.84. A: a torso-nude youth seated on a chair facing R with thyrsos gestures to R, a tympanon hangs above, a bearded satyr with phiale (?) and oinochoe walks L, a bell krater with two black figures in silhouette behind (and a wreath hanging in the upper R corner). Single | 1 male, 1 satyr | 1 tympanon at up center; B: two mantle figures. Single | 2 males.

III.326 Vatican, Museo Gregoriano Etrusco V 7 (18035) | Bell Krater | Related to the Dechter Painter | ca. 360-350 BCE | *RVAp* I 10.86. A: a young satyr faces R holding an oinochoe and holding high a tympanon, on a couch a woman with long dress sits L on a cushion and holds two pipes of an aulos, looks R, a kalathos above, and then a torso-nude youth also reclines L, holding out a kantharos and holding a narthex, a skyphos hangs above. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon standing at L; B: a woman with long dress and drapery moves L, looks R and holds a kalathos and a torch (?), a nude youth with drapery over arms moves L, another woman with long dress and mantle follows. Single | 2 females, 1 male.

III.327 Foggia, Museo Civico 208 | Shape 3 Pelike | Thyrsus Painter | ca. 360-340 BCE | *RVAp* I 10.123. A: a youth with drapery over arms runs L, looks R, holds thyrsos, a woman with long dress moves L, upraised tympanon in L hand, prepares to beat it with R, a bearded satyr with drapery over arms moves L with torch. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center.

III.328 London, British Museum F 133 | Dish | Near the Thyrsus Painter | ca. 360-340 BCE | *RVAp* I 10.190, Taplin (2004). Exterior a: a woman in long dress with branch held overhead moves R, a thyrsos with sash tied to it and a tympanon stand next to a tree trunk, another woman with long dress and animal-skin corset and boots moves L, looks R, wields a thyrsos like a spear, another woman with animal-skin corset moves L with thyrsos with sash overhead and tympanon held in lowered L hand; Exterior b: a calyx krater stands on a rock, in front a young satyr moves R with hands up, then a youth with bare torso lies on side facing R on a panther skin, drapery over lower body, wreath in hair, and playing the aulos, a tympanon hangs overhead and a kantharos, phiale, and ball of something are below, then a nude woman with drapery over arms dances/turns R. Vignettes | 4 females, 1 male, 1 satyr | 1 tympanon at bottom center, 1 female with tympanon standing at R, 1 tympanon at up center, 1 male with aulos reclining at center.

III.329 Bonn, Akademisches Kunstmuseum 88 (214) | Squat Lekythos | Monash Group | ca. 375-350 BCE | *RVAp* Supplement II.1 11.43 (Supplement II). A: a stele, a woman moving L, looking R, holding a wreath and an upraised mirror, an Eros standing facing L holding tympanon to L. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at R.

III.330 Naples, Private Collection (Grimaldi) 607 | Oinochoe | Waterspout Group | ca. 375-350 BCE | *RVAp* Supplement II.1 11.44c. A: a calyx krater with a single black figure dancing R stands on a block, a young satyr faces R holding a thyrsos and a ribbed added-white oinochoe, from which he pours into a phiale extended to L by a nude youth, seated on drapery with some covering his R. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon leaning at R.

III.331 Taranto, Private Collection (C.A.) AW 792 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* II 12.02b. A: a woman with long dress runs R with upraised tympanon, prepared to strike with R hand, a young satyr runs R, looks L, carrying a wreath and a kalathos. Single | 1 female, 1 satyr | 1 female with tympanon walking at center; B: two mantle figures. Single | 2 males.

III.332 Kassel, Private Collection | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement I 12.02d. A: a woman with long dress and radiate crown stands facing R with thyrsos and upraised tympanon, a nude youth sits facing L on a craggy rock holding a wreath and a leafy branch. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.333 Bologna, Museo Civico Archeologico 599 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.05. A: a woman runs R carrying a thyrsos and upraised tympanon, a youth runs R, looks L, carrying a wreath and thyrsos, drapery over L arm, boukranion (?) above. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.334 New York, Market (Sotheby's) 06.05.82 292 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement I 12.07b. A: a woman runs L holding thyrsos and upraised tympanon, looks R, a youth with drapery over L arm runs L carrying a kalathos and a stick. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: no photograph.

III.335 Berlin, Bassenge sale 20.05.72 2485 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.08. A: a nude youth runs L with drapery over L arm, holds a split branch and phiale, looks R, woman with long drapery runs L holding thyrsos and upraised tympanon. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures.

III.336 Emblem, Private Collection (Moonen) | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.13b. A: a woman sits facing R on a rock, thyrsos and upraised tympanon, opposite a youth moving L with drapery over L arm, a kalathos extended to L and holding a thyrsos, a bunch of grapes hangs over the kalathos. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: two mantle figures. Single | 2 males.

III.337 Gottingen, Private Collection (Stephen Eckhart) F 13 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.13e. A: a youth with ivy

crown moves R carrying a branch and an upraised tympanon, a central altar, a woman faces L extending a wreath to L and holding a thyrsos, a bunch of grapes with some leaves above. Single | 1 female, 1 male | 1 male with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.338 New York, Market (Harmer Rooke) IX/8 X/32 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement I 12.15a. A: a woman moves L holding a thyrsos with sash and an upraised tympanon, a nude youth is seated on some drapery facing L with phiale and thyrsos, bunch of grapes over the phiale. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: no photograph.

III.339 Lecce, Museo Provinciale Sigismondo Castromediano 609 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.16. A: a young satyr with wreath in hair moves R with thyrsos over L shoulder and cup in R hand, a woman moves/dances R with long, billowing dress, horizontal thyrsos, and upraised tympanon, a nude youth moves R, looks L, holding a bunch of grapes and a thyrsos with drapery over left arm. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: three mantle figures. Single | 3 males.

III.340 Los Angeles, Market (Superior Galleries) 21.09.90 208 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement I 12.16a. A: a young satyr moves R holding an upraised tympanon, a nude youth with drapery over L arm moves R with phiale and thyrsos, a woman with long dress moves R, looks L, carrying an upraised mirror. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon walking at L; B: no photograph.

III.341 New York, Market (Sotheby's) 04.12.78 190 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* II 12.18a. A: a young satyr (?) with white headband moves R carrying a kalathos and torch, a central woman is seated facing L with phiale and thyrsos, resting L arm on a tympanon, a nude youth with drapery over L arm faces L with thyrsos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at center; B: no photograph.

III.342 New York, Market (Eisenberg) | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* II 12.18b. A: a young satyr faces R with thyrsos and upraised tympanon, a nude youth seated facing R on drapery looks L holding phiale, daisy-chain, and thyrsos, a woman moves L with kalathos and thyrsos. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon standing at L; B: no photograph.

III.343 Paris, Louvre K 122 | Column Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.23. A: youth with thyrsos and wreath, woman with tympanon and thyrsos. Single | 1 female, 1 male | 1 female with tympanon present at R; B: two mantle figures. Single | 2 males.

III.344 Taranto, MARTA 5401 | Column Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.26. A: a youth in short, belted tunic moves R carrying a torch and a

phiale and wearing boots, another youth in short, belted tunic with mantle and boots moves R with L fingers on the strings of a 5-string chelys lyre and a plektron (?) in R hand, a woman moves L with kalathos and thyrsos. Single | 1 female, 2 males | 1 male with chelys lyre walking at center; B: three mantle figures. Single | 3 males.

III.345 New York, Market (Harmer Rooke) 21.07.85 119 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.28b. A: a woman in long dress leans R, L foot on slight step up, holding a horizontal thyrsos and an upheld tympanon, a wreath hangs in upper L, in lower center a nude youth with long hair and ivy wreath sits on drapery facing L with phiale and wreath, an Eros flies R above extending wreath to R, a young satyr stands facing L with kantharos and thyrsos. Single | 1 female, 1 male, 1 Eros, 1 satyr | 1 female with tympanon leaning at L; B: three mantle figures. Single | 2 males.

III.346 Laguna Hills, Private Collection | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.28c. A: a woman with long dress and ribbon-tied, semi-wrapped hair stands facing R holding a thyrsos and a 'xylophone' (by one arm, horizontal), a small Eros flies L towards her with a ribbon and a mirror, a boukranion above, a nude youth with ivy wreath. Single | 1 female, 2 males, 1 Eros | 1 female with xylophone standing at L; B: three mantle figures. Single | 3 males.

III.347 Chicago, Market (H.J. Berk) 87.71 | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.28d. A: a young satyr with white wreath sits on a craggy rock facing R with thyrsos, a phiale below, a woman with dress exposing L breast moves L, looks R, holding kantharos and kalathos, a wreath hangs above, a long-haired youth with ivy fillet in hair sits on drapery R, looks L, holds thyrsos and phiale, a beaded-chain with plaque (?) hanging above, a woman with long dress moves L carrying an upraised tympanon and a thyrsos. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon walking at R; B: three mantle figures. Single | 3 males.

III.348 New York, Market (Almagià) | Bell Krater | Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.28f. A: a young satyr moves L, looks R, holding a torch and a kalathos (decorated with added white and showing a single figure, frontal and dancing (?), with torch (?)), a woman moves L and wears added-white shoes/slippers holding a thyrsos and an upraised tympanon, a youth with drapery over L arm moves L holding a wreath and a thyrsos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: three mantle figures. Single | 3 males.

III.349 Milan, Soprintendenza | Bell Krater | Close to the Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.31. A: a youth with white headband and drapery over L arm runs L, looks R, holding a branch and phiale with things in it, a woman runs L with torch and upraised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.350 Seraing, Private Collection (F. L'Hoir) 5 | Bell Krater | Close to the Snub-Nose Painter | ca. 360-340 BCE | *RVAp* Supplement I 12.31a. A: a youth with white

headband and drapery over L arm faces R holding a thyrsos and upraised tympanon, a woman sits on a craggy rock facing L holding a mirror and a thyrsos. Single | 1 female, 1 male | 1 male with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.351 Zurich, Market (Bank Leu) | Oinochoe, Shape 3 | Close to the Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.35. A: a young satyr with white wreath runs L, looks R, holds kalathos (with added white decoration) and phiale, a woman moves L holding a tympanon and thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at R.

III.352 Trieste, Civico Museo di Storia d'Arte S439 | Oinochoe, Shape 3 | Close to the Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.38. A woman in long dress and white shoes moves R holding a thyrsos and a tympanon, a youth moves R, looks L, holding a ribbed basket and a thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L.

III.353 Lecce, Museo Provinciale Sigismondo Castromediano 771 | Bell Krater | Comparable to the Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.41. A: a youth with wide, cross-body strap and drapery over L arm runs R carrying a split branch and an upraised tympanon, a woman with long dress moves R, looks L, with mirror and thyrsos. Single | 1 female, 1 male | 1 male with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.354 Vienna, Kunsthistorisches Museum 919 | Bell Krater | Comparable to the Snub-Nose Painter | ca. 360-340 BCE | *RVAp* I 12.42. A: a woman with $\frac{3}{4}$ length dress and exposed L breast moves L, looks R, holding a thyrsos and upraised tympanon, a youth with drapery over arms runs and gestures L, wreath in L hand behind. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.355 Brusuglio, Private Collection 11 | Column Krater | Comparable to the Snub-Nose Painter | ca. 360-340 BCE | *RVAp* II 12.42a. A: a woman with L breast exposed moves L holding a thyrsos and upraised tympanon, a youth with fillet in hair and drapery over arms holds thyrsos and moves L, a bearded satyr moves L holding a wreath and added-white kalathos (with figure?). Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L; B: severely damaged.

III.356 Frankfurt, Market (De Robertis) Lagerliste II.53 | Bell Krater | Painter of Lecce 660 | ca. 360-340 BCE | *RVAp* I 12.48. A: a woman moves R carrying a box with sprig and a tympanon, a young satyr moves R, looks L, carrying a torch and a kalathos with added white decoration (two figures moving L). Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.357 Lincoln, University of Nebraska A3391 | Column Krater | Close to the Painter of Lecce 660 | ca. 360-340 BCE | *RVAp* Supplement II.1 12.62a. A: a young satyr with wreath in hair moves R holding a thyrsos and kalathos, a torso-nude youth sits

facing L, looking R, holding phiale and thyrsos (wreath and ribbon above), a woman moves R, looks L with thyrsos and tympanon held by ribbon. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at R; B: three mantle figures. Single | 3 males.

III.358 Toulouse, Musée St. Raymond 93.1.2 | Amphora | Woburn Abbey Painter | ca. 360-340 BCE | *RVAp* Supplement II.3 12.73a. A: a woman with long dress stands facing R holding upright a xylophone (vertical arms, small dots on 8 (?) cross-bars) and a ribbon and box extended to R, a nude youth sits on drapery facing L holding a wreath and a leafy-topped stick. Single | 1 female, 1 male | 1 female with xylophone standing at L; B: two mantle figures. Single | 2 males.

III.359 Ampurias, Museo Monografico | Bell Krater | Painter of Ruvo 407-8 | ca. 360-340 BCE | *RVAp* I 12.99. A: a youth with drapery over R arm moves R holding up a box, a woman with long drapery moves R, looks L, holding lowered tympanon and thyrsos. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures. Single | 2 males.

III.360 Foggia, Museo Civico 131701 | Bell Krater | Laterza Painter | ca. 360-340 BCE | *RVAp* I 12.104. A: a woman with long dress and white shoes sits on a rock facing R, holding up a patera and tympanon, a youth with drapery over L arm moves L extending a phiale and wreath to L, holding a thyrsos. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: two mantle figures. Single | 2 males.

III.361 Altamura, Museo Civico 1 | Column Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* I 12.128. A: a woman with long dress and drapery over arms moves R carrying upraised tympanon and wreath with ribbon, a youth with short, patterned corset and headress sits facing L on drapery holding a platter with offerings, two spears, and leaning on a shield, a ribbon and two bunches of grapes above, another short-tunicked youth with sandals and drapery over L arm moves L carrying a kantharos and two short spears. Single | 1 female, 2 males | 1 female with tympanon walking at L; B: three mantle figures. Single | 2 males.

III.362 Bologna, Museo Civico Archeologico 652 | Column Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.132a. A: a young satyr with tufted branch (thyrsos?) moves R holding a kalathos, a woman with long dress and drapery over L arm moves R, looks L, holds thyrsos (?) and upraised tympanon, a youth (?) with drapery over L arm moves R, looks L, holds torch. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: three mantle figures. Single | 2 males.

III.363 Bologna, Museo Civico Archeologico 580 | Column Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* I 12.133. A: a woman with long dress moves R carrying a sash-tied thyrsos and a tympanon, a youth with short, patterned tunic moves R, looks L, holding a phiale with a thyrsos, drapery over L arm. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.364 New York, Market (Christie's) 16.12.82 (993626) | Column Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* Supplement I 12.135a. A: a nude Eros with cross-body beaded chain, wreath, and jewelry moves R carrying a bunch of grapes and an upraised tympanon and ribbon/sash, a woman with long dress sits looking L on a craggy rock, holds an upraised mirror and a thyrsos with sash, a wreath and vine-leaf above. Single | 1 female, 1 Eros | 1 Eros with tympanon standing at L; B: two mantle figures. Single | 2 males.

III.365 Matera, Museo Archeologico Nazionale "Domenico Ridola" 10207 | Bell Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* I 12.138. A: a nude youth with white headband and drapery over L arm moves L, looks R, holding thyrsos and phiale, a woman in long dress moves L carrying tympanon and thyrsos with sash. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: two mantle figures.

III.366 New York, Market (Sotheby's) 18.05.81 394 | Bell Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* Supplement I 12.139d. A: a woman with radiate crown moves R carrying thyrsos and upraised tympanon, a nude youth with drapery over L arm moves R, looks L, holding kalathos and thyrsos, two vine leaves above. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: no photograph.

III.367 Emblem, Private Collection (Moonen) V | Bell Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.139g. A: a woman with hair partially wrapped up sits on a craggy rock facing R holding a branch with leaves and berries and an upraised tympanon, a nude youth with drapery over L arm and filled/wreath in hair moves L holding a wreath with sash and a thyrsos with extra sprouts. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: two mantle figures. Single | 2 males.

III.368 Melbourne, Market (Re-Entombed Galleries) | Bell Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.139k. A: a woman with partially-wrapped hair sits facing R on a craggy rock holding a wreath and a piled-high basket with dangling ribbon, a central altar with flame (?), a young satyr on the R faces L holding a wreath over the altar and an upraised tympanon. Single | 1 female, 1 satyr | 1 satyr with tympanon standing at R; B: two mantle figures. Single | 2 males.

III.369 Bari, Private Collection (Macinagrossa) 14 | Bell Krater | H.A. Painter | ca. 360-340 BCE | *RVAp* I 12.141. A: a woman with radiate crown moves R holding a thyrsos and upraised tympanon, a nude youth moves R, looks L, holding a ribbon-draped wreath and a thyrsos, drapery over L arm, a young satyr moves R, looks L, holding a figured kalathos and a torch. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L; B: three mantle figures. Single | 3 males.

III.370 Matera, Museo Archeologico Nazionale "Domenico Ridola" 10992 | Bell Krater | Related to the H.A. Painter | ca. 360-340 BCE | *RVAp* I 12.144. A: a woman with partially-wrapped hair moves R carrying an upraised wreath and tympanon, a youth with drapery over L arm moves R, looks L holding a piled-high basket (with ribbon hanging

above) and thyrsos. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.371 Firenze, Private Collection | Bell Krater | Related to the H.A. Painter | ca. 360-340 BCE | *RVAp* I 12.147. A: an Eros with jewelry and cross-body beads moves R holding a wreath and upraised tympanon, a woman with long dress moves R, looks L, holding two bunches of grapes and a thyrsos. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at L; B: two mantle figures. Single | 2 males.

III.372 London, British Museum F303 | Dinos with Lid | Related to the H.A., Varrese, and Dublin Situlae Painters | ca. 360-340 BCE | *RVAp* I 12.151. A: symposium – three banqueters reclining on a couch beneath a grape-vine between, to L, a woman playing the flute approached by a woman carrying a 'xylophone' and dish of offerings and, to R, a woman putting incense on an incense-burner and a young satyr. Single | 8 females, 3 males, 1 Eros, 1 Nike, 1 satyr, 1 unidentified figure | 1 female with aulos walking at L, 1 child with tympanon present at R, 1 tympanon at R, 1 female with xylophone walking at R; B: woman with raised foot holding out wreath to seated Dionysos, satyr with torch to L and satyr with kantharos to R. L-R: a young satyr with sandals moves R holding a torch, a woman with L foot raised (phiale on ground below) leans R with an open wreath.

III.373 London, British Museum F459 | Knob-handled Dish | Related to the H.A., Varrese, and Dublin Situlae Painters | ca. 360-340 BCE | *RVAp* I 12.153. Exterior A: a woman moves R holding a branch and upraised mirror, an Eros moves R, looks L, wings frontal, with wreath and phiale, another woman moves R, looks L, gesturing over the phiale and holding up a tympanon; exterior B: youth with wreath, woman with fan seated on cista, youth with strigil, and woman with mirror and box. Vignettes | 2 females, 1 Eros | 1 female with tympanon walking at R.

III.374 Antibes, Musée d'Archéologie 27 | Column Krater | Related to the H.A., Varrese, and Dublin Situlae Painters | ca. 360-340 BCE | *RVAp* I 12.15. A: a youth with short, patterned tunic with pointed cap and drapery over arms faces R holding spears and a phiale with dangling bunch of grapes, a woman with long dress sits on a craggy rock facing L holding an upraised tympanon and a leafy branch. Single | 1 female, 1 male | 1 female with tympanon seated at R; B: two mantle figures. Single | 2 males.

III.375 Basel, Market (Münzen und Medaillen) | Bell Krater | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.13. A: a young satyr (head lost) faces R holding a thyrsos and a figure-decorated kalathos; a couple bunches of grapes hangs above; Pan (note horns) sits R on drapery on a rock, with lagobolon to L and pan-pipes (in added white) held up in L hand, a ribbon hangs with two small pinakes hanging from it, a woman leans R onto a slim, craggy rock, looks L, holds a daisy chain and a mirror. Single | 1 female, 1 satyr, 1 Pan | 1 male with syrinx seated at center; B: three mantle figures. Single | 3 males.

III.376 Basel, Antikenmuseum und Sammlung Ludwig S 33 | Dinos with Stand | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.14. A: continuous frieze, L-R: a woman

with full dress moves R holding a wreath and gesturing, a youth with drapery over L shoulder leans and gestures R, a woman, seated R, looks L, holds phiale, a young satyr stands R, extends a kalathos and kantharos, two youths, torso-nude with wreaths, recline L on a couch, L looking R and holding a branch, R with extra-fancy headgear and thyrsos, a ribbed bucket and large platter below, a woman with long, elaborately-patterned dress and hair fully wrapped moves L and plays the aulos a torso-nude youth sits facing R with thyrsos, a woman with mantle and partially-wrapped hair stands facing R with upraised wreath and xylophone (held by an arm finial), a bird flies R above the wreath, a nude youth with drapery over arms moves R holding a thyrsos and phiale, a woman seated R looks L with wreath, thyrsos, and cista, a nude youth with drapery over L arm leans R over a stele, gestures R and holds a wreath, a woman with long dress sits L, looks R, holds a phiale, a bunch of grapes hangs above, a nude youth leans R on drapery, looks L, holds a cup to L, a woman with thyrsos, phiale, and wreath leans R with L foot raised, a nude youth sits facing L, gestures L, grapes above and a large platter below. Single | 6 females, 7 males, 1 satyr | 1 female with aulos walking at R, 1 female with xylophone standing at R.

III.377 San Simeon, Hearst Collection 5505 | Type 2 Situla | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.18. A: continuous frieze, L-R: a woman with long, patterned dress faces R holding an aulos pipe in each hand, a nude youth sits on drapery L with phiale and thyrsos, looks R, a woman leans L with kalathos and oinochoe, another nude youth sits on drapery facing R with thyrsos, a woman moves R, looks L, with oinochoe and platter, another nude youth sits on drapery L, looks R, a woman with phiale/platter extended to L looks L, leans R onto a stele, a nude youth with thyrsos and phiale sits facing R on drapery, a youth ('Pan') with drapery over L arm faces L extending syrinx to L and holding lagobolon to R, a target-shape hangs to R. Single | 4 females, 3 males, 1 Pan | 1 female with aulos standing at L, 1 Pan with syrinx standing at R.

III.378 San Simeon, Hearst Collection 5609 | Pelike | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.23. A: upper register, L-R: a woman with long dress stands facing R with a mirror, a xylophone stands at her foot (vertical, 10 cross-bars, top and bottom extra-ornamented), an Eros stands above, a woman sits facing L, an open cista behind her, another woman. 2 rows | 8 females, 1 male, 1 Eros | 1 xylophone at top L, 1 male with Apulian kithara seated at bottom center; B: upper register, L-R: a woman leans R with a wreath and phiale, a woman sits facing L with a mirror and wreath, another woman sits R, looks L, holds phiale; lower register, L-R: a woman moves R with a ribbon (?) and an upraised palm fan, another woman sits. 2 rows | 6 females, 2 males.

III.379 Cologne, Market | Pelike | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement I 13.23a. A: upper, L-R: a small Eros with high ponytail walks R with a wreath a ribbon, a woman with long hair, mantle, sits facing L with a mirror and fluffy branch, another Eros with high ponytail sits facing L with a small bifurcated branch; lower, L-R: a woman with simple, long dress stands facing R, L foot up, extending an aulos pipe to the R and holding an animal skin from her L, a torso-nude youth with long hair sits facing L and leans with L elbow on two cushions, holds plektron in upraised R hand and has L hand on the strings of an Apulian 4-string lyre (sound box not well

defined), a cista below, along with a rabbit running R towards a duck facing L, who stands on a mound with two squat aryballoi tipped over and pouring liquid, then a thymiaterion is attended by a woman with long, drape-y dress, who looks L and leans R on a perirrhanterion; a spiny, curved harp with 12-13 strings and a water-bird (egret?) cross-bar floats between the youth and the R Eros. Radial. | 3 females, 1 male, 2 Erotes, 2 animals | 1 female with aulos leaning at bottom L, 1 male with Apulian kithara seated at bottom center, 1 harp at mid-center; B: a woman sits on a box facing R with a bifurcated branch and phiale, a youth with drapery over L arm stands frontal and faces L with wreath and bifurcated branch, an Eros sits facing R with wings outspread holding a ribbon and wreath above. Single | 1 female, 1 male, 1 Eros.

III.380 Sevres, Musée de la Ceramique 6899 | Type 2 Situla | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.26. A: a youth with drapery over arms leans L on a thin stele, facing R with two spears and a sheathed sword, a female with Persian cap and two spears sits on a craggy rock facing R, looking L (Artemis Bendis?), a tree behind, then a dog leaps L. Single | 1 female, 2 males, 1 animal | 1 male with syrinx seated at top R; B: an Eros moves R holding a branch and phiale with sash dangling, a woman moves R, looks L, with wreath and thyrsos. Single | 1 female, 1 Eros.

III.381 Naples, MANN 2867 | Type 2 Situla | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.29. A: a woman sides facing R with a phiale, another woman (lower) walks and gestures R, a torso-nude youth sits facing L, looks R, holds a stick, an Eros flies R above and brings an open wreath to the youth, below the youth an Apulian lyre with 6 pegs/strings sits $\frac{3}{4}$ frontal, a woman to the youth's R with radiate crown leans L, R foot up, and touches the youth at his shoulder and L hand, above a wreath, a woman in the upper R corner sits R, looks L, with L hand on a spiny-arched harp with a large number of strings, a xylophone stands $\frac{3}{4}$ vertical below, 8 cross-bars. Radial | 4 females, 1 male, 1 Eros | 1 female with harp seated at top R, 1 Apulian kithara at bottom center, 1 xylophone at bottom R; B: a small Eros flies R in the upper L corner with a wreath, a youth with drapery over arms moves R and touches the back of a woman with long dress who moves R, looks L, holding a wreath and upraised tympanon, a basket below, then a youth with drapery over arms moves R, looks L, holding a kalathos and kottabos stand, bunches of grapes around. Single | 1 female, 2 males, 1 Eros | 1 female with tympanon walking at center.

III.382 London, Market (Christie's) 10.07.87 178 | Hydria | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.30a. A: shoulder: youths, women, and Eros, i.e. A couple of women seated to the L, then a woman stands facing R, a xylophone with pretty finials and 13 cross-bars standing $\frac{3}{4}$ vertical below, then a youth seated R on a stool, a loutrophoros, a woman crowning the youth with a wreath, another seated woman with box (?), Eros, and another figures (photo not sufficient); body L-RL: women standing, seated, with boxes, flowers, fan, a small stele/pillar in center, phiale, mirror, aryballos. 2 friezes | 11 females, 1 male, 1 Eros, 3 unidentified figures, 1 head | 1 xylophone at center.

III.383 London, Market (T. Howard-Sneyd) GR 327 | Hydria | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.30c. A: shoulder: a woman sits facing R with wreath and phiale, a woman moves R with aryballos, a small Eros flies R and ties a wreath in the hair of a torso-nude youth seated L, looking R, with an Apulian kithara below (6 strings), a woman with drapery slipping slipping off shoulder sits L and extends untied wreath to L, holds a lowered fan, a woman stands and gestures L, another woman sits facing L, looks R, a xylophone below, $\frac{3}{4}$ horizontal with 9 crossbars, another woman leans L with a box; body: A woman with short hair leans R, a woman with long, semi-wrapped hair sits L, looks R, tugs at shoulder, a draped wreath hangs, another woman with short hair and full mantle holds a ball and leans/looks R on a floating box, a woman with long, semi-wrapped hair sits facing L with mirror, a kalathos below, a woman with long hair in pony tail moves L carrying an open cista, dress with central pattern strip, holds wreath, another seated woman with semi-wrapped hair and mirror faces L, a woman with short hair moves L holding untied wreath and phiale. 2 friezes | 13 females, 1 male, 1 Eros | 1 Apulian kithara on shoulder, at center, 1 xylophone on shoulder, at R.

III.384 Zurich, Market | Type 2 Situla | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.35. A: a woman with long, patterned dress and mantle moves R carrying a couple of ribbons and a phiale, a vine grows and circles to far R, a torso-nude youth with long hair and wreath sits R, looks L, with kantharos and thyrsos, a tympanon lies on the ground below, a woman with diaphanous mantle leans R onto a perirrhanterion, faces L with oinochoe and thyrsos, a phiale lies on the ground below, a bearded satyr with white boots sits R, leaning back against the perirrhanterion with eyes closed, R arm behind head, kantharos, and upside-down thyrsos leaning on his leg. Single | 2 females, 1 male, 1 satyr | 1 tympanon at bottom center; B: a woman with full mantle moves R carrying a kalathos and a wreath, a torso-nude youth with ivy crown sits facing L with phiale and thyrsos, a woman with short hair and long dress moves L with a daisy-chain and a bifurcated branch, ribbons and swags above. Single | 2 females, 1 male.

III.385 Kiel, Kunsthalle (Antikensammlung) B 776 | Type 2 Situla | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.35a. A: an Eros with semi-wrapped hair flies R carrying an open wreath to a youth, the L of two reclining on a long couch, who has an ivy wreath in hair and takes the untied wreath from the Eros, then a kottabos stand, then the next torso-nude youth, also reclining L, holds up a kantharos and looks R at a woman in long, heavily-patterned dress (slip-like, no belt) who extends the two pipes of an aulos to the L in her R hand, a phiale below the couch and a vine growing overhead. Single | 1 female, 2 males, 1 Eros | 1 female with aulos standing at R; B: a nude youth sits facing R on drapery with a mirror and large phiale, a woman faces him extending a sash. Single | 1 female, 1 male.

III.386 Mannheim, Reiss Museum Cg 143 | Column Krater | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.36. A: a youth in patterned, short, belted tunic faces R with a kalathos and platter piled high, drapery over L arm, another youth in patterned, short, belted tunic sits on drapery facing R, L hand on the strings of a 6-string chelys lyre R with plektron, a phiale below, a woman with gauzy mantle stands facing L with upraised wreath and open box; above in the center, a pendent branch/open wreath. Single | 1

female, 2 males | 1 male with chelys lyre seated at center; B: three mantle figures, L with stick, central with box facing L, R with stick. Single | 3 males.

III.387 Bari, Museo Archeologico di Santa Scholastica 6337 | Bell Krater | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.71. A: a woman with wreath and upraised tympanon moves R, a nude youth with drapery over L arm moves R, looks L, carrying wreath and phiale. Single | 1 female, 1 male | 1 female with tympanon walking at center; B: two mantle figures face one another, both with sticks central, jumping weights above. Single | 2 males.

III.388 Bari, Museo Archeologico di Santa Scholastica 6278 | Pelike | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.110. A: a youth seated R on a bundle of drapery extends a phiale to the R, a woman faces L holding a xylophone by the arm (wide, 11 crossbars, small finials on arms, bottom cross-bar slightly wavy) and wreath with a hanging sash; a sash is hanging above. Single | 1 female, 1 male | 1 female with xylophone standing at R; B: two mantle figures face one another, L with stick to center, jumping weights above. Single | 2 males.

III.389 Frankfurt, Market (De Robertis) | Pelike | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement I 13.113a. A: a woman stands facing R with wreath and open box, a kalathos with patterned decoration stands in the center with a vertical aryballos on top and a ribbon, a ball hanging slightly above, a torso-nude youth sits L with wreath and stick, a tympanon hangs above. Single | 1 female, 1 male | 1 tympanon at up center; B: two mantle figures face one another, both with sticks central, jumping weights above, sash in the middle. Single | 2 males.

III.390 Rome, Conservatori 164 (27) | Bell Krater | Painter of Conservatori 164 | ca. 360-340 BCE | *RVAp* I 13.161. A: a woman sits R on a craggy rock with a stick with sash tied to it and a phiale, a bunch of grapes hangs above the phiale, Pan (youth with two horns and headband) leans R onto his drapery covered lagobolon, looks L, extends syrinx to L. Single | 1 female, 1 Pan | 1 Pan with syrinx leaning at R; B: two mantle figures face one another across a central, blood-stained stele, both with sticks, a wreath above. Single | 2 males.

III.391 Bologna, Museo Civico Archeologico 429 | Bell Krater | Connected to the Painter of Vatican V19 | ca. 360-340 BCE | *RVAp* I 13.168. A: a youth with drapery over L arm moves R holding a thyrsos and upraised tympanon, a woman sits on a craggy rock facing L with thyrsos (poorly preserved). Single | 1 female, 1 male | 1 male with tympanon walking at L; B: two mantle figures face one another, both with sticks central, three sets of jumping weights above, stele in lower L. Single | 2 males.

III.392 Paestum, Soprintendenza (Sequestro) | Bell Krater | Wolfenbüttel Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.195a. A: a woman moves L, looks R, with upheld mirror and upheld tympanon, a nude youth with drapery over L arm follows with kalathos and thyrsos, a young satyr behind with kantharos and kalathos. Single | 1 female,

1 male, 1 satyr | 1 female with tympanon walking at L; B: three mantle figures, L with stick, center moving R and looking L. Single | 3 males.

III.393 Paris, Cabinet des Medailles 902 | Pelike | Wolfenbüttel Painter | ca. 360-340 BCE | *RVAp* I 13.200. A: a woman moves L carrying a bunch of grapes and a phiale, looks R at a youth with drapery over L arm carrying a tympanon (?). Single | 1 female, 1 male | 1 male with tympanon walking at R; B: two mantle figures face one another, both with sticks central. Single | 2 males.

III.394 Altenburg, Staatliches Lindenau-Museum 333 | Pelike | Painter of Vatican V50 | ca. 355-340 BCE | *RVAp* I 14.05. A: a youth sits on some drapery facing R with a branch and a phiale, a woman walks L with upraised wreath and holding a xylophone by the arm (13-14 crossbars, dots in the middle, small finials on arms), a ribbon hangs above. Single | 1 female, 1 male | 1 female with xylophone standing at R; B: two mantle figures face one another over a central frond, a ribbon hangs above, L with stick. Single | 2 males.

III.395 Bari, Private Collection (Cavalcanti) 8 | Amphora | Crossed Diptych Painter | ca. 355-340 BCE | *RVAp* I 14.3?. A: damaged; a woman moves L carrying a kalathos and a thyrsos, an Eros with beaded chain across chest moves L with a large tympanon and kalathos. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at R; B: two mantle figures face one another over a central stele/altar, jumping weights to center. Single | 2 males.

III.396 Turin, Museo di Antichità 5404 | Bell Krater | Crossed Diptych Painter | ca. 355-340 BCE | *RVAp* I 14.39. A: a nude youth sits R on drapery holding a bunch of grapes and a platter, a woman with R foot raised on a rock leans L with a tympanon and mirror. Single | 1 female, 1 male | 1 female with tympanon leaning at R; B: two mantle figures face one another over a central stele, R with stick, jumping weights above. Single | 2 males.

III.397 Naples, MANN 1934 (81436) | Bell Krater | Zagreb Painter | ca. 355-340 BCE | *RVAp* I 14.52. A: a young satyr sits facing R on a rock, holds up a wreath and a phiale, a bunch of grapes over the phiale, a woman walks L with a bird perched on her R hand and a tympanon lowered in her L. Single | 1 female, 1 satyr | 1 female with tympanon standing at R; B: two mantle figures face one another, both with sticks central. Single | 2 males.

III.398 Vatican, Museo Gregoriano Etrusco V 49 | Column Krater | Zagreb Painter | ca. 355-340 BCE | *RVAp* I 14.53. A: a youth sits on drapery facing R with thyrsos and phiale, a woman with sash-tied torch walks L, tympanon in lower L. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: two mantle figures face one another, both with sticks central. Single | 2 males.

III.399 Bologna, Museo Civico Archeologico 581 | Column Krater | Zagreb Painter | ca. 355-340 BCE | *RVAp* I 14.54. A: a woman with semi-wrapped hair moves L,

looks R, with thyrsos and upheld tympanon; a youth with short, patterned tunic and drapery over L arm moves L carrying a phiale and thyrsos. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures face one another, both with sticks central. Single | 2 males.

III.400 Naples, Private Collection (Grimaldi) 616 | Bell Krater | Painter of Ruvo 512 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.60a. A: a woman with L foot raised leans R with sash-tied branch, fan, and tympanon, a youth with three phialai stacked sits on drapery facing L with sash-tied thyrsos, wreath hangs above. Single | 1 female, 1 male | 1 female with tympanon leaning at L; B: two mantle figures face one another, L with stick. Single | 2 males.

III.401 Matera, Museo Archeologico Nazionale "Domenico Ridola" 11170 | Bell Krater | Painter of Ruvo 512 | ca. 355-340 BCE | *RVAp* I 14.61. A: a young satyr (?) sits R on drapery with thyrsos and phiale, a woman moves L carrying upraised tympanon and thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: two mantle figures face one another, both with sticks central. Single | 2 males.

III.402 New York, Market (Sotheby's) 08.12.86 196a (FA 29798) | Bell Krater | Painter of Ruvo 512 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.61b. A: a woman enveloped in a mantle leans R on a rock and looks R, with thyrsos and tympanon, a youth (satyr? two small horns on head) with drapery over L arm looks L with sash-tied wreath and phiale with sprig on it. Single | 1 female, 1 male | 1 female with tympanon standing at L.

III.403 Turin, Private Collection (Falcone) 29 | Bell Krater | Painter of Ruvo 512 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.62b. A: a young satyr moves L, looks R, carrying a sash-tied torch and two bunches of grapes, a woman moves L with upraised tympanon and sash-tied thyrsos, boukranion above and between. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another across a central tendril, L with stick, R with upraised wreath. Single | 2 males.

III.404 Milan, Civico Museo Archeologico 235 | Bell Krater | Painter of Ruvo 512 | ca. 355-340 BCE | *RVAp* I 14.62. A: a woman with full mantle faces R with sash-tied thyrsos and upraised tympanon, a youth sits on drapery facing L with two stacked phialai and a thyrsos, a kantharos and kalathos below and a wreath above. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: two mantle figures face one another, both with sticks central. Single | 2 males.

III.405 Neu Isenburg, Market (Gochstetter) | Bell Krater | Painter of Ruvo 512 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.62a. A: a woman with drapery over arms moves R with tympanon and kalathos, a youth with ivy in hair and drapery over L arm faces L with phiale and sash-tied thyrsos, wreath above. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures face one another over a central tendril, both with sticks central. Single | 2 males.

III.406 Matera, Museo Archeologico Nazionale "Domenico Ridola" 11036 | Bell Krater | Painter of Ruvo 512 | ca. 355-340 BCE | *RVAp* I 14.63. A: a youth satyr faces R with a sash-tied thyrsos and pouring to the R from an oinochoe into a phiale held by a nude youth, seated L on two cushions with drapery, who holds a thyrsos and looks R, a tympanon over the phiale, then a woman with full mantle walks L with a wreath, sash, and sash-tied thyrsos. Single | 1 female, 1 male, 1 satyr | 1 tympanon at top L; B: three mantle figures, L and R with sticks central, center facing L. Single | 3 males.

III.407 New York, Market (Christie's) 6.94 | Bell Krater | Painter of Ruvo 512 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.64a. A: a woman faces R with a three-pronged branch and upraised tympanon with sash, a bearded satyr moves R, looks L, with a piled-high basket, two sashes, and a sash-tied torch, a flower grows in the center. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures face one another, both with sticks central. Single | 2 males.

III.408 Milan, Private Collection (H.A.) 369 | Column Krater | Roermond Painter | ca. 355-340 BCE | *RVAp* I 14.73. A: a woman with semi-wrapped hair moves R carrying a thyrsos with sash and an upraised tympanon, an animal skin tied around her L arm, a nude youth sits facing L on drapery holding a phiale and a thyrsos, a young satyr faces L with a torch and a kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at L; B: three mantle figures, central with stick to L moving R. Single | 3 males.

III.409 Göttingen, Stephen Eckhart F11 | Column Krater | Painter of Geneva MF 290 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.76a. A: a woman stands facing R with an upraised tympanon, a torso-nude youth sits facing R with a phiale and thyrsos, a young satyr skips L with a kantharos and kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at L; B: a youth with drapery over arms moves L, looks R, holds a thyrsos and phiale, a woman moves L on higher ground with an upraised tympanon in L hand, a young satyr moves L with kalathos and thyrsos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center.

III.410 Bari, Private Collection (D. Cirillo) 3 | Bell Krater | Painter of Bari 898 | ca. 355-340 BCE | *RVAp* I 14.82. A: a youth sits on drapery facing R with a thyrsos, bunch of grapes, and phiale, a woman with drapery over L arm faces L with upraised tympanon, wreath, and fan. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: two mantle figures face one another, L with stick, fern in the middle. Single | 2 males.

III.411 Bari, Museo Archeologico di Santa Scholastica 898 | Column Krater | Painter of Bari 898 | ca. 355-340 BCE | *RVAp* I 14.83. A: a woman moves L, looks R, carrying a fillet and upraised box, an Eros with cross-body beads steps L with tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at R; B: two mantle figures face one another, sticks central, frond in middle. Single | 2 males.

III.412 Bari, Museo Archeologico di Santa Scholastica 5594 | Column Krater | Painter of Bari 898 | ca. 355-340 BCE | *RVAp* I 14.84. A: a youth in short, patterned,

belted tunic with pointed hat sits facing R with phiale below and holding a bifurcated branch, a woman with drapery over R arm moves L with phiale, wreath, and tympanon, boukrania above. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: two mantle figures face one another, sticks central, frond (?) in middle. Single | 2 males.

III.413 Lecce, Museo Provinciale Sigismondo Castromediano 832 | Column Krater | Related to the Painter of Bari 898 | ca. 355-340 BCE | *RVAp* I 14.87. A: a nude youth with added-white wreath in hair sits on drapery facing R holding a thyrsos and cista with wreath, a boukranion and ribbon hang above, a woman moves L carrying a tympanon and a bunch of grapes. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: two mantle figures face one another with sticks central. Single | 2 males.

III.414 Bari, Museo Archeologico di Santa Scholastica 23062 | Bell Krater | Painter of Vatican X 1 | ca. 355-340 BCE | *RVAp* I 14.95. A: a young satyr faces R with an upraised mirror and kalathos, a woman sits on a rock facing L with an upraised tympanon and wreath and a thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon seated at R; B: two mantle figures face one another, R with stick central. Single | 2 males.

III.415 Lucerne, Galerie Fischer 16.11.54 241 | Column Krater | Ginosa Painter | ca. 355-340 BCE | *RVAp* I 14.107. A: a youth in short, patterned tunic with mantle leans R with L foot raised, holding grapes and outstretched oinochoe, a woman sits facing R with a piled-high basket, a youth with short, belted tunic and mantle stands facing R with wreath and two spears, another youth with short, belted tunic sits facing L (holding a cup?), a swag of olive-branch hangs semi-circular above. Single | 1 female, 3 males; B: a youth moves L with drapery over L arm, holding grapes and upheld mirror, a woman sits facing L on a craggy rock with upheld tympanon, another woman with long dress moves L with sash and figure-decorated (?) kalathos. Single | 2 females, 1 male | 1 female with tympanon seated at center.

III.416 Naples, Private Collection 37653 | Bell Krater | Ginosa Painter | ca. 355-340 BCE | *RVAp* Supplement I 14.108a. A: a young satyr moves R with a sash-tied torch and a ridged basket, a woman dances R, looks L, with a sash-tied thyrsos and upraised tympanon, a youth with drapery over L arm moves R, looks L, holds grapes and a sash-tied thyrsos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: three mantle figures, all with sticks, central facing L. Single | 3 males.

III.417 Geneva, Musée d'Art et d'Histoire 24692 | Volute Krater | Painter of Bari 12061 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.126a. A: neck: a woman's head, $\frac{3}{4}$ L, in a flower with scrolls and florals all about; body: the Danaids, in the center, a Doric podium with an ionic column central with a ribbed volute krater at the top, two women seated frontal/R on the podium and looking L, arms interlinked, R with branch, to the L, upper: a woman with short dress, quiver, bough, and spears leans R (Artemis), a torso-nude youth sits facing L with a phiale and branch (Apollo?), a boukranion above and another bough and quiver below, below Pan leans L on a pillar, faces R, with lagobolon and phiale and a youth with drapery over arms, boots, pointed helmet, and sheathed sword lunges R towards the women on the podium, to the R upper a woman sits facing R,

looking down and L, with a string with spikey-thing (iynx) and an umbrella (Aphrodite), an Eros flying L with an aryballos and wreath, and a woman with phiale seated L (Peitho), lower a bearded male with drapery over arms, blade drawn from scabbard, and scepter with bird lunges L towards women on podium, a youth with cloak, pointed helmet, two spears, and boots faces L. Radial | 5 females, 4 males, 1 Pan, 1 eros; B: neck: a woman's L-facing profile head on a flower with palmettes and black ivy above; body, upper portion: Pan sits on drapery facing L with phiale and lagobolon, looks R, a boukranion, an Eros flies R with a wreath and phiale, a woman sits facing R, looking L, with a tympanon and a sash-tied bifurcated branch, lower portion: a young satyr moves R with thyrsos and kantharos, a woman stands facing R with wreath and pouring from an oinochoe into a phiale held by a central torso-nude youth, seated facing L and looking R, holding a thyrsos and resting his L elbow on two cushions, under whom are a sideways transport amphora with a white sash and an Apulian kithara ($\frac{3}{4}$ horizontal) in added white with 6 (?) pegs and a phiale, then a young satyr moves R with upraised torch and a kalathos, then a woman with mantle moves L with upraised kista and thyrsos. Radial | 3 females, 1 male, 1 Eros, 1 Pan, 2 satyrs | 1 Apulian kithara at bottom center, 1 female with tympanon seated at top R.

III.418 Auxerre, Market 27.10.1985 | Column Krater | Painter of Bari 12061 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.12?. A: a woman dances R carrying a torch and a ribbon, a youth in short, patterned tunic with drapery over L shoulder leaps R over a column krater with two black-figured decorations and a white ribbon tied between the handles, with torch (?), another youth with short, patterned tunic moves R playing a chelys lyre (L hand behind strings (number?)), then a woman sits facing R on a folding chair, looks L, with an umbrella and large, filled basket. Single | 2 females, 1 male | 1 male with chelys lyre dancing at center.

III.419 Rome, Market | Type 2 Situla | Painter of Bari 12061 | ca. 355-340 BCE | *RVAp* I 14.129. A: a woman moves R carrying a thyrsos and a wreath with sash, a boukranion and ribbon hang above, a nude youth sits R on drapery, looks L, with thyrsos and phiale, an Eros flies R above with a ribbon, then a young satyr leans L with R foot raised extending wreath towards the phiale and holding a kalathos, a bunch of grapes and a window above. Single | 1 female, 1 male, 1 Eros, 1 satyr; B: a young satyr sits facing R on a rock with a sash-tied thyrsos and a cista, a tympanon hangs overhead, a woman walks L with an upraised, sash-tied torch and a sash-tied thyrsos. Single | 1 female, 1 satyr | 1 tympanon at up center.

III.420 Frankfurt, Archäologisches Museum B 587 | Type 2 Situla | Painter of Bari 12061 | ca. 355-340 BCE | *RVAp* Supplement I 14.129a. A: a young satyr faces R with a kalathos and an aryballos held over a phiale extended L by a torso-nude seated youth, facing L, with thyrsos, an Eros sits facing L above, looks R, holds phiale and a ribbon, then a woman walks L with two sashes and a sash-tied thyrsos, a tympanon with a bead-chain thing hangs above. Single | 1 female, 1 male, 1 Eros, 1 satyr | 1 tympanon at top R; B: a young satyr walks R carrying a kalathos and a phiale, a ribbon hangs above, a woman moves R, looks L, holding cista and sash and a thyrsos, an ivy leaf above. Single | 1 female, 1 satyr.

III.421 Rome, Market | Type 2 Situla | Painter of Bari 12061 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.129b. A: a woman faces R with a thyrsos and an aryballos held over a phiale extended L by a torso-nude youth seated on a rock, facing L, with thyrsos, an Eros flies above, looks R, holds two ribbons, then young satyr moves L with a kalathos and a thyrsos, a boukranion with ribbon above. Single | 1 female, 1 male, 1 Eros, 1 satyr; B: an Eros walks R with a sash-tied branch and bunch of grapes, a woman with billowing dress moves R, looks L, with upraised tympanon and thyrsos. Single | 1 female, 1 Eros | 1 female with tympanon walking at R.

III.422 Vienna, Kunsthistorisches Museum 530 | Shape 3 Oinochoe | Painter of Bari 12061 | ca. 355-340 BCE | *RVAp* I 14.131. A: a woman leans R with L foot raised on a rock, holding an aryballos and a tympanon, a nude youth with long hair sits R, looks L, with thyrsos and phiale, another phiale below the thyrsos to L, a bearded satyr faces L with torch and kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon leaning at L.

III.423 London, Market (Sotheby's) 13-14.12.90 301 | Bell Krater | Nimes Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.140a. A: a woman moves R with a phiale, a nude Pan sits on drapery facing L and extends syrinx to L and holds a thyrsos. Single | 1 female, 1 male | 1 male with syrinx seated at R; B: two mantle figures face one another, L with stick and strigil, R with strigil. Single | 2 males.

III.424 Paris, Cabinet des Medailles 910 | Pelike | Related to the Chiesa Painter | ca. 355-340 BCE | *RVAp* I 14.149. A: a nude youth with drapery over L arm faces R with a bunch of grapes and bifurcated branch, a woman sits facing R, looks L, with a tympanon and a phiale. Single | 1 female, 1 male | 1 female with tympanon seated at R; B: two mantle figures, R with stick. Single | 2 males.

III.425 Matera, Museo Archeologico Nazionale "Domenico Ridola" 11003 | Pelike | Related to the Chiesa Painter | ca. 355-340 BCE | *RVAp* I 14.152. A: a woman runs L, looks R, with upraised mirror and phiale and sash, an Eros runs L with tympanon and bunch of grapes. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at R; B: two mantle figures face one another, both with sticks central, vertical diptych in middle. Single | 2 males.

III.426 Milan, Market (Casa Geri) 16.12.70 732 | Bell Krater | Painter of Vienna 1072 | ca. 355-340 BCE | *RVAp* I 14.158. A: a woman sits facing R on a rock with giant tympanon upraised, a young satyr faces L with two ribbons and a thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon seated at L; B: two mantle figures face one another over a low, central stele, both with sticks central. Single | 2 males.

III.427 New York, Market (Almagià) | Bell Krater | Painter of Vienna 1072 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.158b. A: a woman runs L, looks R, with thyrsos and upraised tympanon, a young satyr moves L with kantharos, thyrsos, and kalathos.

Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures face one another, sticks central. Single | 2 males.

III.428 Taranto, MARTA 123768 | Calyx Krater | Connected to the Painter of Vienna 1072 | ca. 355-340 BCE | *RVAp* I 14.161. A: a woman sits facing R at the edge of a kline holding a branch and a large platter/phiale, a bunch of grapes and a couple of leaves above, the rest of the couch, covered in a spotted animal skin, is taken up by a young satyr reclining facing L, leaning against a cushion, and playing a single-pipe, another young satyr standing facing L with R elbow on the cushion, holding a branch, and a ridged bucket below the kline. Single | 1 female, 2 satyrs | 1 satyr with aulos reclining at center; B: a woman moves L, looks R, with an ivy leaf and phiale, a nude youth with drapery over L arm moves L with a bunch of grapes and an upraised phiale/platter. Single | 1 female, 1 male.

III.429 Berkeley, Lowie Museum of Anthropology (University of California) 953497 | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.166. A: youth faces R with drapery over L arm holding kantharos and bunch of grapes, a ribbon above, a woman sits facing L on a rock, tympanon upraised and holding a thyrsos. Single | 1 female, 1 male | 1 female with tympanon seated at R; B: two mantle figures face one another, L with stick. Single | 2 males.

III.430 Naples, MANN 2113 | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.167. A: woman moves L, looks R, carrying a bunch of grapes and an upraised cista, a youth with drapery over L arm moves L carrying a tympanon and a sash-tied branch. Single | 1 female, 1 male | 1 male with tympanon walking at R; B: two mantle figures face one another across a central stele, both with sticks central. Single | 2 males.

III.431 London, Market (Sotheby's) 16.07.68 161 | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.168. A: a woman sits on a rock facing R with a wreath and upraised tympanon, a young satyr leans L with R foot raised on a rock with a sash-tied torch and a kalathos. Single | 1 female, 1 satyr | 1 female with tympanon seated at L; B: two mantle figures face one another across a stele with ribbon/blood, both with sticks central. Single | 2 males.

III.432 Sydney, Nicholson Museum 98.58 | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.169, *CVA* Nicholson Museum 1(1), 33-34, plates 28-30. A: a young satyr leans R with L foot raised holding a kantharos and kalathos, a woman sits on a rock facing L with upraised tympanon, bunch of grapes, and branch. Single | 1 female, 1 satyr | 1 female with tympanon seated at R; B: two mantle figures face one another with sticks central. Single | 2 males.

III.433 Philadelphia, University of Pennsylvania Museum L64.243 | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.170. A: a woman sits on a rock facing R with a bunch of grapes, branch, and upraised tympanon, a young satyr leans L with R foot on a rock holding a phiale, ivy leaf, and kalathos. Single | 1 female, 1 satyr | 1 female

with tympanon seated at L; B: two mantle figures face one another across a low stele, both with sticks central. Single | 2 males.

III.434 Bari, Private Collection (Alessandra Nimis) 12 | Calyx Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.172a. A: a young satyr moves R carrying a thyrsos and kalathos, a youth with drapery over L arm moves R, looks L, holding a phiale, wreath, and thyrsos, a woman moves R, looks L, with upraised tympanon and branch. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another across a low stele, both with sticks central. Single | 2 males.

III.435 Geneva, Market (Galerie Hydra) | Calyx Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.172b. A: a woman leans R with thyrsos and oinochoe, a nude youth sits R on drapery, looks L, with cup (being filled by oinochoe) and thyrsos, a tympanon and two pipes of a flute below, a nude youth with drapery over L arm faces L with phiale, ribbon, and thyrsos, a boukranion above and a platter/basket below. Single | 1 female, 2 males | 1 tympanon at bottom center, 1 aulos at bottom center; B: two mantle figures face one another, R with stick. Single | 2 males.

III.436 Taranto, MARTA 135597 | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.176. A (no photo): “satyr with torch and situla, seated maenad with thyrsos and tympanon”. Single | 1 female, 1 satyr | 1 female with tympanon, seated; B: two mantle figures. Single | 2 males.

III.437 Taranto, MARTA 54208 | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.177. A: Eros with flower, seated woman with tympanon, nude youth with phiale and thyrsos resting L arm on pillar. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon, seated; B Two mantle figures. Single | 2 males.

III.438 Bari, Private Collection (Vasetti) | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* Supplement I 14.178a. A: a woman moves L, looks R, carrying a wreath and upraised tympanon, a young satyr moves L with kalathos and thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures face one another, sticks central. Single | 2 males.

III.439 New York, Market (Sotheby's) 22.05.89 197 | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.178e. A: a young satyr moves L, looks R, carrying a kalathos and a phiale with two sprigs, a woman moves L with a tympanon and ribbon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another, sticks central. Single | 2 males.

III.440 Lecce, Museo Provinciale Sigismondo Castromediano 661 | Bell Krater | Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.186. A: a woman faces R leaning on a stele/column to L and holding a thyrsos and upraised tympanon, a youth with long locks sits on drapery facing L with phiale and thyrsos, looks R, a woman sits R, looks L, holding a mirror, a basket below her, a young satyr with torch and sash-tied thyrsos

moves L. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon leaning at L; B: two mantle figures flank a central, mantled youth who moves R, looks and extends wreath to L, R mantle figure with stick central. Single | 3 males.

III.441 Turin, Private Collection | Column Krater | Comparable to the Schulman Painter | ca. 355-340 BCE | *RVAp* I 14.191. A: a woman faces R holding upraised mirror and a tympanon, another woman sits facing R with thyrsos and phiale, a young satyr with R foot raised leans L pouring into the phiale from an oinochoe and holding a kalathos and thyrsos. Single | 2 females, 1 satyr | 1 female with tympanon standing at L; B: two mantle figures face one another, R with stick central. Single | 2 males.

III.442 Lecce, Museo Provinciale Sigismondo Castromediano 769 | Bell Krater | Dion Group | ca. 355-340 BCE | *RVAp* I 14.196. A: a young satyr with wreath necklace moves R with thyrsos and figure-decorated kalathos, a woman with long dress, long, white sleeves, and mantle moves R while playing a two-piped aulos, a youth with drapery over L arm moves R, looks L, carrying a thyrsos, a woman moves R with upraised tympanon and thyrsos over a basket full of stuff. Single | 2 females, 1 male, 1 satyr | 1 female with aulos walking at center, 1 female with tympanon walking at R; B: three mantle figures, outer with sticks central, central moving R and looking L. Single | 3 males.

III.443 Bari, Museo Archeologico di Santa Scholastica 6268 | Bell Krater | Connected to the Dion Group | ca. 355-340 BCE | *RVAp* I 14.201. A: a young satyr faces R with upraised wreath and a phiale with sprigs, a woman sits L, looks R, with a tympanon on her lap and a sash-tied thyrsos, a youth with drapery over L arm faces L with a daisy-chain and a phiale. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon seated at center; B: three mantle figures, central facing R and gesturing L, R with stick central. Single | 3 males.

III.444 Trieste, Civico Museo di Storia d'Arte 1697 | Bell Krater | Connected to the Dion Group | ca. 355-340 BCE | *RVAp* I 14.202. A: a woman moves L, looks R, with torch and palm-fan, a youth with drapery over L arm moves R with a tympanon, a young satyr moves L with upraised mirror and a bunch of grapes. Single | 1 female, 1 male, 1 unidentified figure | 1 male with tympanon walking at center; B: three mantle figures all with sticks, central facing L. Single | 3 males.

III.445 Palermo, Museo d'Arte e Archeologia "Ignazio Mormino" 2224 | Bell Krater | Bochum Painter | ca. 355-340 BCE | *RVAp* I 14.211. A: an Eros with L foot on a rock leans R with a phiale with branch on it and a large bunch of grapes, a woman in long dress sits on a rock facing L with upraised tympanon and a thyrsos, a couple of leaves and a bunch of grapes hangs above. Single | 1 female, 1 Eros | 1 female with tympanon seated at R; B: two mantle figures face one another, both with sticks central. Single | 2 males.

III.446 Cologne, Market (Münzen und Medaillen) | Bell Krater | Helbig Painter | ca. 355-340 BCE | *RVAp* Supplement I 14.212b. A: a youth with elaborate wreath sits L

on drapery, looks R, with aryballos on a phiale and a thyrsos, a woman with R foot on a rock leans L with giant patera and tympanon, a phiale below and a thyrsos leaning on her side to R. Single | 1 female, 1 male | 1 female with tympanon leaning at R; B: two mantle figures face one another, sticks central. Single | 2 males.

III.447 Cologne, Market (Münzen und Medaillen) | Bell Krater | Helbig Painter | ca. 355-340 BCE | *RVAp* Supplement I 14.212c. A: a woman moves R carrying an upraised cista and a tympanon, a youth with drapery over L arm moves R carrying two phialai and a knobby stick, looks L, a young satyr moves R, looks L, with sash-tied torch and kalathos. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L; B: two mantle figures face one another over a central blood-stained altar/stele, both with sticks central. Single | 2 males.

III.448 Brno, Museum of Applied Arts | Bell Krater | Helbig Painter | ca. 355-340 BCE | *RVAp* I 14.213. A: a young satyr faces R with a thyrsos and daisy-chain, a youth with short, unadorned hair sits R on drapery with thyrsos and platter piled high, a phiale below, a woman with drapery over L arm moves L with upraised wreath and upraised tympanon. Single | 1 female, 1 male, 1 satyr | 1 female with Apulian kithara standing at R; B: three draped youths. Single | 3 males.

III.449 Genoa, Chiaffora | Bell Krater | Helbig Painter | ca. 355-340 BCE | *RVAp* Supplement I 14.213b. A: a woman with drapery over arms moves R with sash-tied thyrsos and tympanon, a small Eros leans R above with branch and pouring from a lekythos into a phiale held below by a woman, seated on a rock facing L, with thyrsos, a wreath above, a young satyr faces left, leans R on a small stele-fountain, holding a figure-decorated kalathos and a thyrsos. Single | 2 females, 1 Pan, 1 Eros | 1 female with tympanon standing at L; B: a mantle figure faces R with strigil, a woman sits facing L on a rock with upraised mirror and bunch of grapes, another mantle figures faces L. Single | 1 female, 2 males.

III.450 Paris, Louvre S 4049 | Bell Krater | Helbig Painter | ca. 355-340 BCE | *RVAp* I 14.214. A: a young satyr faces R with sash-tied torch and kalathos, a woman with long, fancy dress sits R on an altar, looks R, holds upraised xylophone (10 crossbars, finials on arms, dots in the middle of the crossbars) by the lower arm in her R hand, a torso-nude youth with long hair sits R on the altar, looks L, with thyrsos and kantharos, a young Eros leans L with a phiale and a wreath, a kalathos below; the scene has, above, two windows, two phialai, and two boukrania. Single | 1 female, 1 male, 1 Eros, 1 satyr | 1 female with xylophone seated at center; B: a mantle figure faces R with a phiale with a spiny leaf on it, a fully-mantled woman sits on a rock facing L and looking R, holding a wreath to L, a mantle figure faces L. Single | 1 female, 2 males.

III.451 Karlsruhe, Badisches Landesmuseum 65/100 | Bell Krater | Grape-Vine Group | ca. 355-340 BCE | *RVAp* I 14.215. A: a woman with radiate crown moves R holding in her lowered R hand a xylophone (13 crossbars, finials at arm ends, and dots in the middle of the bars) by the arm and an upraised mirror, a youth leans L on a slim pillar, looks R, with drapery over arms, a kantharos, and an old phlyax mask, a woman

sits facing L on a rock with hand outstretched towards the youth and mask, holding thyrsos, a young satyr moves L with an oinochoe and kalathos, a vine with grapes hangs above and center. Single | 2 females, 1 male, 1 satyr | 1 female with xylophone standing at L; B: a mantle figure faces L with stick, a woman sits facing R on a rock, looking L, with a branch and an upraised mirror, another mantle figure faces L. Single | 1 female, 2 males.

III.452 New York, Market (Almagià) 3 | Bell Krater | Grape-Vine Group | ca. 355-340 BCE | *RVAp* Supplement I 14.216a. A: a youth dances R with drapery over arms holding a thyrsos and a kantharos, a woman dances R with an animal skin tied around her L arm, head thrown back, beating an upraised tympanon, a young satyr moves R, looks L, carrying a kalathos and a calyx krater. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon dancing at center; B: a woman skips R with a thyrsos and upraised tympanon, a youth with long hair and drapery over arms moves R, looks L, holds a thyrsos, a young satyr moves R, looks L, holding a thyrsos and wineskin (?). Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at L.

III.453 Geneva, Market (Galerie Hydra) | Calyx Krater | Grape-Vine Group | ca. 355-340 BCE | *RVAp* Supplement I 14.216b. A: a youth with drapery over arms dances R with sash-tied torch overhead, a tympanon lying on the ground below, a woman with R breast exposed moves R, looks L, holds a sash-tied thyrsos and kalathos, a phiale lies below, a bearded satyr moves R, looks L, with an animal skin over L shoulder, a kylix on R finger, and a sash-tied calyx krater on L shoulder. Single | 1 female, 1 male, 1 satyr | 1 tympanon at bottom L; B: a woman moves L, looks R, with a bunch of grapes and a phiale with three sprigs sticking out of it, a youth moves R, looks L, with a stick. Single | 1 female, 1 male.

III.454 Ruvo, Museo Archeologico Nazionale Jatta 1431 | Volute Krater | Grape-Vine Group | ca. 355-340 BCE | *RVAp* I 14.217. A: neck: alternating phialai and rosettes, then olive wreath, then palmettes; body: a woman with L foot raised leans R holding a wreath and aryballos over a youth with long hair and ivy wreath, drapery over L leg, seated R on an altar (?) and holding a thyrsos, facing a young satyr with little shoes who stands L, holding a kantharos and kalathos, then a woman, slightly higher, facing L with upraised mirror and thyrsos. Single | 2 females, 1 male, 1 satyr; B: neck: olive branch, alternating phialai and rosettes, and a swirl pattern; body: a torso-nude woman sits on a rock facing R with upraised mirror and upraised tympanon, a young satyr faces L with a wreath and thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon seated at L.

III.455 New York, Market (Almagià) | Bell Krater | Pittsburgh Group | ca. 355-340 BCE | *RVAp* Supplement II.1 14.218b. A: a woman sits R on a craggy rock with a branch and an upraised tympanon, a youth with drapery over L arm moves L with sash-tied torch and sash-tied thyrsos. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: two mantle figures face one another over a central tendril, both with sticks central. Single | 2 males.

- III.456 Matera, Museo Archeologico Nazionale "Domenico Ridola" 10481 | Bell Krater | Barletta Painter | ca. 355-340 BCE | *RVAp* I 14.227. A: a young satyr moves L, looks R, with thyrsos and phiale, a woman with drapery over L arm moves L with sash-tied thyrsos and upraised tympanon. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another over a central tendril, both with sticks central. Single | 2 males.
- III.457 Altamura, Museo Civico 2 | Column Krater | Connected to the Barletta Painter | ca. 355-340 BCE | *RVAp* I 14.236. A: a youth with short, patterned tunic, drapery over L arm, boots, and long hair skips R with L hand on the strings of a chelys lyre (6 pegs) and R hand holding a plektron at his side, A woman with long dress moves R, looks L, with a sash-tied torch, kalathos, and a basket full of things on her head, a bearded male with short, patterned, belted tunic, boots, drapery over L arm, moves R, head thrown back, holding two spears and a platter piled high with offerings, a wreath and sash above the platter. Single | 1 female, 2 males | 1 male with chelys lyre walking at L; B: three mantle figures, outer with sticks central, central moving R and looking L. Single | 3 males.
- III.458 New York, Market (Sotheby's) 18.05.87 260 | Bell Krater | Connected to the Barletta Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.239c. A: an Eros leans R on a pillar, looks R, holds a wreath and upraised tympanon, a woman with full mantle sits L on a rock holding a thyrsos. Single | 1 female, 1 Eros | 1 Eros with tympanon leaning at L; B: two mantle figures face one another over a central stele, both with sticks central. Single | 2 males.
- III.459 Northern Italy, Private Collection | Bell Krater | Connected to the Barletta Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.239d. A: a young satyr faces R with a sash-tied thyrsos and torch (?), a woman sits L, looks R, with a phiale and tympanon, an Eros moves L with a phiale, sash, and (unidentified object), a woman leans R, looks L, with a mirror (?) and bunch of grapes. Single | 2 females, 1 Eros, 1 satyr | 1 female with tympanon seated at center; B: three mantle figures, outer with sticks central, central moving R and looking L. Single | 3 males.
- III.460 New York, Market (Sotheby's) 11.12.89 391 (36527-8) | Bell Krater | Connected to the Barletta Painter | ca. 355-340 BCE | *RVAp* Supplement II.1 14.242a. A: a woman moves L, looks R, with upraised mirror and upraised tympanon, a young satyr follows L with wreath and branch, a bunch of grapes above. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: two mantle figures face one another, L with stick, R gesturing L. Single | 2 males.
- III.461 Pulsano, Private Collection (Guarini) 78 | Bell Krater | Connected to the Barletta Painter | ca. 355-340 BCE | *RVAp* II 14.243a. A: a young satyr moves L, looks R, with upraised wreath and kalathos, a woman moves L with upraised tympanon and branch. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: two mantle figures face one another over a central blood-stained altar/stele, both with sticks central. Single | 2 males.

III.462 Melbourne, Geddes Collection A 5:7 | Calyx Krater | Close to the Suckling Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 15.05a. A: a woman with long dress and starred mantle moves L, looks R, playing the aulos (one pipe in each hand), a young Eros flies L above with two sashes in R hand and one in L, a figure in long dress and enrobing, dotted mantle moves L, looks R, holding a sash-tied thyrsos, with horned wreath, a young satyr (?) moves L with a situla and a sash-tied, close-budded thyrsos. Single | 2 females, 1 male, 1 Eros | 1 female with aulos walking at L; B: three mantle figures all with sticks, outer facing in, central moving R, looking and with stick to L, R with two horns emerging from headband, to L above a rectangular tablet with Greek letters. Single | 3 males.

III.463 Naples, MANN 2859 (81860) | Type 2 Situla | Salting Painter | ca. 360-340 BCE | *RVAp* I 15.12. A (no photo): “young satyr fluting, seated Dionysos in three-quarter face with kantharos and thyrsos, young satyr with raised foot, holding phiale”. Single | 1 male, 2 satyrs | 1 satyr with aulos present at L; B: standing maenad holding fillet in both hands, seated maenad holding up tympanon, satyr. Single | 2 females, 1 satyr | 1 female with tympanon seated at center.

III.464 Ruvo, Museo Archeologico Nazionale Jatta 1617 | Knob-handled Dish | Comparable to the Suckling and Salting Painters | ca. 360-340 BCE | *RVAp* I 15.27. Exterior A: (Pentheus and Maenads) A woman with L breast exposed and short hair dances R with a thyrsos, head thrown back, a woman with star-decorated dress moves R with a dagger, grabs the wrist of a youth with boots, cloak, dagger, and spears who moves R, looks L, then a woman with long dress moves L with thyrsos raised as a spear, and another woman with animal-skin corset runs L; exterior B: (Dionysos and attendants) A bearded satyr sits facing R on an animal skin playing the aulos (one pipe in each hand), a ribbon hangs, a woman with patterned dress walks L with situla and frontal oinochoe, a torso-nude youth with sash tied around head sits facing L with kantharos and thyrsos, a woman moves L with upraised tympanon. Vignettes | 6 females, 2 males, 1 satyr | 1 satyr with aulos seated at L, 1 female with tympanon walking at R.

III.465 Bari, Private Collection (Malaguzzi Valeri) 52 | Calyx Krater | Comparable to the Suckling and Salting Painters | ca. 360-340 BCE | *RVAp* I 15.28, Hart (2010, 118). A: on a high stage supported by ionic columns, with central steps and swastika- and rosette-decorated drapery below, four figures; L-R: an old, white-haired phlyax leans R on a stick, a bearded phlyax moves R while playing the aulos (one pipe in each hand), then a tree separates off another figure (youth?) with short hair in long dress with full mantle who crouches, facing L, and plays the aulos (one hand on each pipe with the phorbeia attached to his head). Single | 3 males | 1 male with aulos dancing at center, 1 male with aulos dancing at center, 1 female with aulos crouching at R; B: a youth in an enveloping mantle moves R, a woman faces L with a wreath, then a mantle figure with bare torso faces L. Single | 1 female, 1 male, 1 unidentified figure.

III.466 London, British Museum F304 | Dinos | Painter of the Dublin Situlae | ca. 360-340 BCE | *RVAp* I 15.33. A: continuous frieze: a woman faces L with long dress and

drapery playing the aulos (one hand on each pipe), another woman with short hair sits L, looks R, with a thyrsos and lowered tympanon, a torso-nude youth with long hair and ivy wreath sits facing L holding a kantharos and thyrsos (Dionysos and Ariadne?), a thymiaterion attended to by a woman with long dress and drapery, facing L and holding a phiale, ivy with grapes above all above, then a young satyr faces R and pours liquid from a pointed amphora into a figure-decorated calyx krater, then a woman with animal-skin corset moves L holding a torch and a situla, then a young satyr sits on a rock facing R with cross-body straps, thyrsos, and phiale, a woman facing L with R foot raised holding an aryballos over the satyr's phiale and a thyrsos, a wreath hanging above, a woman dances R with a bifurcated branch and a large platter, another woman with drapery over arms moves R and holds up a tympanon, a young satyr moves R, looks L, with an animal skin tied over shoulders and holds a situla and a torch, a woman with R breast exposed dances R with a sash-tied thyrsos and an animal skin tied over her L arm, then a young satyr moves R with a kottabos and a situla, then a woman moves L, looks R, wrapped in a starred mantle. Single | 9 females, 1 male, 4 satyrs | 1 female with aulos standing at L, 1 female with tympanon seated at center, 1 female with tympanon walking at R.

III.467 Richmond, Virginia Museum of Fine Arts 81.81 | Calyx Krater | Painter of the Dublin Situlae | ca. 360-340 BCE | *RVAp* Supplement I 15.34a. A: amazonomachy, upper L-R: a woman with short chiton, boots, and mantle sits L, looks R, with a bough and two arrows in her L hand and two arrows extended to the R, a quiver below, a torso-nude youth with long hair sits facing L wearing sandals, holds a whip and a palm branch, a quiver below, a phiale, then a Nike with short chiton and boots with L foot raised leans R holding a kerykion and wreath, then a woman sits facing L with a scabbarded sword, aegis, shield with gorgoneion, and spear; lower, L-R: a youth with cloak leans L, faces R with dagger, grabbing the head of a woman with short skirt, bare chest, and long sleeves and pants riding R on a horse that is rearing up, another woman with bare chest, short skirt, cloak, Persian helmet, and spear rides another horse going R against a youth with back turned out wearing a cloak and a Persian cap with a tuft on top, holding a shield, attacking L with a spear, and a sheathed dagger at his L side. 2 rows | 4 females, 3 males, 1 other winged figure, 2 animals; B: bottom, L-R: a young satyr with L foot up on rocks has a mantle over his R shoulder, holds a bifurcated branch and a situla, a woman with mantle stands facing L, looking R, with a sash-tied thyrsos and upraised fan, a woman faces L with a mantle over L arm holds a tympanon and a sash-tied thyrsos, a phiale below; upper: two Erotes flying center, L with phiale, grapes, and wreath, R with wreath and mirror. Single | 2 females, 1 satyr, 2 Erotes | 1 female with tympanon standing at R.

III.468 New York, Market (Sotheby's) 12.12.88 156 | Bell Krater | Painter of the Dublin Situlae | ca. 360-340 BCE | *RVAp* Supplement II.1 15.34b. A: a young satyr with situla moves R, a woman with long, patterned dress and animal-skin corset moves R with a sash-tied bifurcated branch and an upraised tympanon, a torso-nude youth with elaborate hairdress sits L with a phiale and a thyrsos, grapes on vines between figures above. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at center; B: three mantle figures, L with stick facing R, central gesturing L and facing R, R with strigil held up to L. Single | 3 males.

III.469 New York, Market (Sotheby's) 03.12.91 199 | Type 2 Situla | Painter of the Dublin Situlae | ca. 360-340 BCE | *RVAp* Supplement II.1 15.35b. A: the entire scene is framed by a grape vine, on a long, central couch, three youths recline facing L; L with a branch looking up, central with long hair holding a kantharos and gesturing R with a kerykion, R with long hair facing L, holding a pomegranate and thyrsos; to the L, a goat-legged man reclines L on a patterned rug, under/in front a small youth moves L with a phiale and oinochoe, a tripod table holds goods, and a figure-decorate calyx krater with ribbed bottom stands, to the R a woman with long, patterned dress faces L and plays the aulos (one hand on each pipe). Single | 1 female, 3 males, 1 child, 1 satyr | 1 female with aulos standing at R; B: lower L a woman stands facing R, above a young satyr sits facing L, looking R, with a torch and animal skin tied around shoulders, below a torso-nude youth sits facing R with thyrsos and alabastron, a figure-decorated situla below, then a woman leans L with R foot raised toward the youth with a wreath and thyrsos, an oinochoe floats above. Radial | 2 females, 1 male, 1 satyr.

III.470 Geneva, Private Collection | Type 2 Situla | Painter of the Dublin Situlae | ca. 360-340 BCE | *RVAp* Supplement II.1 15.35c. A: upper, L-R: a woman sits facing R with an upraised mirror, an Eros sits facing L with a wreath, a fragment is missing, then, on the far R, a woman with drapery slipping off shoulder faces L with a wreath hanging above; lower, L-R: a woman faces R holding a phiale and attending to a thymiaterion, a torso-nude youth sits on a fancy stool with footrest, holds a scepter and a gesturing R, a young satyr faces R holding a vine laden with grapes, a thyrsos, and a situla, a woman with short chiton and cross-body straps facings L with a kantharos and a thyrsos. 2 rows | 4 females, 1 male, 1 Eros, 1 satyr; B: a woman moves R with an upraised tympanon, a young satyr moves R with a sash-tied thyrsos, a nude youth with drapery over L arm moves R, looks L, with phiale and thyrsos, a woman moves R with a thyrsos and a phiale. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon walking at L.

III.471 New York, Market (Merrin Gallery) | Dinos with Lid | Painter of the Dublin Situlae | ca. 360-340 BCE | *RVAp* Supplement II.1 15.35-1. A: an Eros leans R with L foot on a rock holding a sash-tied torch and situla, a woman with mantle covering hair faces and gestures R in front of a couch on which a torso-nude youth with long hair reclines facing L holding a phiale and thyrsos, a swag of olive branch above and a tripod table with a kylix and a platter of things (including an alabastron) below, a woman with fluttering dress faces L with a wreath, sash, and bifurcated branch, a youth faces L with drapery over L arm, holding a thyrsos and a branch (?), another youth faces R with drapery over R arm holding a sash-tied thyrsos and a wreath, a torso-nude woman sits on a rock facing R with a bifurcated branch, a youth moves R, looks L with a sash-tied wreath and a thyrsos, a woman with long dress slipping off R shoulder runs R with a bunch of grapes and an upraised fan, a woman sits facing R, looks L, with a thyrsos and upraised tympanon. Single | 5 females, 4 males, 1 Eros, 1 unidentified figure | 1 female with tympanon walking at L.

III.472 Cleveland, Museum of Art 77.179 | Shape 2 Situla | Group of Ruvo 423 | ca. 360-340 BCE | *RVAp* II 15.44b. A: upper register, Pegasos and the Chimera, L-R: a youth with cloak, bap, winged sandals, and kerykion (Hermes) moves R, a youth with

petasos and spear rides a winged horse to R (Pegasos), a woman with full drapery, helmet on back of head, spear, aegis, and shield (Athena) sits R and looks L; lower register: a satyr with horns crouches down facing R with a bunch of rocks, another satyr with animal skin over shoulders leans to L and prepares to throw a rock upwards, a lion/goat/snake hybrid creature looks L and up, a goat-legged Pan (small) crouches down and reaches L. Radial | 1 female, 3 males, 1 Pan, 1 satyr, 2 animals; B: a woman moves R with thyrsos and tympanon, above an Eros moves R with a wreath and sash, seeming to stand in a phiale held by a nude youth seated L on drapery, also holding a thyrsos, followed by a woman facing L with a wreath, bunch of grapes, and thyrsos, with a ribbed bucket below. Single | 2 females, 1 male, 1 Eros | 1 female with tympanon standing at L.

III.473 Ruvo, Museo Archeologico Nazionale Jatta 639 | Knob-handled Dish | Group of Vatican W 4 | ca. 360-340 BCE | *RVAp* I 15.66. A: tondo: seated youth in center holding phiale, below a woman approaching a seated Eros with grapes, above a youth approaching a seated Nike. Vignettes | 1 female, 2 males, 1 Eros, 1 Nike; B: exterior A: a woman moves R with an upraised cista and a tympanon, an Eros sits on a rock facing L with wreath, looks R at a woman who leans L, R foot on a rock, with phiale; Exterior B: a woman moves R with grapes and cista, an Eros sits R on rocks with a phiale, a woman leans L with R foot raised with wreath and branch. Vignettes | 4 females, 2 Erotes | 1 female with tympanon standing at L.

III.474 Bari, Museo Archeologico di Santa Scholastica 925 | Knob-handled Dish | Group of Vatican W 4 | ca. 360-340 BCE | *RVAp* I 15.67. A: tondo: a triskelion in the center, with a band of seated and standing figures facing counter-clockwise: Eros with wreath approaching seated woman with phiale, then seated satyr with kantharos, seated Eros with cista, seated woman with tympanon and sash. frieze | 2 females, 1 satyr, 2 Erotes | 1 female with tympanon seated at bottom R.

III.475 Basel, Antikenmuseum und Sammlung Ludwig (on loan from A. Hermann) | Calyx Krater | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.01. A: a woman in the upper L sits L, looks R with mirror, a small Eros next to her with outstretched wings leans R with an open wreath, lower L a bearded, horned, and goat-legged Pan dances R with a thyrsos, in the center an ithyphallic satyr with beard and receding hairline and boots sits L on an animal skin and wraps arms around the waist of a youth, seated R also on the skin, with sandals and olive wreath, playing the aulos, below an animal-skin aulos bag and another bag lie to the L and a rock to the R, then on the R a nude woman with long hair dances, body turned to R, looking L, and holding up a large sheet of fabric to L, then a tree. Radial | 2 females, 1 male, 1 Eros, 1 Pan, 1 satyr | 1 male with aulos seated at mid-center; B: a woman stands facing R with a wreath, a youth sits facing L with a phiale and bifurcated branch, another youth with drapery over L arm moves L with a bunch of grapes and a branch. Single | 1 female, 2 males.

III.476 Naples, Biblioteca dei Girolamini Collection VIII | Volute Krater | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.15. A: neck: an amazon with hammer facing L and looking R, an amazon on horseback charging to R, a youth with cloak, pilos helmet, and shield lunging L; body: a central naiskos with columns shown in perspective,

in which there is a ribbed volute krater on a pedestal, a set of chariot wheels in the upper L, and a dead, nude youth strewn, underneath the naiskos a bearded male with spear and elaborate dress pulls a youth, fallen L with dagger and shield, to the L while another youth, with cloak, shield, and boots, prepares to strike L with his dagger and another youth with mantle and stick looks on with R foot raised, to L of naiskos three figures, top-bottom: a woman with phiale seated L and looking R, a youth with cloak holding a block over his shoulders, moving L and looking R at the dead youth, a silen with goat legs looking R, to R, top-bottom: a woman with elaborate mantle sitting R with a phiale, looking L, a beaded warrior with short chiton, sheathed dagger, long spear, helmet, and shield steps into the naiskos. Radial | 4 females, 8 males, 1 Pan, 1 animal; B: in the center, a nude woman with drapery sits facing L with phiale and thyrsos; to upper R a youth with wreath sits facing L, then a young satyr with oinochoe and tympanon stands above the central woman and faces R, to lower L a woman with phiale moves R, underneath the seated woman a large bucket, to the lower R a woman moves L with mirror and tympanon, and to upper R a woman sits R, looks L, with wreath and cista. Radial | 3 females, 1 male, 1 satyr | 1 satyr with tympanon standing at up center.

III.477 Milan, Market | Volute Krater | Lycurgus Painter | ca. 360-340 BCE | *RVAp* Supplement I 16.16a. A: neck: a frontal female head in a flower; body: a central Ionic naiskos with a youth in added white facing L with drapery, a spear, and a pilos helmet; to L, a seated youth with staff and wreath above (facing L and looking R), lower a woman facing R with phiale and ribbon; to R, a seated woman with branch above and a youth leaning R on a stick and facing L with a wreath below. Radial | 3 females, 2 males; B: neck: palmette; body: a woman walks R with horizontal, sash-tied thyrsos and upraised tympanon, an Eros flying R with a phiale and sash above, then a woman seated L, looking R, with a bifurcated branch and a tympanon and a young satyr leaning L towards her with R foot raised holding a wreath and a situla. Radial | 2 females, 1 Eros, 1 satyr | 1 female with tympanon standing at mid-L, 1 female with tympanon seated at mid-center.

III.478 New York, Metropolitan Museum of Art 56.171.64 | Type 1 Situla | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.17. A: above, a white-haired, fluffy papposilenos faces R, L foot raised, playing the aulos (one pipe in each hand), then a youth with mantle and long hair rides R on a chariot drawn by two griffins, looks L, a small bird with ribbon flying between them; lower: a torso-nude woman sits R on a cista with a phiale and looks up, then a figure-decorated calyx krater with two figures moving R and looking L, into which an old, white-haired silen with boots, facing L, dips an oinochoe while holding a phiale, then a woman sits facing R and looking L. 2 rows | 2 females, 1 male, 2 satyrs, 3 animals | 1 satyr with aulos standing at top L; B (no photo): "Dionysos with phiale and thyrsos seated between maenad with oinochoe and tympanon and young satyr with wreath and box".

III.479 Matera, Museo Archeologico Nazionale "Domenico Ridola" 11671 | Pelike | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.22. A: in the center, a woman sitting facing L on a chair with back leans back to kiss a youth with drapery and boots facing L, to the lower L a youth with mantle and stick leans R with ribbon and a ball, to

the upper L a woman sits tugging at her shoulder, to the upper R an Eros sits R holding a phiale and pouring from an alabastron onto the couple to the L, lower L a woman in long, elaborate drapery leans R onto a pillar, faces L, with a mirror and grapes. Radial | 3 females, 2 males, 1 eros; B: a woman faces R with a tympanon, a youth sits L on drapery with a phiale, another youth with drapery over his L arm moves L with a wreath, a cista below. Single | 1 female, 2 males | 1 female with tympanon standing at bottom L.

III.480 Boston, Museum of Fine Arts 76.65 | Column Krater | Painter of Boston 76.65 | ca. 360-340 BCE | *RVAp* I 16.32. A: a woman moves R with a mirror, a youth with drapery over L arm moves R with a thyrsos and phiale, a young satyr with situla faces L and holds up a tympanon. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon standing at top R; B: three mantle figures, R 2 with sticks to L. Single | 3 males.

III.481 Bryn Mawr, Private Collection (F.F. Jones) | Column Krater | Painter of Boston 76.65 | ca. 360-340 BCE | *RVAp* I 16.33. A: a woman moves R with thyrsos and upraised tympanon, a youth sits L with phiale and thyrsos, a giant bunch of grapes above him, a young satyr moves L with kantharos and situla. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at top L; B: three mantle figures, all with sticks, central facing L. Single | 3 males.

III.482 Vatican, Museo Gregoriano Etrusco AA 3 (17223) | Calyx Krater | Painter of Boston 76.65 | ca. 360-340 BCE | *RVAp* I 16.35. A: Pan with animal skin, horns, and lagobolon stands facing R, a fawn faces him L with a woman seated facing L and looking R, holding fan and tugging at drapery, above, then a youth with drapery, Persian cap, and stick sits L, looks R at a woman who, fully wrapped in a mantle and leaning R on a pillar, brushes his shoulder, Eros above and a young satyr with thyrsos and phiale to upper R. 2 rows | 2 females, 1 male, 1 Eros, 1 Pan, 1 satyr, 1 animal; B: a woman moves R with an upraised tympanon, a youth sits L on drapery, looks R, holds a thyrsos, a young satyr moves R, looks L, with thyrsos and situla. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at top L.

III.483 Sydney, Nicholson Museum 52.60 | Oinochoe, Shape 3 | Connected to the Painter of Boston 76.65 | ca. 360-340 BCE | *RVAp* II 16.41a, *CVA* Nicholson Museum 1(1), 48-49, plates 58-59. A: a young satyr with cross-body sash moves R carrying a situla and a thyrsos, a youth with long hair and drapery sits facing L with upraised tympanon, a woman stands facing L with a sprig and a mirror. Single | 1 female, 1 male, 1 satyr | 1 male with tympanon seated at top R.

III.484 Naples, MANN 3230 (82923) | Volute Krater | Milan Orpheus Group | ca. 360-340 BCE | *RVAp* I 16.43. A: neck: quadriga with youth driving moving to the R; body (Iliupersis): in a central naiskos shown in perspective with four ionic columns, a young woman with dress exposing R breast grabs onto the frontal statue of Athena with aegis, spear, and shield, a youth with dagger on the L grabs the girl (Cassandra) by the hair, to the L a woman with aegis, spear, and helmet sits above and an amazon runs to the L below, to the R a woman with full mantle sits facing L above and another amazon with

elaborate dress runs to the R with hands over head below. Radial | 6 females, 2 males, 4 animals; B: neck: palmettes; body: upper L a young satyr sits L, looks R, with kantharos and sash-tied thyrsos, lower L a woman moves R with tympanon and thyrsos, central a long-haired, torso-nude youth sits facing L with phiale and thyrsos, a bucket below, then upper R a woman faces L with a sash-tied torch and a situla. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon standing at bottom L.

III.485 Amsterdam, Allard Pierson Museum 2568 | Calyx Fragment Krater | Chamay Painter | ca. 350-330 BCE | *RVAp* I 16.64. A: fragment: a woman stands R with thyrsos and upraised tympanon, a youth with long hair sits on drapery L with phiale and thyrsos, another woman stands frontal, looks R, with grapes and thyrsos, a satyr (?) lower R holding a torch. Single | 2 females, 1 male, 1 unidentified figure | 1 female with tympanon standing at L.

III.486 Canberra, Classics Museum (Australian National University) U.H. 6 | Pelike | Related to the Chini Painter | ca. 350-330 BCE | *RVAp* I 16.79. A: a woman in long, patterned, unbelted dress moves R with a sash and two pipes of an aulos in her L hand, an Eros flies above to L and reaches for the pipes, a youth reclines L, turns to R, on a kline, holding a skyphos and a phiale, a floating platter below, then a volute krater. Single | 1 female, 1 male, 1 Eros | 1 female with aulos standing at L; B: a woman dances L with a thyrsos over her shoulder and a hare held by the front legs. Single | 1 female, 1 animal.

III.487 Taranto, MARTA 54086 | Calyx Krater | Related to the Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* II 17.17. A: a central naiskos with a youth facing L with two spears, shield, and a pilos hat on a tripod table to the L flanked on the L by a youth with drapery over arms carrying grapes and a phiale and, to the R, a woman moving L with sash and branch. Single | 1 female, 2 males; B: a woman moves R with drapery over L arm, branch, and upraised tympanon, a youth moves R, looks L, with wreath, drapery over L arm, and bifurcated branch. Single | 1 female, 1 male | 1 female with tympanon walking at L.

III.488 Lugano, Private Collection | Stamnos | Close to the Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* II 16.64.3. A: a woman leans L on a branch, faces frontal/R, with drapery over L arm and upraised tympanon, a youth in short, patterned, belted tunic, with long hair, sits facing R, looking L, with two spears, another youth with short, patterned, belted tunic, long hair, and pointed cap moves L with a phiale and sash in R hand and spears and drapery in L. Single | 1 female, 2 males | 1 female with tympanon leaning at L; B: a youth with drapery over L arm moves R with bifurcated branch and phiale, a woman moves R, looks L, with upraised tympanon and thyrsos. Single | 1 female, 1 male | 1 female with tympanon walking at R.

III.489 Berlin, Staatliche Museen 1968.11 | Volute Krater | Berlin-Branca Group | ca. 350-330 BCE | *RVAp* II 18.03. A: neck: a woman in long, fluttering drapery walks L with a sash-tied thyrsos (?) and an upraised tympanon, a torso-nude youth sits L on a panther moving R, with a rabbit and kantharos below, a young satyr moves R with a torch

(?); body: upper register, Iliupersis, an amazon with short chiton, spotted sleeves and tights, and a hammer walks L, looks R, over a sideways tripod cauldron and phiale, another woman with long garment and mantle moves L, looks R, tugging at drapery, central a statue of Athena in added white, looking to R and holding a spear and shield, stands on a Doric base, on which is seated to the R a woman with long hair and mantle, pulling the veil from her face, then a small Eros, moving R, gets brushed aside by a bearded man in crested helmet, cuirass, with cloak and full chiton as well as spear and shield, who moves L over a fallen Ionic column, looks R as another woman with mantle over shoulders and short hair grabs for the man's spear to the L (Helen and Menelaos); lower register, L-R: a woman sits facing L with a fan and phiale, looks R, a torso-nude youth sits L with wreath, sash, spears, and shield, a torso-nude woman sits facing R with oinochoe and phiale, and a small Eros flies L with mirror and grapes. 2 friezes | 7 females, 3 males, 1 Eros, 1 satyr, 2 animals | 1 female with tympanon walking on neck, at L; B: neck: palmette; body: on a ribbon-draped plinth a youth in RF, with drapery over L arm, boots, and two spears over R shoulder stands facing L, to upper L a youth with L with two spears and phiale, to lower L a woman runs R with a wreath (?) and upraised cista with sash, to upper R a woman runs L with sash-tied wreath and upraised phiale, drapery over L arm, to lower R a youth sits L with a phiale. Radial | 2 females, 3 males.

III.490 Switzerland, Private Collection (Branca) | Calyx Krater | Branca Painter | ca. 350-330 BCE | *RVAp* II 18.05. A: L-R: a youth with cloak leans and gestures R over a pillar, above a woman sits L with a mirror, looks R, then a youth with club sits L on a lion's skin, looks R, a phiale below and a tree growing to R, across which a woman with short chiton, long, patterned sleeves and leggings, boots, mitra, and two spears stands and gestures L, an Eros flies L above, then two horses moves L, the R of which with another similarly-dressed female on its back, above another female similarly dressed sits R, leans R arm on a shield and holds two spears (amazons). 2 rows | 4 females, 2 males, 1 Eros, 2 animals; B: L-R: a young satyr leans L on a column, faces R, with thyrsos and sash-tied torch, a youth with long hair sits R on drapery, looks L, with grapes and phiale, an Eros seated similarly above but with wreath and mirror, then a woman with R foot raised moves L with upraised tympanon and thyrsos. Single | 1 female, 1 male, 1 Eros, 1 satyr | 1 female with tympanon standing at mid-R.

III.491 Basel, Market (Münzen und Medaillen) | Calyx Krater | Hippolyte Painter | ca. 350-330 BCE | *RVAp* II 18.12. A: Herakles receiving the girdle of Hippolyte. Single | 2 females, 1 male, 1 Eros, 1 animal; B: Dionysian procession. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon walking at mid-R.

III.492 Basel, Antikenmuseum und Sammlung Ludwig BS 468 | Calyx Krater | Hippolyte Painter | ca. 350-330 BCE | *RVAp* II 18.13. A: on the L, a woman stands L with a mantle and long, patterned chiton, holding a thyrsos and phiale, then a fawn stands facing L behind a youth with some drapery who sits L, faces R and reaches behind the head of a woman, in a diaphanous mantle, who leans L to kiss the youth, a thyrsos behind, the head of a silen (mask?) below, and an Eros flying R to upper L with a wreath, then a tree, above which stands a vertical 'xylophone' (with 12 crossbars, the top one with multiple dots, the bottom with none, and the rest with one in the center, finials on the

ends of the arms and the top and bottom crossbars), then a bell krater with an added-white four-figure composition (a woman seated R, an Eros with R foot raised leaning to the L with a sash/stick, another woman seated R facing another woman standing L), into which a bearded satyr, with back turned out, leans L with thyrsos and pouring into the krater from a wineskin, below the krater two criss-crossed pipes of an aulos and a phiale. Single | 2 females, 1 male, 1 Eros, 1 satyr, 1 animal | 1 xylophone at up center, 1 bell at mid-center; B: a woman leans R with L foot raised, with a figure-decorated situla, branch, and an oinochoe, a sash-tied wreath above, with a youth seated L on drapery, a lagobolon at his feet, holding out a phiale to receive the liquid from the woman's oinochoe, a young satyr walking L behind with a torch and situla. Single | 1 female, 1 male, 1 satyr.

III.493 Basel, Antikenmuseum und Sammlung Ludwig 521 | Loutrophoros | Metope Group | ca. 340-320 BCE | *RVAp* II 18.16. A: neck: an Eros moves L with a sash (?); shoulder: a $\frac{3}{4}$ L-facing RF female head with florals all about; upper, Alkestis with her children, L-R: a woman with short hair walks R with a basket on her shoulder, another woman moves R, looks L, with sash and fan, in front of an ionic column of a naiskos a youth in a mantle leans and looks R, then on a kline inside the naiskos, a woman (Alkestis) with long hair sits R, looks L, with two children, the R one reaching up for her breast, an oinochoe, sash, and ball hanging above, then in front of the R column of the naiskos, a white-haired, fully-mantled man stands facing L and gesturing while touching his face, then a Corinthian column with a bottom-ribbed hydria stands to the R followed by an old, bearded, white-haired man with cloak, boots, short chiton, and stick leaning L, middle: a frontal woman's head in added white with florals; bottom, L-R: a woman with mantle stands facing R with an open cista and upraised fan, a thymiaterion, then another woman leaning and looking R while holding (unidentified object) in added white, L hand on the shoulder of a woman, seated L on a klismos and looking/gesturing R, with a figure-decorated fox and lekythos above, a couple of birds flapping about, then a woman in full mantle with long hair walks L with R index finger to lips, followed you a girl with long, starred dress and white sleeves and radiate crown who, standing in front of a stool, holds an umbrella over the woman to the L. 2 friezes | 8 females, 2 males, 2 children, 1 eros; B: neck: cross-hatching; shoulder: a red-figure female head in L-facing profile with saccos growing out of a flower with palmettes on the sides; body: upper, L-R: a woman walks R with drapery over L arm holding a giant patera over her shoulder and a tympanon, an Eros flies R with a sash and mirror, a youth sits L on a folding stool with drapery, looks and gestures R to a woman who leans R onto a small pillar, faces L, and holds a L-facing duck and a sash-tied branch; lower, L-R: a woman sits R on a cista with another box on her lap, in front of a central perirhanterion a frontal Eros leans R, looks L, with a phiale, a woman runs L with a wreath and a branch. 2 friezes | 4 females, 1 male, 2 Erotes, 1 animal | 1 female with tympanon walking at top L.

III.494 Berlin, Staatliche Museen 1984.39 | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.17a. A: neck: a frontal female head in added white growing out of a flower; body: The horses of Rhesus, upper L-R: a Thracia sits L, sleeping, with short, patterned chiton, Persian helmet, and two down-pointing spears, a pilos cap and sheathed sword above, below a Thracian lying down to L (with hammer),

poi a bearded man sleeps R on a bed (Rhesus), and a youth with pilos, drapery over L arm, scepter, and dagger reaches for him, a timber fire below, then Athan (aegis, helmet on back of head, long dress (leans R, gestures L, a shield above, then a woman sits R on a rock in full mantle, looks L, lower L-R: A Thracian sits R, asleep, with shield and two spears, a figure-8 shield above, then a bearded man with pilos, short chiton, cross-body bands, and patterned sleeves walks R, looks L, with two horses held by the bits towards a youth with mantle on lower body and small horns leaning R on a rock, looking L, with a shell (?) and a palm frond. 2 rows | 4 females, 4 males, 2 animals, 1 head, 1 unidentified figure; B: neck: a RF male head with ram's horns in L-facing profile in a flower/palmette design; body: upper, L-R: a woman walks R with a sash-draped wreath and upraised tympanon, a woman sits L, looks R, with a palm fan, a torso-nude youth sits L with a phiale and thyrsos, a young satyr with R foot raised leans L with upraised wreath and four sashes; lower, L-R: a young satyr with animal skin tied around his neck dances R and claps his hands, a calyx krater with added-white decoration (a single figure dancing/running L), then a bearded silen with mantle drapery bends L pouring from a frontal oinochoe with a single black-figure (running/dancing L) into the calyx krater and a frond in his L elbow, a giant flower, then a woman with long dress and mantle over L shoulder walks L playing two long pipes of an aulos. 2 rows | 3 females, 1 male, 3 satyrs, 1 head | 1 female with tympanon walking at top L, 1 female with aulos walking at bottom R.

III.495 New York, Private Collection (S. White and L. Levy) 231 | Loutrophoros | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.20a. A: shoulder: an added-white, $\frac{3}{4}$ R-facing female head grows out of a flower with florals all about; upper, death of Hippoylotos, L-R: a fury (?) with short chiton, animal skin over shoulder, and boots climbs onto a chariot with an upraised torch and stick, on which a youth with long skirt already stands facing R, looking L, with stick and reigns for four horses, all in added white, rearing up to R over a bull's torso, in added white, emerging from the ground to lower R; lower, L-R (continuous): a woman with mantle, house-shaped box, phiale, and sash moves R towards a ribbon-tied stele with a kylix/kantharos on top, a youth with drapery over shoulders on the other side leans L with R foot raised, preparing to lay a sash on the stele, a woman sits L with an upraised mirror and an open box with a sash, then a woman leans R over a small pillar with a sash-draped wreath and a palm fan, an oinochoe lies on the ground below, then a youth sits R, looks L, with a phiale, and a woman walks R with upraised mirror and tympanon, then a woman sits L on a stele, looks R, with an open box and a sash-tied branch, a small palm fan on the ground to R. 2 friezes | 3 females, 2 males, 5 animals, 1 unidentified figure; B: shoulder: a L-facing profile female head in RF with saccos and radiate crown in a floral; body: a woman with long dress with central stripes and drapery over L arm faces R with a palm fan, a torso-nude youth sits L, looks R, with mirror and stick, a woman in full mantle sits L on an ionic column and gestures to the youth, then a woman with full mantle moves R, looks L, places a wreath on the seated woman's head and holds a house-shaped, figure-decorated box; below, a continuation of side A. 2 friezes | 3 females, 1 male | 1 female with tympanon standing at bottom R.

III.496 Port Sunlight, Lady Lever Museum 5044 | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.31. A: above, an Eros flies R with sash and iynx towards a woman, seated L with open box and fan, a bird above, below, a woman leans L on a perirrhanterion holding a rosette chain, then a torso-nude youth sits R on a stool with footrest, looks L with a phiale and has his L hand on the strings of a kithara with swans' necks arms (9 pegs), then a woman with R foot raised on a column leans L with a ball and a xylophone with 12 (?) crossbars with dots in the center. 2 rows | 3 females, 1 male, 1 Eros, 1 animal | 1 male with kithara seated at bottom center, 1 female with xylophone leaning at bottom R; B: a woman moves R with a tympanon and an upraised fan, drapery over L arm, a youth sits L on drapery with a phiale, wreath, and sash-tied branch, an Eros flies L above with a mirror and a wreath. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon walking at L.

III.497 Cambridge, Corpus Christi College 44 | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.33. A: a woman stands facing R with a pedestalled dish, open box, and iynx, a small, spotted fawn faces L and looks up at the woman, then a youth, seated R on drapery, looks L at the bird on his R hand and has his L hand on the strings of an arched, spiny harp (10-12 strings), an Eros flies L above with a wreath for the woman and an aryballos. Single | 1 female, 1 male, 1 Eros, 1 satyr | 1 male with harp seated at bottom R; B: a woman walks R with upraised mirror and grapes, a youth sits L with a phiale and stick, a ribbon above. Single | 1 female, 1 male.

III.498 Naples, MANN 3254 (81393) | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.39. A: neck: Oedipus and the sphinx with a fury to L; body: Funeral of Patroclus - three-tier composition, a central funerary pyre with a woman behind sacrificed upon it, above and to far R corner Pan, a youth with horns, animal skin, and lagobolon has back turned out, faces L, and holds up syrinx, next to a youth with WWI-looking helmet and a seated Athena. 3 rows | 8 females, 12 males, 1 other winged figure, 4 animals, 4 unidentified figures; B: neck: maenad, satyr leaning on laver, satyr looking at maenad, satyr seated on rock; body: central naiskos above, Ionic fore-columns, to L a small boy faces R, chariot wheels hanging above, then a youth with cloak, all in added white, and spear faces and gestures R to a torso-nude youth, seated L on a RF klismos, with phiale, a shield and pilos cap above, figures all around with goods, in middle register to L a woman with amphora walks towards a bearded ban seated L with a vine in L hand and holding onto the arm of an Apulian kithara (?) on his knee (6-7 strings), to the R in the middle register a woman sits facing L, looks R, with upraised xylophone (16 crossbars, top and bottom with multiple pegs/knobs, arms with finials, and central cross-bars with dots in the center) and open box, then a youth with drapery over L arm and rosette-chain. Radial | 7 females, 11 males, 1 child, 2 unidentified figures | 1 male with Apulian kithara seated at mid-L, 1 female with xylophone seated at mid-R.

III.499 Princeton, Princeton University Art Museum 83.13 | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.41a. A: neck: female head; body: Medea at Eleusis with Nike, Athena, Demeter, Persephone, Herakles, Iris, two youths, and two children (on an altar) around the temple. Radial | 3 females, 4 males, 2 children, 1 Nike, 1 other winged figure, 1 head; B: neck: female head in profile to L,

rising from acanthus between palmettes; body: above – Eros flying with wreath, 12-bar 'xylophone', and iynx, seated woman with torch and tympanon, Paniskos (aegipan) and seated half-draped woman with mirror and thyrsos; center: woman with wreath, thyrsos, and tympanon bending forward beside seated Dionysos, holding phiale and thyrsos; below – woman running up with bunch of grapes and dish of pomegranates with spray and fillet, fountain-house in which is a cross-bar torch, young satyr with torch and branch. 3 rows | 4 females, 1 male, 1 Eros, 1 satyr, 1 Pan, 1 head | 1 Eros with xylophone flying at top L, 1 female with tympanon seated at up center, 1 female with tympanon leaning at mid-L.

III.500 Geneva, Musée d'Art et d'Histoire 15043 | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.51. A: above: Hades abducting Persephone, with Hecate to the left and Demeter to the right; below: youths and women with offerings at a stele, on top of which is a kylix; shoulder: female head in added white in floral setting. 2 friezes | 7 females, 2 males, 3 Erotes, 4 animals, 1 head; B: above: Dionysos seated with maenad, a satyr, and an Eros holding a branch and a tympanon; below, in the continuation of the stele scene, a woman holds a tympanon and a long-sticked palm branch. 2 friezes | 4 females, 3 males, 1 Eros, 1 satyr, 1 head | 1 female with tympanon standing at up center, 1 Eros with tympanon walking at bottom L.

III.501 Taranto, Private Collection | Loutrophoros | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.57. A: above: Kreousa – woman with infula and branch standing in front of altar inscribed KREOUSA; to the left, a youth and bearded king, to the right, two women. Behind the altar, two snakes and two panthers; below, all around: youths and women, with seated Eros. 2 friezes | 5 females, 3 males, 4 animals; B: draped woman with raised foot, holding wreath and tympanon, seated nude youth with phiale and branch, standing woman with dish, satyr with thyrsos. 2 friezes | 3 females, 3 males, 1 other winged figure | 1 female with tympanon leaning at top L.

III.502 Naples, MANN 3225 (82266) | Loutrophoros | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.58. A: above: Andromeda bound to two tree-trunks, with Cepheus and attendants around; below, all around: Perseus slaying the sea-monster, surrounded by Nereids on hippocamps and Eros holding an iynx; shoulder: frontal female head in floral setting. 2 friezes | 7 females, 1 male, 1 Eros, 5 animals, 1 head, 1 unidentified figure; B: above: seated Dionysos, Eros, between two maenads, one of whom faces Dionysos and carries a tympanon and a thyrsos, and a satyr. 2 friezes | 4 females, 1 male, 1 satyr, 1 Eros, 5 animals | 1 female with tympanon standing at top L.

III.503 Naples, Private Collection (Grimaldi) 108 | Loutrophoros | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.59. A: above: unexplained mythological subject; below, all around: woman with two phialai and situla approaching Ionic naiskos in which is a loutrophoros, while to the right, a woman stands holding a mirror and open box. 2 friezes | 7 females, 2 males; B: maenad with thyrsos and tympanon, seated Dionysos with phiale and thyrsos, woman with bunch of grapes and mirror, resting left elbow on pillar, satyr with torch and thyrsos; neck: female head in floral setting, seated woman with ball and bird on string, kalathos, standing woman with branch, woman resting left arm on pillar

holding a phiale, fillet, and 'xylophone,' Eros with phiale seated on rock-pile, standing woman with flowers and cista, nude youth leaning on stick with fillets and fan. 2 friezes | 4 females, 3 males, 1 Eros | 1 female with tympanon standing at top L, 1 female with xylophone leaning at bottom L.

III.504 Berlin, Staatliche Museen F 3263 | Loutrophoros | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.60. A: above: satyrs and maenads, one with tympanon and one playing the aulos, dancing beside reclining Dionysos; below, all around: amazonomachy; neck: above: female head; below: Eros standing on flower between the two registers: female head in floral scroll-work. 2 friezes | 10 females, 5 males, 2 satyrs, 1 animal, 1 Eros | 1 female with tympanon, walking, 1 female with aulos, standing; B: (same as side A, continuation) neck: female head in profile to L rising from acanthus.

III.505 New York, Market (Royal Athena Galleries) | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.64c. A: Dionysos, half-draped and seated facing left and holding phiale and thyrsos, between a woman playing the flute and a silen bending forward with drinking-horn and situla; above, seated Eros with tympanon, beside Dionysos, thymiaterion to the left and a bowl and amphora to the right. Single | 1 female, 1 male, 1 Eros, 1 satyr | 1 Eros with tympanon seated at up center, 1 female with aulos standing at bottom L; B: young satyr with phiale running to L, followed by Dionysos with banded bucket and thyrsos. Single | 1 male, 1 satyr.

III.506 Tampa, Museum of Art (ex W.K. Zewadski Collection) 87.35 | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.64e. A: satyr with situla, fawn, woman with mirror beside tree, seated Pan with phiale and lagobolon, syrinx below and, above and to the right, a Paniskos with a syrinx. 2 rows | 1 female, 1 satyr, 2 pans, 1 animal | 1 Pan with syrinx standing at top R, 1 syrinx at bottom R; B: nude youth (Dionysos) with thyrsos and phiale, standing draped woman with wreath and thyrsos. Single | 1 female, 1 male.

III.507 Tampa, Private Collection (W.K. Zewadski) | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.64f. A: woman holding a theatrical mask next to Dionysos, seated with thyrsos and phiale, and to the right, a satyr holding a tympanon; above: Eros with wreath and fillet, flying towards the woman. Single | 1 female, 2 males, 1 Eros | 1 male with tympanon leaning at R; B: seated youth (Dionysos) with thyrsos and phiale, woman with mirror and thyrsos. Single | 1 female, 1 male.

III.508 Boston, Museum of Fine Arts 1989.1 | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.65b. A: Alkmene, above: youth by seated blind Teiresias (inscribed), Hermes and Aphrodite and Eros with a hoop; below: youth coming up with torch, Amphitryon (inscribed) with torch and spear, Alkmene (inscribed) seated upon the altar, with nimbus around her, and the eagle of Zeus above, youth coming up with logs, bearded Kreon (inscribed). Radial | 2 females, 4 males, 3 children, 1 Eros, 1 animal; B: woman holding a thyrsos and tympanon, seated Dionysos, another woman, and a satyr with situla and torch. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon standing at L.

III.509 London, Market (Sotheby's) 13-14.12.82 277 | Dinos with Stand and Lid | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.71a. A: continuous frieze: Maenad bending forward with thyrsos and fillets, white-haired and bearded silen admonishing a youthful Pan, who stands upon a speaker's platform (cf. the Darius krater), beneath a grape-vine; maenad leaning on basin holding torch and tympanon, seated Dionysos with kantharos and thyrsos, seated maenad with thyrsos and cista, young satyr with situla and torch, seated Nike with phiale and rosette-chain, satyr with thyrsos and tympanon, woman approaching the basin beside which is a young satyr with a torch. Single | 4 females, 1 male, 1 Nike, 4 satyrs, 1 child | 1 female with tympanon leaning at R.

III.510 Geneva, Private Collection (H.A.C.) | Dinos with Stand | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.71c. A: continuous frieze: "Dionysos, with thyrsos, in a stag-drawn chariot, preceded by a young satyr holding a figure-decorated calyx-krater and torch; wreathed amphora, woman with thyrsos and tympanon, woman holding flower and a cista containing an alabastron, young satyr with bunch of grapes and branch, seated woman with thyrsos and tympanon, young satyr bending forward with kantharos and situla; standing woman with thyrsos putting incense on a thymiaterion, woman running up with tympanon, bearded satyr to the left. Single | 6 females, 1 male, 4 satyrs, 2 animals | 1 female with tympanon walking at L, 1 female with tympanon seated at center, 1 female with tympanon dancing at center, 1 female with aulos walking at R.

III.511 London, Market | Dinos with Stand | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.71d. A: four youths reclining on a long kline with vines above, serving boy to L, kottabos stand, aulos player, Eros, and woman with Apulian kithara at R. | 2 females, 4 males, 1 Eros, 1 child | 1 female with aulos standing at center, 1 female with Apulian kithara seated at R; B: warrior departure scene with youth in short, belted tunic with spears, helmet, and shield standing R and shaking hands with white-haired, seated male facing R, Nike above, two youths and a horse to the R and two women to the L. Single | 2 females, 4 males, 1 Nike.

III.512 London, Market | Dinos | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.71e. A: continuous couch with youths reclining, kottabos stand, Dionysos holding kantharos and vine, female aulete in patterned chiton. Single | 2 females, 11 males | 1 female with aulos standing at mid-center, 1 female with aulos standing at mid-center.

III.513 New York, Private Collection (S. White and L. Levy) 228 | Dinos | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.71f. Continuous frieze with Dionysos and youths reclining on a single long kline, and two female aulos players. Single | 2 females, 11 males | 2 females with auloi.

III.514 London, Market | Dinos with Stand | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.106c. A: continuous frieze: satyr with branch,

woman with thyrsos and tympanon moving to the right, then a seated nude youth, with flower and branch and Eros with wreath and iynx, draped woman holding alabastron, seated half-draped youth with lyre and thyrsos, seated woman holding and tympanon, silen with torch and thyrsos, young satyr with beaded wreath, phiale and fillet running to the right, woman with alabastron. Single | 4 females, 2 males, 3 satyrs, 1 Eros | 1 female with tympanon moving at center, 1 male with Apulian kithara seated at center, 1 female with tympanon seated at center.

III.515 Oxford, Ashmolean Museum 1984.886 | Dinos with Stand | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.106e. A: continuous frieze: Eros bending forward with fillet and bunch of grapes, seated Dionysos with phiale and thyrsos, seated woman with fan, satyr coming up with situla and thyrsos, seated satyr with platter, woman with torch and branch, satyr with phiale approaching seated maenad with torch. Single | 2 females, 1 male, 3 satyrs, 1 Eros | 1 female with tympanon seated at center.

III.516 Lecce, Museo Provinciale Sigismondo Castromediano 679 | Calyx Krater | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.109. A: seated youth (Dionysos) with Eros, satyr, and woman with tympanon as attendants. | 1 female, 1 male, 1 satyr, 1 Eros | 1 female with tympanon; B: draped woman with thyrsos and tympanon, and seated nude youth, with phiale, wreath and thyrsos. Single | 1 female, 1 male.

III.517 Naples, MANN 1979 (82129) | Calyx Krater | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.110. A: satyr riding on a panther between Pan and a woman holding a tympanon, Eros above. Single | 1 female, 1 satyr, 1 Eros, 1 Pan, 2 animals | 1 female with tympanon; B: satyr and woman moving L. Single | 1 female, 1 satyr.

III.518 Boston, Museum of Fine Arts 1985.897 | Calyx Krater | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.111. A: Dionysos seated in center with Pan, woman, and fawn, Eros above and Apulian kithara on ground below. Single | 1 female, 1 male, 1 Pan, 1 Eros, 1 animal | 1 Apulian kithara at bottom L; B: satyr extending kantharos and wreath towards seated woman. Single | 1 female, 1 Pan.

III.519 Bari, Private Collection (Prof. Rizzon) 74 | Type 2 Situla | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.115a. A: Dionysos with phiale and thyrsos, seated between Pan with syrinx and wreath, and woman with aulos, above: Eros flying with wreath and phiale. Single | 1 female, 1 male, 1 Pan, 1 Eros | 1 Pan with syrinx seated at L, 1 Apulian kithara at L, 1 female with aulos standing at R; B: Eros with mirror seated on rock-pile, standing woman with phiale and situla. Single | 1 female, 1 Eros.

III.520 Genoa, Private Collection (Dr. Chiappara) | Situla | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.115b. A: seated youth with female attendant, Pan to R and Eros above. | 1 female, 1 male, 1 Eros, 1 pan; B: a woman with tympanon and thyrsos and a young satyr with torch move L. Single | 1 female, 1 satyr.

- III.521 Copenhagen, Nationalmuseet 349 | Shape 3 Oinochoe | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.119. A: nude youth with thyrsos and rosette-chain and woman with tympanon and wreath moving to the right. Single | 1 female, 1 male | 1 female with tympanon moving at R.
- III.522 Brusuglio, Private Collection 9 | Pelike | Painter of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* II 18.131. A: youth seated holding phiale and wreath next to tree, two attendant women, one leaning on a louterion, Eros. Single | 2 females, 1 male, 1 Eros | 1 male with Apulian kithara seated at center; B: youth approaching seated woman holding wreath, Eros with sashes. Single.
- III.523 Bari, Private Collection (Macinagrossa) 35 | Lebes Gamikos | Egnazia Group | ca. 340-320 BCE | *RVAp* II 18.144. A: couple seated on kline reaching towards one another, woman holding auloi, attendant youth and woman, woman above and Eros with wreath. 2 rows | 3 females, 1 male, 1 Eros, 1 child | 1 female with aulos seated at bottom center; B: woman with sprig approaching seated youth with phiale and staff, woman behind with xylophone. Single | 2 females, 1 male | 1 female with xylophone standing at R.
- III.524 Montpellier, Musée Fabre 836.4.335 | Pelike | Egnazia Group | ca. 340-320 BCE | *RVAp* II 18.151. A: woman with wreath leaning on column and looking at seated youth playing kithara, woman with box and ball approaching youth and thymiaterion from R, Eros above. Single | 2 females, 1 male, 1 Eros | 1 male with Apulian kithara seated at center; B: youth with chain of rosettes approaching seated woman holding sprig. Single | 1 female, 1 male.
- III.525 Genoa, Museo Civico 1144 | Pelike | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.162. A: youth seated holding phiale next to woman in mantle, seated, holding fan, tympanon at feet, attendant woman to L with rosette chain. Single | 2 females, 1 male | 1 female with tympanon seated at R; B: woman with box and wreath and youth with grapes and mantle walking to R. Single | 1 female, 1 male.
- III.526 Tokyo, Bridgestone Museum 97a | Pelike | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.164. A: woman with tympanon leaning R and handing mirror (?) to seated youth holding wreath and sprig. Single | 1 female, 1 male | 1 female with tympanon leaning at L; B: woman walking L towards stele holding sash and mirror. Single | 1 female.
- III.527 Cambridge, Museum of Classical Archaeology 417 | Pelike | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.167. A: youth with fan and wreath approaching seated woman holding mirror, Eros above. Single | 1 female, 1 male, 1 eros; B: woman holding sprig (thyrsos?) and tympanon walking L followed by youth holding wreath. Single | 1 female, 1 male | 1 female with tympanon walking at L.

- III.528 Reggio, Museo Nazionale | Situla | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.178. A: youth reclining on panther skin in center, women above, old satyr dancing and playing aulos to L, krater and faun below, young satyr to R. Radial | 2 females, 1 male, 2 satyrs, 1 animal | 1 satyr with aulos dancing at bottom L; B: woman seated in center, woman to L, youth approaching with grapes to R, Eros above. Single | 2 females, 1 male, 1 Eros.
- III.529 Reggio, Museo Nazionale 19154 B 3471 | Calyx Krater | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* Supplement II.1 18.179a. A: woman in mantle dancing, woman (?) seated playing aulos to L, Eros above, youth seated to R. Single | 2 females, 1 male, 1 Eros | 1 female with aulos seated at L; B: woman holding phiale and wreath approaching seated youth. Single | 1 female, 1 male.
- III.530 Naples, MANN Stg 417 | Skyphos | Group of Athens 1450 | ca. 340-320 BCE | *RVAp* II 18.183. A: youth holding thyrsos approaching seated woman holding box. Single | 1 female, 1 male; B: woman moving L holding tympanon, satyr following holding sash-tied torch and situla. Single | 1 female, 1 male | 1 female with tympanon walking at L.
- III.531 Bari, Museo Archeologico di Santa Scholastica 1258 | Type 2 Situla | Group of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* II 18.185. A: youth with thyrsos and phiale (Dionysos?) seated in center, Eros to L and above pouring liquid from aryballos (?), woman with thyrsos and tympanon standing to L, satyr with thyrsos and torch standing to R. Single | 1 female, 1 male, 1 Eros, 1 satyr | 1 female with tympanon standing at R; B: youth holding thyrsos and phiale (Dionysos?) seated, satyr with thyrsos presenting wreath to youth. Single | 1 male, 1 satyr.
- III.532 Toronto, Royal Ontario Museum 413 (919.13.23) | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.209. A: woman with rosette chain approaching seated youth with phiale, Eros above. Single | 1 female, 1 male, 1 eros; B: youth seated with box approached by woman holding tympanon and wreath. Single | 1 female, 1 male | 1 female with tympanon standing at R.
- III.533 Geneva, Private Collection (D. Ragonesi) | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* Supplement II.1 18.209a. A: youth seated with open box approached by woman holding wreath, box, and polos, Eros with sash above. Single | 1 female, 1 male, 1 eros; B: standing youth with phiale approached by woman holding mirror, tympanon, and sash. Single | 1 female, 1 male | 1 female with tympanon standing at R.
- III.534 Geneva, Market (Ars Antiqua) | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* Supplement II.1 18.209b. A: woman seated on ionic column next to thymiaterion with open box, woman approaching from L with mirror and wreath and youth standing next to louterion on R with fan. Single | 2 females, 1 male; B: woman with mirror and situla moving L followed by youth holding tympanon and stick. Single | 1 female, 1 male | 1 male with tympanon walking at R.

III.535 Naples, Private Collection (Grimaldi) 30 | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.211. A: seated youth in center with woman holding box and fan approaching from L and woman with wreath approaching from R, kithara behind craggy seat, and Eros with a rosette chain approaching a goose above. 2 rows | 2 females, 1 male, 1 Eros, 1 animal | 1 Apulian kithara at bottom L; B: youth with thyrsos moving L followed by woman with unguentarium and box. Single | 1 female, 1 male.

III.536 Matera, Museo Archeologico Nazionale "Domenico Ridola" 9951 | Pelike | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.214. A: woman with wreath approaching seated, mantle-wrapped youth holding stick and mirror, woman with fan leaning on stele to R and Eros with tympanon and xylophone above. Single | 2 females, 1 male, 1 Eros | 1 Eros with Apulian kithara seated at top L; B: seated youth with open box with woman holding sash and leaning to R, Eros with ball and wreath flying above. Single | 1 female, 1 male, 1 Eros.

III.537 Berlin, Staatliche Museen F 3242 | Amphora | Connected to the Darius and Perrone Painters | ca. 340-320 BCE | *RVAp* II 18.235. A: incomplete photos: shoulder: flying Nike in floral setting; body: above – amazonomachy; below (all around) women, youths and Eros around a stele, on top of which is a kylix; B: shoulder: head wearing Phrygian cap in floral setting; body: above – seated nude youth, woman with dish of cake, seated Dionysos, woman with tympanon leaning on pillar, satyr. Unknown composition | 1 female with tympanon leaning at uncertain location.

III.538 Naples, MANN Stg 697 | Amphora | Connected to the Darius and Perrone Painters | ca. 340-320 BCE | *RVAp* II 18.236. A: shoulder: frontal female head wreathed by two Nikai; body: above – Pelops and Hippodamia, Oinomaos and Myrtilos in their chariots with a Fury between them; below (all around) – youths, women and Eros. 2 friezes | 5 females, 4 males, 1 Eros, 2 Nikai; B: incomplete photos: upper frieze: women approaching youths with gifts; lower frieze: youths and women walking and carrying things. 2 friezes | 6 females, 4 males | 1 female with tympanon standing at top L, 1 female with tympanon standing at top R, 1 female with tympanon standing at bottom L, 1 female with xylophone moving at bottom R.

III.539 Seattle, Museum 51.25 (or Cs. 20.13) | Amphora | Connected to the Darius and Perrone Painters | ca. 340-320 BCE | *RVAp* II 18.237. A: neck: performer dancing for seated woman, both flanked by youths; upper frieze: amazons and a youth; lower frieze: central seated woman with two males and a female approaching with phialai, mirror. | 9 females, 5 males, 2 animals; B: neck: standing woman flanked by two seated youths; upper frieze: three youths approaching two seated women; lower frieze: three women approaching three seated youths with instruments, phialai, grapes. | 6 females, 8 males | 1 female with tympanon standing at bottom center, 1 female with xylophone standing at bottom R.

III.540 Liverpool, Merseyside County Museums 1977.114.42 | Volute Krater | Connected to the Darius and Perrone Painters | ca. 340-320 BCE | *RVAp* II 18.242. A: neck: Nike driving a quadriga to the R; body: central naiskos with three figures in added white surrounded by four attendants. 2 friezes, radial | 3 females, 4 males, 1 Nike; B: neck: seated Eros attended by a woman with a grape vine on L, seated woman with tympanon on R; body: central naiskos with two figures surrounded by four attendants. 2 friezes, radial | 5 females, 3 males, 1 Eros | 1 female with tympanon seated on neck, at R.

III.541 Ascona, Gallerie Serdine | Knob-handled Dish | Phrixos Group | ca. 340-320 BCE | *RVAp* II 18.247. Exterior A: woman with tympanon and sprig walking R after youth with torch and woman with grapes and box; Exterior B: seated youth with sprig and xylophone looking at woman leaning on stele holding mirror and tympanon and youth with strigil and grape bunches. Vignettes | 3 females, 3 males | 1 female with tympanon walking at L, 1 male with xylophone seated at L, 1 female with tympanon leaning at center.

III.542 Geneva, Private Collection | Knob-handled Dish | Phrixos Group | ca. 340-320 BCE | *RVAp* Supplement II.1 18.248a. Exterior A: woman with xylophone walking R after youth with sprig and grapes and woman with wreath and mirror; Exterior B: Eros seated with wreath and tympanon and woman with grapes, sprig, and phiale leaning towards seated youth with sprig and wreath. Vignettes | 3 females, 2 males, 1 Eros | 1 female with xylophone walking at L, 1 Eros with tympanon seated at L.

III.543 London, Market (Christie's) 21.11.78 190 | Knob-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.254. A: tondo: seated woman holding tympanon and phiale, satyr leaning from R with situla and wreath. Single | 1 female, 1 satyr | 1 female with tympanon seated at L; B: exterior a: woman seated R with grapes and box; exterior B: woman seated L with sash and platter. Vignettes | 2 females.

III.544 Lecce, Museo Provinciale Sigismondo Castromediano 786 | Knob-handled Dish | Near to the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.260. A: tondo: youth with tympanon walking R following woman with wreath and grapes. Single | 1 female, 1 male | 1 male with tympanon walking at L.

III.545 Taranto, MARTA 8892 | Knob-handled Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* II 18.266. A: tondo: maenad approaching Herakles at perirrhanterion, encircled by ivy. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: exterior a: youth and seated woman; exterior b: Eros and woman with grapes and mirror moving R. Vignettes | 2 females, 1 male, 1 Eros.

III.546 Chicago, Market (H.J. Berk) | Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.266d. A: tondo: woman with phiale and tympanon walking to L with rabbit. Single | 1 female, 1 animal | 1 female with tympanon walking at center; B: exterior a: woman with sash leaning towards seated youth with wreath and phiale; exterior b: no photo. Vignettes | 1 female, 1 male.

- III.547 New York, Market (Almagià) | Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.267a. A: tondo: Eros standing in a flower bud with a vine encircling. Single | 1 eros; B: exterior a: satyr with torch and platter moving L followed by woman with thyrsos and tympanon and Eros with unguentarium and wreath; exterior B: woman moving towards seated youth, woman with phiale leaning in from R. Vignettes | 3 females, 2 males, 1 Eros | 1 female with tympanon walking at center.
- III.548 London, Ohly Collection | Knob-handled Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* II 18.273. A: tondo: Eros seated with woman leaning towards him from R. Single | 1 female, 1 eros; B: exterior a: woman with tympanon and grapes standing behind seated youth with platter and woman leaning towards the youth with kantharos, situla, and thyrsos; exterior B: woman with thyrsos and rosette chain walking L followed by youth with wreath. Vignettes | 3 females, 2 males, 1 Eros | 1 female with tympanon standing at L.
- III.549 Naples, Private Collection (Grimaldi) 109 | Knob-handled Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* II 18.280. A: tondo: woman with grapes and fan behind seated youth with xylophone, woman with tympanon leaning on stele, youth with flower, Eros above. Single | 2 females, 2 males, 1 Eros | 1 male with xylophone seated at center, 1 female with tympanon standing at center; B: exterior a: woman with thyrsos standing behind Eros with iynx and youth seated with sprig; exterior b: youth with platter standing in front of seated woman with mirror and Eros with sprig to R. Vignettes | 2 females, 2 males, 2 Erotes.
- III.550 Berkeley, Lowie Museum of Anthropology (University of California) 8/459 | Calyx Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.319. A: seated youth with thyrsos, Eros, woman. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon leaning at R; B: youth with thyrsos, seated woman. Single | 1 female, 1 male.
- III.551 Bari, Museo Archeologico di Santa Scholastica 5390 | Amphora | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.324. A: upper frieze: battle between youths, Pan, Athena; lower frieze: stele with attendants (including Eros). 2 friezes | 3 females, 5 males, 1 Eros, 1 Pan, 3 animals; B: upper frieze: seated youth with female attendants, satyr; lower frieze: women and men continuing side A. 2 friezes | 4 females, 2 males, 1 satyr | 1 female with tympanon standing at up center.
- III.552 Paris, Louvre K 127 | Calyx Krater | Very Close to the Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.332. A: Jason presenting the golden fleece to king Pelias. Single | 2 females, 3 males, 1 nike; B: woman, seated youth with thyrsos, satyr. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at L.
- III.553 Taranto, MARTA 17304/699 | Type 2 Situla | Very Close to the Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.333. A: woman with thyrsos and tympanon, Eros, seated youth with sprig. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon standing at center.

- III.554 London, British Museum F381 | Shape 5 (Olpe) Oinochoe | Very Close to the Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.334. A: between two thyrsos and a tympanon, goat-legged Pan and woman dancing. Single | 1 female, 1 Pan | 1 tympanon at R.
- III.555 Liege, Private Collection D 18 (Cat. 60) | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* Supplement II.1 18.341a. A: woman playing kithara and walking, woman with stool behind, seated youth (Dionysos) with kantharos, Eros. Single | 2 females, 1 male, 1 Eros, 1 animal | 1 female with kithara walking at center, 1 male with tympanon seated at R; B: seated woman, youth. Single | 1 female, 1 male.
- III.556 Monopoli, Villa Meo-Evoli 969/149 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.342. A: woman, louterion, Eros, seated youth. Single | 1 female, 1 male, 1 Eros | 1 xylophone at center; B: woman with platter, youth with grapes. Single | 1 female, 1 male.
- III.557 New York, Market (Royal Athena Galleries) CLY 12 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* Supplement II.1 18.349a. A: seated woman, youth, Eros. Single | 1 female, 1 male, 1 Eros; B: seated youth, woman with tympanon. Single | 1 female, 1 male | 1 female with tympanon standing at R.
- III.558 Vatican, Museo Gregoriano Etrusco Z 5 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.352. A: woman, louterion, Eros, seated youth. Single | 1 female, 1 male, 1 Eros; B: woman with tympanon, seated Eros. Single | 1 female, 1 male | 1 female with tympanon standing at L.
- III.559 New York, Market (Christie's) 05.12.79 54 | Pelike | Tarrytown Group | ca. 330-310 BCE | *RVAp* II 18.355. A: woman, louterion, Eros, seated youth. Single | 1 female, 1 male, 1 Eros, 1 animal | 1 xylophone at center; B: woman and mantled youth. Single | 1 female, 1 male.
- III.560 Taranto, MARTA 4619 | Pelike | Painter of Zurich 2657 | ca. 325-310 BCE | *RVAp* II 18.366. A: Eros and woman with xylophone above, youth reclining on kline and two women below. 2 rows | 3 females, 1 male, 1 Eros | 1 female with xylophone seated at R; B: woman with grapes and Eros moving L. Single | 1 female, 1 Eros.
- III.561 New York, Metropolitan Museum of Art 49.93 | Oinochoe, Shape 2 | Group of Zurich 2657 | ca. 325-310 BCE | *RVAp* II 18.373. A: incomplete: reclining youth, woman wearing animal skin holding tympanon and thyrsos. Single | 1 female, 1 male, 1 unidentified figure | 1 female with tympanon leaning at R.
- III.562 London, Market (Sotheby's) 12-13.07.76 458 | Oinochoe, Shape 3 | Connected with the Underworld Painter | ca. 325-310 BCE | *RVAp* II 18.376. A: seated

youth, woman with thyrsos and tympanon at feet, Pan, satyr. Single | 1 female, 1 male, 1 Pan, 1 satyr | 1 tympanon at bottom R.

III.563 Lecce, Museo Provinciale Sigismondo Castromediano 716 | Oinochoe, Shape 3 | Connected with the Underworld Painter | ca. 325-310 BCE | *RVAp* II 18.378. A: woman and satyr moving R. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at R.

III.564 Taranto, MARTA 54047 | Squat Lekythos | Late Descendent of the Underworld Painter | ca. 325-310 BCE | *RVAp* II 18.385. A: woman, seated youth (xylophone floating), woman with wreath. Single | 2 females, 1 male | 1 xylophone at center.

III.565 Naples, MANN Stg 496 | Pelike | Late Descendent of the Underworld Painter | ca. 325-310 BCE | *RVAp* II 18.388. A: seated woman in center, woman to L, youth and faun and louterion to R, Eros and woman above. 2 rows | 3 females, 1 male, 1 Eros, 1 animal; B: woman, seated youth, Eros above. Single | 1 female, 1 male, 1 Eros | 1 Eros with tympanon seated at up center.

III.566 London, Market (Sotheby's) 09.12.85 374 | Pelike | Late Descendent of the Underworld Painter | ca. 325-310 BCE | *RVAp* Supplement II.2 18.38?. A: seated youth, woman with xylophone, louterion, woman with umbrella, above woman with xylophone, Eros, and woman with fan. 2 rows | 4 females, 1 male, 1 Eros | 1 female with xylophone leaning at top L, 1 female with xylophone leaning at bottom center; B: seated woman in center, youth on L and woman on R, Eros and woman above. 2 rows | 3 females, 1 male, 1 Eros | 1 female with tympanon seated at top R.

III.567 London, Market (Christie's) 11.06.80 250 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* Supplement I 19.58a. A: woman with platter, seated youth with tympanon and sprig. Single | 1 female, 1 male | 1 male with tympanon seated at R.

III.568 Zurich, Fachbereich Klassische Archäologie (Universität Zürich) 2650 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.59. A: woman with tympanon, seated youth. Single | 1 female, 1 male | 1 female with tympanon standing at L.

III.569 Bari, Private Collection (D'Agostino) 20 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.62. A: woman with tympanon, seated youth with sprig. Single | 1 female, 1 male | 1 female with tympanon standing at L.

III.570 Brindisi, Private Collection (Falletta) | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* Supplement II.1 19.62b. A: woman with tympanon, seated youth with giant flower. Single | 1 female, 1 male | 1 female with tympanon standing at L.

- III.571 Hanover, Kestner Museum V 1 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.87. A: seated youth, woman with tympanon. Single | 1 female, 1 male | 1 female with tympanon leaning at R.
- III.572 Melbourne, Private Collection (Dr. Grabes) | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* Supplement II.1 19.100a. A: woman with tympanon and youth walking R. Single | 1 female, 1 male | 1 female with tympanon walking at center.
- III.573 Auxerre, Market 02.07.89 30/2 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* Supplement II.1 19.105a. A: Eros, woman with tympanon and mirror. Single | 1 female, 1 Eros | 1 female with tympanon walking at R.
- III.574 London, Market (Sotheby's) 28.07.70 162 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.114. A: woman, youth with tympanon and sprig walking L. Single | 1 female, 1 male | 1 male with tympanon walking at center.
- III.575 Vatican, Museo Gregoriano Etrusco V 27 (18060) | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.118. A: woman with tympanon and fan and Eros walking L. Single | 1 female, 1 Eros | 1 female with tympanon walking at center.
- III.576 Paris, Cabinet des Medailles 982 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.120. A: woman with fan, Eros with tympanon walking L. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at center.
- III.577 Zagreb, Archaeological Museum 1079 | Pelike | Painter of the Truro Pelike | ca. 340-320 BCE | *RVAp* II 20.04. A: woman and Eros with tympanon walking L. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at center; B: 2 youths. Single | 2 males.
- III.578 Santa Monica, Private Collection | Bell Krater | Painter of the Truro Pelike | ca. 340-320 BCE | *RVAp* Supplement II.1 20.24c. A: youth, woman with thyrsos and tympanon, and youth walking R. Single | 1 female, 2 males | 1 female with tympanon walking at center; B: 3 youths. Single | 3 males.
- III.579 Melbourne, Private Collection (ex Re-Entombed Galleries) | Bell Krater | Painter of the Truro Pelike | ca. 340-320 BCE | *RVAp* Supplement II.1 20.26a. A: woman with thyrsos and tympanon, satyr with situla and torch. Single | 1 female, 1 satyr | 1 female with tympanon walking at center; B: 2 youths. Single | 2 males.
- III.580 Bari, Private Collection (Macinagrossa) | Bell Krater | Painter of the Truro Pelike | ca. 340-320 BCE | *RVAp* II 20.27. A: youth with thyrsos, woman with thyrsos and tympanon. Single | 1 female, 1 male | 1 female with tympanon walking at center; B: 2 youths. Single | 2 males.

- III.581 New York, Market (Sotheby's-Parke-Bernet) 30.05.86 | Pelike | Haifa Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 20.38b. A: woman with tympanon, stele with leaf, seated youth. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: 2 youths. Single | 2 males.
- III.582 London, British Museum F290 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.39. A: woman with thyrsos and tympanon, seated youth with phiale. Single | 1 female, 1 male | 1 female with tympanon standing at center; B: 2 youths. Single | 2 males.
- III.583 New York, Market (Christie's) 05.12.79 52 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* Supplement I 20.39b. A: woman with fan and tympanon, seated youth with thyrsos. Single | 1 female, 1 male | 1 female with tympanon standing at center.
- III.584 Naples, Private Collection (Grimaldi) 543 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 20.39c. A: youth with thyrsos, woman with torch and tympanon walking L. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: 2 youths. Single | 2 males.
- III.585 Naples, Private Collection (Grimaldi) 545 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 20.39d. A: woman with thyrsos and tympanon and youth with thyrsos walking L. Single | 1 female, 1 male | 1 female with tympanon walking at center; B: 2 youths. Single | 2 males.
- III.586 Trieste, Civico Museo di Storia d'Arte 2121 | Pelike | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.40. A: woman with tympanon and sprig, seated youth. Single | 1 female, 1 male | 1 female with tympanon leaning at center; B: 2 youths. Single | 2 males.
- III.587 London, Market (Sotheby's) 12.12.88 160 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 20.45d. A: woman with torch, seated youth with thyrsos, satyr with thyrsos and tympanon, louterion. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon leaning at R; B: 3 youths. Single | 3 males.
- III.588 London, Market (Sotheby's) 09.07.74 97 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.46. A: satyr with kantharos, woman with tympanon moving L. Single | 1 female, 1 satyr | 1 female with tympanon walking at center; B: 2 youths. Single | 2 males.
- III.589 London, British Museum F298 | Column Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.50. A: youth in short tunic with chelys lyre, woman with situla, grapes, youth in short tunic with tympanon. Single | 1 female, 2 males | 1 male with chelys lyre walking at L, 1 male with tympanon walking at R; B: 3 youths. Single | 3 males.

- III.590 Bari, Museo Archeologico di Santa Scholastica 6365 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.53. A: woman with fan and box, Eros with tympanon and situla. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at R; B: 2 youths. Single | 2 males.
- III.591 Naples, Private Collection (Grimaldi) 3 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.58. A: seated woman with thyrsos and tympanon, satyr with torch. Single | 1 female, 1 satyr | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.
- III.592 Bassano del Grappa, Chini Collection 81 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.61. A: youth with thyrsos, woman with torch and tympanon walking L. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: 2 youths. Single | 2 males.
- III.593 Geneva, Musée d'Art et d'Histoire MF 250 | Bell Krater | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.67. A: seated woman with thyrsos and tympanon, youth with situla. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.
- III.594 Altamura, Museo Civico 3225 (82266) | Pelike | Haifa Painter | ca. 340-320 BCE | *RVAp* II 20.87. A: woman with box and mirror moving L, grapes, Eros with tympanon moving L. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at R; B: 2 youths. Single | 2 males.
- III.595 Vatican, Museo Gregoriano Etrusco Z 16 | Pelike | Group of Vatican Z 16 | ca. 340-320 BCE | *RVAp* II 20.92. A: woman with tympanon, leaf over head, seated youth. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: 2 youths. Single | 2 males.
- III.596 Naples, MANN 2215 (81833) | Type 2 Nestoris | Group of Vatican Z 16 | ca. 340-320 BCE | *RVAp* II 20.105. A: seated woman with thyrsos, satyr with fan and tympanon. Single | 1 female, 1 satyr | 1 satyr with tympanon leaning at R; B: 2 youths. Single | 2 males.
- III.597 Naples, MANN 2220 (81828) | Type 2 Nestoris | Group of Vatican Z 16 | ca. 340-320 BCE | *RVAp* II 20.106. A: woman with grapes and tympanon, seated youth. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: 2 youths. Single | 2 males.
- III.598 Naples, MANN 2206 (81824) | Type 2 Nestoris | Group of Vatican Z 16 | ca. 340-320 BCE | *RVAp* II 20.107. A: woman with grapes and tympanon, seated youth. Single | 1 female, 1 male | 1 female with tympanon standing at L.
- III.599 Naples, Private Collection 36935 | Pelike | Group of Vatican Z 16 | ca. 340-320 BCE | *RVAp* Supplement I 20.107a. A: woman with tympanon and box, seated

youth. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: 2 youths. Single | 2 males.

III.600 Oxford, Ashmolean Museum 1960.12 | Pelike | Group of Zurich 2659 | ca. 340-320 BCE | *RVAp* II 20.124. A: seated youth, woman with tympanon and patera. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: 2 youths. Single | 2 males.

III.601 Warsaw, Pánstwowe Muzeum Archeologiczne 147363 | Bell Krater | Painter of Leiden Si 3 | ca. 340-320 BCE | *RVAp* II 20.148. A: seated youth, woman with tympanon. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: 2 youths. Single | 2 males.

III.602 Leiden, Rijksmuseum van Oudheden Si 3 | Pelike | Painter of Leiden Si 3 | ca. 340-320 BCE | *RVAp* II 20.149. A: woman with tympanon and grapes, seated youth. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: 2 youths. Single | 2 males.

III.603 London, Market (Christie's) 08.07.81 190 | Pelike | Painter of Leiden Si 3 | ca. 340-320 BCE | *RVAp* Supplement I 20.152a. A: seated woman with tympanon and ball, youth with mirror and grapes. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.

III.604 Sydney, Nicholson Museum 98.153 | Bell Krater | Painter of Vatican Z 20 | ca. 340-320 BCE | *RVAp* II 20.160, *CVA* Nicholson Museum 1(1), 31-32, plates 23-25. A: woman with thyrsos and tympanon and youth with thyrsos walking R. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: 2 youths. Single | 2 males.

III.605 Lausanne, Menna Collection | Bell Krater | Lucera Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 20.163a. A: woman with thyrsos and box, youth with tympanon walking L. Single | 1 female, 1 male | 1 male with tympanon walking at R; B: 2 youths. Single | 2 males.

III.606 London, Market (Sotheby's) 18.05.81 393 | Bell Krater | Lucera Painter | ca. 340-320 BCE *RVAp* Supplement I 20.164b. A: satyr with thyrsos and platter, woman with tympanon walking L. Single | 1 female, 1 satyr | 1 female with tympanon walking at R.

III.607 Vienna, Kunsthistorisches Museum 76 | Bell Krater | Lucera Painter | ca. 340-320 BCE | *RVAp* II 20.176. A: woman, seated satyr with thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon leaning at L; B: 2 youths. Single | 2 males.

III.608 Benevento, Museo del Sannio 28462 | Bell Krater | Lucera Painter | ca. 340-320 BCE | *RVAp* II 20.178. A: woman with thyrsos and tympanon and youth walking L. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: 2 youths. Single | 2 males.

- III.609 Charlecote Park (Warwick), Sir Montgomery Fairfax-Lucy | Bell Krater | Lucera Painter | ca. 340-320 BCE | *RVAp* II 20.179. A: satyr with kantharos and seated woman. Single | 1 female, 1 satyr | 1 female with tympanon seated at R; B: 2 youths. Single | 2 males.
- III.610 Madrid, Museo Arqueológico Nacional 11049 (L 380) | Bell Krater | Connected to the Lucera Painter | ca. 340-320 BCE | *RVAp* II 20.181. A: woman with grapes and Eros with grapes and tympanon. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at R; B: 2 youths. Single | 2 males.
- III.611 Melbourne, Geddes Collection A 6:4 | Bell Krater | Como Painter | ca. 340-320 BCE | *RVAp* Supplement II.2 20.184a. A: woman with thyrsos, grapes, bearded satyr with tympanon. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at R; B: 2 youths. Single | 2 males.
- III.612 Malibu, J. Paul Getty Museum 76.AE.20 | Bell Krater | Como Painter | ca. 340-320 BCE | *RVAp* II 20.187. A: woman with platter and Eros with tympanon moving L. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at R; B: 2 youths. Single | 2 males.
- III.613 Bassano del Grappa, Museo Civico (Chini Collection) 78 | Bell Krater | Como Painter | ca. 340-320 BCE | *RVAp* II 20.195. A: woman, seated satyr with thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon standing at L; B: 2 youths. Single | 2 males.
- III.614 Bari, Private Collection | Bell Krater | Como Painter | ca. 340-320 BCE | *RVAp* Supplement I 20.195a. A: satyr with situla and seated woman with thyrsos. Single | 1 female, 1 satyr | 1 female with tympanon seated at R; B: 2 youths. Single | 2 males.
- III.615 Zagreb, Archaeological Museum 21 | Bell Krater | Como Painter | ca. 340-320 BCE | *RVAp* II 20.196. A: woman with thyrsos and tympanon and Eros walking L. Single | 1 female, 1 Eros | 1 female with tympanon walking at L; B: 2 youths. Single | 2 males.
- III.616 Agrigento, Museo Archeologico Regionale C 2035 | Column Krater | Como Painter | ca. 340-320 BCE | *RVAp* II 20.202. A: seated woman with thyrsos and tympanon, satyr with kantharos and situla. Single | 1 female, 1 satyr | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.
- III.617 Vatican, Museo Gregoriano Etrusco Z 19 | Pelike | Como Painter | ca. 340-320 BCE | *RVAp* II 20.207. A: seated youth, woman with tympanon and mirror. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: 2 youths. Single | 2 males.
- III.618 Vienna, Kunsthistorisches Museum 826 | Column Krater | Painter of Wurzburg 853 | ca. 340-320 BCE | *RVAp* II 20.223. A: woman with mirror and satyr with

tympanon moving L, grapes. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at R; B: 2 youths. Single | 2 males.

III.619 London, Market (Sotheby's) 13-14.12.90 300 | Bell Krater | Flat-Head Painter | ca. 325-310 BCE | *RVAp* Supplement II.1 20.243d. A: seated youth with thyrsos, woman with tympanon, grapes. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: 2 youths. Single | 2 males.

III.620 Unknown | Bell Krater | Flat-Head Painter | ca. 325-310 BCE | *RVAp* Supplement II.3 20.245a. A: woman with thyrsos and tympanon, seated youth with thyrsos, satyr with torch and situla. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at L; B: 3 youths. Single | 3 males.

III.621 Oreya, Collection D 70 | Bell Krater | Flat-Head Painter | ca. 325-310 BCE | *RVAp* Supplement II.1 20.246a. A: youth with thyrsos and grapes and woman with box moving L. Single | 1 female, 1 male | 1 tympanon at top L; B: 2 youths. Single | 2 males.

III.622 Agrigento, Museo Archeologico Regionale R 182 | Bell Krater | Flat-Head Painter | ca. 325-310 BCE | *RVAp* II 20.250. A: woman with tympanon, Eros moving L. Single | 1 female, 1 Eros | 1 female with tympanon walking at L; B: 2 youths. Single | 2 males.

III.623 Copenhagen, National Museet 289 (226) | Pelike | Closely connected to the Flat-Head Painter | ca. 325-310 BCE | *RVAp* II 20.269. A: woman with tympanon and wreath, seated youth with ivy leaf and phiale. Single | 1 female, 1 male | 1 female with tympanon leaning at L.

III.624 New York, Market (Christie's) 14.06.93 | Dinos | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* Supplement I 20.278b. A: continuous frieze (incomplete): seated Nike, satyrs and women with thyrsos, grapes, etc. processing around. Single | 3 females, 3 satyrs, 1 Nike | 1 satyr with tympanon walking at R.

III.625 New York, Market (Sotheby's) 29.11.89 | Dinos | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* Supplement I 20.278c. A: continuous frieze: youth reclining on kline with woman holding aulos seated at end, surrounded by satyrs (old and young), donkey, goat, youths, and women with thyrsos. Single | 4 females, 4 males, 4 satyrs, 2 animals | 1 female with tympanon walking at L, 1 female with aulos seated at center.

III.626 Munich, Private Collection | Stamnos | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* Supplement I 20.286c. A: youths in short tunics playing aulos and chelys lyre following woman with situla, grapes. Single | 1 female, 2 males | 1 male with aulos walking/dancing at L, 1 male with chelys lyre walking/dancing at center; B: woman with thyrsos and tympanon and youth walking L. Single | 1 female, 1 male | 1 female with tympanon walking at R.

III.627 Foggia, Museo Civico 129318 | Bell Krater | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* II 20.290. A: woman with thyrsos and tympanon and youth with situla walking L. Single | 1 female, 1 male | 1 female with tympanon walking at L; B: 2 youths. Single | 2 males.

III.628 Reggio, ex De Santis | Pelike | De Santis Painter | ca. 340-320 BCE | *RVAp* II 20.298. A: seated youth with apulian kithara, women and Eros around, faun, goose, louterion. 2 rows | 5 females, 1 male, 1 Eros, 2 animals | 1 male with Apulian kithara seated at bottom center; B: seated youth with two women and Eros. Single | 2 females, 1 male, 1 Eros.

III.629 London, Market (Sotheby's) 14.12.87 153 | Amphora | De Santis Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 20.309b. A: seated woman with box and tympanon, satyr. Single | 1 female, 1 satyr | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.

III.630 Essen, Strobgen 6 | Bell Krater | Painter of Vienna 751 | ca. 320-300 BCE | *RVAp* Supplement I 20.322a. A: Pan seated with thyrsos, Eros with grapes and tympanon. Single | 1 Pan, 1 Eros | 1 Eros with tympanon standing at R; B: 2 youths. Single | 2 males.

III.631 London, Market (Sotheby's) 14.07.75 200 | Amphora | Painter of Vienna 751 | ca. 320-300 BCE | *RVAp* II 20.326. A: seated youth, woman with wreath and tympanon. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: 2 youths. Single | 2 males.

III.632 Wurzburg, Martin von Wagner Museum H 4920 | Bell Krater | Painter of Wurzburg H 4920 | ca. 320-300 BCE | *RVAp* II 20.330. A: woman with tympanon, Eros walking L. Single | 1 female, 1 Eros | 1 female with tympanon walking at L; B: 2 youths. Single | 2 males.

III.633 New York, Market (Sotheby's) 20.06.90 190 | Bell Krater | Group of Vienna 751 | ca. 320-300 BCE | *RVAp* Supplement II.1 20.336a. A: woman and satyr moving R. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at R; B: 2 youths. Single | 2 males.

III.634 Vatican, Museo Gregoriano Etrusco Z 22 | Pelike | Painter of Matera 10178-9 | ca. 320-300 BCE | *RVAp* II 20.346. A: Eros and woman moving R. Single | 1 female, 1 Eros | 1 female with tympanon walking at R; B: 2 youths. Single | 2 males.

III.635 Bari, Museo Archeologico di Santa Scholastica 6279 | Pelike | Painter of Matera 10178-9 | ca. 320-300 BCE | *RVAp* II 20.347. A: woman, seated youth, leaf above. Single | 1 female, 1 male | 1 female with tympanon leaning at L; B: 2 youths. Single | 2 males.

III.636 Matera, Museo Archeologico Nazionale "Domenico Ridola" 10178 | Pelike | Painter of Matera 10178-9 | ca. 320-300 BCE | *RVAp* II 20.351. A: seated youth,

woman with tympanon. Single | 1 female, 1 male | 1 female with tympanon leaning at R; B: 2 youths. Single | 2 males.

III.637 London, British Museum F 377 | Shape 1 Oinochoe | Associated with the Paidagogos Group | ca. 340-320 BCE | *RVAp* II 21.69. A: woman with tympanon and grapes, seated youth. Single | 1 female, 1 male | 1 female with tympanon standing at L.

III.638 Oxford, Ashmolean Museum 1885.638 (V 477) | Boar's Head Rhyton | Group of the Oxford Boar-Head | ca. 340-320 BCE | *RVAp* II 21.136. A: two youths reclining, one with kantharos the other with rhyton and kithara. Single | 1 male | 1 male with Apulian kithara reclining at R.

III.639 Germany, Private Collection | Oinochoe, Shape 3 | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* Supplement II.2 21.148b. A: woman and satyr moving L. Single | 1 female, 1 satyr | 1 female with tympanon walking at L.

III.640 Brussels, Market (Drees-Asfar) 2 | Oinochoe, Shape 3 | B.M. Centaur Group | ca. 340-320 BCE | *RVAp* Supplement I 21.149a. A: Eros and woman moving R. Single | 1 female, 1 Eros | 1 female with tympanon walking at R.

III.641 Warsaw, Pánstwowe Muzeum Archeologiczne 198104 | Squat Lekythos | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.311. A: Eros and woman moving R towards low stele. Single | 1 female, 1 Eros | 1 Eros with xylophone walking at L.

III.642 Milan, Market (Casa Geri) 02.03.67 7 (1273) | Oinochoe | Liverpool Group | ca. 340-330 BCE | *RVAp* II 21.326. A: seated youth, woman with tympanon and wreath. Single | 1 female, 1 male | 1 female with tympanon standing at R.

III.643 London, Market (Sotheby's) 06.07.95 160 | Type 2 Situla | Ascoli Satriano | ca. 340-320 BCE | *RVAp* Supplement I 22.874a. A: Herakles in the Garden of the Hesperides. 2 rows | 2 females, 1 male, 1 Pan, 1 animal; B: above, woman, papposilenos, and two paniskoi, below, Dionysos with Pan and satyr. 2 rows | 1 female, 1 male, 2 satyrs, 2 pans | 1 satyr with aulos seated at up center, 1 paniskos with tympanon dancing at up center.

III.644 Perth, Robert Holmes a Court Collection 124 | Type 2 Situla | Ascoli Satriano | ca. 340-320 BCE | *RVAp* Supplement I 22.874b. A: satyr approaching seated woman, woman to R, Erotes above. 2 rows | 2 females, 2 Erotes, 1 satyr | 1 female with tympanon standing at bottom R; B: woman, stele, youth, Eros above crowning woman. Single | 1 female, 1 male, 1 Eros.

III.645 Ruvo, Museo Archeologico Nazionale Jatta 841 | Knob-handled Dish | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.40. A: tondo: woman with grapes, Eros, seated youth. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon standing at L; B: exterior a: seated woman, seated youth; exterior b: seated woman, seated Eros. Vignettes | 2 females, 1 male, 1 Eros.

- III.646 New York, Metropolitan Museum of Art 96.18.56 (GR 659) | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.44. A: central naiskos with seated woman and two attendants. Single | 3 females; B: woman with thyrsos and tympanon and Eros walking L. Single | 1 female, 1 Eros | 1 female with tympanon walking at L.
- III.647 Bonn, Akademisches Kunstmuseum 82 | Bell Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.147. A: youth in short tunic with thyrsos, woman with grapes and tympanon. Single | 1 female, 1 male | 1 female with tympanon walking at R; B: 2 youths. Single | 2 males.
- III.648 Taranto, MARTA 9845 | Bell Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.155. A: woman with torch, Eros with grapes walking L. Single | 1 female, 1 Eros | 1 tympanon at bottom R; B: 2 youths. Single | 2 males.
- III.649 Bologna, Museo Civico Archeologico 582 | Column Krater | Patera Painter/Amphorae Group | ca. 340-320 BCE | *RVAp* II 23.171. A: satyr with thyrsos, woman with thyrsos walking R. Single | 1 female, 1 satyr | 1 female with tympanon walking at R; B: female head facing L. Single | 1 head.
- III.650 St. Petersburg, Hermitage Museum 553 (St. 818) | Column Krater | Patera Painter/Amphorae Group | ca. 340-320 BCE | *RVAp* II 23.172. A: woman with thyrsos, youth in short tunic. Single | 1 female, 1 male | 1 male with tympanon walking at R; B: female head facing L. Single | 1 head.
- III.651 London, British Museum F 294 | Column Krater | Trieste Owl Group | ca. 335-325 BCE | *RVAp* II 23.179. A: woman with thyrsos and tympanon, Eros with torch. Single | 1 female, 1 Eros | 1 female with tympanon walking at L; B: 2 youths. Single | 2 males.
- III.652 Oslo, Kunstindustrimuseet 10156 | Column Krater | Trieste Owl Group | ca. 335-325 BCE | *RVAp* II 23.181. A: Eros and woman walking R. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at L; B: 2 youths. Single | 2 males.
- III.653 Bari, Museo Archeologico di Santa Scholastica 918 | Column Krater | Trieste Owl Group | ca. 335-325 BCE | *RVAp* II 23.184. A: Eros with torch and woman with mirror walking R. Single | 1 female, 1 Eros | 1 tympanon at up center; B: 2 youths. Single | 2 males.
- III.654 Berlin, Staatliche Museen F 3282 | Column Krater | Trieste Owl Group | ca. 335-325 BCE | *RVAp* II 23.192. A: Eros with grapes and woman with tympanon walking R. Single | 1 female, 1 Eros | 1 female with tympanon walking at R; B: 2 youths. Single | 2 males.
- III.655 London, Market (Sotheby's) 11.12.89 173 | Bell Krater | Trieste Owl Group | ca. 335-325 BCE | *RVAp* Supplement II.2 23.194b. A: satyr with torch, woman

with thyrsos, and youth with torch and thyrsos. Single | 1 female, 1 male, 1 satyr | 1 satyr with tympanon walking at L; B: 3 youths. Single | 3 males.

III.656 Bologna, Museo Civico Archeologico 583 | Column Krater | Group of Bologna 572 | ca. 335-325 BCE | *RVAp* II 23.204. A: woman and Eros with grapes moving L. Single | 1 female, 1 Eros | 1 Eros with tympanon flying at R; B: 2 youths. Single | 2 males.

III.657 Ruvo, Museo Archeologico Nazionale Jatta 1092 | Volute Krater | Painter of Ruvo 1092 | ca. 340-320 BCE | *RVAp* II 23.226. A: Dionysos in panther-drawn chariot, Eros above, women and satyrs (old and young); neck: head with Erotes flanking. Radial | 2 females, 1 male, 2 satyrs, 3 Erotes, 3 animals | 1 female with tympanon walking at top R; B: two women and a youth, thyrsoi, tympana, walking L. Single | 2 females, 1 male.

III.658 Zurich, Fachbereich Klassische Archäologie (Universität Zürich) 2652 | Oinochoe, Shape 3 | Painter of Ruvo 1092 | ca. 340-320 BCE | *RVAp* II 23.229. A: woman and satyr moving L. Single | 1 female, 1 satyr | 1 female with tympanon walking at L.

III.659 St. Petersburg, Hermitage Museum 524 (St. 1154) | Loutrophoros | Seated Women Group | ca. 340-320 BCE | *RVAp* II 23.250. A: central naiskos with seated and standing women. Single | 2 females; B: woman with grapes and tympanon, seated youth. Single | 1 female, 1 male | 1 female with tympanon standing at L.

III.660 Nice, Musee Arch. De Cimiez L.69.1.20 | Knob-handled Dish | Group of Berkeley 8/61 | ca. 340-320 BCE | *RVAp* II 23.280. A: tondo: woman, Eros, seated youth. Single | 1 female, 1 male, 1 Eros | 1 female with tympanon standing at L.

III.661 Basel, Antikenmuseum und Sammlung Ludwig S 29 | Volute Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.13. A: upper frieze: satyr, seated woman, seated youth with thyrsos, grapes, woman and krater; three seated women. 2 friezes | 5 females, 1 male, 1 satyr | 1 male with kithara seated at up center; B: central stele with four attendants (2M, 2F). Radial | 2 females, 2 males.

III.662 Melbourne, Geddes Collection A 0:17 | Bell Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* Supplement II.2 25.34b. A: woman with box, Eros moving L. Single | 1 female, 1 Eros | 1 Eros with tympanon flying at R; B: 2 youths. Single | 2 males.

III.663 Bari, Private Collection (Loconte) 4 | Oinochoe, Shape 3 | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.43. A: satyr and woman with thyrsos moving L. Single | 1 female, 1 satyr | 1 satyr with tympanon walking at L.

III.664 Edinburgh, Royal Scottish Museum 1887.216 | Oinochoe, Shape 1 | Cleveland Group | ca. 330-320 BCE | *RVAp* II 26.05. A: woman, Eros, seated youth with

grapes and leaf above. Single | 1 female, 1 male, 1 Eros | 1 female with xylophone standing at L.

III.665 London, Market (Christie's) 29.10.80 139 | Oinochoe, Shape 1 | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* Supplement I 26.47a. A: woman and Eros moving L. Single | 1 female, 1 Eros | 1 Eros with tympanon flying at R.

III.666 Chertsey, Museum (Town Hall) B 67 | Oinochoe, Shape 1 | Group of the Trieste Askoi | ca. 340-320 BCE | *RVAp* II 26.49. A: woman and Eros moving L. Single | 1 female, 1 Eros | 1 female with tympanon walking at L.

III.667 Milan, Private Collection (H.A.) 420 | Askos | Menzies Group – close to the Patera Painter | ca. 340-310 BCE | *RVAp* II 26.447. A: woman with thyrsos and Eros with tympanon moving L. Single | 1 female, 1 Eros | 1 Eros with tympanon walking at R.

III.668 London, Market (Sotheby's) 13.07.81 357 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.21b. A: neck: amazon (youth in Phrygian outfit?) hunting rabbit in florals; body: central naiskos with youth in Phrygian armour and seated woman with yarn (?), women and youths in Phrygian garb around. Radial | 6 females, 7 males, 1 Eros.

III.669 Geneva, Market (Galerie Hydra) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.23e. A: neck; Nike driving quadriga to L lead by a woman with torches; body: above, central seated Achilles with arms to R, two women (Briseis?) and bearded male to L, youths with horses and weapons below (Myrmidons), woman to R. 2 rows | 7 females, 5 males, 1 child, 1 Nike, 6 animals; B: neck: seated youth with two female attendants on either side; body: central naiskos with seated woman holding mirror and cista, six attendants. Radial | 7 females, 3 males | 1 female with tympanon walking on neck, at R.

III.670 Naples, MANN Stg 687 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.30. A: neck: no photo; body: congress of gods above with Dionysos and Ariadne in panther-drawn biga below. 2 rows | 4 females, 4 males, 2 Erotes, 2 pans, 1 satyr, 2 animals; B: neck: long-haired seated youth with platter in center, satyr approaching from L and woman approaching from R with tympanon and platter; body: central naiskos with armed youth in short tunic, four attendants. Radial | 3 females, 4 males, 1 satyr | 1 female with tympanon moving on neck, at R.

III.671 Geneva, Market | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.3 27.40i. A: shoulder: Nike driving quadriga to L following a hare; body: above, Iris and Achilles with seated nude warrior and bearded man (Phoenix?) to L and woman pouring a libation to a youth with spear over a thymiaterion to R, below a central stele with four female attendants. 2 friezes | 5 females, 4 males, 1 Nike, 1 other winged figure, 5 animals; B: above, central seated woman with oinochoe and phiale looking over shoulder to youth holding oinochoe and wreath, to R woman with tympanon and thyrsos and satyr with torch, to R woman with situla and mirror; below, two youths and two

women moving L. 2 friezes | 5 females, 3 males, 1 satyr | 1 female with tympanon walking at top L, 1 female with tympanon walking at bottom center.

III.672 Foggia, Museo Civico 132727 | Column Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.50. A: neck: a woman dressed in Thracian garb dances and claps her hands as another woman, seated to her R, plays the aulos, a mantle-enveloped, bearded man (actor?) holds a torch to the L and a youth holds a torch and leans on a column to the R, grapes, situla, wreath, and thymiaterion around; body: a young woman holds an umbrella over an enthroned woman, a youth in short tunic and armour holding a spear approaches from the R, followed by a horse and flying Nike. Single | 4 females, 3 males, 1 Nike, 1 animal | 1 female with aulos seated centrally on neck; B: neck: black ivy; body: seated youth flanked by two female attendants, one holding a thyrsos. Single | 2 females, 1 male.

III.673 New York, Market (Antiqueria Ltd) AN 6365 | Oinochoe, Shape 1 | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.81g. A: female with phiale and wreath leaning towards seated, long-haired youth holding thyrsos and oinochoe, woman with tympanon to R. Single | 2 females, 1 male | 1 female with tympanon standing at R.

III.674 Milan, Private Collection (H.A.) 255 | Shape 1 Oinochoe | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.118. A: woman holding tympanon and platter leaning on stele towards seated youth-pan with long hair and horns holding lagobolon and pan-pipes. Single | 1 female, 1 Pan | 1 Pan with syrinx seated at R.

III.675 Agrigento, Museo Archeologico Regionale C 1541 | Calyx Krater | Group of Taranto 7013 ("Lasimos" Group) | ca. 320-300 BCE | *RVAp* II 28.54. A: youth leaning L on stele, grapes, woman standing/walking L with thyrsos, youth standing/walking L with sprig. Single | 1 female, 2 males; B: youth with tympanon and wreath standing across stele from youth with mantle and (?). Single | 2 males | 1 male with tympanon standing at L.

III.676 Naples, MANN GR 385 | Shape 8 Oinochoe | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* II 28.58a. A: continuous frieze: satyr with situla and torch moving R, woman leaning R with phiale and grapes, seated youth, woman with mirror and tympanon leaning R, Eros moving R with fan. Single | 2 females, 1 male, 1 satyr, 1 Eros | 1 female with tympanon standing at R.

III.677 Foggia, Museo Civico 132435 | Skyphos | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* II 28.75. A: woman with box and tympanon, unlit torch in front, moving R following Eros with wreath, phiale, and grapes moving R towards stele. Single | 1 female, 1 Eros | 1 female with tympanon moving at L.

III.678 New York, Private Collection | Oinochoe, Shape 1 | Virginia Exhibition | ca. 320-310 BCE | *RVAp* Supplement II.2 28.86-6. A: woman with grapes and tympanon

moving R towards seated youth with wreath and thyrsos. Single | 1 female, 1 male | 1 female with tympanon walking at L.

III.679 Melbourne, Geddes Collection A 7:1 | Oinochoe, Shape 1 | Virginia Exhibition | ca. 320-310 BCE | *RVAp* Supplement II.2 28.86-9. A: seated woman with fan and tympanon, youth with thyrsos and wreath. Single | 1 female, 1 male | 1 female with tympanon seated at L.

III.680 Germany, Market | Oinochoe, Shape 8B | Bari Andromeda Group | ca. 320-310 BCE | *RVAp* Supplement II.2 28.112a. A: a satyr sticks his head into a figure-decorated calyx krater, a grape vine to the L, while a woman plays the aulos to the R. Single | 1 female, 1 satyr | 1 female with aulos standing at R.

III.681 Los Angeles, CA, Market (Numismatic Fine Arts) | Type III Situla | Bari Andromeda Group | ca. 320-310 BCE | *RVAp* Supplement II.2 28.112d. A: a bearded satyr stands frontal between grape vines playing the aulos, a Nike with wreath moving L to the L and an Eros seated on the ground to the R. Single | 1 satyr, 1 Nike, 1 Eros | 1 satyr with aulos standing at center; B: a woman seated on a stele holds a wreath and bunch of grapes, a satyr with phiale and wreath approaches from the R. Single | 1 female, 1 satyr.

III.682 Basel, Private Collection (H.A. Cahn) | Amphora | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.D-1. A: shoulder: head in floral; body: above, seated women with hydriai, fans, boxes, below, central stele with cup on top and four female attendants. 2 friezes | 10 females; B: above, central seated youth with phiale and wreath and two women approaching from L and R, one with mirror and tympanon and one with box, below, youth with situla and phiale and woman with grapes and tympanon moving R. 2 friezes | 3 females, 2 males | 1 female with tympanon moving at top L.

III.683 Basel, Private Collection (H.A. Cahn) | Amphora | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.D-2. A: above, two seated and four standing women with fans, hydria, mirrors, below, central stele with two women to each side. 2 friezes | 10 females; B: above, central seated woman with box, ball, and situla with two women approaching from L and R, one with tympanon and one with situla and phiale, below, three women moving R with situla, grapes, fan, and central woman with tympanon. 2 friezes | 6 females | 1 female with tympanon moving at top L, 1 female with tympanon moving at bottom center.

III.684 London, Market (Sotheby's) 10-11.07.89 257 | Bell Krater | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.08e. A: seated youth with long, ribbon-tied hair in center holding thyrsos and an apulian kithara on his lap, to his L a woman moving L holding a thymiaterion and situla and to R a satyr with lit torch and situla moving L. Single | 1 female, 1 male, 1 satyr | 1 male with Apulian kithara seated at center; B: female head with sakkos and wings facing L. Single | 1 head.

- III.685 Naples, MANN 2541 (inv. 82255) | Knob-handled Dish | Chariot Group | ca. 320-300 BCE | *RVAp* II 29.189. A: tondo: with a circle of grape vines held by Eroses, above, a youth with animal skin draped over shoulders moves L holding a situla and vine, leading a quadriga driven by an amazon with Eros holding torches above, below, a central youth with apulian kithar. 2 friezes | 3 females, 2 males, 5 Eroses, 6 animals | 1 male with Apulian kithara seated at bottom center.
- III.686 Bari, Private Collection (Prof. Rizzon) 71 | Oinochoe, Shape 1 | Stuttgart Group | ca. 320-300 BCE | *RVAp* Supplement I 29.212b. A: a woman wearing an animal skin and holding a thyrsos walks L, looks R with a youth in actor's costume (fuzzy body suit covered in a short mantle) walking L and playing the aulos. Single | 1 female, 1 male | 1 male with aulos walking at R.
- III.687 Stuttgart, Württembergisches Landesmuseum 4.279 (191) | Knob-handled Dish | Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.243. A: tondo: Eros with tympanon and grapes flying L looking R at woman holding mirror and situla. Single | 1 female, 1 Eros | 1 Eros with tympanon flying at L.
- III.688 Geneva, Market (Ars Antiqua) | Kantharos | Stuttgart Group | ca. 320-300 BCE | *RVAp* Supplement II.2 29.244-10. A: woman with tympanon standing opposite youth seated and holding tympanon, thyrsos, and grapes. Single | 1 female, 1 male | 1 female with tympanon standing at L; B: youth with phiale and woman with box seated back-to-back on a rock, youth with arm around woman. Single | 1 female, 1 male.
- III.689 Hamburg, Museum für Kunst und Gewerbe 1876.286a+b | Round Pyxis | Associated with the Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.264. A: lid: a youth seated R with petasos over shoulders holds a phiale and apulian kithara, flanked by two women with white sakkoi, a deer to the L of the youth. Single | 2 females, 1 male, 1 animal | 1 male with Apulian kithara seated at center; B: body side a: female head facing L; body side b: female head facing L. Head | 2 heads.
- III.690 Mandelien, Private Collection (Rizzo) | Shape 1 Oinochoe | Tenri Painter | ca. 315-300 BCE | *RVAp* Supplement I 30.09a. A: woman standing holding tympanon facing seated youth with stick, vine leaf above. Single | 1 female, 1 male | 1 female with tympanon seated at L.
- III.691 Naples, Private Collection (Grimaldi) 356 | Volute Krater | Bassano Group | ca. 310-300 BCE | *RVAp* II 30.20. A: neck: Dionysos in panther-drawn biga moving R among florals, holding thyrsos with bell; body: central naiskos with seated, bearded man, armed youth, child, and horse with four attendants; Eroses chasing swans on handles. Radial | 2 females, 5 males, 5 animals, 1 child | 1 male with bell standing centrally on neck; B: central stele with four attendants. Radial | 2 females, 2 males.
- III.692 Naples, Private Collection (Grimaldi) 617 | Pelike | Bassano Group | ca. 310-300 BCE | *RVAp* Supplement II.2 30.26e. A: woman seated L holding box, looking R over floral at youth holding thyrsos, small Eros flying to L above with tympanon and

mirror. Single | 1 female, 1 male, 1 Eros | 1 Eros with tympanon flying at up center; B: Eros standing R holding wreath and sash. Single | 1 Eros.

III.693 Ruvo, Museo Archeologico Nazionale Jatta 1167 | Olpe | Connected to the Mignot Painter | ca. 310-300 BCE | *RVAp* II 30.49. A: a figure (woman) enveloped in a patterned robe standing (dancing?) to L accompanied by a woman, seated on a low rock facing L, playing the aulos. Single | 2 females | 1 female with aulos seated at R.

III.694 Posillipo, Private Collection (De Lorenzo) 5 | Loutrophoros | Painter of B.M. F 339 | ca. 310-300 BCE | *RVAp* II 30.106. A: tympanon to L of a woman and Eros moving L holding wreath, phiale, and sash. Single | 1 female, 1 Eros | 1 tympanon at mid-L.

III.695 Manchester, University Museum IV C 8 | Knob-handled Dish | Late Apulian Vases | ca. 310-300 BCE | *RVAp* II 30.135. A: tondo: Eros with sash and woman with fan and tympanon moving L. Single | 1 female, 1 Eros | 1 female with tympanon moving at R.

IV: MUSICAL IMAGERY IN MYTHOLOGICAL SCENES

- IV.1 Zurich, Market (Arete) R.I. 58 1976 | Bell Krater | Painter of the Berlin Dancing Girl | ca. 430-410 BCE | *RVAp* I 01.12. A: Orpheus (inscribed) seated with lyre, armed Thracian and youth. Single | 2 males, 1 animal | 1 male with chelys lyre seated at L; B: youth in mantle, woman wearing peplos, bearded male with mantle. Single | 1 female, 2 males.
- IV.2 Ruvo, Museo Archeologico Nazionale Jatta 1096 | Volute Krater | Sisyphus Painter | ca. 420-390 BCE | *RVAp* I 01.52. A: Rape of the Leukippides by the Dioskouroi. 2 rows | 10 females, 3 males, 1 child, 1 Eros, 4 animals; B: amazonomachy with Herakles. 2 rows | 7 females, 5 males, 2 animals | 1 female with salpinx riding on bottom, at L.
- IV.3 London, British Museum F158 | Krater | Sisyphus Painter | ca. 420-390 BCE | *RVAp* I 01.90. A: "departure of warrior" with seated, bearded male with scepter shaking hands with a standing youth, a woman to the L and a horse to the R. Single | 1 female, 2 males, 1 animal; B: amazonomachy. Single | 3 females, 2 males, 1 animal | 1 female with salpinx standing at top R.
- IV.4 Taranto, Private Collection | Volute Krater | Gravina Painter | ca. 425-400 BCE | *RVAp* I 02.01. A: neck: amazonomachy; body: uncertain mythological scene with, above, youth and woman on kline, bearded male seated on klismos, four youths, and a horse and, below, a woman and youth kissing on a couch with women and Erotes. Single | 7 females, 13 males, 2 Erotes, 1 animal; B: neck: death of Aktaion with Pan looking on; body: Calydonian boar hunt. 2 rows | 2 females, 11 males, 7 animals | 1 male with syrinx seated on neck, at L.
- IV.5 Taranto, MARTA 8264 | Volute Krater | Painter of the Birth of Dionysos | ca. 410-390 BCE | *RVAp* I 02.06. A: neck: Centauroomachy; body: birth of Dionysos from Zeus' thigh with Aphrodite and Eros, Pan with syrinx, Apollo, Artemis, Hermes, bearded satyr, and three women in attendance. Radial | 6 females, 5 males, 1 Eros, 1 Pan, 1 satyr, 2 children, 2 centaurs | 1 Pan with syrinx standing at up center; B: neck: Dionysos reclining on panther skin with satyrs; body: amazonomachy. 2 rows | 5 females, 6 males, 3 satyrs, 1 animal | 1 female with salpinx standing at top R.
- IV.6 Brussels, Musées Royaux d'Art et d'Histoire A 1018 | Volute Krater | Painter of the Birth of Dionysos | ca. 410-390 BCE | *RVAp* I 02.09. A: neck: satyrs, youth (Dionysos), and woman playing the aulos moving L; body: above, Apotheosis of Herakles, below, Dionysos reclining with Ariadne. 2 rows | 4 females, 5 males, 2 other winged figures, 1 satyr, 5 animals | 1 male with tympanon walking centrally on neck, 1 female with aulos walking on neck, at R; B: neck: seated youth with spears and attendants; body: amazonomachy. 2 rows | 6 females, 6 males, 1 animal | 1 female with salpinx standing at bottom R.

IV.7 Taranto, MARTA 124007 | Calyx Krater Fragment | Painter of the Birth of Dionysos | ca. 410-390 BCE | *RVAp* I 02.18. A: fragmentary: Perseus with the head of Medusa, Athena, and bearded satyrs. Unknown composition | 1 female, 1 male, 2 satyrs | 1 female with tympanon present at top L, 1 satyr with tympanon standing at top R; B: fragmentary: two satyrs and a woman with a tympanon moving R. | 1 female, 1 satyr, 1 unidentified figure | 1 female with tympanon standing at mid-center.

IV.8 Ruvo, Museo Archeologico Nazionale Jatta 1088 | Volute Krater | Painter of the Birth of Dionysos | ca. 410-390 BCE | *RVAp* I 02.23. A: Herakles and Kyknos. Single | 3 females, 4 males, 4 animals | 1 female with salpinx standing at R; B: youth (Dionysos) seated with satyr and female attendants. Single | 2 females, 1 male, 2 satyrs | 1 female with aulos seated at L, 1 female with tympanon standing at R.

IV.9 Laon, Musée de Laon 37.1042 | Bell Krater | Schiller Painter | ca. 380-370 BCE | *RVAp* I 04.02. A: a frontal, nude youth with drapery over his arms looks R and holds a thyrsos and phiale, a short herm with erect phallus and cap-helmet faces the youth (L), a woman moves L holding a mirror in her R hand and a tympanon in her L. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: two mantle figures face one another, L with a walking stick, jumping weights above. Single | 2 males.

IV.10 Boston, Museum of Fine Arts 61.112 | Krater Fragment | Adolphseck Painter | ca. 380-370 BCE | *RVAp* I 04.52. A: a tiny fragment which shows a youth dressed in richly-patterned, long-sleeved garb holding his L hand to the strings of a kithara and a plectrum in his lowered R hand; probably Apollo, given that there is also a bit of a winged figure above. Single | 1 male | 1 male with kithara standing at uncertain location.

IV.11 Naples, MANN 3370 | Bell Krater | Related to the Eton-Nika Painter | ca. 385-360 BCE | *RVAp* I 04.95. A: on a wooden stage, Apollo at Delphi: a phlyax with olive wreath on his head faces R and poses as if playing the kithara (with plektron in R hand), next, a tripod in added white, then a palm tree, then another phlyax. Single | 2 males | 1 male with kithara standing at L; B: two mantle figures. Single | 2 males.

IV.12 St. Petersburg, Hermitage Museum 585 (St. 854) | Volute Krater | Subgroup of Ruvo 820 of the Long Overfalls Group | ca. 380-365 BCE | *RVAp* I 04.140. A: a Greek vs. Italic battle scene. 2 rows | 6 males, 3 animals | 1 male with salpinx standing at mid-L; B: Dionysian procession moving R with bearded satyr playing tympanon, woman with tympanon, bearded satyr with torch, woman. Single | 2 females, 1 male, 2 satyrs | 1 female with tympanon walking at top L, 1 female with tympanon walking at mid-center, 1 tympanon at bottom L.

IV.13 New York, Market (Royal Athena Galleries) HNH 24 | Bell Krater | York Group | ca. 380-365 BCE | *RVAp* Supplement II.1 04.210b. A: Marsyas and Apollo. Single | 1 female, 1 male, 1 satyr | 1 satyr with aulos standing at L, 1 male with chelys lyre seated at center; B: three mantle figures. Single | 3 males.

- IV.14 St. Petersburg, Hermitage Museum 350 (St. 873) | Pelike | Painter of Reggio 7001 | ca. 380-360 BCE | *RVAp* I 04.257. A: Herakles, Artemis, and Pan. Single | 1 female, 2 males, 1 animal | 1 male with syrinx leaning at R; B: seated athlete with two male attendants. Single | 3 males.
- IV.15 Melbourne, Geddes Collection A5:6 | Bell Krater | Truro Painter | ca. 370-350 BCE | *RVAp* Supplement II.1 05.126a. A: Herakles and Nessos. Radial | 2 females, 2 males, 1 satyr, 1 centaur | 1 syrinx at top L, 1 female with tympanon walking at top R; B: Dionysian procession. Single | 1 female, 2 males | 1 female with tympanon walking at center.
- IV.16 Madrid, Museo Arqueológico Nacional 32651 | Calyx Krater | Dijon Painter | ca. 380-360 BCE | *RVAp* I 06.98. A: a satyr leads a goat to slaughter, holding a phiale over a blood-stained altar to the R, the scene is flanked by two figures, each holding a narthex, the L woman holding a tympanon and the R youth wrapped in a himation with chest exposed. Single | 1 female, 1 male, 1 satyr, 1 animal | 1 female with tympanon standing at L; B: two mantle figures flank a frontal-bodied nude youth with a stick and strigil, a small stele between the youth and mantle figure to the R and a window and jumping weights above. Single | 3 males.
- IV.17 New York, Metropolitan Museum of Art 20.195, 20.196 | Fragmentary (Calyx?) Krater | Black Fury Painter | ca. 400-380 BCE | *RVAp* I 07.08. A: 1st fragment: the lower body of a nude youth with rich cloak and winged boots (Hermes) reaching R towards a seated, white-haired male with eastern dress (Priam), rich, patterned fabrics, facing R with head down, column behind (tent of Achilles?). Unknown composition | 2 males; B: 2nd fragment: part of a seated woman with richly-patterned dress facing R (Artemis?), with a male with long hair and laurel wreath (Apollo?), wearing a richly-patterned dress with mantle, holds an added-white kithara with L hand to the strings, plektron (?) in R hand, looks to L and down. Unknown composition | 1 female, 1 male | 1 male with kithara standing at uncertain location.
- IV.18 Heidelberg, Universitätsmuseum 26.9 | Fragment Skyphos | connected to the Black Fury Painter | ca. 400-380 BCE | *RVAp* I 07.20. A: a male with Persian cap and cross-chest belt and ray-patterned waist belt looks R, moves L, holds the arm of a kithara with small sound box, the other arm of the kithara is held by another hand, and yet another hand reaches towards the figure's drapery. Unknown composition | 1 male | 1 unidentified figure with kithara present at uncertain location.
- IV.19 Rome, ex Curtius Collection | Fragment | connected to the Black Fury Painter | ca. 400-380 BCE | *RVAp* I 07.24. A: a woman with torch to L, a central woman with R breast exposed, facing R, holding tympanon close to body with draped L arm and beating it with L hand, a vine, and another woman with animal-skin corset facing L above. Unknown composition | 3 females | 1 female with tympanon standing at uncertain location.

IV.20 Taranto, MARTA 127081 | Volute (Fragment) Krater | connected to the Black Fury Painter | ca. 400-380 BCE | *RVAp* I 07.29. A: fragmentary: on the neck, Pelops and Oinomaos in quadrigae moving opposite; on the body, the theft of the palladion: a nude youth leaning on a stele and holding syrinx above a Nike figure facing R towards a bearded male with cloak and scabbard holding the palladion and pushing to the R a woman with short chiton, boots, and cross-body belt, winged something-or-other above, then a building/naiskos with four ionic columns and two doors singing open inwards, through which walks a nude youth with drapery over L arm and holding a spear, turning head to R to look back, then to the upper R a woman in long, patterned dress with hair back-veiled holds a cross-torch, next to another woman with long, patterned dress, mantle, crown, and veil who holds a scepter (candy-cane decoration and Ionic top) and tugs at veil and faces L, below a nude youth with cloak moves R. Radial | 3 females, 4 males, 1 Nike, 4 animals | 1 male with syrinx leaning at top L; B: fragmentary amazonomachy, L-R: a woman in short chiton with swastika on back holds a spear and plays the salpinx to the R, a nude youth with spear, cloak, and shield stands facing R contra a woman in pants, boots, short chiton with swastika on back, and Persian helmet riding a horse to the L, then another figure with patterned PJ pants and short chiton and Persian helmet carries two spears and a shield and raises R hand with a rock (?) and moves L, all above a woman (?) in short chiton lunging to R, small stones below, then a youth with pointed helmet, cloak, spear, and shield moves R contra a (v. fragmentary) figure with patterned PJ pants, short chiton, and Persian cap holding a shield and either holding or fallen on a spear. 2 rows | 5 females, 2 males, 1 animal | 1 female with salpinx standing at top L.

IV.21 Berlin, Staatliche Museen F3257 | Volute Krater | associated with the Painter of the Moscow Pelike | ca. 400-380 BCE | *RVAp* I 07.32. A: above, Herakles and Hebe, below, Dionysian procession to krater with Dionysos in a panther-drawn biga. 2 rows | 8 females, 2 males, 2 Erotes | 1 female with tympanon walking at bottom center; B: very fragmentary: Poseidon, Artemis, and satyrs.

IV.22 Berlin, Staatliche Museen F3164 | Hydria | associated with the Painter of the Moscow Pelike | ca. 400-380 BCE | *RVAp* I 07.34. A: Hera to L, above A youth with cloak, tablet, and stick (Argos) with foot up on a pebbly step, palm tree (?) above, then on a base a statue of Artemis, frontal, with polos, torch, bough, and long drapery, against which a female figure with horns (2 rows | 2 females, 3 males, 1 Eros, 1 satyr, 1 animal | 1 satyr with syrinx seated at top R.

IV.23 Ruvo, Museo Archeologico Nazionale Jatta 1364 | Situla | Painter of Ruvo 1364 | ca. 370-360 BCE | *RVAp* I 07.41. A: Apollo and Marsyas: a torso-nude youth with ample mantle sits facing R and leans on stick, a Nike with elaborate wings and lush drapery holds an open wreath to the R over the head of a youth with long dress, belted, seated facing R, who plays a lyre with a ribbon around the shell (?) body to the arm, L fingers behind strings and R hand on the tuning bar, a window above, then above and to the R a woman with voluminous drapery and a fawn on her lap sits R, looks down and L, with a wreath holding a ribbon to upper R, and a bearded satyr sits below facing L, R arm to knee and chin resting on R hand, aulos-bag (?) hanging from L wrist. Radial | 1 female,

2 males, 1 Nike, 1 satyr, 1 animal | 1 male with chelys lyre seated at mid-center; B: a nude, bearded satyr with wineskin on shoulder moves R following a nude youth with wreath in hair and drapery over arms holding thyrsos moving R and a woman with long dress and radiate crown moving R, looking L, and holding a wreath and bunch of grapes. Single | 1 female, 1 male, 1 satyr.

IV.24 Melbourne, National Gallery of Victoria 90/5 | Oinochoe, Shape 3 | Felton Painter | ca. 380-360 BCE | *RVAp* I 07.49. A: Marysas and Apollo: to the L, a comic dwarf enveloped in a mantle, then Marsyas, holding the pipes of his aulos, leans R onto a stele, then Apollo, wearing a long, patterned chiton and cloak around his shoulders, moves R playing the kithara, a youth with himation over his lap and stick sitting to the R on a rock (Timolus? Midas?) and another comic dwarf wrapped in a mantle to the R. Single | 2 males, 1 satyr, 2 dawrvves | 1 satyr with aulos leaning at L, 1 male with kithara walking at center.

IV.25 St. Petersburg, Hermitage Museum 586 (St. 350) | Volute Krater | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.06. A: neck: between two Ionic columns, three nude riders on horseback; body, Departure of Triptolemos, L-R: a woman with patterned mantled holds a stem of wheat (?) and faces R, below a seated woman also holding a stem of wheat and wearing radiate crown and lush drapery (Horai) sits L and looks up and R, above a nude satyr leans against a scraggly tree, looking R and holding up syrinx in his R hand, then a woman in richly-patterned drapery with wreath in hair holds a staff and pours from an oinochoe (Demetre) into a phiale held by a youth with richly patterned tunic and enveloping mantle, frontal with two sprigs of wheat in his hair, riding a chariot drawn by two white snakes and holding a similar staff to Demeter (Triptolemos), then a small Eros leans R onto the shoulder of another female in long, patterned drapery, seated R and looking L while tugging at dress and wearing radiate crown (Aphrodite) next to a couple of olive branches and above a spotted feline moving R with a bird in its mouth, then another woman with long dress and hair simply pulled back faces L with R foot resting on raised pebbly surface (Peitho), all names inscribed. Radial | 5 females, 4 males, 1 Eros, 1 satyr, 6 animals | 1 satyr with syrinx leaning at top L; B: L-R: a woman with long dress, crown, and jewelry sits L and looks R holding a thyrsos and tympanon, below a young satyr with white headband chases a rabbit to the R, above a woman with long dress and jewelry dances to R with torch and thyrsos, below a torso-nude youth with ivy crown sits R above a kalathos holding a wreath and thyrsos, a ribbon hangs above, then a young satyr with white headband faces L, holds thyrsos and extends kantharos to L. Single | 2 females, 2 males, 1 satyr, 1 animal | 1 female with tympanon seated at top L.

IV.26 St. Petersburg, Hermitage Museum 2085 | Volute Krater | associated with the Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.103. A: Achilles and Troilos; B: body: death of Pentheus, L-R: a bearded satyr with club moves R, below a woman with long dress, thyrsos, and animal skin over L arm moves R and grabs wrist of a nude youth with drapery over shoulders, holding dagger to L and two spears to R, moving R and looking L, above a youth (?) with boots sits on a panther skin L, holds up kantharos, and looks R, the upper R another torso-nude youth sits R, looks L, holds phiale and thyrsos

and a woman with tympanon and maraca-looking thing stands facing L, above another woman with panther-corset holding dagger and thyrsos moves L towards the central youth (heavily repainted). Radial | 3 females, 3 males, 1 Pan | 1 female with tympanon standing at mid-R.

IV.27 Essen, Private Collection | Shape 5 (Olpe) Oinochoe | Group of Vienna 4013 | ca. 365-350 BCE | *RVAp* I 08.130a. A: Herakles seated and Dionysos reclining with satyr and maenad. Single | 1 female, 2 males, 1 satyr | 1 satyr with aulos seated at L.

IV.28 Naples, MANN 1978 | Volute Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.147. A: neck: a griffin and a lion facing one another; body: Orpheus and the Thracians, L-R: a woman with long, patterned dress leans R on a frontal woman with long dress and mantle, tugging at shoulder, then a seated male, facing R, with patterned dress and Persian cap plays the kithara (L hand on strings, R with plektron), a fawn below, then a figure in richly-patterned dress, Persian hat, carrying two spears moves L, and another similarly-dressed figure, frontal, carrying a torch (?), moves R and looks L, a window in upper R. Single | 4 females, 1 male, 3 animals | 1 male with kithara seated at center; B: neck: palmette; body: a young satyr with olive wreath in hair faces R, holds kalathos, a nude youth seated R on drapery holds a thyrsos and phiale, a woman with long dress extends an olive wreath to L, faces L, holds a tympanon in lowered L hand, a window in upper R. Single | 1 female, 1 male, 1 satyr | 1 female with tympanon standing at R.

IV.29 Madrid, Museo Arqueológico Nacional 11050 (L 327) | Calyx Krater | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.154. A: Dionysos and Ariadne on a chariot pulled by two spotted stags to the R, first figure (driving) a torso-nude youth with wreath, turning L, with mantle over L arm holding reins and a narthex and a woman with drapery and radiate crown holds onto the chariot with her R hand, raises up a tympanon in her L. Single | 1 female, 1 male, 1 satyr, 3 animals | 1 female with tympanon standing at center; B: three nude youths, L seated on drapery facing R, central frontal, with wreath extended to L and looking L, stick and drapery held behind, a youth with strigil extended L, looking L, frontal/R, with stick and drapery to R. Single | 3 males.

IV.30 Basel, Antikenmuseum und Sammlung Ludwig (on loan) | Volute Krater | Associated with the Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.260. A: neck: ivy and swastika meander; body: amazonomachy, L-R: a female torso in richly patterned dress and Persian helmet faces R holding spears and blowing the salpinx, below a similarly-dressed female gestures, turns, and looks R while riding two horses rearing up to L, above a Nike torso with radiate crown extends a wreath to lower R onto head of a nude youth with greaves, sword, helmet (Achilles?) turned L to drag the body of a woman with short chiton, richly-patterned dress, and spear through chest (Penthesileia?) to R; above, a small Eros presents another crown to the youth, in the upper R a woman's torso faces L and points down and below another woman with richly-patterned dress, shield, and spear veers back R and looks L. Radial | 5 females, 1 male, 1 Eros, 1 Nike, 2 animals, 2 heads | 1 female with salpinx standing at top L; B: neck: ivy and janiform head; body: a young satyr faces R carrying a kalathos and gesturing R, a woman (slightly

higher) faces R, looks L, places a wreath on the L satyr's head and holds a thyrsos, a nude youth with ivy wreath seated L holds a stemmed cup, a kalathos below, and another woman with long dress and mantle over L arm looks L, faces L, and holds up a tympanon. Single | 2 females, 1 male, 1 satyr | 1 female with tympanon standing at R.

IV.31 New York, Metropolitan Museum of Art 50.11.4 | Column Krater | Group of Boston 00.348 | ca. 360-350 BCE | *RVAp* I 10.47. A: sculptor painting a statue of Herakles with Herakles, Nike, and Zeus. | 4 males, 1 Nike; B: Athena and a Dioskouros with Pan, Hermes, and Eros. Radial | 1 female, 2 males, 1 Eros, 1 satyr, 1 animal | 1 satyr with syrinx leaning at top L.

IV.32 Boston, Museum of Fine Arts 00.348 | Bell Krater | Painter of Boston 00.348 | ca. 360-350 BCE | *RVAp* I 10.48. A: a woman with long dress and animal-skin corset moves R carrying a thyrsos, a bearded, torso-nude figure with stick sits L and looks down and R, below a white-haired and bearded satyr with boots runs R chasing a small dog, also running R, then a woman with long dress and mantle sitting R on an aegis (Athena) plays the aulos and looks at a mirror held by a youth facing L and leaning on a stick with drapery, a tree growing behind the mirror, and in the far R a bearded satyr dances L (Athena and Marsyas). Single | 2 females, 2 males, 2 satyrs, 1 animal | 1 female with aulos seated at center; B: a bearded satyr dances L, looks R carrying a torch, a nude youth with drapery and stick moves L and looks R, a woman with long dress moves L, holds thyrsos in L arm, a bearded satyr faces R, holds thyrsos and plays with himself/prepares to urinate(?). Single | 1 female, 1 male, 2 satyrs.

IV.33 Taranto, MARTA 8935 | Amphora | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.04. A: Niobe at the tomb with Tantalus and nurse, upper register, L-R: a woman with Apulian lyre (with 7? strings) held by arm faces R, another woman with fan and box moves R, looks L, an old, white-haired man in full mantle leans R on a stick, a kalathos, a central stage on three ionic columns, cista below, with two ribbed amphorae at either end supports a seated woman, facing L, enveloped in a mantle, a white-haired woman faces and gestures L, a mirror hanging above, another woman with short hair leans R, looks L, holding a wreath and phiale; lower, L-R: a woman with platter/basket dances L, an Eros with mirror and bunch of grapes moves L, looks R, another woman moves L carrying a wreath and holding a corner of her dress, a nude youth with drapery over L arm moves L carrying a phiale and branch. 2 friezes | 7 females, 2 males, 1 Eros | 1 female with Apulian kithara standing at top L; B: upper register, L-R: a woman with L foot up leans R holding a wreath and bunch of grapes, a youth sits on drapery facing L with phiale, a woman moves L, looks R, holding grapes and a cista with ribbon, another nude youth sits L on drapery holding a bifurcated branch, a woman moves L with phiale and wreath; lower, L-R (continuation of side A): a nude youth with drapery over arms moves L with branch and wreath, a woman dances L with phiale and branch sprigs, looks R, a youth with drapery over L arm moves L with a bunch of grapes, a woman with wreath and cista moves L, looks R, a youth with strigil and branch and drapery over L arm moves L, looks R. 2 friezes | 5 females, 4 males.

IV.34 Naples, MANN 3246 (82267) | Loutrophoros | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.22. A: a central naiskos with four ionic columns on a base with a single female figure wrapped up in a mantle (Niobe), with 6 figures to the L and 5 to the R; on the upper register to the L are Leto, Artemis, and Apollo and, to the R, Hermes and Zeus; lower register L: woman with open cista and seated older woman, to R white-haired man (Tantalus) and a youth; bottom: woman with open cista, a kalathos, an Apulian lyre (7 strings, shown frontal), a cuirass, and a woman seated with box and wreath. Radial | 7 females, 5 males | 1 Apulian kithara at bottom center; B: a central Doric naiskos with a palmette plant inside surrounded by nine women with aryballoi, plants, phialai, kalathos, wreaths, cistae, mirrors, etc.. Single | 9 females.

IV.35 Paris, Cabinet des Medailles 1047 | Squat Lekythos | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.25. A: upper register, L-R: a woman sits facing L, looking down and R, with phiale and wreath, a small Eros flies R (over the harpist) with a ribbon, a thymiaterion, another small Eros sits facing L with phiale, a woman sits facing R, looking L, with a box; lower, L-R: A woman sits on a craggy rock holding a mirror and facing R, another woman with long dress leans R on a perirrhanterion, holds a palm fan and extends an open wreath to the L, a Persian-capped figure in long, patterned dress sits facing R on a stool with footrest, plays a triangular (slightly-curved) harp (hands on strings, not visible, a woman stands facing L with a ribbon and two phialai (on the other), another youth in Persian hat, boots, and patterned clothes sits facing L with two spears, looks R to a woman with R foot raised leaning and gesturing L. Single | 6 females, 2 males, 2 Erotes | 1 male with harp seated at bottom center.

IV.36 Berlin, Staatliche Museen 1984.46 | Hydria | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.30d. A: shoulder: assembly of gods: a nude youth sits R on drapery holding a set of syrinx, another nude youth with a stick and winged boots and drapery over shoulders (Hermes?) stands L, looks R, a torso-nude youth sits L, looks R, with trident (Poseidon?), a woman with full mantle sits L, tugs at shoulder, mirror below; a torso-nude youth sits facing R with a branch (Apollo?), a female in $\frac{3}{4}$ length chiton with quiver on back sits R, looks L, holds a stick (?) and wears boots; body: upper, L-R: Demeter and Metanaira: a nude youth with stick and sheathed sword moves R, another nude youth with drapery over L arm and stick looks R, a woman kneels facing R with a bunch of wheat-sprigs, a woman sits L on an elaborate stool with footrest, tugs at veil, a white-haired man in elaborate, $\frac{3}{4}$ length dress and boots leans R on stick, a youth with boots and cloak and spear moves R, looks L, a horse stands R, looks frontal/L; lower, L-R: a woman sits R on a box with a bunch of flowers, another woman sits R on a box and looks L, with flowers, a woman with full mantle and wheat sprigs in crown sits facing R with a cista and bunch of wheat-sprigs, another woman sits L with a wheat-sprig crown and bunch of wheat-sprig flowers, another woman sits R on a cista with a large platter (phiale floating above, under horse), another woman moves R, looks L, with wheat sprigs and platter. 3 rows | 10 females, 8 males, 1 animal | 1 male with syrinx seated at L.

IV.37 San Antonio, Museum of Art (on loan from Walter Brown) | Volute Krater | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.36a. A: neck: Hermes with kerykion in front of Athena playing the aulos, tree, then bearded silen (Marsyas?)

with mirror; body: "Eight young warriors". 2 rows | 1 female, 9 males, 1 satyr | 1 female with Apulian kithara seated centrally on neck; B: two youths and two women at a naiskos with palmette inside. Radial | 2 females, 2 males.

IV.38 Matera, Private Collection | Volute Krater | Painter of Bari 12061 | ca. 355-340 BCE | *RVAp* Supplement II.1 14.126b. A: neck: a woman's frontal head on a flower with scrolls etc., body: a central, four-column Ionic naiskos in which stands a woman with long dress and mantle looking L and holding a key next to a statue on a base of arteries with upraised stick facing frontal/L, two shields, a scabbarded sword, and a pointy helmet hanging above, below the naiskos a tripod cauldron on a podium flanked by two nude youths seated outwards and looking to the tripod, L with two spears, R with a small dog, to the L of the naiskos upper a woman with full mantle gestures R to a torso-nude seated youth with a bifurcated branch, below whom sits a $\frac{3}{4}$ vertical Apulian kithara (strings not visible), lower L a youth with cloak and two spears and helmet behind head faces R, to the R of the naiskos upper a youth with drapery over L arm and a short stick faces R to a woman with short, patterned chiton, boots, two spears, and a bough (Artemis?) seated R and looking L, lower a large knob-handled disk and then a youth with cloak, pointed hat, scabbarded blade, and two spears with R foot raised leans L. Radial | 3 females, 6 males, 1 animal | 1 Apulian kithara at top L; B: neck: a woman's L profile head with palmettes; body: a woman stands facing R with thyrsos and tympanon, slightly lower a young satyr faces R with L foot raised holding kalathos and pouring from an oinochoe into a phiale held by a nude seated youth facing R with a stick and looking L, above another young satyr sits L, looks R, with phiale and thyrsos, then upper R a woman sits facing R, looking L with wreath and sash-tied bifurcated branch and, below, a woman runs L with a torch and sash-tied branch. 2 rows | 3 females, 1 male, 2 satyrs | 1 female with tympanon standing at top L.

IV.39 Naples, MANN Stg 574 | Oinochoe, Shape 1 | Group of the Yale Pelike | ca. 360-340 BCE | *RVAp* I 15.18. A: Apollo & Marsyas: a bearded satyr sits on an animal skin facing R, with boots, holding the two pipes of an aulos in his L hand, an animal-skin aulos-bag hangs above, a youth with long, patterned dress, cloak, and long hair moves R and holds a kithara in added white against the L side of his body, L hands against the strings (5 pegs visible), sash tied to instrument's L arm, no plektron, then a Nike with fluttering drapery moves L carrying an upheld wreath. Single | 1 male, 1 satyr, 1 Nike | 1 satyr with aulos seated at L, 1 male with kithara standing at center.

IV.40 Naples, MANN 3231 | Pelike | Group of Naples 3231 | ca. 360-340 BCE | *RVAp* I 15.29. A: Apollo & Marsyas: in the center, a torso-nude youth with long hair sits facing R with a chelys lyre (shell-side out) with R hand on the strings (5 pegs) above Marsyas (with white fur covering his body) seated on an animal skin facing L, head in hands, holding two pipes of his aulos in his R hand; on the L upper, a woman sits L, looks R with phiale, then a small Eros faces L, and (central) a bearded, torso-nude male sits L, looks down and R, with bird-topped scepter (Zeus), lower L a woman with short, patterned chiton moves R holding a karneia hat, then a four-legged stool, then a female standing on a footstool facing R with a scroll held open; to the upper R, a woman with x-cross chest belt sits R, looks L, holding a bough and two spears and joined by a dog, a

Nike walks towards the central chelys-playing figure (Apollo) with a wreath, a woman moves L with full mantle and holds two pipes of an aulos in her L hand, syrinx and an animal-skin aulos bag below, further R lower a woman with mantle veiling hair sits facing L and plays a trigonos with spiny-arched back, L and R hands on strings (9 strings visible) and a small dog jumping R to her knee, then a goat facing R and chewing on a branch below R. Radial | 6 females, 2 males, 1 Eros, 1 satyr, 1 Nike, 3 animals | 1 male with chelys lyre seated at mid-center, 1 satyr with aulos seated at bottom center, 1 female with aulos standing at mid-R, 1 female with harp seated at mid-R, 1 syrinx at bottom center; B: theft of the Palladion: in the center, a porch with four ionic columns and acroteria, with a blood-stained altar in front and open doors at the back; to the L, upper – a woman seated L, looking R, with a helmet and spear, lower L a woman with polos facing R, tugging at veil and holding a phiale, a youth with pilos helmet, dagger, and cloak running L from the temple, looking R, holding the palladion (wearing a helmet, holding a spear and shield), to the R, upper – a small Nike sits on the acroterion facing a youth with R foot up, leaning L, with a cloak, kerykion, and pilos cap, in the lower R a woman with short hair and drapery over arms runs R with a giant key, on the step of the porch a bearded man with short chiton, cloak, pilos cap, sheathed dagger, spear, and shield lunging L and looking R. Radial | 3 females, 3 males, 1 Nike.

IV.41 New York, Market (Sotheby's) 09.12.85 172 | Situla | Painter of the Dublin Situlae | ca. 360-340 BCE | *RVAp* Supplement II.1 15.35-3. A: above, Pan, Dionysos and consort, and Eros, below, 2 maenads descend on Pentheus. 2 rows | 3 females, 2 males, 1 Pan, 1 Eros | 1 syrinx at top L; B: seated youth in center holding thyrsos, woman to L with situla leaning in, young satyr to R leaning on a stele with a thyrsos and torch, Eros flying between woman and seated youth. Single | 1 female, 1 male, 1 satyr, 1 Eros.

IV.42 Ruvo, Museo Archeologico Nazionale Jatta 1500 | Pelike | Group of Ruvo 423 | ca. 360-340 BCE | *RVAp* I 15.43. A: upper register, L-R: Apollo and Marsyas: a youth (pan?) sits facing R, a woman with elaborate dress and mantle faces and gestures L holding a branch, a woman with star-studded drapery sits on a rock facing R, tugs at dress, above a Nike with wings outspread sits L, looks down and R, center a youth in long, very-elaborate dress with fluttering cloak and white sleeves plays the kithara, R arm with plektron held to strings and L held against strings at back, six pegs and a sash tied to L arm of the kithara, a small tree, then a woman with long, starred drapery and mantle sits facing L, a bearded satyr stands behind, rests R hand on the woman and holds two pipes of an aulos behind back, a woman with short, decorated chiton faces L holding spears and leading a dog, a sphinx under each handle facing in; middle: a woman's head with floral elements scrolling around; lower, L-R: Nereids with the arms of Achilles, a woman riding L on a sea-serpent, looking at a helmet held to the R, a woman with stick on a sea monster with female torso and two dogs' heads moving L, looking R, a woman with a shield on a hippocamp moving L. 2 friezes | 7 females, 2 males, 1 satyr, 1 Nike, 5 animals, 1 | 1 male with kithara standing at up center, 1 satyr with aulos leaning at top R; B: upper register, L-R: a woman seated R with a mirror, a woman facing R, looking L, with cista and sash, a central, ionic naiskos over a woman with mantle leaning on a pillar to R, looking L and tugging at shoulder, another woman seated R on a cista and looking L, holding a phiale, a woman moving L with an open cista and wreath, sphinxes under

each handle; middle: a female head, $\frac{3}{4}$ facing L, with floral scrolls; lower: more nereids, a woman on a dolphin, tugging at her shoulder, a woman with a fish moving L and looking R, a woman on a hippocamp with a cuirass, another woman riding L on a fish, looking R. 2 friezes | 9 females, 6 animals, 2.

IV.43 Naples, MANN 3242 (82265) | Loutrophoros | Group of Ruvo 423 | ca. 360-340 BCE | *RVAp* I 15.44. A: upper register, L-R: a woman stand facing R with wreath in lowered hand and L hand on shoulder of a woman seated on a three-legged stool, facing R, with L hand on the strings of an arched, spiny-backed harp (7-ish strings), facing a woman with star-studded mantle leaning R on the edge of some cushions on a kline, gesturing and looking L, then on the kline two women seated facing one another, both looking R, L with fan and R with feet on a footrest, a thymiaterion...[no photos for a bit]...a figure seated L on a folding chair, a woman facing L with R foot on a cista and holding a phiale, then a woman with long, patterned, shapeless dress with white-spotted arms faces R with a sash-tied thyrsos and a tympanon, a woman in a fully-enveloping, spotted mantled dances R, another woman with long dress and mantle sits L at the edge of a kline playing the aulos (one pipe in each hand, widely separated), and on the kline a woman and a man sit facing L, looking at one another, holding hands, woman holding also a mirror, man (with elaborate dress, long hair, and wreath) with thyrsos, a tripod table in front with a small kantharos and various goods, the last three figures underneath a vine with grapes, then a young satyr moves L carrying three sashes and a thyrsos and a woman sits facing L with a bunch of grapes held over a situla. 2 friezes | 8 females, 1 male, 1 animal, 4 unidentified figures | 1 female with harp seated at top L; B: lower register, L-R: a woman with chest bared and short dress kneels facing R, wearing a Persian cap, draws an arrow on a bough, a youth with fluttering cloak lunges R, a tree growing behind, holding up a shield and a dagger contra a woman with elaborate clothes, short chiton, facing L with a bough, then a woman with a short, patterned chiton rides R on a horse with a spear contra a figure with a shield, an Eros flying R above...[no photos or a bit]...then a nude youth prepares faces R and prepares to strike a fallen amazon with short, patterned chiton and semi-cuirass over stomach, fallen to knees and facing L, her shield fallen to the L, then another woman with short chiton and patterned drapery draws her bough and arrow towards the L, then a youth with short, belted, patterned tunic and boots moves R with a round shield and spear against a woman with short, patterned chiton with figure-eight shield and spear lunging L, then a nude youth rears back to L, faces R, and prepares to strike with a dagger a woman with short chiton, figure-eight shield, and spear facing L. 2 friezes | 10 females, 3 males, 1 satyr | 1 female with tympanon standing at top L, 1 female with aulos seated at up center.

IV.44 Ruvo, Private Collection | Loutrophoros | Group of Ruvo 423 | ca. 360-340 BCE | *RVAp* I 15.44.1. A: Andromeda: neck: Eros moving L, looking R, with a sash between hands; shoulder: frontal woman's head in Phrygian cap, floral scrolls; body: upper: Andromeda, frontal, in long, elaborate dress and radiate crown, chained to a cave-structure, to L three figures (upper woman, lower R white-haired man with scepter, lower L youth with helmet and spears) with cista, fan, mirrors, etc., to R three figures (two women above, amazon (?) below) with fan, sash, ball, kalathos, cista; lower: two youths (amazons?) with spears climbing up a slope to R, under which Theseus with harpe is

battling a sea monster. 2 rows | 8 females, 2 males, 2 Erotes, 8 animals; B: Poseidon and Amymone: neck: a woman runs L, looks R, with wreath and phiale; shoulder: four lions, two each facing center, with a central boar running L; body: upper: an Ionic naiskos in the center covering a woman moving L with hydria, to L three female figures with phiale, mirror, wreath, tipped-over hydria, to R two women seating R, an Eros in upper R, and Poseidon (nude youth with trident) leaning on pillar to lower R facing a woman to L; lower: a youth with drapery over L arm leans R with branch and phiale, a woman moves L with upraised wreath and a tympanon, an Eros to R facing L with upheld mirror, leaning back on a perirrhanterion. Radial | 8 females, 2 males, 2 Erotes | 1 female with tympanon standing at bottom center.

IV.45 Boston, Museum of Fine Arts 00.36 | Alabastron | Related to the V. and A. Painter | ca. 360-340 BCE | *RVAp* I 15.48. A: a woman with L foot up on a short ionic column leans R with a spiny-arched lyre on her L leg and hands on the strings (c. 11) facing a nude youth seated L, looking and gesturing R, on a chair with back (name inscribed next to L arm: Menelaos) with an Eros diving L from above with a wreath, towards a woman with patterned dress, polos, and mantle enrobing hair and shoulders facing L (name inscribed above: Helena), a ball and a bird near the seat. Single | 2 females, 1 male, 1 Eros, 1 animal | 1 female with harp leaning at L; B: a woman moves R with two stacked phialai, a youth with drapery over L shoulder and lab and staff sits on a cista facing L. Single | 1 female, 1 male.

IV.46 Tampa, Museum of Art 86.106 | Type 1 Situla | Related to the V. and A. Painter | ca. 360-340 BCE | *RVAp* I 15.51. A: an old, white-haired man with boots, cloak, and a crook moves R after a swan/goose moving R below and a nude youth with long hair and back turned outwards with a mantle; above and center a small Eros grabs at a woman seated R, looking frontal, with long dress holding a cista, a bird with a sash in upper R and an Apulian kithara with straight, spiny arms with 9 (?) pegs stands $\frac{3}{4}$ vertical. 2 rows | 1 female, 2 males, 1 Eros, 2 animals | 1 Apulian kithara at up center; B: a woman moves R with a wreath and a phiale, a youth sits L on drapery holding a short stick (possibly an aulos pipe?), then a woman in full mantle moves R, looks L carrying a wreath. Single | 2 females, 1 male | 1 male with aulos seated at center.

IV.47 Rome, Baracco 233 | Volute Krater | Group of Vatican W 4 | ca. 360-340 BCE | *RVAp* I 15.63. A: neck: two lions facing one another; body: triumph of Apollo, L-R: a woman with full mantle stands with legs cross facing R, a tripod on top of a tall Ionic column, then a youth with full, elaborate mantle and dress sits on an animal skin facing R, a tripod on top of a tall Ionic column, then a youth with full, elaborate mantle and dress sits on an animal skin facing R with L hand on the strings of a chelys lyre (8 strings) and R hand lowered, a dish below, a Nike (full-size) walks L with a wreath extended to Apollo and a branch, then Pan (two horns from forehead) sitting L on a rock, holding out syrinx to L with R hand. Single | 1 female, 1 male, 1 Nike, 1 Pan | 1 male with chelys lyre seated at center, 1 Pan with syrinx seated at R; B: body: a woman moves R with a sash and upraised cista, a short stele below, then a youth with drapery over L arm leans R onto a stick, faces R, and holds a wreath and phiale, then a mantle figure faces L with a strigil and stick. Single | 1 female, 2 males.

IV.48 Ruvo, Museo Archeologico Nazionale Jatta 414 | Volute Krater | Group of Vatican W 4 | ca. 360-340 BCE | *RVAp* I 15.68. A: neck: a woman's frontal head on a flower with scrolls etc.; body: the Danaids sitting on the altar in a sanctuary of Argos: upper, L-R: a youth with cloak, petasos, boots, and kerykion (Hermes) leans R with L foot raised, a woman with spear, aegis, and shield sits L, looks R (Athena), a nude youth with a 5-string kithara sits R on drapery (L hand on strings) (Apollo), a swan stands facing R next to him, an elaborate tripod cauldron; lower, L-R: a bearded man with elaborate dress and scepter moves R, a large, central plinth on which two women sit, legs facing outwards from center, L looking and gesturing L, R looking L and holding a small branch to R, a youth with cloak, two spears, boots, and a pilos helmet walks L. 2 rows | 3 females, 4 males, 1 animal | 1 male with kithara seated at top R; B: neck: palmettes; body: a large, central stele on a plinth flanked by two figures on each side, upper L a seated youth with cista facing R, lower L a woman with drapery over arms moving R with phiale, upper R a woman seated R and looking L with wreath and grapes, lower R a nude youth with drapery over arms moves L with phiale and stick. Radial | 2 females, 2 males.

IV.49 London, British Museum F271 | Calyx Krater | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.05. A: Madness of Lykourgos: upper, L-R: a woman leans R, a youth sits on a stool facing L, with spear, looks R, a woman with short chiton and snakes on arm (fury) in a circle flies R and looks down, a hydria below, then a youth with long hair and drapery over legs sits L, looks R, L hand between the arms on the box of a kithara, frontal, with 6 strings, an altar with flame below, then a youth leans L with R foot raised, wearing winged boots, a cap on his neck, and holding a kerykion; lower, L-R: a white-haired man with stick and fancy boots moves R, a youth with drapery over L arm moves R, a man with beard, cloak, sheathed dagger at side, boots, cap, and double-axe lunges R, looks up and L to the youth on a stool, and grabs the hair of a woman with long hair, fancy dress, and L breast exposed who has fallen and faces L, then a woman with short hair and a youth with fluttering cloak carrying a dead youth, head to L, off to the R while looking L. 2 rows | 2 females, 8 males, 1 other winged figure, 1 unidentified figure | 1 male with kithara seated at top R; B: Pelops and Oinomaos: upper, L-R: a youth leans L with a branch, a woman with elaborate dress and veil sits on a cista facing L, looking R, tugging at shoulder, an Eros sits L, looks R and down, with a wreath, an Ionic column (from below) with tripod cauldron on top and decorated with a tasseled boukranion, then a woman sits R, looks L, on a cista; lower: a woman with long, elaborate dress moves R following another woman in a long, elaborate dress who gestures at a youth seated R, nude, with boots who scrapes himself with a strigil and looks L, a perirrhanterion between the woman and man, then the column and another youth, with a wheel, cloak, helmet on the back of his neck, and boots walks R and looks L. 2 rows | 4 females, 3 males, 1 Eros.

IV.50 Milan, Civico Museo Archeologico A 1872 (St. 6873) | Calyx Krater | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.06. A: Atlanta and Parthenopaios: an Ionic column with tripod cauldron frames each side of the scene; above, a youth with petasos, winged sandals, and kerykion sits R and extends hand to a swan, facing L, next

to whom a torso-nude youth with long hair reclines L, looks R, holding a bifurcated branch and a sideways chelys lyre with eight pegs/strings by the arm, then a bearded male with elaborate drapery sits with sear facing and gesturing L; below, a woman with long, elaborate, mantled dress moves R, three phialai below, then an old, white-haired male with elaborate costume, boots, and sticks faces and gestures R in front of a kline with footrest, on which a torso-nude youth (Inscribed: Parthenopasos) with mantle covering head sits R and gestures L, then a woman (inscribed above: Atlanta) with long dress and mantle stands facing L. 2 rows | 2 females, 5 males, 1 animal | 1 male with chelys lyre seated at up center; B: fragmentary (most of upper portion lost); L-R: legs of a youth with a situla and a woman moves R, a fawn below, then a torso-nude youth with long hair reclining L on an animal-skin, a phiale and tripod table below, holding a phiale and thyrsos, a woman leans R on a column, looks L, a situla and phiale below. Single | 2 females, 1 male, 1 animal, 1 unidentified figure.

IV.51 Adolphseck, Schloss Fasanerie 178 | Volute Krater | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.11. A: neck: two griffins attack a stag falling to R; body: Achilles and Penthesileia in the center, on a rocky outcrop, an amazon falls to her knees facing R, to her L a warrior with helmet on head, greaves, and a cloak and spear reaches down to her, to her R a horse runs away, looking L, a vine grows above, to the upper L a woman sits L tugging at her shoulder and looking L at a small Eros facing L with a phiale, to the lower L Athena (aegis, helmet, spear) stands facing R, to the upper R Apollo sits R, torso nude and wreath in hair, playing the kithara and looking L (hands on the strings (6) and plektron in R hand gesturing down, to the lower R an amazon in short chiton with Phrygian helmet and half-moon shield sneaks off to the R and looks L. Single | 4 females, 2 males, 1 Eros, 4 animals | 1 male with kithara seated at top R; B: Dionysos seated, with a maenad and two satyrs.

IV.52 Ruvo, Museo Archeologico Nazionale Jatta 1097 | Volute Krater | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.16. A: neck: Dionysian attendant scene; body: women with Aphrodite and Eros in the garden of the Hesperides. Radial | 13 females, 2 males, 1 Eros, 1 Nike, 1 satyr, 4 animals | 1 female with tympanon, leaning; B: neck: Herakles and the bull; body: sacrifice in front of a temple to Apollo. Radial | 10 females, 10 males, 2 Erotes, 5 animals.

IV.53 Milan, Private Collection (H.A.) 270 | Volute Krater | Milan Orpheus Group | ca. 360-340 BCE | *RVAp* I 16.42. A: neck: two griffins attack a central amazon with hammer/axe and shield, running L; body: in the lower center, a youth with long, elaborate drapery and Persian cap plays the kithara (R hand with plektron at strings, L hand on strings behind (7 pegs, 9 strings) – Orpheus or Thamyris), directly above a woman with elaborate dress sits L, looks R, holds a phiale and is touched on the shoulder by an Eros who leans L with R foot raised; to L, three figures (Thracians?) with spears and shields, to R three more Thracians, middle standing at a perirrhanterion, with boughs, spears, etc. Radial | 2 females, 7 males, 1 Eros, 2 animals | 1 male with kithara dancing at bottom center; B: neck: palmettes; body: a central figure of a youth sitting L with kantharos and thyrsos, to lower and upper L two young satyrs, above a woman with a plain tympanon, to upper R another satyr with wreath and phiale, to lower R a woman

with tympanon and phiale. 2 rows | 2 females, 1 male, 3 satyrs | 1 female with tympanon seated at up center, 1 female with tympanon standing at bottom R.

IV.54 Amsterdam, Allard Pierson Museum 2572 | Calyx Krater | Milan Orpheus Group | ca. 360-340 BCE | *RVAp* I 16.48. A: fragmentary; above, a bit of a tripod cauldron, then a torso-nude youth sitting R, looking L, with L hand on the strings of a kithara (number of strings not clear), then a nude youth sitting R and looking L with a cloak over shoulders, a branch, and a kerykion; below, a richly-draped youth kneels R in front of a richly-draped, bearded male standing facing L with a scepter, then a woman in full, elaborate mantle moves L and looks R, tugs at dress. 2 rows | 1 female, 3 males, 1 unidentified figure | 1 male with kithara seated at up center.

IV.55 Naples, MANN 690 | Bell Krater | Berlin Ganymede Group | ca. 360-340 BCE | *RVAp* I 16.51. A: above, L-R: Pan with goat-legs walks R holding a pipe each of an aulos in his hands in front of him, then an Eros faces R with a sash and gestures to a woman, seated R and looking L, with wreath and phiale, then a simple naiskos with an altar inside, then another woman seated R, looking L with a sash and mirror, and a youth with drapery over L arm moves R holding a thyrsos and syrinx (?); lower, L-R: Pegasus moves L and looks R, then a youth with modest drapery over L arm faces R with trident and gestures to R, then a hydria below the naiskos, then a woman seated L and tugging at shoulder, then another woman leans L with R foot on a rock, holding a ball and tugging at dress. 2 rows | 4 females, 2 males, 1 Pan, 1 Eros, 1 animal | 1 Pan with aulos walking at top L, 1 male with syrinx standing at top R; B: above, L-R (departure of Triptolemos): a woman with short chiton, boots, spears, and bough (?) sits facing R, a youth sits L on drapery, looks R, a boukranion above, holding a chelys lyre by the arm (only upper shown, 5 strings) and a branch, then a woman sits L, leans R on a swan which faces R and drinks out of a phiale held to L by a small eros; below, L-R: A young satyr (?) faces R with a thyrsos, touches a pole which a youth with sandals, cloak, and petasos leans L against while looking R, then a woman moves R with a bunch of wheat extended to a torso-nude youth with long hair riding R on a 2-snake chariot, who extends his hand to the L, then slightly higher two women move L in tandem, L with more elaborate drapery and extending wreath to Triptolemos while looking R, R with arms around L, then a youth with drapery over L arm faces L with syrinx and thyrsos, below a woman sits facing L with a branch. Radial | 5 females, 6 males, 1 Eros, 3 animals | 1 male with chelys lyre seated at up center, 1 male with syrinx standing at bottom R.

IV.56 Naples, MANN Stg 11 | Volute Krater | Related to the Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.54. A: neck: female head; body: death of Meleager (with inscriptions). Radial | 4 females, 4 males, 1 Eros, 2 animals; B: neck: female head; body: Persephone and Hades in the underworld, Apollo with kithara to upper L and Herakles battling Kerberos. Radial | 1 female, 5 males, 1 other winged figure, 1 animal | 1 male with kithara seated at top L.

IV.57 Naples, MANN 3244 (82419) | Hydria | Chamay Painter | ca. 350-330 BCE | *RVAp* I 16.59. A: Judgement of Paris: shoulder: a woman sits L, looks R, leans L arm on a sideways hydria, holds a fan and two phialai stacked one on the other, a winged

figure sits L with girdle and short chiton, a thymiaterion to her R, then a woman with L foot raised leans R with a wreath and mirror, then another woman, seated R, looks and gestures L; body: upper, L-R: a figure (mostly lost) with rich drapery and a shield sits (?) R, a small Eros moves R attending to a woman who sits facing L with gauzy dress (xylophone beneath her), a youth with cloak and winged sandals (Hermes) stands frontal, looks and gestures R, a figure in short, patterned chiton with cross-chest straps and two spears sits facing R, looking L, a woman stands facing R with a scepter, polos, elaborate dress, tugging at veil at hip, looking L; bottom, L-R: A woman with short hair, mantle, and spotted sleeves faces and gestures R, a phiale below, then a woman sits L, looks R, with a fan and basket of things (?), then another woman kneels R over an open box with phiale below and a xylophone above the cista ($\frac{3}{4}$ horizontal, at least 17 crossbars, heavily worn), then a winged, draped Nike sits L, looks R at a nude youth running L with a full panther skin covering L arm. | 9 females, 2 males, 1 Eros, 1 Nike, 1 other winged figure, 2 unidentified figures | 1 xylophone at mid-R.

IV.58 Berlin, Staatliche Museen F 3291 | Hydria | Chamay Painter | ca. 350-330 BCE | *RVAp* I 16.60. A: Hera (?) enthroned with other women around her and Herakles standing to the R. Radial | 8 females, 1 male, 1 child, 1 Eros, 2 animals | 1 female with harp seated at top R.

IV.59 Basel, Market (Münzen und Medaillen) RM 88.81 | Type 2 Situla | Chamay Painter | ca. 350-330 BCE | *RVAp* II 16.61a. A: upper, L-R: Pan sits facing L on drapery, looks R, holding a branch and syrinx, an Eros moves R, looks L, with four sashes, a phiale, and an iynx, then a woman seated L with a fan, below a bull bows its head to the R, a woman (Europa) kneels L to pet the bull, and a goat-legged aegipan moves R, looks L, with a lagobolon over L shoulder. 2 rows | 2 females, 1 male, 1 Eros, 1 Pan, 1 animal | 1 Pan with syrinx seated at top L; B: a young satyr moves R with a torch and situla, a woman with thyrsos and open box sits R on rocks, a youth with drapery over arms faces R with mirror and thyrsos, a wreath, tympanon, and sash hang above. Single | 1 female, 1 male, 1 satyr | 1 tympanon at up center.

IV.60 Paris, Cabinet des Medailles 949 | Stamnos | Actaeon Stamnos Painter | ca. 350-330 BCE | *RVAp* I 16.71. A: in the center, a youth with long hair, small horns, and a mantle over his shoulder sits facing R, looks down to pet a dog with a collar who looks up to him, a tree to the R, in the upper L corner Pan with horns and wreath sits L on drapery, holds syrinx and a branch, to lower L a woman leans R with raised L foot, to R a woman with short chiton, boots, and cross-body straps leans R on a column and looks and gestures L (Artemis) (Aktaion?). Radial | 2 females, 2 males, 1 animal | 1 male with syrinx seated at top L; B: a woman moves R with a bunch of grapes and a mirror, a youth with long hair sits R on drapery with thyrsos and phiale, a young satyr moves L with torch and situla. Single | 1 female, 1 male, 1 satyr.

IV.61 Karlsruhe, Badisches Landesmuseum B4 | Volute Krater | Lycurgan School | ca. 350-330 BCE | *RVAp* I 16.81. A: neck: a youth with long skirt and radiate halo drives a quadriga to the R; body: a central naiskos above with Ionic back columns and sphinx-topped ionic front columns covers a woman seated on an elaborate klismos

with a woman with panther-skin corset and two torches to L and bearded, mantled-draped male with scepter to R, to L six figures, two youths and a woman above and a woman on panther skin, a fury, and a figure (Orpheus) with Phrygian cap, long dress, sash, and cloak facing R and playing a 5-peg (8 string?) kithara (L hand on strings, sash tied around lower L part of the instrument, and R hand running across strings, to R five figures, two youths – one with spears and one with lagobolon – above and a youth and two women below, underneath the naiskos a mantled figure runs L, another nude youth with kerykion and petasos at neck moves L and looks R at a youth with a club pulling back to the L on a leash around the neck of one of the heads of Cerberus, facing R, with a woman with short chiton and animal-skin corset with a torch and spears facing L and a woman facing L with a hydria. Radial | 7 females, 11 males, 1 other winged figure, 5 animals | 1 male with kithara standing at mid-L; B: incomplete photo: center, a small fountain structure, above Pegasos and Bellerophon slaying the chimera (lion with a goat head), with Persian-dressed warriors all about, Poseidon in the upper L corner, Athena sitting without helmet above the spring, a Nike flying to the L to crown Bellerophon with a wreath, some other figures to the R, including one figure with syrinx (?) next to Athena. Radial | 6 females, 3 males, 1 Nike, 1 animal.

IV.62 Naples, MANN 3222 | Volute Krater | Looking back to the Varrese Painter | ca. 350-330 BCE | *RVAp* I 16.82. A: neck: amazonomachy; body: Persephone and Hades with mythological figures surrounding their structure, including Orpheus to the L and Herakles and Kerberos below. Radial | 12 females, 14 males, 4 animals | 1 male with kithara standing at mid-L; B: neck: inscribed, Helios riding a quadriga to R, then Eros with a couple of fish, and Eros on horseback; body: upper, center, a fully-draped youth sits R on a rock, a duck facing L below, playing the chelys lyre (strings not visible, L hand on strings and R on crossbar), to the L a woman with torch, a youth with phiale, and a satyr with thyrsos and phiale and, to R, three male figures in short chitons, one with mantle, with torches, phiale, and spears and shield, middle, L-R: two figures hold hands, L with torch, and moves L, two figures, a youth and a woman, sit facing R and looking at one another, youth on L with a kithara (?) tucked under R arm, two figures in elaborate dress, male and female, sit facing L, a thymiaterion behind, lower, L-R: a youth with short tunic and boots sits R on drapery playing the aulos (one pipe in each hand), another youth with short chiton wields dagger and prepares to strike a torso-nude woman, seated on a rock facing L and gesturing L, then two nude youths with spears and another youth with short chiton and torch watch from R. Radial. | 12 females, 14 males, 4 animals. | 1 male with chelys lyre seated at up center, 1 male with Apulian kithara seated at mid-center, 1 male with aulos seated at bottom L.

IV.63 London, Market (Sotheby's) 15.07.80 185 | Volute Krater | Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* II 17.07a. A: neck: Pan runs L with his syrinx, looks R, a youth with lion skin and leaning R on club faces R, a central tree/branch with a serpent coiled around it, a woman faces L with phiale and oinochoe, and another woman sits R on a rock with a mirror; body: a central naiskos with seated man and standing youth, four attendants. Radial | 4 females, 4 males, 1 Pan, 1 child, 1 animal | 1 satyr with syrinx standing on neck, at L; B: neck: palmettes; body: a central Doric naiskos with a tendril flanked by four figures, to upper L a woman facing R with wreath in box, to lower L a

youth with mantle around waisted, branch, stick, and sash, to upper R a torso-nude youth seated R looking L with wreath and phiale with sprigs, to lower R a woman running L with wreath and bifurcated branch. Radial | 2 females, 2 males.

IV.64 New York, Market (Almagià) | Type 2 Situla | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.54c. A: a young satyr moves L, back turned out, looks R, holds a situla and a torch, followed by two panthers yoked together and harness to a two-wheel chariot on which a youth in short, patterned chiton with mantle and long, red sleeves, also holding a thyrsos, drives the animals forward, below them a deer (rabbit?) leans L over a flower, above an Eros flies L with cross-body chains holding a red sash and trailing an iynx, in the upper R a woman with long hair and dress exposing L breast dances L, head back, and holds a set of cymbals, one in each hand. Single | 1 female, 1 male, 1 satyr, 1 Eros, 3 animals | 1 female with cymbal dancing at top R; B: a woman runs L, looks R, with an upraised branch and a phiale with a bunch of grapes on it, an Eros flies L above with a phiale and an iynx, a youth moves L with a figure-decorated situla, drapery over L arm and a bifurcated branch. Single | 1 female, 1 male, 1 Eros.

IV.65 Gothenburg, Ruhsska Konstslojdmuseet 13-71 | Bell Krater | Branca Painter | ca. 350-330 BCE | *RVAp* II 18.07. A: death of Aktaion: above, L-R: a small, goat-legged aegipan sits R with a pedom and syrinx, then a woman stands R, looks L, with a fern branch, then a rocky outcropping, followed by another woman with short chiton, quiver on back, and holding a spear, leaning L with R foot raised and tugging at shoulder, then a Pan with tiny horns sits facing R and looking L; below, L-R: a woman with multi-layer dress, animal skin over L arm, torch, and snakes (fury) runs R with arms up, then a dog leaps R onto a youth facing L, looking R, with cloak and holding a spear to his abdomen and a sheathed dagger, then two more dogs leap L from the R. 2 rows | 3 females, 1 male, 1 satyr, 1 Pan, 3 animals | 1 Pan with syrinx standing at top L; B: a youth with L foot raised leans R with sash and oinochoe, pouring into a phiale held by a torso-nude youth, seated L, also holding a thyrsos, above whom an Eros with sash flies R, then a bucket on the group, and next a woman with upraised tympanon and situla walks left. Single | 1 female, 1 male, 1 Eros, 1 satyr | 1 female with tympanon standing at mid-R.

IV.66 London, British Museum F272 | Calyx Krater | Laodamia Painter | ca. 350-330 BCE | *RVAp* II 18.14. A: Perithoos, Laodameia, and Theseus at the battle of Lapiths and Centaurs: upper L-R: an old, white-haired woman in full mantle stands facing R, above hangs a $\frac{3}{4}$ vertical xylophone (12-16 crossbars, heavily repainted, originally with finials at ends of arms and top and bottom crossbars), then a woman sits R on a three-legged stool, foot on a step, a full mantle, arms wrapped around R knee, then an Eros with outstretched wings flies L with a sash, then a large, ornate kline with cushions at both ends and a long footstool in front, in front of which two women stand, the L with an upside down fan gesturing to R, the R with see-through drapery, swaying hips and looking to L with arms behind head, then an old, white-haired, bearded man in boots, short chiton, and mantle leans R on a stick and gestures to a woman who, in full mantle, stands facing L; lower, L-R: a woman runs L, looks R as a youth with mantle over L arm

(Perithoos) lunges R with dagger prepared to string and grabs the shoulder of a woman in long, patterned dress with polos (Laodameia) who steps off of the footstool in front of her klismos, who runs R, looks L, and is being grabbed to the R by a bearded centaur with an animal skin tied around his neck, holding a branch, facing L and looking R with a skyphos fallen over below, then a youth (Theseus) with mantle over L shoulder and back turned out reaches for the centaur and raises up a club, while another woman, in full mantle, runs R and looks L; names given are inscribed. 2 rows | 8 females, 3 males, 1 Eros, 1 centaur | 1 xylophone at top L; B: upper L-R: a woman sits L, looks R, with sash-tied thyrsos and wreath, a branch grows, then a youth sits L, looks R, with phiale and down pointing thyrsos and another woman sits R, looks L, with a sash-tied thyrsos and upraised tympanon; lower L-R: a young satyr moves R carrying a figure-decorated calyx krater (with two or three standing figures in added white) towards a kline on which a woman with mantle sits R with a tympanon (?) on her lap and holding up an oinochoe towards a torso-nude youth with long hair, reclining L, with a kantharos extended, a couple of phialai below and a basket which a small aegipan attends to, then a thymiaterion and a woman, with mantle, facing L and extending wreath towards the youth's head, holding a thyrsos in her L hand. 2 rows | 4 females, 2 males, 1 satyr, 1 Pan | 1 female with tympanon seated at top R.

IV.67 Kassel, Staatliche Kunstsammlungen T 723 | Pelike | Laodamia Painter | ca. 350-330 BCE | *RVAp* II 18.15. A: Helen and Paris (?): above, L-R: an upside-down fan, a woman sits on a cista facing R with a tympanon on her lap, then a kithara hangs in the center $\frac{3}{4}$ vertical, with eight strings, then in the upper R a woman in a simple, long shift sits R, looks L, with a mirror; below, L-R A woman with patterned dress, mantle, long hair, and radiate crown moves R with an oinochoe and phiale, then a youth sits L on a tripod stool with feet on a footstool, wearing a short chiton, boots, cross-body straps, a mitra, and holding a knobby stick, looking R at a woman who seductively walks L towards him, R hand on head and L scrunching up dress at him, then in the lower R corner a woman with long hair and mantle sets down a kalathos, facing L. 2 rows | 6 females, 1 Eros | 1 female with tympanon seated at top L, 1 kithara at up center; B: in the upper L corner, an Eros flies R with a sash, in the upper R corner, an Eros stands on a groundline facing L with a sash, L-R a woman with mantle stands facing R holding a xylophone by its finial (16-18 crossbars, top, bottom, and arms with finials) and a phiale, an open cista below, then a woman sits facing R with a wreath and box, a tree grows in the center, then a youth with L arm draped leans R, looks L and extends wreath to seated woman, than another woman moves L with a sash and tympanon. Single | 2 females, 1 male, 2 Erotes | 1 female with tympanon standing at bottom R.

IV.68 London, British Museum F279 | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.17. A: neck: frontal head in a Phrygian cap in a floral setting; body: Death of Hippolytus – above: assembly of gods; below – paidagogos, Hippolytus in four-horse chariot terrified by the bull, and a Fury; upper L-R: Pan with mantle leans L on a rock, holds syrinx, a youth sits L with branch, bough, quiver below, a woman stands frontal, leans R on a shield, holds a helmet and spear and looks R at another woman, seated R with diaphanous drapery, looking L and tugging at veil, behind whose lap stands an Eros with outstretched wings, phiale, and iynx, then a bearded male sits L with a

trident; lower L-R: an old, white-haired and white-bearded man with cloak and short chiton, with stick, runs R behind a four-horse chariot, driven by a youth with long skirt and cross-body straps, under which a bull's torso rises L from the ground and a fury with boots, short chiton, animal skin over L arm, and a torch faces R and prepares to strike a horse with the torch. 2 rows | 2 females, 6 males, 1 Eros, 5 animals | 1 male with syrinx standing at top L; B: two youths and two women around a naiskos in which is a seated youth (in red-figure) with pilos and two spears; neck: female head rising from flower in profile to L amid palmettes. Radial | 2 females, 3 males.

IV.69 Berlin, Staatliche Museen 1984.4 | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.17b. A: above, an armed youth and a nude youth with spears and bell move L followed by a panther-drawn biga mounted by another korybant and Demeter, below, moving to the R Hermes, Hades and Persephone in quadriga, and a Hekate with short chiton and torches moving. 2 rows | 2 females, 5 males, 8 animals | 1 male with bell moving at top L; B: two youths and three women around a stele with dish on top. | 2 females, 3 males.

IV.70 London, British Museum 1900.5-19.1 | Loutrophoros | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.19. A: above, L-R: a youth with drapery over shoulders leans L, faces R, with two spears and a pilos, a bearded man in mantle with scepter moves R, a man with beard and short, patterned chiton and cloak stands frontal, looks L, arms to either side (Polymnestor blinded), a scabbarded sword below, two women to R, both with full mantles, walking R, looking L, R with arm around L, L with white hair and walking stick; lower, L-R (continues to side B): a woman sits L, looks R with upraised tympanon, on a column capital (?), a youth means R with drapery under L arm holding out a strigil and sash towards a central, ribbon-tied stele with bands of decoration at top, then a woman moves L with full drapery and mantle, holds an oinochoe, phiale, and sash, a youth sits facing L with (unidentified object), an amphora below with some scrawled black decorations, and a woman leans R on a perirrhanterion, faces and gestures L, and looks R and holds a flower, another woman with full mantle and long hair sits L on a stele, looks R with upraised tympanon, a youth faces R with drapery over L arm holding a situla (with three standing figures in added with and black slip) and an open box, then a woman with full mantle stands frontal, looks L, with rosette chain, phiale, and sash. 2 friezes | 6 females, 5 males | 1 female with tympanon seated at L; B: upper, L-R: a woman sits R on a pebbly box with phiale, another woman moves R with an upraised fan and aryballos on a string, another woman with mantle sits L, looks R, with mirror, a torso-nude youth sits L with phiale (no photo). | .

IV.71 Naples, MANN Stg 702 | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.24. A: upper, L-R: a youth sits R, a woman with long dress and polos stands R, a youth stands R holding onto the scepter held by a bearded, torso-nude male on a throne with footrest, facing R, then a woman on her knees with an Eros faces L towards the seated male (Zeus) and another woman, seated R, looks L; middle: center: a torso-nude youth (Adonis - inscribed) with long hair reclines facing L on a couch, an Eros above, a woman with short chiton and two torches to L and two women in full mantles to R; below: to L, a woman stands R, then a woman sits R on a folding chair, looks L, tugs at

veil, then four more women sitting down, the one in the center sits R playing a chelys lyre on her lap (6 strings, L hand behind strings, R at pegs). 3 rows | 10 females, 3 males, 3 Erotes | 1 female with chelys lyre seated at bottom center; B: above: two seated and two standing women; below: Eros flying to crown youth standing between a standing and a seated woman, with two other women to R.

IV.72 Naples, MANN 3253 (81947) | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.38. A: neck: amazonomachy, with a central figure on a white horse leaping R over a dead amazon; body: Darius, three distinct tiers of decoration, 22 figures in total, in the center Darius (name inscribed) is seated R on a throne with footrest a figure stands on a dais (inscribed 'Persai') in front of him, gods above, below a figure is writing in a tablet and on a table. 3 rows | 10 females, 20 males, 2 Nikai, 4 animals; B: neck: youths at a laver (alternating F/Satyr/F/M/F), the satyr holds a situla and an upraised tympanon, the two outer women have thyrsos; body: Bellerophon on Pegasus slays the Chimera with Thracians all about attacking it, too; above, flanking Bellerophon, a youth and Poseidon to L and Nike, A woman with spear and shield (Athena?), and Pan with pan-pipes and branch to R (divide between mortal and human realms). 3 rows | 4 females, 10 males, 1 satyr, 1 Nike, 1 Pan, 3 animals | 1 satyr with tympanon seated on neck, at L, 1 Pan with syrinx standing at top R.

IV.73 Naples, MANN 3256 (81667) | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.40. A (poor photo): neck: "above: female head in center of a band of floral scroll-work; below: Oinomaos in chariot driven by Myrtilos pursuing Pelops and Hippodamia in their chariot; between them, a Fury, above to L, Eros; body: above: a row of divinities, including Hera, Zeus, Demeter mounting the chariot of Helios (cf. no. 30/39), Poseidon and Selene; below: Hecate and Hermes, the rape of Kore, three of her attendants; in the central row, Iris, a group of armed figures (possibly the Corybantes, coming to the aid of Kore), Eros and Aphrodite". | B (poor photo): neck: "above: female head in floral scroll-work as on A; below: Helios in quadriga pursuing Eos and Tithonos, with Selene in front, and Eros and Nike above; body: a row of divinities including Poseidon, Aphrodite, Eros, Pan, Athena in quadriga, Hermes, Helios (?) crowned by Nike, Zeus, Artemis and Apollo; below: battle between Greeks and Persians". 3 rows | 6 females, 5 males, 1 Nike, 6 animals, 1 unidentified figure | 1 male with kithara seated at top R.

IV.74 Cleveland, Museum of Art 88.41 | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.41. A: neck: Helios in quadriga; body: above, assembly of gods (Artemis, Apollo, Athena, Pan), below, departure of Amphiaraos with two sons (nurse above), charioteer, and a fury. 2 rows | 3 females, 3 males, 2 children, 1 Nike, 1 Pan, 9 animals | 1 male with kithara seated at up center, 1 Pan with syrinx leaning at top R; B: neck: Dionysos seated with satyr and female attendant; body: central naiskos with armed youth in short tunic, six attendants. Radial | 4 females, 6 males.

IV.75 Toledo, Hecht 1994.19 | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.41a1. A: in the center, a structure with four ionic columns stands over a bearded old man seated R, looking and extending hand to L, on a throne with footrest,

holding a scepter (inscribed Haidas) and a woman, walking L, with a cross-torch in hands and polos (Phersephona); to L above a woman with a thyrsos, torch, and animal-skin corset (Persis) faces R a young satyr sitting L with a rhyton and two pipes of an aulos (oinops), below a woman with L breast exposed dances L, looks R, with sash-tied thyrsos and an upraised tympanon, then a figure with short, elaborate dress and animal-skin corset holds a narthex (...nysos) and reaches for the hand of Hades; to R above a youth with horns growing from forehead sits R with strigil and stick (Aktaion) and another youth with R foot raised and drapery over L shoulder (Pentheus) leans L and gestures, has a stick, below a youth with winged sandals, petasos at neck, fluttering cloak, and kerykion (Hermes) leans L against a column of the structure and a woman with full mantle and long dress (Agauh) leans R, faces L, on a perirrhanterion; under the structure, an aegipan runs R with a tympanon towards Cerberus facing L, snake tail, chained to the structure. Radial | 5 females, 5 males, 1 Pan, 1 animal, 1 head | 1 female with tympanon dancing at mid-L, 1 Pan with tympanon walking at bottom center; B: a central naiskos with floral-swirl base in which stands a youth facing R, looking L, with stick, drapery over L arm, and phiale; to upper L, a youth sits L, looks R, with bifurcated, sash-tied branch and sash, to lower L a woman runs R with grapes, sash, and phiale, to upper R a woman sits L with a fan, to lower L a youth runs L with wreath and phiale, drapery over L arm. Radial | 2 females, 3 males.

IV.76 Berlin, Staatliche Museen 1984.41 | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.41b. A: neck: two Erotes in floral setting; body: Phrixos and the ram – above: assembly of the gods – Pan with syrinx, Artemis, Zeus, Athena, Apollo with kithara, Nephele (insc) dancing, Hermes; below: woman with dish and phiale, woman with fan, draped woman (insc: INW), Phrixos (insc) grasping ram beside an altar, Athamas (partial insc) with sceptre in L hand and drawn sword in R, paidagogos (TROFEUS), Helle (insc) and Euphemia (insc) leaning on pillar, with oenochoe in R hand and dish of offerings in L; in front is a row of various objects – phiale, tripod, boukranion, table, phiale, travel-pack and foot-bowl. 2 rows | 8 females, 7 males, 1 Pan, 2 Erotes, 1 animal | 1 Pan with syrinx seated at top L, 1 male with kithara seated at top R; B: neck: Nike, Dionysos, and satyr; body: six figures, two women and a youth on each side, around a naiskos, in which is a standing youth in red-figure with wreath and phiale, shield resting against R wall. Radial | 3 females, 5 males, 1 satyr, 1 Nike.

IV.77 Naples, MANN 3255 (81934) | Volute Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.42. A: neck: Pelops and Oinomaos; body (with inscriptions): death of Archemoros with Hypsipyle, Eurydike, Amphiaraios, Archemoros, attendant, paidagogos (with chelys lyre), Dionysos (with Apulian kithara), Euneos, Zeus, Nemea, Parthenopaios, and Capaneus. Radial | 6 females, 14 males, 5 animals, 1 unidentified figure | 1 male with Apulian kithara reclining at top L, 1 male with chelys lyre walking at bottom center; B: neck: Dionysos and Ariadne on foot in a procession; body: above, Atlas, Herakles, Athena, below, Garden of the Hesperides. 2 rows | 10 females, 5 males, 1 satyr, 3 animals, 1 other winged figure | 1 female with tympanon walking on neck, at L.

IV.78 Naples, MANN 3221 (81954) | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.43. A: shoulder: head of Aphrodite flanked by Erotes in flora setting; body: above – Medea; below – Eros, youth, and woman at laver - the woman has a figure-decorated box and a bird on a string, the Eros has a tympanon, and there is a band of fish in-between the two areas. 2 friezes | 6 females, 5 males, 4 Erotes, 5 animals, 1 head | 1 Eros with tympanon walking at bottom L; B: shoulder: head of Aphrodite flanked by Erotes in floral setting; body: above – amazonomachy; below – women and youths - in the lower register, the woman directly to R of center wears a long dress and full mantle, faces L with R foot raised, looks L, and holds up a xylophone by one of its arms (finials at ends, 14 crossbars with dots in the middle) and also a tympanon. 2 friezes | 11 females, 4 males, 2 Erotes, 2 animals, 1 unidentified figure | 1 female with xylophone standing at bottom R, 1 female with tympanon standing at bottom R.

IV.79 Bari, Museo Archeologico di Santa Scholastica 872 | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.44. A: rim: head of Io; shoulder: Eros with iynx, Aphrodite with attendants; body: above – Meleager brings the skin of the boar to Atalanta; below: youths and women - between the upper and lower friezes, a fish/seafood frieze. 2 friezes | 6 females, 6 males, 1 Eros, 1 animal, 1 head; B: rim: female head amid florals; shoulder: standing woman, seated woman, seated Eros and youth with lyre; body: above – Europa mounting the bull in the presence of various deities; below – youths and women (continuing from (a)); there are five musical instruments on side B: on the shoulder, a youth with long hair sits R with an Apulian kithara with 7 pegs (photo not complete), in the upper frieze Pan sits to the far L, seated L and looking R, with a syrinx and lagobolon, then next to (behind) Europa a $\frac{3}{4}$ vertical xylophone with c. 9 crossbars with dots in the center and finials on the arms stands by itself, in the lower frieze, under one of the handles, a woman bends L towards a nude, seated youth with a 16-crossbar, finial-armed xylophone held vertically (a wreath held between the youth's and her L hand), and a couple of figures later a woman, walking R with a sash-draped wreath, holds up a xylophone with c. 16 crossbars with dots in the middle and finials on the arms. 2 friezes | 15 females, 6 males, 2 Erotes, 1 Pan, 2 animals, 1 head | 1 male with Apulian kithara seated on neck, at R, 1 Pan with syrinx seated at top L, 1 female with xylophone walking at up center, 1 female with xylophone leaning at bottom L, 1 female with xylophone walking at bottom center.

IV.80 Naples, MANN 3219 (81953) | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.45. A: shoulder: female head in florals; body: above: madness of Lycurgus; below: seated woman with harp amidst youths, women and Erotes - in the upper frieze, the first woman (L-R) dances with L breast exposed and holds krotala in each hand, about to beat them together, then a woman, dancing with swirling/turning drapery and an animal skin over her L arm, holds up a tympanon over her head, like the third-to-R figure; in the lower frieze, the harp is a spiny-arched-back harp with approximately 10 strings, and the woman playing it is seated R on a stool on a small podium, wearing a long dress like the rest; the 3rd figure to the R also has an upraised tympanon. 2 friezes | 8 females, 5 males, 1 Eros | 1 female with cymbal dancing at top L, 1 female with tympanon dancing at top L, 1 female with tympanon dancing at top R, 1 female with harp seated at bottom center, 1 female with tympanon standing at bottom R;

B: shoulder: female head in florals; body: above – Helios I quadriga between two women and Poseidon; below – Eros among youths and women (NO PHOTO).

IV.81 Naples, MANN 3218 (81952) | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.46. A: shoulder: female head between Erotes in florals; body: above – Europa and the bull; below – Eros, seated youth with seated woman holding parasol, seated woman with mirror, Eros and seated woman - the second figure to the R of the bull has a billowing mantle/drapery over shoulders and holds a tympanon; below, the woman to the far R of the scene with Erotes, men, and women has an upraised tympanon and the woman to the far L of the scene (almost directly under the handle) is playing a harp with spiny-arched back, seated R, L hand on strings (number not clear from photos), another woman just to the right of the center holds a xylophone. 2 friezes | 9 females, 2 males, 6 Erotes, 2 animals, 1 head | 1 female with tympanon standing at top R, 1 female with harp seated at bottom L, 1 female with xylophone seated at bottom center, 1 female with tympanon seated at bottom R; B: shoulder: head wearing Phrygian cap between Erotes; body: above – Eros in quadriga between, L, satyr, Pan and Hermes, R, seated Zeus; below – seated woman with swan and alabastron, seated Eros, three women - a continuation of side A in the lower frieze.

IV.82 Naples, MANN 1769 (81942) | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.48. A: above: Rape of Chrysis; below – six women and two youths at a fountain-house - to the far L of the upper scene, Pan sits facing R with lagobolon and syrinx; on the other side, there is a herm facing the paidagogos to the R. 2 friezes | 2 females, 2 males, 2 Erotes, 1 Pan, 4 animals | 1 Pan with syrinx seated at top L; B: above – Dionysos, maenads, and Pan; below – youths and women beside a laver.

IV.83 Naples, MANN 1759 (81943) | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.53. A: above: Dionysos and Ariadne in panther-drawn chariot between Pan and satyr to L and silen, maenad and satyr to R shoulder: frontal female head in floral setting between the two registers: swastika-meanders with solid black squares - the aegipan at the far L of the upper register does not have a syrinx, however, the woman second-to-last from the R does have an upraised tympanon. 2 friezes | 5 females, 4 males, 1 satyr, 2 pans, 3 animals | 1 female with tympanon walking at top R, 1 female with tympanon walking at bottom L; B: above: woman crowning seated youth between woman with torch and tympanon and satyr with thyrsos and bunch of grapes; below, all around: youths and women at a stele, on top of which is a kylix; shoulder: palmettes between the two registers: rosettes. 2 friezes | 2 females, 2 unidentified figures | 1 female with tympanon standing at top L.

IV.84 Bari, Museo Archeologico di Santa Scholastica 20882 | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.54. A: fragmentary: above, Herakles and Hippolyte, below, women, Eros, and youths. 2 friezes | 4 females, 5 males, 1 head, 1 unidentified figure | 1 female with tympanon walking at bottom R; B: above, Dionysos and Ariadne with attendants, below, continuation of side A. 2 friezes | 5 females, 1 male, 1 Eros, 2 animals, 1 head | 1 female with tympanon walking at bottom R.

IV.85 Berlin, Staatliche Museen F 3245 | Fragment Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.56. A: fragmentary: above (inscribed) Selene, Atlas, Herakles, Hermes, and Maia; below: Garden of the Hesperides. 2 friezes | 4 females, 3 males, 1 Eros, 1 animal | 1 female with chelys lyre seated at bottom center; B: fragmentary: naiskos with seated and standing woman.

IV.86 Princeton, Princeton University Art Museum 1989.29 | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.56b. A (poor photo): “Niobe – in the center Niobe in the tomb-monument, with Merope (insc) kneeling in entreaty to L; below: Pelops (insc.) in winged Phrygian cap beside a woman holding a suppliant bough seated beside a hydria with two sprays in it on an altar with the painted and now partly vanished inscription AMFION; above, to L, Artemis and Apollo with cithara, below them, a standing woman with cista and fan; to L, nude horned youth (Pan?) and figure in oriental costume, inscribed SIPUL., seated on a rocky eminence; below, old woman (nurse?) grasping the hand of white-haired man wearing tunic and cloak (Tantalos? Or the paidagogos?).” shoulder: “r.f. Female head in three-quarter view to L, in floral setting” - the figure identified as Apollo is seated R, torso-nude and with long hair, and has his L hand on the strings of a concert kithara and his R reaching for the pegs (c. 7 strings). Radial | 7 females, 4 males, 1 head | 1 male with kithara seated at top L; B (poor photo): “fountain-house, around which are grouped above, seated nude youth with cista and wreath, seated woman with fan and wreath; below, standing woman with branch and wreath, woman with mirror, seated by travel-pack, nude youth bending forward; above him, an open box”; shoulder: “r.f. Female head in profile to L, with palmettes around; above, on the neck, seated Eros with wreath”. Radial | 3 females, 2 males, 1 Eros.

IV.87 Basel, Market (Palladion) | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.3 18.59c. A (poor photo): “Kreousa at Delphi; above: Apollo with cithara on swan, with small Eros above, between to L, woman and youth, to R, seated woman beside lopped tree and woman; below: youth and bearded king, priestess by altar inscribed KREOUSA, woman and attendant maid. On the circular altar are two serpents and a panther, and beside it to L, lion and to R, griffin” shoulder: “frontal r.f. Female head, flanked by griffins” - Apollo, in the upper center (on axis, mostly, with Kreousa and her panther on a dais), sits L and looks R on the swan; his lyre is an Apulian kithara, and he has his L hand on the strings (square shape, spotted, straight arms, c. 5 strings). 2 rows | 6 females, 4 males, 1 Eros, 8 animals, 1 head | 1 male with Apulian kithara seated at up center; B (no photo): “five figures, three women and two youths, with various offerings, grouped around a fountain-house; neck: Eros moving to L with mirror and wreath”. Radial | 4 females, 2 males, 1 Eros.

IV.88 Berlin, Staatliche Museen F 3264 | Loutrophoros | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.61. A (poor photo): “above, all around: Dionysos on couch with maenads and satyrs; below, all around: combat between Greeks and Oscan warriors; neck: above: winged figure rising from plant; below: frontal female head in floral setting” - in the upper scene, three figures to the L of the reclining Dionysos a woman dances R with long, diaphanous gown, beating a tympanon; in the lower register, a couple of figures to the R of Dionysos, one of them “Oscan” warriors is blowing into a bugle-

shaped horn; on the other side, a figure in a short, fluttering chiton with a spear and pilos-like helmet faces R blowing into a salpinx. 2 friezes | 4 females, 8 males, 5 satyrs, 2 animals | 1 female with tympanon, dancing, 1 male with salpinx, standing, 1 male with horn, standing; B (poor photo): (same as side A, continuation) neck: “head of youth, with ram's horns, rising from acanthus”.

IV.89 Tokyo, Private Collection (Fujita) | Hydria | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.63b. A (poor photo): “shoulder: Judgement of Paris; body: youths and women at a laver. To the R of the central perirrhanterion, a woman with the same drapery as the others and a saccos on her head sits R, a travel-pack under her seat, and looks L to a woman on the other side of the perirrhanterion. In her R hand she holds a sash-tied branch, and on her L thigh she has a triangular harp (trigonos) with water-bird crossbar and wave-pattern along the spine, her L hand behind 10-15 strings (not very clear). Single | 8 females, 4 males, 1 Nike, 1 Eros, 1 animal | 1 female with harp seated at bottom center.

IV.90 New York, Private Collection (S. White and L. Levy) 247 | Hydria | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.63d. A (poor photo): “shoulder: Andromeda and Perseus; body: two women and a youth on each side of a stele, on top of which is a kylix. neck: white female head in three-quarter view to L, in floral setting.” One of the women in the stele scene below (the 2nd to L of the central stele) sits L, looks R, with a tympanon on her lap. Single | 7 females, 7 males, 1 other winged figure, 1 Eros, 2 animals, 1 Pan | 1 male with xylophone leaning at bottom L, 1 Pan with syrinx standing on shoulder, at R.

IV.91 Basel, Antikenmuseum und Sammlung Ludwig S 34 | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.64. A: above, assembly of the gods (Pan, Apollo, Artemis with dog, Aphrodite and Eros) with altar and female cult statue, below (inscribed) Skythes seated with Rhodope, Herakles, Antiope, and the young Hippolytos. 2 rows | 4 females, 4 males, 1 Pan, 1 child, 1 animal, 1 Eros | 1 Pan with syrinx standing at top L, 1 male with kithara seated at top L; B: Dionysos with satyr and maenad attendants. Single | 3 females, 1 male, 2 satyrs | 1 female with tympanon seated at top R.

IV.92 Melbourne, Private Collection (G. Geddes) A 5:1 | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.64d. A: above: seated Apollo with Apulian kithara, towards whom Eros is flying with phiale and fillet; below – Hermes, beside a herm near to which is his caduceus, holding aryballos and strigil in his L hand and with his R offering a kithara to Amphion, who stands, with his hound to L, and Zethos to R. 2 rows | 4 males, 1 Eros, 1 animal | 1 male with Apulian kithara standing at bottom L; B (no photo): “seated Eros with dish of cake and wreath facing maenad with tympanon and thyrsos”. Single | 1 female, 1 Eros | 1 female with tympanon standing at R.

IV.93 Basel, Antikenmuseum und Sammlung Ludwig LU/S 41 | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.64g. A: Orpheus wearing a Phrygian cap holds a kithara seated on folding stool to R; behind him, standing amazon (?) with spears and pelta in front, to R, nude youth leaning on laver, putting incense on

thymiaterion, above: seated Aphrodite with fan, Eros with fillet flying to crown Orpheus. 2 rows | 2 females, 2 males, 1 Eros | 1 male with kithara seated at bottom center; B: maenad with thyrsos in L hand, tympanon and bunch of grapes in R, running to R, followed by young satyr with branch and situla; above Eros, with wreath flying towards the maenad - the situla held by the young satyr has two figures in added-white decoration. Single | 1 female, 1 satyr, 1 Eros.

IV.94 Matera, Museo Archeologico Nazionale "Domenico Ridola" 12538 | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.65. A: Andromeda – above: to L, Pan and Aphrodite, to R, Poseidon and Pan, with Perseus; below: Cepheus, throne with cushion, small Eros with foot-stool, woman and tree - the Pan to the L is a Paniskos/Aegipan with goat legs, he holds a lagobolon and a horn (?) or shell (?); to the upper R, next to Poseidon, the Pan there is a youth with horns, a curved lagobolon, and extends a syrinx towards Poseidon (who looks in the other direction). 2 rows | 3 females, 3 males, 1 Eros, 2 pans | 1 Pan with syrinx leaning at top R; B: silen, Eros, seated Dionysos and maenad - the maenad has a thyrsos and torch. Single | 1 female, 1 male, 1 satyr, 1 Eros.

IV.95 Boston, Museum of Fine Arts 1987.53 | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.65c. A (poor photo): “Adraston in Sicyon and the infant Aigisthos; above: Artemis, Paniskos with horn-shell, lagobolon and quiver, seated Apollo, with swan on lap and panther beside him, holding branch in R hand; Fury, youth (Sicyon) seated on Doric capital; below: youth receiving the infant Aigisthos (insc) from Thyestes (insc), Adrastons (insc) with sceptre, Pelopeia (insc) embracing Amphithea (insc). [Thyestes handing over Aigisthos, his incestuous child by Pelopeia, both his wife and his daughter, at the bidding of Adrastos, while the latter was ruler of Sicyon.]” - in the upper R, Artemis holds two short pipes in her R hand and pulls an arrow (?) or stick from the quiver held by the aegipan; below: youth. 2 rows | 3 females, 4 males, 1 Pan, 1 other winged figure, 1 child, 2 animals | 1 female with aulos standing at top L; B (poor photo): Dionysos with phiale and thyrsos seated between woman bending forward with thyrsos and wreath, and young satyr with torch and thyrsos; above: seated satyr with tympanon, seated woman with branch and dish of cake. 2 rows | 2 females, 1 male, 2 satyrs | 1 satyr with tympanon seated at top L.

IV.96 Tampa, Private Collection (W.K. Zewadski) Ap. 8 | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.65d. A: Bellerophon before Iobates – above: assembly of divinities, including aegipan with lagobolon and phiale, Apollo with branch and swan, flying Eros, woman with phiale and fan with 11-bar xylophone below; below: Iobates with sceptre seated on throne, before him Bellerophon with the letter, to R, Pegasus, to L, young warrior and draped woman (Iobates' wife or daughter). 2 rows | 2 females, 4 males, 1 Eros, 2 animals | 1 xylophone at top R; B: Dionysian scene – Dionysos seated between maenad with tympanon and young silen with situla and branch; Eros with fillet flying above toward Dionysos - the woman to the L with tympanon also has another object (thyrsos?), and a satyr has a two-figure-decorated situla. Single | 1 female, 1 male, 1 satyr, 1 Eros | 1 female with tympanon standing at L.

IV.97 Germany, Private Collection | Calyx Krater | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.65e. A: possible mythological subject – in the center is a clothed male at the mouth of a cave or grotto, resting each hand upon it, while to the left there is a warrior with spear and sheathed sword and, to the right, a warrior with two spears; above: seated woman with phiale, Paniskos with aulos pipe and lagobolon and Pan with syrinx and branch. Radial | 2 females, 3 males, 2 pans | 1 Pan with aulos seated at up center, 1 Pan with syrinx seated at top R; B: woman with thyrsos, Dionysos with thyrsos and phiale, satyr with situla and thyrsos moving to the right. Single | 1 female, 1 male, 1 satyr.

IV.98 Berlin, Staatliche Museen 1968.12 | Bell Krater | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.66. A: Rape of Chrysis, above: seated youth with branch and conch, Apollo with kithara, Athena holding helmet, spear, and shield, Aphrodite with iynx and Eros, old paidagogos; below: two youths in front of quadriga in which Laios is carrying off Chrysis, who holds out his hands towards Pelops. 2 rows | 3 females, 7 males, 1 Eros, 4 animals | 1 male with kithara seated at up center; B: Dionysos seated between two women, woman to right extends a wreath to a nude youth; above, seated satyr with platter, Eros with mirror, woman with cista.

IV.99 Naples, MANN 2196 (82306) | Pelike | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.68. A: above: Pan with syrinx and Apollo seated with bow and lyre, Eros between and above a youth and woman in quadriga with Hekate to the left and Hermes to the right; below, seated woman with two women to either side. 3 rows | 7 females, 2 males, 2 pans, 1 Eros, 4 animals | 1 Pan with syrinx standing at top L, 1 male with Apulian kithara seated at top R, 1 female with tympanon seated at bottom R; B: above – four women; below – three women and a youth.

IV.100 Geneva, Musée d'Art et d'Histoire HR 134 | Lekythos | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement II.1 18.70a. A: above: two Trojan warriors, draped woman (Hecuba?), Apollo with kithara, bearded king (Priam?) rising from his throne, youth putting incense on thymiaterion, Eros with iynx, seated Aphrodite with woman behind her holding two spindles, tripod on Corinthian column; below: woman bending forward with alabastron, fawn with 12-bar xylophone underneath it, seated woman with parasol, white-haired nurse with box, Paris with Helen by quadriga with Eros above, woman by basin. 2 rows | 8 females, 6 males, 2 Erotes, 5 animals | 1 male with kithara seated at up center, 1 xylophone at bottom L; B: shoulder: woman seated upon a flower in an elaborate floral setting, Erotes at either side". | 1 female, 2 Eros.

IV.101 Foggia, Museo Civico 132734 | Oinochoe, Shape 8 | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.71. A: above: Eos (with nimbus) driving biga, seated youth with spear, seated female with spear and shield, youth with salpinx, seated figure, youth with phiale and two spears beside a horse; below: fountain-house, warrior with shield and spear, a youth and woman holding a torch in a panther-drawn chariot, draped female figure with sceptre holding out a small, naked child towards the chariot, warrior with cross-bar torch and shield, seated figure on rock, nude youth (both with the upper portion

lost). 2 rows | 4 females, 9 males, 1 child, 4 animals | 1 male with salpinx leaning at up center.

IV.102 Taranto, MARTA 8925-6 | Dinos with Stand | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.106. A: continuous frieze: Apollo seated with kithara, female mask hanging from grape-vine, woman at basin, prancing satyr, woman, seated youth, woman with cista, Eros beside a thymiaterion, Pan, seated L with a bit of drapery, turns his torso R towards the dancing satyr (clapping hands over head) and blows into his syrinx, a lagobolon beneath him; to the R of the dancing satyr, a woman moves R with a thyrsos (?) and, in front of her, a tympanon hangs. 1 female with tympanon leaning at mid-R, 1 Pan with syrinx dancing at mid-R.

IV.103 Brussels, Musées Royaux d'Art et d'Histoire R 227 | Calyx Krater | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.108. A: the flaying of Marsyas by Apollo. 2 rows | 2 females, 2 males, 1 satyr, 1 Eros, 1 Pan | 1 kithara at bottom center, 1 aulos at bottom R; B: Dionysos seated between maenad with torch and satyr with situla (much repainted). Single | 1 female, 1 male, 1 satyr.

IV.104 Vatican, Museo Gregoriano Etrusco AA 1 (17200) | Calyx Krater | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.113. A: Europa and the bull. 2 rows | 3 females, 1 male, 1 Eros, 1 animal | 1 Eros with xylophone flying at up center; B: youth and woman holding a tympanon and thyrsos at an altar. Single | 1 female, 1 male | 1 female with tympanon standing at R.

IV.105 St. Petersburg, Hermitage Museum 551 (St. 1427) | Bell Krater | Manner of the Darius Painter | ca. 340-320 BCE | *RVAp* II 18.115. A: Dionysos and Ariadne in stag-drawn chariot beneath a grape-vine, preceded by a woman with tympanon and thyrsos and followed by a satyr with torch and thyrsos; above: seated Eros with branch and iynx, Eros with xylophone and rosette-chain flying towards the grape-vine. 2 rows | 2 females, 1 male, 1 satyr, 2 Erotes, 2 animals | 1 female with tympanon moving at bottom R, 1 Eros with xylophone flying at top R; B: Maenad with cista and thyrsos seated between half-draped youth, with thyrsos and wreath, and nude youth with fillet and thyrsos, L arm enveloped in drapery. Single | 1 female, 2 males.

IV.106 Naples, Private Collection (Grimaldi) 352 | Type 2 Nestoris | Connected to the Painter of the Copenhagen Dancer | ca. 340-320 BCE | *RVAp* II 18.137. A: above, Aphrodite leads Helen towards Paris; below: 2 youths and 2 women. 2 friezes | 6 females, 3 males, 1 Eros, 1 animal | 1 female with tympanon standing at top L, 1 kithara at top R, 1 tympanon at bottom L; B: above, two youths in short tunics and two women; below, a seated woman with youth and Eros attendants. 2 friezes | 3 females, 3 males, 1 Eros | 1 female with tympanon seated at bottom center.

IV.107 Genoa, Museo Civico 1177 | Type 2 Situla | Group of New York 28.57.10 | ca. 340-320 BCE | *RVAp* II 18.188. A: Herakles donning winged sandals in front of Hebe (?) with Aphrodite and Eros, Athena, Pan, and Hermes. Radial | 3 females, 2 males,

1 Eros, 1 satyr, 1 animal | 1 satyr with syrinx standing at bottom L; B: youth (Dionysos?) with female and male attendants. Radial | 3 females, 2 males.

IV.108 Bari, Private Collection (Perrone) 14 | Amphora | Perrone Painter | ca. 340-320 BCE | *RVAp* II 18.225. A: upper frieze: bearded Hades enthroned in center, approached by Orpheus from R, Nike flying above thymiaterion between figures, seated amazons/Persian warriors to L and R; sea creature frieze; lower frieze: central stele attended by women with boxes, phialai, wreaths, grapes. 2 friezes | 7 females, 5 males, 1 Nike | 1 male with kithara moving at up center; B: upper frieze: youth seated holding bunch of grapes, woman offering wreath and phiale from R along with youth with tympanon, seated woman and youth with thyrsos to L; fish frieze; lower frieze: Eros holding tympanon moving R, two women (one with bird) on left moving left and a woman with wreath and youth with tendril on right moving right. 2 friezes | 5 females, 4 males, 1 Eros, 1 animal.

IV.109 Vatican, Museo Gregoriano Etrusco X 7 | Amphora | Perrone Painter | ca. 340-320 BCE | *RVAp* II 18.227. A: upper frieze: Europa and the bull; lower frieze: Erotes and women. 2 friezes | 7 females, 1 male, 3 Erotes, 1 animal | 1 female with xylophone seated at bottom L; B: upper frieze: seated woman with thyrsos (?) approached by woman with rosette chain from L, seated youth farther to L, and youth with wreath and woman with mirror from R; lower frieze: two seated youth approached by two women, youth with kantharos moving R. 2 friezes | 5 females, 5 males.

IV.110 Bloomington, Indiana University Art Museum 80.27.2 | Dinos with Stand | Perrone Group | ca. 340-320 BCE | *RVAp* Supplement I 18.233a. A: continuous frieze: Europa and the bull with Eros and nereids on sea creatures. Single | 5 females, 1 Eros, 1 animal | 1 female with xylophone seated at L.

IV.111 Berlin, Staatliche Museen F 3241 | Amphora | Connected to the Darius and Perrone Painters | ca. 340-320 BCE | *RVAp* II 18.234. A: upper frieze: Europa and the bull with nereids; lower frieze: centauromechy (incomplete photos). 2 friezes | 3 females, 4 males, 2 Erotes, 2 children, 9 animals | 1 male with tympanon seated at top R; B: upper frieze: no photograph; lower frieze: amazonomachy. 2 friezes.

IV.112 Berlin, Staatliche Museen 1984.47 | Knob-handled Dish | Phrixos Group | ca. 340-320 BCE | *RVAp* Supplement II.1 18.248b. A: tondo: Herakles and Athena in quadriga with Nike above, encircled by Nereids on sea creatures. Radial | 8 females, 1 male, 1 Nike, 15 animals | 1 female with xylophone riding at top R.

IV.113 Warsaw, Państwowe Muzeum Archeologiczne 138501 | Dish | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* II 18.267. A: tondo: satyr playing aulos in front of seated woman, Eros above. Single | 1 female, 1 male, 1 Eros, 2 animals | 1 male with aulos dancing at L; B: exterior a: seated youth (Dionysos?) with two female attendants; exterior b: seated woman with grapes and male and female attendants. Vignettes | 4 females, 2 males.

- IV.114 London, Market | Lekythos | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.281a. A: neck: floral flanked by Nikai, L one holding a xylophone; body: abduction of Persephone with gods. 2 rows | 8 females, 6 males, 1 Eros, 2 Nikai, 6 animals | 1 Nike with xylophone seated on neck, at L.
- IV.115 Richmond, Virginia Museum of Fine Arts 81.55 | Lekythos | Approaching the Work of the Underworld Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.281b. A: neck: Nike growing out of a flower; body: couple embracing in a quadriga (Eos and Kephalos) surrounded by deities (Hermes, Aphrodite, Apollo, Pan, etc.), women, and other figures. 2 rows | 4 females, 6 males, 2 Erotes, 1 Pan, 1 Nike, 3 animals | 1 male with kithara seated at top R, 1 female with xylophone seated at mid-R.
- IV.116 Munich, Museum Antiker Kleinkunst 3297 | Volute Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.282. A: neck: Nikai driving quadrigae; body: Hades and Persephone in palace with Orpheus, Herakles and Kerberos, other mythological figures. Radial | 6 females, 11 males, 1 Eros, 2 Nikai, 3 children | 1 male with kithara moving at mid-L; B: neck: Nike, woman, and satyr attending to seated youth (Dionysos?); body: central naiskos with seated and standing males, male and female attendants around. Radial | 4 females, 5 males, 1 Nike, 1 Pan | 1 xylophone at bottom center.
- IV.117 Berlin, Staatliche Museen 1984.44 | Volute Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 18.283b. A: neck: Peleus capturing Thetis amongst Nereids and sea creatures; Gigantomachy; body: in the upper middle, Zeus with thunderbolts and scepter rides a flying quadriga driven by Nike to the R, gods and giants around, including Dionysos, in short, animal-skin-belted chiton and boots using a bell-tied narthex as a weapon. | 5 females, 14 males, 2 Erotes, 11 animals | 1 male with bell fighting at mid-L; B: central naiskos with armed youth and horse standing R, six attendants. Radial | 3 females, 4 males, 1 animal.
- IV.118 Geneva, Private Collection (Sciclounoff) | Volute Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement II.1 18.283d. A: neck: head in floral; body: consort of gods (Artemis, Apollo with kithara, Athena, Eros and Aphrodite, Poseidon) above and Melanippe myth below. 2 rows | 5 females, 6 males, 1 Eros, 1 animal | 1 male with kithara seated at top L; B: central stele with four attendants (2M, 2F). Radial | 2 females, 2 males.
- IV.119 Naples, MANN Stg 709 | Volute Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.284. A: neck: amazonomachy; body: above, Orpheus and Eurydike approaching seated Persephone and standing Hades, below, Herakles and Kerberos. 2 rows | 11 females, 11 males, 1 Eros, 5 animals | 1 male with kithara standing at top L; B: neck: griffins and a horse; body: arming scene. 2 rows | 8 males, 4 animals.
- IV.120 Tokyo, Fujita | Volute Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement I 18.287a. A: neck: female head; body: above, assembly of gods (Pan,

Artemis, Apollo, Zeus, and Hermes), below, apotheosis of Herakles with the hero in a quadriga driven by Athena, two women to L and Aphrodite and Eros to R. 2 rows | 5 females, 4 males, 1 Eros, 1 Pan | 1 Pan with syrinx standing at top L, 1 male with kithara seated at up center.

IV.121 Los Angeles, Market (Summa) 2028 | Volute Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement I 18.288a. A: neck: head in floral; body: central naiskos with female and older male at kline, Pegasos in upper L, Pan in far L, amazons. Radial | 6 females, 3 males, 1 Pan | 1 Pan with syrinx leaning at top L; B: neck: head in floral; body: central naiskos with one figure and four attendants, two male and two female. Radial | 2 females, 3 males.

IV.122 Munich, Museum Antiker Kleinkunst 3300 | Loutrophoros | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.297. A: above, the madness of Lykourgos with Dionysos and Maenad with bells to the L and Lyssa, Hermes, and panther to the R; below, central stele with four attendants. 2 friezes | 5 females, 3 males, 1 other winged figure, 1 animal | 1 female with bell standing at top L, 1 male with bell standing at top L; B: three women and a youth with offerings around a naiskos, in which is a standing woman (red-figure), holding up a mirror. | 4 females, 1 male.

IV.123 London, British Museum F270 | Calyx Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.318. A: central herm, male with Kerberos offering chelys lyre to herm, Pan, Hermes, and Eros and Aphrodite above. 2 rows | 2 females, 4 males, 1 Eros, 1 Pan, 3 animals | 1 Pan with syrinx walking at top L, 1 male with chelys lyre standing at bottom center; B: woman, seated youth, Eros, youth. Single | 1 female, 2 males, 1 Eros.

IV.124 Melbourne, Private Collection (G. Geddes) A 5:4 | Calyx Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement II.1 18.318a. A: punishment of Dirke with, above, Lykos on an altar attacked by Amphion and Zethos with Hermes, 'divinities' to L and R, below, white bull over Dirce with Lyssa, Oistros, and a paidagogos. 2 rows | 7 females, 6 males, 2 animals | 1 tympanon at bottom R; B: Dionysos with female attendants, satyrs, Eros. Radial | 2 females, 1 male, 1 Eros, 2 satyrs | 1 female with tympanon seated at top L.

IV.125 Bari, Museo Archeologico di Santa Scholastica 873 | Amphora | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.325. A: upper frieze: Persian warriors with central kithara player (Thamyris? Orpheus?), thymiaterion; lower frieze: stele with attendants. 2 friezes | 2 females, 7 males | 1 male with kithara seated at up center, 1 female with tympanon moving at bottom L; B: upper frieze: seated woman, youth with grapes, satyrs; lower frieze: Eros, women continuing side A. 2 friezes | 4 females, 2 males, 1 Eros, 2 satyrs | 1 female with tympanon seated at up center.

IV.126 Naples, Private Collection 37656 | Volute (Fragment) Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement I 18.327a. A: consort of gods (Artemis, Apollo, fragmentary) and amazonomachy. 2 rows | 3 females, 3 males, 1 animal | 1 male

with kithara seated at top L; B: central stele with four attendants (woman with grapes).
Radial | 2 females, 2 males.

IV.127 Basel, Market (Münzen und Medaillen) | Volute Krater | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.328. A: consort off gods (woman, Pan, Athena, Nike, Aphrodite, Eros) above amazonomachy with quadrigai. 2 rows | 5 females, 2 males, 1 Eros, 1 Pan, 1 Nike | 1 Pan with syrinx leaning at top L, 1 Eros with xylophone leaning at top R; B: central naiskos with one warrior and four attendants. Radial | 2 females, 3 males.

IV.128 Malibu, J. Paul Getty Museum 82 AE 16 | Loutrophoros | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* Supplement I 20.278a. A: central naiskos with woman and two loutrophoroi, attendants to L and R, couple in quadriga below (male in Persian dress, woman with polos pulling at veil – Hades and Persephone?). 2 rows | 6 females, 1 male, 4 animals | 1 kithara at top R, 1 Apulian kithara at top L; B: central naiskos with lekythos and two attendants to L and R, women below. 2 rows | 5 females.

IV.129 Malibu, J. Paul Getty Museum 86 AE 680 | Loutrophoros | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* Supplement II.1 20.278-2. A: Zeus and aphrodite with Eros in naiskos, astrape and Eleusis and Eniautos to L and R, Leda and swan below (xylophone above swan), Hermes and two women to L and R, Eros with faun. 2 rows | 5 females, 2 males, 2 Erotes, 1 child, 1 other winged figure, 2 animals | 1 xylophone at mid-center; B: central naiskos with one dancing woman, four attendants. Radial | 5 females, 1 animal.

IV.130 Malibu, J. Paul Getty Museum 86 AE 157 | Dinos with Stand | Comparable to the Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* Supplement II.1 20.291b. A: continuous frieze: Peleus and Thetis, with Eros overlooking and Nereids on sea creatures. Single | 5 females, 1 male, 1 Eros, 9 animals | 1 female with tympanon seated at L, 1 Eros with xylophone flying at center.

IV.131 Taranto, MARTA 76010 | Amphora | Associated with the Patera Painter | ca. 340-320 BCE | *RVAp* II 23.293. A: above, Herakles and Kerberos in the underworld with Orpheus in front of Hades enthroned, below, the Danaids filling a giant pithos. 2 friezes | 7 females, 3 males, 1 animal, 1 unidentified figure | 1 male with kithara standing at up center, 1 unidentified figure with xylophone present at bottom L, 1 unidentified figure with xylophone standing at bottom R; B: fragmentary: above, Pentheus on an latar attacked by maenads, below, woman with tympanon. 2 friezes | 4 females, 1 male, 1 unidentified figure.

IV.132 England, Private Collection | Volute Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.10a. A: above, bearded male (Hades) enthroned, greeting armoured, bearded male, youth and female to L and two women, one with torches, to R, below quadriga with woman lead by Hermes. 2 rows | 4 females, 6 males, 4 animals | 1 tympanon at top L; B: neck: Eros and woman attending to seated youth with thyrsos

(Dionysos); body: central naiskos with standing youth and four attendants. Radial | 3 females, 4 males, 1 Eros | 1 female with tympanon leaning at top R.

IV.133 Germany, Private Collection | Amphora | Ganymede Painter | ca. 330-320 BCE | *RVAp* Supplement II.2 25.14a. A: in lower center, white-bearded Orpheus seated on a stool playing the kithara, Pan with aulos above and Thracians and Eros around. 2 rows | 4 males, 1 Nike, 1 Pan, 1 animal | 1 Pan with aulos seated at up center, 1 male with kithara seated at bottom center; B: seated youth with female, satyr, and Eros. Radial | 1 female, 1 male, 1 Eros, 1 satyr.

IV.134 Basel, Antikenmuseum und Sammlung Ludwig S 40 | Amphora | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.15. A: central naiskos with dancing youth in Phrygian cap playing kithara in front of seated, bearded male with staff and scroll, chariot wheels and armour hanging (Orpheus and Hades?). Single | 2 males | 1 male with kithara dancing at L; B: central stele with four attendants (2M, 2F). Radial | 2 females, 2 males | 1 female with tympanon seated at top R.

IV.135 Bloomington, IN, Indiana University Art Museum 70.97.1 | Situla | Ganymede Painter | ca. 330-320 BCE | *RVAp* Supplement II.2 25.17-1. A: youth, Eros, seated woman. Single | 1 female, 1 male, 1 eros; B: above, youth with swan, youth with syrinx, paniskos with syrinx, lower old man, Aktaion, and Artemis. 2 rows | 1 female, 4 males, 1 Pan, 3 animals | 1 male with syrinx seated at up center, 1 Pan with syrinx seated at top R.

IV.136 Zurich, Market | Hydria | Ganymede Painter | ca. 330-320 BCE | *RVAp* Supplement II.2 25.17-2. A: central naiskos with woman and smaller, added-white girl, warrior to L offering phiale to naiskos, older man and woman to R, additional figures around, three kitharai immediately underneath the naiskos. Radial | 8 females, 4 males | 1 kithara at bottom center, 1 kithara at bottom center, 1 Apulian kithara at bottom center.

IV.137 London, Market (Sotheby's) 14.07.86 175 | Hydria | Ganymede Painter | ca. 330-320 BCE | *RVAp* Supplement II.2 25.17-3. A: shoulder: paniskoi, satyr, seated youth (Apollo) and seated woman (Artemis); body: central naiskos with four attendants, grapes thyrsos. 2 friezes | 4 females, 3 males, 1 satyr, 2 pans, 2 animals | 1 Pan with syrinx seated on shoulder, at R, 1 satyr with syrinx leaning on shoulder, at center, 1 Pan with syrinx seated on shoulder, at R.

IV.138 London, Market (Sotheby's) | Amphora | Ganymede Painter | ca. 330-320 BCE | *RVAp* Supplement II.2 25.67a. A: upper frieze: Artemis (?), Hermes (?), seated bearded male (Hades), standing woman tugging veil (Persephone), seated woman, Pan; lower frieze: seated youth, seated woman, female, male, and winged attendants. 2 friezes | 5 females, 4 males, 1 Pan, 1 Eros | 1 Pan with syrinx leaning at top R; B: upper frieze: two women and Eros moving L; lower frieze: alternating seated women and Erotes (continuing side A). 2 friezes | 3 females, 3 Erotes | 1 female with tympanon walking at top L.

- IV.139 Los Angeles, Market (Summa Galleries) 2327 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.14b. A: consort of gods (Artemis, Athena, Apollo with swan, Aphrodite with Eros) above, amazonomachy below. 2 rows | 5 females, 3 males, 1 Eros, 2 animals | 1 male with kithara seated at up center; B: central naiskos with flower, four attendants. Radial | 4 females | 1 female with tympanon seated at top L.
- IV.140 Zurich, Market (Galerie Nefer) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.14c. A: consort of gods (Athena, Apollo, Hermes, Artemis) above, youths and armour below. 2 rows | 2 females, 6 males, 1 animal | 1 male with kithara seated at up center; B: central naiskos with flower, four attendants. Radial | 4 females.
- IV.141 Naples, Private Collection 37291 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.14d. A: consort of gods (Pan, woman (Artemis?), Athena, Apollo, Nike) above, amazonomachy below. 2 rows | 4 females, 3 males, 1 Nike, 2 animals, 1 Pan | 1 male with kithara seated at top R; B: central naiskos (inner figure lost, seated youth?) with four attendants. Radial | 4 females, 1 unidentified figure | 1 female with tympanon standing at bottom R.
- IV.142 Bari, Museo Archeologico di Santa Scholastica 2396 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.16. A: neck: Eros seated in floral with tympanon; body: consort of gods (or Hades enthroned with youth approaching?) above, woman with torches; below: four youths with armour. 2 rows | 2 females, 7 males, 1 Eros | 1 Eros with tympanon seated centrally on neck; B: central naiskos with youth with armour, four attendants. Radial | 2 females, 1 male, 1 unidentified figure.
- IV.143 St. Petersburg, Hermitage Museum 1716 (St. 426) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.19. A: neck: Nike riding in quadriga; body: above, enthroned bearded male with woman, torch central, additional deities above, women with hydriai pouring water into a pithos below (Danaiides). 2 rows | 8 females, 2 males, 1 Nike, 1 other winged figure | 1 Apulian kithara at top L; B: neck: woman and satyr attending to seated Eros; body: central naiskos with seated youth and male child pouring into youth's phiale with chariot wheels and armour, four attendants. Radial | 3 females, 3 males, 1 Eros, 1 child, 1 satyr | 1 satyr with tympanon leaning on neck, at R, 1 female with tympanon standing at bottom L.
- IV.144 Bari, Private Collection (Macinagrossa) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.22. A: neck: maenad with animal-skin clothes holding thyrsos and tympanon and chasing a deer amongst florals; body: in the center, Pegasos and Bellerophon flying R and attacking Chimera below, two amazons and a dog assisting from below, a seated woman with aegis, helmet, spear, and shield (Athena) in upper L and seated male with phiale and bird-topped scepter (Zeus) to upper R, a winged Nike flying towards Bellerophon from R with wreath and sash. Radial | 4 females, 2 males, 1 Nike, 3 animals | 1 female with tympanon, walking.

IV.145 Germany, Market | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.22-3. A: neck: $\frac{3}{4}$ female head with polos in floral with an Eros flying towards her with wreaths; body: above, seated gods (Apollo with branch and phiale, kithara by knee, seated R; Athena with aegis, shield, spear, and helmet seated L; small Eros carrying a wreath and flying towards Aphrodite seated L on chest, looking R and holding a ball; bearded male, Zeus, with thunderbolt below and holding bird-topped scepter; woman, Erinys, with cross-chest harness, short chiton, long sleeves, and animal-skin boots holding two torches), below Pegasos and Bellerophon approach a seated male in Phrygian cap, Iobates, with tablet, to R of Iobates a woman stands with fan and an amazon with halma and spear seated L. 2 rows | 5 females, 4 males, 3 Erotes, 1 animal | 1 kithara at top L; B: neck: an Eros leans R and holds a wreath and a situla towards a woman seated L on an Ionic column capital, holding a platter and bunch of grapes, and a woman walking R with a basket, thyrsos, and tympanon; body: a central naiskos with Ionic columns with an added-white youth holding a spear and shield, a mantle over his shoulders, standing frontal and looking L, with four attendants (male in upper L with situla and basket, woman in lower L putting wreath on naiskos base, seated woman in upper R holding platter, mirror, and tympanon, and youth seated R in lower R holding large patera, basket, and bunch of grapes). Radial | 4 females, 3 males, 1 Eros | 1 female with tympanon walking on neck, at R, 1 female with tympanon seated at top R.

IV.146 Münster, Private Collection 85 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.22a3. A: neck, abduction of Persephone; body, in center, Amphiaraos grasping the hand of Hades in his palace, then seated woman with lyre and bearded man with kithara to the L (Eurydice and Orpheus?), youth bound to tree with Fury holding whip, Persephone and Hades in central palace. Radial | 8 females, 8 males, 1 Nike, 9 animals | 1 female with chelys lyre seated at top L, 1 male with kithara seated at top L; B: neck, Dionysian scene – maenad with tympanon, young satyr bending forward in front of seated Dionysos with thyrsos, maenad with thyrsos bending slightly forward over foot raised on rock-pile, satyr with torch and thyrsos; body: draped woman and youth with spear by horse in naiskos, to L, seated woman with fan and open box, nude youth with bunch of grapes, thyrsos and situla, to R, seated nude youth with phiale and branch, woman bending forward with cista and mirror, below, standing woman with situla and bunch of grapes, seated nude youth with cista, seated woman with phiale, nude youth with thyrsos. Radial | 7 females, 6 males, 1 satyr | 1 female with tympanon on neck, at L.

IV.147 Brussels, Market (Galerie Deletaille) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.23c. A: neck: amazonomachy; body: congress of gods above with Dionysos and Ariadne in panther-driver chariot below. 2 rows | 11 females, 6 males, 1 Eros, 1 satyr, 1 Pan, 1 satyr, silen, 1 other winged figure, 7 animals | 1 female with tympanon dancing at bottom L, 1 Pan with syrinx walking at mid-L; B: neck: two symposiasts with auletrix and serving boy; body: central naiskos with youth and horse, six attendants. Radial | 4 females, 6 males, 1 child, 1 animal | 1 female with aulos standing on neck, at L.

- IV.148 New York, Market (Royal Athena Galleries) HNH 46 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.23f. A: neck: amazonomachy; body: the adjudication of Adonis with congress of gods (including Adonis) above and Dionysos and Ariadne in panther biga below. 2 rows | 8 females, 6 males, 1 Nike, 1 Eros, 5 animals | 1 female with tympanon dancing at bottom L; B: neck: central seated youth with woman to L and woman and satyr to R; body: central naiskos with youth riding horse to R and six attendants. Radial | 4 females, 6 males, 1 satyr, 2 animals.
- IV.149 Ruvo, Museo Archeologico Nazionale Jatta 424 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.24. A: neck: amazonomachy; body: congress of gods above and the slaughter of the Niobids below. | 11 females, 12 males, 1 Eros, 1 Pan, 9 animals | 1 Pan with syrinx leaning at top R; B: neck: two satyrs and three maenads moving R; body: central naiskos with youth and horse, four attendants. Radial | 5 females, 3 males, 2 satyrs, 1 animal | 1 tympanon at mid-L, 1 tympanon at mid-R.
- IV.150 Foggia, Museo Civico 132732 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.28. A: neck: amazonomachy; body: above, congress of gods and below, Dionysos and Ariadne in a biga. 2 rows | 7 females, 5 males, 1 other winged figure, 4 animals | 1 male with kithara seated at top L, 1 female with tympanon walking at bottom L; B: neck: palmette; body: central naiskos with seated youth and armour, four attendants. Radial | 2 females, 3 males.
- IV.151 Foggia, Museo Civico 132724 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.29. A: neck: two Nikai seated on panthers in florals; body: congress of gods above Dionysos and Ariadne in lion-drawn biga. 2 rows | 4 females, 4 males, 2 Nikai, 1 Pan, 2 unidentified figures, 1 Eros, 6 animals | 1 Pan with syrinx leaning at top L.
- IV.152 New York, Metropolitan Museum of Art 19.192.81 | Fragmentary Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.31. A: fragmentary: neck: Hippolyte, amazons, and Herakles; body: gigantomachy (?) with Hermes playing the salpinx. Fragments | 6 females, 5 males, 2 Erotes, 4 animals | 1 male with salpinx standing at top R.
- IV.153 Bari, Private Collection (B. Cirillo) 15 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.40. A: shoulder: Eros seated in floral; body: upper register, Pelops (?) approaching enthroned Hippodamia; below, Oinomaos preparing quadriga with youths and fury. 2 friezes | 5 females, 5 males, 2 Erotes, 1 other winged figure, 4 animals | 1 kithara at top R; B: in upper frieze, Dionysos with thyrsos riding R on panther with satyrs, youth, and Pan, in lower frieze, seated women, Eros, youth, and seated Eros with female attendant. 2 friezes | 5 females, 2 males, 1 Pan, 2 Erotes, 1 animal | 1 female with tympanon walking at top L, 1 female with tympanon seated at bottom center.
- IV.154 San Clemente, Market 3987 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.40a. A: shoulder: Nike driving quadriga; body: above,

Herakles and Bousiris with Athena, Nike, two youths, a fury, and an aulete, below, stele with four female attendants. 2 friezes | 5 females, 2 males, 2 Nikai, 2 children, 5 animals | 1 male with aulos walking at top R; B: central naiskos with youth in short tunic and a horse, four attendants. Radial | 2 females, 3 males, 1 animal | 1 female with tympanon standing at bottom L.

IV.155 Geneva, Private Collection (M.C.) VII | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.40g. A: above, Orpheus approaching enthroned Hades and standing Persephone in the underworld, Hermes seated to L and Hecate with torches to R; below, woman and youth flanking a central stele (no photo). 2 friezes | 3 females, 4 males | 1 male with kithara walking at up center; B: youth with flapping cloak, bending forward over R foot, in naiskos; to l, seated woman and youth; to R, seated youth and woman (no photo). Radial | 2 females, 3 males.

IV.156 Santa Monica, CA, Private Collection Jdd 30, 12-14 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.47b. A: Andromeda tied to crag with Perseus slaying sea monster below, amazons (?) throwing stones and playing conch shell and battling to L and R, two women running away flanking Perseus with syrinx (?) below their feet. Radial | 7 females, 2 males, 1 animal | 1 female with shell standing at bottom L, 1 syrinx at bottom L, 1 syrinx at bottom R; B: central naiskos with seated woman, four female attendants. Radial | 5 females | 1 female with tympanon standing at bottom R.

IV.157 Foggia, Museo Civico 132733 | Hydria | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.58. A: shoulder: Hades and Persephone in quadriga riding R with small Eros above horses, Artemis (?) holding aulos and Apollo seated next to a swan to L, Hecate with torches leading the quadriga, Athena, and Hermes to R; body: central naiskos with seated woman holding box and ball, to L a woman, seated Eros, and another woman and, to R a woman, Eros, and another woman approaching. 2 friezes | 9 females, 3 males, 3 Erotes, 5 animals | 1 female with aulos leaning on shoulder, at R.

IV.158 Hague, Private Collection (Schneider-Herrmann) 47 | Fragmentary Hydria | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.59. shoulder: seated youth with swan (Apollo?), couple in quadriga moving R (Hades and Persephone?); decorative band of kalathoi, cistai, and a kithara; body: central fountain (?) with torch in front, three woman with hydriai to L. 2 friezes | 4 females, 2 males, 5 animals | 1 kithara at mid-L.

IV.159 Taranto, MARTA 8885 (5111) | Shape 1 Oinochoe, Shape 1 | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.73. A: Herakles, Bousiris, and an auletris. Single | 1 female, 2 males | 1 female with aulos moving at R.

IV.160 New York, Metropolitan Museum of Art 56.171.63 | Volute Krater | Capodimonte Painter | ca. 320-300 BCE | *RVAp* II 28.01. A: neck: Nike driving quadriga; body: above, assembly of gods (Athena, Apollo, Artemis, and Herakles), below, amazonomachy; added decoration under volutes: on each side, a paniskos carrying an animal on a stick and syrinx. 2 rows | 5 females, 4 males, 1 Nike, 6 animals, 2 pans | 1

Pan with syrinx standing on L handle, 1 Pan with syrinx standing on R handle, 1 male with kithara seated at up center; B: naiskos with seated youth and four attendants. Radial | 2 females, 3 males.

IV.161 LOST | Volute Krater | Helmet Painter | ca. 320-300 BCE | *RVAp* II 28.31. A: neck: Eros in floral; body: above, Athena, Apollo with kithara, and another female seated, below, a woman with mirror next to a perirrhanterion, Zeus enthroned R facing a bearded man with scepter (Poseidon?) leading a child towards him. 2 rows | 3 females, 4 males, 1 Eros, 1 child | 1 male with kithara seated at up center; B: central ribbon-tied stele with two attendants. Single | 2 females | 1 female with tympanon walking at L.

IV.162 Taranto, MARTA 54079 | Oinochoe, Shape 3 | Associated with the Helmet Painter | ca. 320-300 BCE | *RVAp* II 28.35. A: Europa and the bull in lower center, with a woman with ball to L and youth-pan with pan-pipes to R, above a paniskos with situla, seated youth, and dog. 2 rows | 2 females, 1 male, 2 pans, 2 animals | 1 Pan with syrinx standing at bottom R.

IV.163 Basel, Market (Palladion) | Volute Krater | Painter of Louvre K 67 | ca. 315-305 BCE | *RVAp* Supplement I 28.117a. A: neck: the death of Pentheus, with a central Pentheus being attacked by two women with torches, birds above, Dionysos, Nike, and a youth to the L and two additional maenads, one with tympanon, to the R; body: in the center, the abduction of Persephone by Hades in a quadriga, led by Iris to the L, Persephone's mother to the R, companions below, and a consort of gods (Eros, Aphrodite, Athena, Artemis, Apollo with Apulian kithara next to him, and Hermes) above. | 13 females, 6 males, 1 Nike, 1 Eros, 6 animals | 1 female with tympanon moving on neck, at R, 1 Apulian kithara at top R; B: neck: central naiskos with seated female and four attendants; body: central naiskos with youth approaching seated youth with armour, pairs of male and female figures and armour surrounding. Radial | 8 females, 10 males.

IV.164 London, British Museum F 278 | Volute Krater | Associated with the Painter of Louvre K 67 | ca. 315-305 BCE | *RVAp* II 28.118. A: neck: female head with two Erotes in florals; body: above and below, scenes from the Iliupersis (Ajax and Cassandra, Menelaos and Helen, Greek warrior and Hecuba, death of Priam) with three cult statues and amazons. 2 friezes | 8 females, 4 males, 2 Erotes; B: neck: amazonomachy; Nikai in the handles; body: above, assembly of gods (Athena, Apollo, Artemis, youth (Ganymede?), enthroned Zeus, Hera, Hermes), below, Pelops and Oinomaos in front of a cult statue at Olympia. 2 friezes | 7 females, 13 males, 2 Nikai, 6 animals | 1 male with kithara seated at top L.

IV.165 Malibu, J. Paul Getty Museum 77 AE 13 | Volute Krater | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement I 29.A. A: neck: female head in florals; body: central structure with Persephone holding a torch and Hades holding a scepter both seated on a kline, armour hung above, to L Hermes (above) and Hekate with torches below, to R a seated woman with two children attendants (Megara and Herakleidai) and Orpheus in Phrygian garb playing the kithara, below three women wearing white sakkoi holding fans and sitting on hydriai. Radial | 6 females, 3 males, 2 children | 1 male with

kithara standing at mid-R; B: central naiskos with seated youth holding phiale, shield to L, and two female attendants outside (including one holding grapes). Single | 2 females, 1 male.

IV.166 Kiel, Kunsthalle (Antikensammlung) B 585 | Volute Krater | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.A-1. A: neck: head wearing Phrygian cap in florals; body: central structure with Persephone holding torch and Hades holding scepter, both seated on a kline, with seated woman and two children to upper L (Megara and two Herakleidai) and Hekate with torches to lower L, Hermes seated with hydria to upper R and Orpheus next to thymiaterion playing kithara to lower R, two seated women with fan, alabastron, and box below and a spring with hydria to R. Radial | 5 females, 3 males, 2 children | 1 male with kithara standing at mid-R; B: central ribbon-tied stele with four attendants. Radial | 3 females, 1 male.

IV.167 Bari, Private Collection (Prof. Rizzon) 51 | Volute Krater | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.A-2. A: neck: Nike wearing white sakkos driving quadriga to R; under each volute, a woman holding a torch and thymiaterion; body: central structure with Persephone holding a torch and Hades holding a scepter both seated on a kline, armour hung above, to L a seated woman with two children attendants (Megara and Herakleidai) and Hekate with torches) below, to R Hermes (above) and Orpheus in phrygian garb playing the kithara, below three women holding fan, box, and alabastron and sitting on hydriai (Danaiids?). Radial | 8 females, 3 males, 1 Nike, 2 children | 1 male with kithara standing at mid-R; B: neck: central seated woman with box and wreath, woman to L with grapes and fan and woman to R with box and grapes; body: central naiskos with seated woman holding box and grapes, four attendants. Radial | 7 females, 1 male.

IV.168 London, Market (Heim) | Volute Krater | White Saccos Painter | ca. 320-300 BCE | *RVAp* Supplement I 29.B. A: neck: head in florals; body: above, three seated and two standing women, hydriai, woman with short hair to L holding fan and xylophone, below, central three-columned fountain-house with two lion-headed spouts and a woman to L and R. 2 rows | 7 females | 1 female with xylophone standing at top L; B: central naiskos with flower, four attendants. Radial | 3 females, 1 male.

CHAPTER V: MUSICAL IMAGERY IN FUNERARY GENRE SCENES

V.1 Madrid, Museo Arqueológico Nacional 11223 (L346) | Amphora | Iliupersis Painter | ca. 375-350 BCE | *RVAp* I 08.29. A: a central naiskos with ionic columns in front houses a youth in white, frontal, with chelys lyre held by arm in his L hand, a central kantharos on the ground, and another youth, also white, but draped with mantle around shoulder and waist and carrying stick, pointing at nude youth; a phiale is on the L wall, a head (mask) and a ribbon hand above; around, there are at least two figures, seated, facing center – L with a wreath, R (female?) with a box, and two calyx kraters (L with figural decoration?) flank the naiskos. Radial | 1 female, 2 males, 1 child | 1 child with chelys lyre standing at mid-center; B (no photo): “two women and two seated youths at a naiskos in which is a sash and a kantharos, with black fillets, eggs and a black kantharos on the base”. Single | 2 females, 2 males.

V.2 Paris, Cabinet des Medailles 980 | Hydria | Painter of Athens 1714 | ca. 370-360 BCE | *RVAp* I 08.169. A: shoulder: a woman with long dress faces R, holds a ribbon and fan, a youth sits R, looks L, holds two spears in L hand, a central naiskos in added white with a lidded vase (?) in center and three frontal phialai below, another woman in long dress approaches the naiskos from the R carrying a hydria with a bf woman with tympanon moving R on it, a nude youth sits R above, looks L, and holds two spears, a shield or tympanon to the R. Single | 2 females, 2 males | 1 tympanon on shoulder, at R; B: body: a nude youth, seated on drapery R, with stick and wreath, a woman with long dress moving L, looking R, tugging at dress and holding an open box, a nude youth with drapery over L arm and stick moving/prancing to L, a woman with long dress, frontal, gesturing and looking L, phiale in L hand. Single | 2 females, 2 males.

V.3 St. Petersburg, Hermitage Museum 531 (St. 1176) | Hydria | Painter of Athens 1680 | ca. 360-350 BCE | *RVAp* I 09.138. A: a central stele with three steps, a woman with mirror and wreath to L and a youth with wreath to R, in the upper L corner a tympanon and in the upper R a sash. Single | 1 female, 1 male | 1 tympanon at top L.

V.4 Naples, MANN 1996 (82148) | Amphora | Woburn Abbey Painter | ca. 360-340 BCE | *RVAp* I 12.75. A: a youth with drapery over arms and white headband stands facing R holding a branch with leafy top and a wreath extended towards a central stele, tied with ribbons, on a base, on the R a woman with long dress moves L holding a xylophone by the arm. Single | 1 female, 1 male | 1 female with xylophone walking at R; B: two mantle figures. Single | 2 males.

V.5 Ruvo, Museo Archeologico Nazionale Jatta 407 | Amphora | Painter of Ruvo 407-8 | ca. 360-340 BCE | *RVAp* I 12.90. A: a nude youth with wreath in hair faces R, leans on stick, drapery over L arm, holds a xylophone up by its arm (13 cross-bars, finials on long arm and top cross-bar ends), a central, added-white naiskos with Ionic columns, with a nude, added white youth sits facing L on a craggy rock wearing lace-up boots and holding a phiale and two spears, on the R of the naiskos a woman with long dress moves L holding an upraised mirror and a wreath. Radial | 1 female, 2 males | 1 male with xylophone leaning at L; B: two mantle figures. Single | 2 males.

V.6 Ruvo, Museo Archeologico Nazionale Jatta 408 | Amphora | Painter of Ruvo 407-8 | ca. 360-340 BCE | *RVAp* I 12.91. A: a woman with long dress stands facing R holding a tympanon and upraised aryballos, a central, added white Ionic naiskos frames a nude youth with lace-up boots leaning R on a stick with drapery over L arm, looking L at a scabbarded blade, to the R of the naiskos a nude youth with drapery over R arm and phiale extended to L moves L, another phiale $\frac{3}{4}$ view on the dotted-line below. Radial | 1 female, 2 males | 1 female with tympanon standing at L; B: two mantle figures. Single | 2 males.

V.7 New York, Market (Royal Athena Galleries) | Amphora | H.A. Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 12.126d. A: a central, Ionic naiskos with a large flower open in the center with a vase sitting in the bud; to the L, a woman leans against the L column, looks R, holding a tympanon and upraised mirror; to the R, a nude youth with drapery over L arm moves L holding a string of flowers and a stick. Radial | 1 female, 1 male | 1 female with tympanon leaning at L; B: two mantle figures. Single | 2 males.

V.8 Brussels, Musées Royaux d'Art et d'Histoire R 405 | Amphora | H.A. Painter | ca. 360-340 BCE | *RVAp* I 12.127. A: a central, ionic naiskos over a youth in added white with drapery over arms holding a ribbon to the L, facing L, and leaning on two spears and a shield to R; to the L, a nude youth with drapery over L arm walks R carrying a wreath and holding a stick to the R a woman moves R, looks L with upraised wreath and tympanon, drapery over arms and aryballos leaning on naiskos below her feet. Radial | 1 female, 2 males | 1 female with tympanon walking at R; B: three mantle figures. Single | 3 males.

V.9 Taranto, MARTA 8922 | Hydria | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.01. A: a central naiskos with three Ionic columns, elaborate palmette base, and a sphinx seated on top of the stepped-pyramid above facing R; in the L compartment a woman in long dress, entirely white aside from mantle, faces R, in the R compartment a youth with long tunic and mantle, added white aside from mantle and stripes on tunic, faces and gestures L; to the L of the naiskos, three women with offerings (cista, daisy-chain, aryballos, platter); to the R, three women (with various length hair) with offerings, including a floating 'xylophone' at the knee of the bottom figure. Radial | 4 females, 2 males, 1 unidentified figure | 1 xylophone at bottom R.

V.10 Melbourne, Geddes Collection A4:5 | Hydria | Varrese Painter | ca. 360-340 BCE | *RVAp* Supplement II.1 13.02a. A: a central ionic naiskos with gabled roof and trumpet-flower pattern on base with an added-white woman in long dress, wrapped-up hair standing facing R holding a xylophone (8 cross-bars, finials on arms) by a crossbar and an upraised ball, a palm fan rest. Radial | 3 females | 1 female with xylophone standing at center.

V.11 London, British Museum F 331 | Amphora | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.05. A: upper register, L-R: names inscribed, Hippodameia (long,

elaborate dress and polos) is lead to the R by the wrist by a white-haired figure in full clothes holding a fan (looking L), a head above, then Pelops (in elaborate costume with Persian hat) with two spears faces R to a stele (DIOS inscribed) and altar, over which Oinomaos (bearded, with cuirass, helmet, and staff), facing L, holds a phiale, another head above, then a nude youth with cloak, stick, and wreath (name inscribed) faces R, looks L, a small Eros flies above, and a woman is seated facing L; lower: a continuous frieze to side B; a woman dances R with a swan on her hand, another woman moves R, looks L holding a wreath and a cista with ribbon, another woman is seated L, looks R, holds a 'xylophone' by one arm (finials, 14 cross-bars) and an open cista with ribbon, in the center an Ionic capital on a platform supports a ribbed hydria, a woman approaches the hydria with a sash extended L, a nude youth sits R, looks and gestures L, with a stick. 2 friezes | 7 females, 3 males, 1 Eros, 1 animal, 2 heads | 1 female with xylophone seated at bottom L; B: upper, L-R: a youth with drapery faces R with an open wreath, a woman moves R, looks L, holding a bunch of grapes and a flower, a nude youth with stick sits on drapery facing R with phiale, a woman with lots of drapery leans R onto a stele, holds wreath to L and ribbon to R, another nude youth with drapery over arms moves L, looks R, holding upraised mirror and a staff, a woman moves L with upraised aryballos; lower, L-R: some loss, then an Eros moves L, looks (?) R with phiale, a woman with full mantle dances L with downturned branch, a youth with drapery over arms move L, looks R, has mirror and a bird, a woman moves L with a wreath. 2 friezes | 5 females, 4 males, 1 Eros, 2 animals.

V.12 Altenburg, Staatliches Lindenau-Museum 349 | Pelike | Varrese Painter | ca. 360-340 BCE | *RVAp* I 13.08. A: a central naiskos with ionic columns and gabled roof and base of added white shelters a female sitting on a rigged box facing R holding up a xylophone (c. 10 cross-bars, finials) by the arm; to the L, a woman moves L and looks R, to the R a nude youth moves L with a sash and a wreath. Radial | 2 females, 1 male | 1 female with xylophone seated at center; B: three mantle figures. Single | 3 males.

V.13 Paris, Louvre K 74 | Volute Krater | Group of the Sotheby Amphorae and Louvre K 74 | ca. 355-340 BCE | *RVAp* I 14.120. A: neck: a woman's head in L-facing profile grows from a flower with tendrils all about; body: a central podium decorated with palmettes supports a statue (?) of a youth facing L, resting L arm (draped) on a column and a bird perched facing R on his upraised R hand, a calyx krater to the L and a large oinochoe to the R on the podium, to the L of the podium a young satyr with upraised wreath, phiale, and drapery over L arm faces R and below a chelys lyre with five strings stands vertically, to the R a woman with long dress moves L carrying a sash between two hands and an upraised cista in her L hand, a handled-patera vertical below. Single | 1 female, 2 males, 1 animal | 1 chelys lyre at bottom L; B: neck: palmette and scrolls; body: a central podium on which stands a ribbon-tied stele with a kantharos perched on top, to the L a woman moves R with wreath, upraised cista, and drapery over L arm, a phiale below, to R a nude youth moves L with a bunch of grapes and a branch in his drapery-covered L arm, a phiale below. Single | 1 female, 1 male.

V.14 Paris, Geddes Collection 16 | Hydria | Painter of Bari 12061 | ca. 355-340 BCE | *RVAp* Supplement II.3 14.127a. A: a central naiskos with swirls on the base frames

a ribbed loutrophoros standing on a low bench with a ribbon swag above, to the L a woman faces R with an upraised cista and upraised mirror, to the R a woman faces L with an upheld xylophone (held by arm, 9 crossbars, only one of which connects all the way) and upheld mirror. Single | 2 females | 1 female with xylophone standing at R.

V.15 Basel, Antikenmuseum und Sammlung Ludwig (on loan from F. Chiesa) | Volute Krater | Chiesa Painter | ca. 355-340 BCE | *RVAp* I 14.142. A: neck: small band of black ivy, then the head of Orpheus with Persian cap facing L in a flower with tendrils about; body: central ionic naiskos with banded ceiling in perspective on a low podium, protecting an added-white male figure facing L with a bird on R hand and a branch leaning on L shoulder, with drapery, leaning on a perirrhanterion, to the L upper a young satyr sits facing R with a wreath and a phiale and lower a woman stands facing R with a bunch of grapes and a cista with sash, to the R upper a woman sits facing L with an upheld mirror and a xylophone held by the arm (11 crossbars, finials on arms, blobs in middle of the crossbars) and, lower, a youth leaning L with drapery, R foot on a rock, holding a handled-patera and a strigil. Radial | 2 females, 3 males | 1 female with xylophone seated at top R; B: neck: palmette; body: a central stele show in perspective on a low base, a tiny, squat aryballos at the top, on the L a woman moves R with a bunch of grapes and an upheld mirror, on the R a nude youth with drapery over L arm moves L with a large flower and a branch. Single | 1 female, 1 male.

V.16 Kassel, Staatliche Kunstsammlungen T 749 | Volute Krater | Group of Ruvo 423 | ca. 360-340 BCE | *RVAp* I 15.40. A: neck: a maned lion faces a griffin; body: an ionic, 4-column naiskos in the center with a frontal female head on the base between palmettes, inside of which sits a youth with long, elaborate drapery and ivy wreath, facing R, with a kithara on his lap (L hand on strings, 8 pegs, about 10 strings, sash tied to its L arm, and a large plektron in his lowered R hand; to the L of the naiskos are three figures, bottom-top: a woman seated L, looking R, with an open wreath, a youth facing R with a phiale, drapery over arms, and a semi-open wreath held over his head, and a youth with light drapery over shoulders facing R with a sash-tied branch; to the R, bottom-top: A youth with drapery over L arm walks L with a bunch of grapes and a branch, a woman with mantle stands frontal, looks L, with sash and phiale. Radial | 2 females, 4 males, 2 animals | 1 male with kithara seated at center; B: neck: palmette; body: a woman faces R with a cista and bunch of grapes, a youth sits R on a rock with branch and phiale, a woman with R foot raised looks L and pours from an oinochoe into the youth's phiale, and a youth leans R, looks L. Single | 2 females, 2 males.

V.17 Bari, Museo Archeologico di Santa Scholastica 876 | Volute Krater | Connected to Schneider-Herrmann Subgroup of the V. and A. Group | ca. 360-340 BCE | *RVAp* I 15.58. A: in a central, ionic naiskos a youth with drapery sits L on a chair with a back and gestures to a chelys lyre hanging to the upper L (with 10 pegs), to L a woman approaches with a bunch of grapes and a phiale with an alabastron in it, to the R a youth with drapery over L arm faces L with a wreath and bifurcated branch. Single | 1 female, 2 males | 1 chelys lyre at center; B: a youth (?) with a phi-wreath and phiale moves L, looks R, a woman moves L, looks R, with wreath and bunch of grapes, a young satyr moves L with an upraised wreath and thyrsos. Single | 2 females, 1 male, 1 satyr.

V.18 Lecce, Museo Provinciale Sigismondo Castromediano 3544 | Volute Krater | Painter of Lecce 3544 | ca. 360-340 BCE | *RVAp* I 15.69. A: neck: two lions attack a central pull facing L; body: a central naiskos with Ionic columns in front and spiral-decorated pilasters in back covers a youth with lower body covered in a mantle swaying R and looking L, a dog facing L behind him, a phlyax mask and kantharos hanging above; to L, upper a figure seated L with a large tympanon, lower a youth seated L, looking R, with a stick and a woman moving R with a phiale and ribbon, to R a youth seated R with an oinochoe and phiale, another youth facing L (partially lost), and below a woman running L with a daisy chain and phiale. Radial | 4 males, 2 females, 4 animals, 1 unidentified figure | 1 unidentified figure with tympanon seated at top L; B: neck: palmettes; body: a central naiskos with Doric columns covers a base on a pedestal, with four attendants – on the L, above a youth seated R with a cista and below a woman bending over to R with a phi-wreath and phiale, to R a youth seated R with wreath and platter and below a youth leaning L on a stick with phiale and wreath. Radial | 1 female, 3 males.

V.19 Trieste, Civico Museo di Storia d'Arte S 383 | Volute Krater | Painter of Lecce 3544 | ca. 360-340 BCE | *RVAp* I 15.70. A: neck: a griffin facing a lion; body: a central Ionic naiskos with spiral-decorated pilasters behind over a torso-nude youth facing frontal, looking L, holding a long-haired female mask and a stick, a chelys lyre with 7 pegs and a ribbon tied to its R arm hangs to the upper L and a phiale to the upper R, to the L and R two figures each, L upper a youth seated L with a wreath and phiale looking R, lower L a woman with a phiale and cista with grapes and ivy sprig moving R, to the R a youth seated L with phiale and strigil, a pilos cap above and a shield at elbow, lower a youth with drapery over arms looks L with a ribbon and a branch. Radial | 1 female, 4 males, 2 animals | 1 chelys lyre at center; B: neck: palmettes; body: a central ionic column with a large kantharos on top, to the R upper a youth seated facing R with sash-tied branch and cista and lower L a woman bending over with phiale and sash, to the R a woman seated R and looking L with an aryballos and cista and, lower R, a youth with drapery over L arm faces L with upraised wreath and oinochoe. Radial | 2 females, 2 males.

V.20 Bonn, Akademisches Kunstmuseum 100 | Volute Krater | Lycurgus Painter | ca. 360-340 BCE | *RVAp* I 16.14. A: neck: a frontal woman's head in a flower; body: a central naiskos with ribbon-tied Ionic columns and spiral-decorated back columns, in which a youth in added white with boots, petasos, cloak, and stick leans on his L elbow to the R on a perirrhanterion (half shown?), facing L with a small dog jumping up to his R hand and a chelys lyre (frontal, $\frac{3}{4}$ vertical, with ribbon on its L arm and 4-5 strings) hanging in the upper L; to the L of the naiskos, three figures, top-bottom a youth seated R with phiale and oinochoe, a woman leaning R tugging at dress and holding an open box, and a youth depositing a figure-decorated calyx krater at the base of the naiskos; to the R, top-bottom, a youth sitting facing R, looking L, with a box, and a woman with long, elaborate drapery and mantle approaching the naiskos with a phiale. Radial | 2 females, 4 males, 1 animal | 1 chelys lyre at mid-center; B: neck: palmettes; body: in the center, a youth with long hair sits facing L with a kantharos and thyrsos; in

the upper L a woman sits L, looks R, with a torch and tympanon, lower L: a young satyr pours liquid from a cross-decorated amphora into a bucket, upper R a young satyr sits facing R, looking L, with a phiale and a wreath, lower R a woman moves L with a mirror and grapes. Radial | 2 females, 1 male, 2 satyrs | 1 female with tympanon seated at top R.

V.21 Bari, Museo Archeologico di Santa Scholastica 6270 | Volute Krater | Connected to the Painter of Boston 76.65 | ca. 360-340 BCE | *RVAp* I 16.41. A: neck: a woman's head with Phrygian cap, frontal, amid floral scrolls; body: a central naiskos with four slender Ionic columns covers a white youth with drapery over arm moving R, looking and gesturing L, with spear over L shoulder, below two phialai and a fallen calyx krater with figured decoration, to the upper L a woman sits L, looks R, holding a platter piled high with eggs and a xylophone held by a finial with 11 crossbars (some with dots in the middle), lower L a youth with winged sandals, petasos at neck, and kerykion leans L onto a perirrhanterion and faces R (Hermes), to the upper R a youth with long hair sits R on drapery, looks L, with L hand on the strings of a kithara on his lap (7 pegs) and plektron in R hand (Apollo), to lower R a youth with pilos cap and cloak holds a sheathed sword and gestures to the naiskos at L. Radial | 1 female, 4 males | 1 female with xylophone seated at top L, 1 male with kithara seated at top R; B: a central nude youth sits on drapery L, looks R, holds an upraised tympanon and a bunch of grapes, a small house-shaped shrine below, to the upper L a draped woman with phiale, to the lower L a young satyr with situla and thyrsos, to the upper R a woman leaning L with R foot on rocks holding out grapes and a palm fan, to lower R a woman sits R, looks L, with a ball and a phiale. Radial | 3 females, 1 male, 1 satyr | 1 male with tympanon seated at up center.

V.22 Basel, Market (Münzen und Medaillen) | Volute Krater | Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* Supplement I 17.03a. A: neck: a R-facing profile female head in a flower with florals and scrolls; body: a central naiskos with two ionic columns in front covers a youth facing L with a dog, also facing L and reaching up for his hand, to the L upper a woman sits L with an open box and holding a xylophone by the arm (7 crossbars, finials on at least one end), to the lower L a youth faces R with a stick and wreath, to the upper R a youth sits on drapery facing R, looking L, with a phiale and in the lower R a woman leans L with a foot on the naiskos base holding one pipe of an aulos (?). Radial | 2 females, 3 males | 1 female with xylophone seated at top L; B: a central, ribbon-tied stele, to the upper L a youth sits L with phiale and wreath and looks R, to the lower L a woman leans with aryballos to R towards stele, to the upper R a woman sits L with a box and bunch of grapes, and to the lower R a youth approaches the naiskos to L with a sash and stick. Radial | 2 females, 2 males.

V.23 London, Market (Sotheby's) 06.05.82 213 | Volute Krater | Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* II 17.09. A: neck: a L-facing female head in a flower with florals; body: a central naiskos with ionic columns in which sits a dog facing R a youth seated L on an ionic column capital, with cloak, sheathed sword, and spears, greaves and a pilos helmet hanging to upper L, to the upper L of the naiskos a youth sits R, looks L, with wreath and daisy chain, to the lower L a woman bends R with an aryballos and wreath, to the upper R a woman sits R and looks L with a wreath and a box,

and to lower R a youth walks L with strigil and stick. Radial | 2 females, 3 males, 1 animal; B: neck: palmettes; body: a central stele on high, ivy-covered base, to the upper R a woman seated L and looking R with mirror and phiale, to lower R a youth (?) leaning L with upraised patera and L foot raised, to the upper R a youth seated R and looking L, pouring from an oinochoe onto the stele and holding a phiale, to lower R a woman running R with an upraised xylophone with 18 crossbars and a box. Radial | 2 females, 2 males | 1 female with xylophone walking at bottom R.

V.24 Matera, Private Collection (ex Prof. Rizzon) | Volute Krater | Related to the Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* Supplement II.1 17.20-4. A: neck: a white female head in L-facing profile grows out of a flower with florals all about; body: a central naiskos with ionic columns and a base with a meander drawn on shelters the figure of a woman with long hair and radiate crown, in added white, with a long, red skirt with tassels on it a cross-chest straps, facing L and looking R, to the R an old, white-haired male with cloak, boots, and white sleeves holds the R arm of a kithara with c. 8 pegs, the other hand to his head, and to the R a woman with full mantle walks L carrying a phiale and holding one hand to her face. Single | 2 females, 1 male | 1 male with kithara standing at L; B: neck: palmette; body: a woman with wreath and upraised tympanon walks R towards a central altar/stele, a youth moves L on the other side with drapery over L arm, holding grapes over the altar and a branch in L arm, a phiale frontal above. Single | 1 female, 1 male | 1 female with tympanon standing at L.

V.25 Pulsano, Private Collection (Guarini) 1 | Hydria | Comparable to the Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* II 17.25a. A: a central naiskos with unadorned capitals covers a woman seated facing R on a box holding a box and looking R to a woman with full mantle, standing facing L, with fan held to L; to upper L, a woman sits R with a wreath and phiale, to lower L a youth moves R with a phiale, drapery over L arm, to upper R a woman sits L with phiale and wreath, and to lower R a woman runs L with basket, tympanon, and wreath. Radial | 5 females, 1 male | 1 female with tympanon walking at bottom R.

V.26 Bologna, Museo Civico Archeologico 548 | Hydria | Comparable to the Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* II 17.29. A: a central naiskos with ionic front columns, wave pattern floor, and floral-decorated base has a woman with long dress and drapery over L arm facing R with a ball and an open cista into which another woman, taller, in full mantle and facing L, looks; to upper L a woman sits on a box with a wreath, to lower L a woman approaches with a mirror, to upper R a woman sits L with a phiale and sash (and stick?), to lower R a woman approaches carrying by the arm a xylophone (11 crossbars with dots in the center, finials on ends) and a platter with offerings (?). Radial | 6 females | 1 female with xylophone walking at bottom R.

V.27 London, Market (Sotheby's) 09.12.86 183 | Hydria | Comparable to the Gioia del Colle Painter | ca. 345-335 BCE | *RVAp* Supplement II.1 17.31a. A: a central naiskos with ionic columns in which a woman with striped down center of peplos stands facing R with wreath and extending fan to woman seated L on an ionic column with a ball, an aryballos leaning on the wall behind; to the L, a woman leans L on a craggy pillar

and faces R holding a bifurcated branch and a patera, on the R a woman faces L with a bunch of grapes and an upraised tympanon. Single | 4 females | 1 female with tympanon standing at R.

V.28 London, Market (Sotheby's) 13.07.87 44, 30372-1, 306 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.2 17.3?. A: neck: underneath a meander patter, an Eros sits L and looks R with wings outstretched on top of a flower with florals all around; body: a central naiskos with a single figure of a frontal youth with lion skin over head and holding club and branch, a crested helmet to upper L, a kalathos to lower L, and a shield to lower R, attended to by a woman on L facing R with iynx and ball and a woman on R facing L with two sashes and an upraised tympanon. Single | 2 females, 1 male, 1 Eros | 1 female with tympanon standing at R; B: neck: palmettes; body: a central, ribbon-tied, Ionic column with a dish on the top, flanked by two floating phialai, then a woman on each side, L approaching with branch (thyrsos?) and wreath, R approaching with grapes and branch (thyrsos?). Single | 2 females.

V.29 San Clemente, Market (I.A.C.) 3981 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement I 17.39c. A: neck: a white female head in a flower with florals all about; body: a central naiskos with ionic front columns and palmette base, in which a youth in added white with red mantle moves R with spear and horse behind, to R a bearded man in full mantle faces L and reaches to the youth, holding a wreath in lowered L hand; to the upper L, a youth sits L with a branch and two phialai and a wreath, to the lower L a woman runs L with a wreath and upraised patera, to the upper R a woman sits L on a box with an open box and a bunch of grapes, to the lower R a youth walks R with two phialai and a branch in his drapery-covered L hand. Radial | 2 females, 4 males, 1 animal; B: neck: palmette; body: a central, ribbon-tied stele, to upper L a youth seated L and looking R with phiale and wreath, to lower L a woman running R with grapes and upraised tympanon, to upper R a woman seated R, looking L, with wreath and cista, to lower R a youth runs L with upraised patera, sash, and stick in draped L arm. Radial | 2 females, 2 males | 1 female with tympanon walking at bottom L.

V.30 San Clemente, Market (I.A.C.) 3985 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement I 17.39d. A: neck: a siren stands facing R in a flower with florals all around, upraised tympanon; body: a central naiskos with ionic columns and palmette-decorated base in which three figures, all in added white, stand – L facing R with wreath, central seated on a klismos facing L, looking R, lower body draped and holding a strigil, R with beard and lower-body mantled, leaning on the column and looking/gesturing L, to upper L a youth sits with a branch and phiale with aryballos in it, to lower L a woman approaches moving R with daisy-chain and upheld cista, to upper R a woman sits facing L with an open cista, to lower R a youth stands facing L with a wreath and branch, L arm draped. Radial | 2 females, 5 males, 1 siren | 1 siren with tympanon standing centrally on neck; B: neck: palmette; body: a central, ribbon-tied stele, to upper L a youth seated L and looking R with phiale and grapes, to lower L a woman runs R with wreath and branch, to upper R a

woman sits R on a rock, looks L, with wreath and cista, to lower R a youth runs L with drapery over L arm, holding a phiale, sash, and branch. Radial | 2 females, 2 males.

V.31 San Clemente, Market (I.A.C.) 3982 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement I 17.39e. A: neck: a frontal female head with radiate crown in a flower, with florals and birds; body: a central naiskos with ionic columns and palmette base in which all figures are white, to the L a bearded, mantled man seated on a stool facing L with kantharos, then a youth with mantle over arms faces L with a staff/spear, then a young boy faces L with a pilos cap, to upper L a youth sits R with wreath and phiale with aryballos, to lower L a woman moves R with grapes and cista, to upper R a youth sits facing L with phiale, petasos at neck, and spear, and to lower R a woman leans L with R foot on a rock holding a wreath, phiale, and sash. Radial | 2 females, 4 males, 1 child; B: neck: palmette; body: a central, ribbon-tied stele on an ivy-decorated base with a phiale on top, to upper L a youth sits R with wreath, branch, and phiale, to lower L a woman moves R with a wreath, bifurcated branch, and upraised tympanon, to upper R a woman sits L with wreath, vista, aryballos, and bunch of grapes, to lower R a youth prances L with two phialai, a sash, a branch, and a wreath. Radial | 2 females, 2 males | 1 female with tympanon walking at bottom L.

V.32 Bari, Private Collection (Prof. Rizzon) 1 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement I 17.39g. A: neck: a head in added white and L-facing profile wearing a Phrygian cap blooms from a flower with florals and birds all about; body: a central naiskos with Ionic columns and swastika-base has two figures in added white, to the L a youth seated R. Radial | 2 females, 4 males | 1 female with xylophone seated at bottom R; B: neck: palmette; body: a central, ribbon-tied stele on an ivy-decorated base with a kylix on top, to upper L a woman sits L with a box and a wreath, to lower L a youth faces L, looks R, with grapes and a bifurcated branch, to upper R a youth sits L with phiale. Radial | 2 females, 2 males.

V.33 New York, Market (Sotheby's) 15.06.88 112 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.39-1. A: neck: a woman's head, $\frac{3}{4}$ L, in a flower with florals; body: a central naiskos with ionic forecolumns and swastika base, in which a youth faces L with wreath and oinochoe pours into a phiale held by a bearded, fully-mantled male seated L on a stool with a staff, a shield and pilos cap hanging above, to upper L a youth sits R with spears and a shield, to lower L a woman walks R with upraised patera and phiale, to upper R a woman sits R, looks L, with wreath and open cista, to lower R a youth bends L with upraised patera, sash, and R foot raised. Radial | 2 females, 4 males; B: neck: palmette; body: a central, ribbon-tied stele on a swirl-patterned base with kylix on top with four attendants, to upper L a youth seated L, looking and gesturing R, with bifurcated branch, to lower L a woman approaches and bends R with upraised mirror and a xylophone held horizontally by the arm (finials on ends, at least 9 cross-bars with dots) to place it on the base, to upper R a youth sits L with a phiale and branch, to lower R a woman moves R with a phiale and upraised mirror. Radial | 2 females, 2 males | 1 female with xylophone walking at bottom L.

V.34 Brisbane, University of Queensland 87.11 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.39-3. A: central naiskos with two figures in white, a youth with mantle and phiale on the L and a seated older man on the R, four attendants around; on the neck, a female head in a floral. Radial | 2 females, 4 males | 1 female with xylophone seated at top R; B: central, ribbon-tied stele with four attendants. Radial | 2 females, 2 males.

V.35 Bari, Private Collection (Macinagrossa) | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement I 17.49b. A: neck: a $\frac{3}{4}$ female head in a floral; body: a central naiskos with ionic columns, in which a youth holding an Apulian kithara is seated facing R and holding a bird above a small dog to the L, a woman with cista and grapes to the L and a youth with sash, mantle, and stick to the right. Single | 1 female, 2 males | 1 male with Apulian kithara seated at center; B: neck: palmette; body: a central, ribbon-tied stele on a base with a kylix standing on top, to the L a youth with branch and phiale approaches, to the R another figure with cista approaches. Single | 1 male, 1 unidentified figure.

V.36 New York, Market (Christie's) 16.07.85 386 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement I 17.49c. A: neck: a red-figure $\frac{3}{4}$ L female head with radiate crown grows out of a flower with florals and birds; body: a central naiskos with ionic columns and ivy-decorated base in the center, in which a youth faces R with upraised sheathed dagger and a shield resting against his knee and another youth, seated facing L on drapery, extends a (unidentified object) to L, a shield hanging above, to upper L a youth sits R with phiale and wreath, to lower L a woman moves R with grapes and mirror, to upper R a youth sits L with wreath, phiale, and stick, and to lower R a woman moves L with phiale, sash, and grapes. Radial | 2 females, 4 males; B: neck: palmette; body: a central, ribbon-tied stele on a swirl-patterned base, to the L a woman runs R with upraised tympanon and upraised patera, to the R a youth walks L with a stick, sash, drapery, another sash, and a phiale, a cista under each. Single | 1 female, 1 male | 1 female with tympanon walking at L.

V.37 Basel, Market (Münzen und Medaillen) | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* II 17.49. A: neck: a frontal woman's head in added white growing from a flower with florals around; body: a central naiskos with ionic columns and floral-swirl-decorated base in which sits facing L and looking R a youth, holding in his R hand a peaked and crested helmet and a small staff in his L, with greaves below and a shield above, to L a woman leans L on a craggy rock column and faces/looks R, holding a branch and a tympanon, on R a youth with drapery over L arm faces L with pilos cap and sash-tied branch, a patera stands below. Single | 1 female, 2 males | 1 female with tympanon standing at L; B: neck: palmette; body: a central, ribbon-tied stele on a floral-swirl-decorated base with a kantharos on top, to L a woman leans R with L foot raised on a cista with an upraised patera and a bunch of grapes, to R a youth with drapery over L arm faces L with a sash-draped wreath and a sash-tied branch. Single | 1 female, 1 male.

V.38 New York, Market (Sotheby's) 11.12.89 151 (36482-3) | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.50-11. A: seated youth with arms in central naiskos, two attendants. Single | 1 female, 2 males | 1 female with tympanon standing at L; B: central ribbon-tied stele with kantharos on top, two attendants. Single | 1 female, 1 male.

V.39 Geneva, Market (Ars Antiqua) | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.49-5. A: neck: a woman's L-profile head grows from a flower, florals all about; body: a central naiskos with two ionic forecolumns and rosette-decorated base in which, on the L, a youth leans R with a sheathed dagger and ball, L foot on an ionic column stump, and, on the R, a youth sits facing L on drapery and gestures L, to L a youth with drapery over L arm moves R with grapes and phiale, to R a woman moves L with upraised patera and a bunch of grapes. Single | 1 female, 3 males; B: neck: palmette; body: a central, ribbon-tied stele on a swirl-patterned base, to the L a woman moves R with an upraised tympanon and upraised patera, to the R a youth moves L with two stacked phialai and a branch, drapery over L arm. Single | 1 female, 1 male | 1 female with tympanon standing at L.

V.40 Geneva, Private Collection | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.49-6. A: neck: a woman's L-profile head in red-figure with white wings grows from a flower, florals all about; body: a central naiskos with two ionic forecolumns and meander-decorated base in which, on the L, a youth leans R with pointed helmet, L foot on an ionic column stump, and, on the R, a youth stands facing L with a shield to L and holding a spear to R, to L a youth with drapery over L arm moves R with grapes and phiale, to R a woman sits R with upraised patera and a cista. Single | 1 female, 2 males, 1 unidentified figure; B: neck: palmette; body: a central, ribbon-tied stele on a swirl-patterned base with a phiale on top, to the L a woman moves R with an upraised tympanon and a bunch of grapes, drapery over R arm, to the R a youth moves L with a phiale with things in it, a sash, and a branch, drapery over L arm. Single | 1 female, 1 male | 1 female with tympanon standing at L.

V.41 Lugano, Donati | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.49-7. A: neck: a woman's $\frac{3}{4}$ R head in added white grows from a flower, florals all about; body: a central naiskos with two ionic forecolumns and swirl-decorated base in which, on the L, a youth faces R with a helmet and, on the R, a youth sits facing L on drapery and holds a sheathed sword and spear, a petasos at the back of his neck, to L a woman moves R with wreath, phiale, and sashes, to R a youth with drapery over L arm moves L with upraised patera and grapes. Single | 1 female, 3 males; B: neck: palmette; body: a central, squat, ribbon-tied stele on a base with meander pattern, to L a youth with drapery over L arm moves R with wreath and open cista, phiale below feet, to R a woman runs L with a phiale and a tympanon. Single | 1 female, 1 male | 1 female with tympanon walking at R.

V.42 New York, Market (Sotheby's) 20.06.90 75 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.49-8. A: neck: a L-facing added-white profile woman's head with radiate crown inside a flower with florals

all about; body: a central naiskos with ionic forecolumns and a swirl-patterned base in which a youth with red cloak, pilos cap, and a spear stands facing R contra a bearded, torso-nude male seated L on a stool extending a sheathed sword to the L and holding a stick/scepter, to the L of the naiskos a woman moves R with situla and upraised patera, to the R a youth moves L with a sash and stick, drapery over L arm. Single | 1 female, 3 males; B: neck: palmette; body: a central, ribbon-tied stele on a base with a kylix standing on top, to the L a woman moves R with a tympanon and fan, to the R a woman moves L with a rosette-chain and branch, a cista below her feet. Single | 2 females | 1 female with tympanon walking at L.

V.43 Germany, Private Collection | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.49-11. A: neck: an siren stands facing R on a flower with upraised tympanon in L hand (beating it with R), a straight-armed lyre at feet to R, $\frac{3}{4}$ vertical; body: a central naiskos with ionic columns and swirls on base in which a youth with white headband faces and extends a sheathed blade to R and a youth, seated L on drapery, holds a pilos helmet on knee and a spear/scepter in L hand, to L a woman moves R with a bunch of grapes and a phiale with aryballos in it, to R a youth with drapery over L arm walks L with a phiale with aryballos in it, a sash, and a branch. Single | 1 female, 3 males, 1 siren | 1 siren with tympanon standing centrally on neck; B: neck: palmette; body: a central, ribbon-tied stele on a base with a wave pattern, to L a woman moves R with wreath and upraised tympanon, to R a (partially-lost) youth moves L with upraised patera, phiale, and drapery over L arm. Single | 1 female, 1 male | 1 female with tympanon walking at L.

V.44 Geneva, Musée d'Art et d'Histoire H.R. 69 | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.40-1. A: neck: a $\frac{3}{4}$ L face in added white with a mitra looking down in a flower with floral tendrils all about; body: a central naiskos with ionic columns and a meander/swastika base in which stands a youth, frontal, looking down and L, leaning on L elbow and drapery on a perirrhanterion while holding a branch and dangling a bird above a small dog facing L and looking up at his lower L, in the upper L of the naiskos an Apulian kithara with 7-8 pegs, finials at tops of arms, and ridged, straight arms, to upper L of naiskos a woman sits L, looks R, with wreath, box, and sashes, to lower L a youth approaches R with drapery over L shoulder holding a strigil and an aryballos on a string, leaning on a knobby stick, to upper R a youth sits R, looks L, with shield and phiale and sashes, to lower R a woman leans L with R foot on naiskos holding an alabastron and a wreath and looking up. Radial | 2 females, 3 males, 1 animal | 1 Apulian kithara at up center; B: neck: palmette; body: a central, ribbon-tied stele on a swirl-patterned base with a kylix on top, to upper L a woman sits L, looks R with a box and a rosette-chain, to lower L a youth leans R with L foot raised and prepares to drape a sash on the stele base, to upper R a youth sits L with a phiale, wreath, and sash-tied branch, to lower R a woman leans L with R foot raised and prepares to drape a sash on the stele. Radial | 2 females, 2 males.

V.45 New York, Market (Almagià) | Volute Krater | Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.40A. A: neck: a L-facing red-figure head with added-white mitra in a flower with florals; body: a central naiskos with ionic

forecolumns and, on the base, an ivy-leaf pattern in the center of which stands a youth, frontal, leaning on a draped L elbow onto a leafless tree trunk and reaching to upper L with R hand to grab the arm of a frontal, vertical chelys lyre with 6 strings, a small, fluffy dog climbing his leg to the lower L and a small ball in the upper R corner, to the upper L of the naiskos a youth sits L, looks R, with upraised patera and a sheathed sword, to lower L a woman with L foot raised leans R with a mirror and alabastron/aryballos, to the upper R a youth sits L with a rosette chain and bunch of grapes, and to lower R a woman moves L with sashes and a fan. Radial | 2 females, 3 males, 1 animal | 1 male with chelys lyre leaning at mid-center; B: neck: palmettes; body: a central, ribbon-tied stele on a swirl/vine-pattern base with a kantharos/kylix on top, to the L a woman moves R with an upraised wreath and a basket full of things and a rosette chain, to the R a youth with drapery over L arm moves L with an upraised patera and bifurcated branch. Single | 1 female, 1 male.

V.46 Pulsano, Private Collection (Guarini) 2 | Amphora | Close to the Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* II 17.58a. A: a central naiskos with ionic columns and meander/swastika base, in which a young boy faces R with oinochoe and phiale, a medium hunting dog jumping up on his leg from the R and a pilos helmet and sheathed sword hanging above, and to the R a youth with drapery over arms faces L, holding a spear and placing a wreath on the boy's head; to the upper L, a youth sits R with spear, phiale, and wreath, to lower L a woman moves R with upraised mirror, wreath, and sash, to upper R a woman sits L with a phiale, sashes, and sash-tied fan, and to lower R a youth with R foot on rocks leans L, mantle over shoulder, holding a wreath and a sash. Radial | 2 females, 3 males, 1 child, 1 animal; B: a central, ribbon-tied stele with meander-pattern base and kantharos/kylix on top, to upper L a youth sits R with a sash and box, to lower L a woman runs R with grapes and mirror, to upper R a woman sits R and looks L with tympanon and palm fan, and to lower R a youth with drapery over L arm moves L with phiale, sash, and stick. Radial | 2 females, 2 males | 1 female with tympanon seated at top R.

V.47 Rouen, Musée d'Antiquités 212 | Amphora | Close to the Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* II 17.61. A: neck: a $\frac{3}{4}$ female head in a floral; body: a central naiskos with a long-haired youth wearing a short tunic and mantle approached a woman holding a lekythos and phiale seated on a stool, a scabbarded sword and petasos hanging between them, a seated woman to the upper left, a youth with mantle over shoulder leaning R towards naiskos, and another youth to the upper R standing holding a tympanon (?) and wreath. Radial | 2 females, 3 males | 1 male with tympanon standing at top R; B: neck: palmette; body: a central, wide stele with a black sash-draped volute krater inside, a woman approaching from the L with a phiale, a tympanon at the L base of the stele, and a youth approaching from the R with a situla and wreath. Single | 1 female, 1 male | 1 tympanon at bottom L.

V.48 Melbourne, Private Collection (G. Geddes) A 1:24 | Volute Krater | Close to the Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement II.1 17.62a. A: neck: a red-figure Pan head in a flower facing L with florals all about; body: a central naiskos with ionic forecolumns and cross-hatched base, in which a youth leans R on

drapery-covered L arm, looks L, and holds a chelys lyre in lowered R hand by the arm (at least 5 strings), to upper L a woman sits R with mirror and phiale, to lower L a youth with drapery over L arm moves R with grapes and a knobby stick, to upper R a youth sits L with upraised wreath, to lower R a woman moves L with platter and sash-draped wreath. Radial | 2 females, 3 males | 1 male with chelys lyre leaning at center; B: neck: palmette; body: a central tall palmette on a base, to upper L a woman sits L, looks R, with phiale and wreath, a cista and mirror below, to lower L a youth with drapery over L arm moves R, holds a branch and an upraised wreath, to upper R a torso-nude youth sits L with phiale and bifurcated branch, a situla below, to lower R a woman walks L with upraised wreath and a bifurcated branch. Radial | 2 females, 2 males.

V.49 New York, Private Collection (S. White and L. Levy) 234 | Volute Krater | Close to the Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement I 17.63a. A: central naiskos with standing youth facing L and seated bearded male facing R, two attendants. Single | 1 female, 3 males; B: central ribbon-tied stele with stemmed cup on top, two female attendants. Single | 2 females | 1 female with tympanon walking at L.

V.50 Zurich, Private Collection (Sternberg) | Volute Krater | Close to the Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* Supplement I 17.63c. A: neck: a L-facing red-figure head with mitra in a flower, florals all about; body: a central naiskos with ionic forecolumns and floral-swirl base in which stands a youth, facing R and leaning towards a small pillar, with drapery over L arm and playing a chelys lyre with 7 strings (8-ish pegs) with L hand on strings behind and R hand holding a plektron to the strings (note that the tailpiece has two parts, the three strings closer to the musician are therefore longer than the 4 farther from him), to the upper L a youth sits L, looks R with phiale and wreath, to lower L a woman with L foot on a rock leans R with a palm fan and a phiale, to upper R a woman sits L with a stemmed dish and grapes, and to lower R a youth with drapery-covered L arm moves L and prepares to pour from an oinochoe. Radial | 2 females, 3 males | 1 male with chelys lyre leaning at mid-center; B: neck: palmettes; body: a central naiskos/stele on a floral-swirl base contains a tendril-like flower, to the L a youth with drapery over L arm moves R with a bifurcated branch and phiale, to the R a woman moves L with upraised patera and wreath. Single | 1 female, 1 male.

V.51 New York, Market (Sotheby's, ex M. Minnick) 24-5.11.87 173 | Stamnos | Close to the Painter of Copenhagen 4223 | ca. 340-330 BCE | *RVAp* II 17.64.1. A: a woman leans R with L foot on a rock, thyrsos over R shoulder and holding a wreath and situla, an Eros flies R with a wreath and small tympanon, a torso-nude youth with long hair sits L on a rock with phiale and thyrsos. Single | 1 female, 1 male, 1 Eros | 1 Eros with tympanon flying at up center; B: a woman in voluminous dress sits R on a rock with a cista (with an aryballos on it and sash below) and a mirror, a youth with full mantle moves L with a wreath and sash-tied thyrsos. Single | 1 female, 1 male.

V.52 London, Market (Sotheby's) 11.12.89 395 | Volute Krater | Loebbecke Painter | ca. 340-330 BCE | *RVAp* Supplement II.1 17.71b. A: neck: a $\frac{3}{4}$ L female head with crown growing out of a flower, flanked by two dainty Erotes flying to center with

wreaths, as well as florals; body: a central naiskos with ionic columns on a palmette-decorated base, inside are a bearded man with full mantled seated on a tripod stool facing R with R hand outstretched to receive a phiale, extended by a frontal youth wearing a Phrygian cap with wings, a short, belted tunic, and boots, a red, patterned mantle over his arms, holding a spear in his other hand and looking L, above the phiale a set of chariot wheels, then to the far R a young boy leans against the column and faces L, a shield balanced on the ground in front of him and holding up a sheathed dagger, a pilos helmet above and a frontal phiale in each corner, to upper L of the naiskos a youth sits R with a branch, two stacked phialai, a sash, and an ivy leaf, to the lower L a woman walks R with a tympanon and upraised patera, to upper R a woman sits L on a cista with phiale and wreath, to lower R a youth leans L with R foot on some rocks, drapery over shoulder and holding a phiale, sash, and wreath. Radial | 2 females, 3 males, 1 child, 2 Erotes | 1 female with tympanon standing at bottom L; B: neck: palmettes; body: a central, ribbon-tied stele with wave patterned base and phiale on top, to upper L a woman sits R with grapes and two stacked phialai, to lower L a youth with drapery over L arm runs R with wreath, cista, and sash, to upper R a youth sits L with phiale, sash, and a bunch of grapes, to lower R a woman runs L with cista and wreath. Radial | 2 females, 2 males.

V.53 Boston, Museum of Fine Arts 3.804 | Volute Krater | Boston Thersites Krater | ca. 340-330 BCE | *RVAp* II 17.75. A: neck: Helios in a radiate circle drives his quadriga to the L; body: above, a central naiskos with four Aeolic capitals and a meander and saltire base holds a kline with footrest, to the L stands a bearded, mantle-draped man leaning R on a knobby stick with L hand to head (Phoenix) and, seated on the couch, a nude youth with long hair and dagger sheathed at side while holding spear (Achilleus), above hang, L-R, a wheel, a greave, a frontal shield, another greave, a pilos helmet and sheathed sword, and another wheel, to the L are four figures in two rows, above Pan with animal skin and stick faces R to a fury (Poina) seated L with dagger drawn, below a youth with two spears, cloak, and pointed helmet on head (Phorbas) moves R after a bearded man in short, patterned chiton with full mantle and scepter (Agamemnon), to R 5 figures in two rows, above Athena sits R on shield wearing aegis and holding spears contra Hermes with cloak, kerykion, winged sandals, petasos, and sash-tied palm frond, below a youth with cloak, pointed cap, spear, and drawing his dagger (Diomedes) moves L and looks R as a youth with mantle over shoulders and dagger sheathed at side grabs L for him (Menelaos), then follow a nude youth with spears, sheathed dagger, and shield (Aitoloz), below all of them, L-R: a knocked-over perirhanterion, then a youth with crested helmet, cloak, spear, and shield kneels (Atomedon), a kantharos, oinochoe, phile, tripod-cauldron, stick, phiale, ribbed volute krater, dish on a stand, and phiale scattered all about around the decapitated body of Thersitas, a youth with drapery over L arm runs R, looks L (inscribed ...dmos). Radial | 1 female, 13 males, 1 other winged figure, 4 animals; B: neck: an Eros with phiale sits R on a flower with florals all about; body: a central naiskos with ionic columns on a multi-part base with multiple decorative patterns, inside stands a youth with cloak and spear, facing L and holding reins of a horse who faces L behind him; to the upper L two figures, a woman seated R with phiale and a youth standing L with wreath and stick, to the lower L a woman runs R with an upraised xylophone (14 crossbars with dots in the middle) and a basket with a phiale and a couple of eggs and sash, in the upper R a youth sits facing R with a stick and a phiale, a woman

stands facing L with a bifurcated branch and a wreath, in the lower R a youth stands facing L with a flower and a box with an aryballos in it. Radial | 3 females, 4 males, 1 animal | 1 female with xylophone walking at bottom L.

V.54 New York, Private Collection (S. White and L. Levy) 381 | Volute Krater | De Schulthess Painter | ca. 340-330 BCE | *RVAp* II 17.78. A: neck: four women, standing in a line, holding hands across one another, alternating in dress between red with stars and white with frontal double stripe down the front, dance L between two decorated boukrania; body, gigantomachy: above, a quadriga flies R driven by a winged Nike with a bearded, torso-nude male facing R and preparing to throw a thunderbolt below, to L a youth with long hair and drapery over L arm draws his bough, underneath the torso of a woman with mantle, all in added white with red decoration, gestures R as two youths, one with animal skin and R and the other with cloak, sheathed sword, spear, and shield, look L and, to the far R, another youth with animal skin worn over head runs L carrying a giant boulder over his head, a thunderbolt to his L. 2 rows | 5 females, 5 males, 1 Nike, 4 animals; B: neck: palmettes; body: a central, ribbon-tied stele on a swirl/vine-pattern base, to the upper L a youth sits L with phiale and wreath, looks R, to lower L a woman moves R with grapes and phiale and bifurcated branch, to upper R a woman sits R on a rock, looks L, with grapes and upraised tympanon, to lower R a youth runs L with an upraised wreath and drapery over his L arm. Radial | 2 females, 2 males | 1 female with tympanon seated at top R.

V.55 Trieste, Civico Museo di Storia d'Arte S 382 | Volute Krater | Berlin-Branca Group | ca. 350-330 BCE | *RVAp* II 18.02. A: neck: a frontal female head in added white, flanking are two Erotes reclining to center and playing with surrounding florals; body: a central naiskos with ionic forecolumns and wave-patterned base, inside of which a boy moves R carrying a kithara with 5 pegs to the youth, seated L on a folding stool with mantle over L shoulder and thighs, who looks L with cocked head and reaches for the bottom and far arm of the kithara, above two chariot wheels flank an aryballos on a string and a ball, to the upper L a youth with drapery sits R with branch, phiale, and sash, to lower L a woman in full mantle walks R with upraised oinochoe and upraised mirror, to the upper R a woman in full mantle sits L with a cista on her lap, to lower R a youth with drapery over L arm faces L with kantharos and branch. Radial | 2 females, 3 males, 1 child, 2 Erotes | 1 male with kithara seated at mid-center; B: neck: palmette; body: a central, ribbon-tied stele on a ribbon-tied base with kantharos on top, to upper L a youth sits L, looks R, with wreath, branch, and xylophone with 11 crossbars with dots in the middle and finials on the ends of the arms held underhand, to lower L a woman with L foot raised reaches a miro and phiale towards the stele, to upper R a woman sits L with cista and mirror, to lower R a youth moves L, drapery under L arm, holding up a xylophone with 11 crossbars (faded) and finials on the ends of the arms. Radial | 2 females, 2 males | 1 male with xylophone seated at top L, 1 male with xylophone standing at bottom R.

V.56 US, Private Collection | Loutrophoros | Metope Group | ca. 340-320 BCE | *RVAp* Supplement I 18.16c. A: shoulder: a $\frac{3}{4}$ L-facing red-figure woman's head in a flower with florals; body: central, a naiskos on a palmette-decorated podium with four ionic columns,

to the L a girl with orange dress and red drapery over R arm and sash in L hand faces R (back turned out) with an open box over a brown kalathos on a footstool, then a woman with full, white drapery and mantle leans R on a pillar and tugs at dress with R hand, facing L, to upper L a woman sits L with a patera and cista, to lower L a woman walks L with wreath and polos and sash, then a youth with stick, drapery, and boots faces L with a strigil and aryballos on a string, to the upper R a woman sits L with an umbrella over a sack-like things, to lower R a woman with mantle moves L, looks R, with an open wreath and a youth with drapery over L arm and stick leans R, looks L, with upraised palmette. Radial | 6 females, 2 males, 1 head; B: neck: an Eros runs L with an upraised mirror and sash-strung wreath; body: a central naiskos on a vine-decorated podium with rosettes in the secondary intercolumnial podium and ionic columns stands over a woman with full mantle and long dress, moving R and looking L, with upraised palm fan and sash, to upper L a woman sits L, looks R, with a patera, vine, and a cista below, lower L a woman with short hair and drapery over L arm moves R with (unidentified object) and an open cista, upper R a woman sits R, looks L, fingers touching the top of a vertical xylophone (12 crossbars, no adornment) and holding up a palm fan in the other, a kalathos with mirror on top and phiale next to it below, then lower R a youth with drapery over L arm runs L holding a giant flower and a stick. Radial | 4 females, 1 male, 1 Eros | 1 female with xylophone seated at top R.

V.57 US, Private Collection | Loutrophoros | Metope Group | ca. 340-320 BCE | *RVAp* Supplement I 18.16d. A: neck: an Eros flies L with an alabastron and mirror, over a flower bud with florals all about; body: a central naiskos with three ionic columns, on a base with a $\frac{3}{4}$ woman's head in florals in added white below, then a Doric metope and triglyph frieze with warring figures, and between the columns confronting lions, to the L a girl in a yellow dress leans on the column to L, holds open box and sash and faces R, then a loutrophoros with ribbed bottom, then a woman with long dress with central stripe reaches for the open box facing L and tugs a red veil over her head, to the L, top-bottom: a woman sits L, looks R, with alabastron and rosette chain, a mantled woman leans R on the column, faces L, with a wreath, a youth leans L on a stick, faces R with strigil, to R, top-bottom: a woman moves L with sash-tied wreath and branch, a woman sits R with mirror, and a youth with drapery over L shoulder has R foot raised, leans L with patera and wreath. Radial | 6 females, 2 males, 1 Eros, 1 satyr, 1 Nike, 3 animals; B: neck: a red-figure L-profile female head inside palmettes; body: a central naiskos with four ionic columns, on a grape-leaf base, inside the columns a rosette-podium, then a perirrhanterion to the R on which a woman leans, looking R, holding a mirror and phiale, a ball hanging above, to upper L a woman in full mantle sits L, looks R, with mirror and, below her, a $\frac{3}{4}$ vertical xylophone (15 crossbars with dots in the middle, a slight hourglass shape, finials at ends of arms), lower L a youth with L foot raised and drapery over L arm leans R with an upraised patera and strigil, to upper R a woman sits R, looks L, with a sash-draped wreath and cista, to lower L a youth with drapery over L arm moves L with giant flower and stick. Radial | 3 females, 2 males, 1 head | 1 xylophone at top L.

V.58 US, Private Collection | Loutrophoros | Metope Group | ca. 340-320 BCE | *RVAp* Supplement I 18.16e. A: neck: a $\frac{3}{4}$ L-facing red-figure woman's head with mitra in

a flower with florals all about; body: a central naiskos with ionic columns stands on a base with ivy and then a metope and triglyph frieze, confronting lions in between columns, then a woman with front-stripped dress and mantle stands facing R with an open box, a girl with short hair and simple dress facing L with a rosette chain; to L, top-bottom: a youth leans R on a stick with drapery holding a polos and patera, a woman sits L with a mirror and, underneath her, a xylophone (15 crossbars with dots in the middle, hourglass shape, and finials on arms), and a youth with L foot raised and drapery over L shoulder, leaning R with a stick and alabastron, to R, top-bottom: a woman sits R, looks L, with a wreath, a youth moves L, looks R, with upraised patera, phiale, and drapery over L arm, a woman sits facing L with a branch. Radial | 5 females, 3 males, 1 head | 1 xylophone at mid-L; B: neck: a L-facing woman's red-figure head in a flower with scrolls and palmettes; body: a central naiskos with ionic forecolumns on a grape-leaf base with rosette base between columns, on which stands a woman with full mantle facing R with fan, to upper L a woman sits R with a ball and alabastron, to lower L a youth stands R with an upraised wreath, strigil, and drapery over L arm, to upper R a youth sits R, looks L, with wreath and bifurcated branch, to lower R a woman moves L with an upraised patera and daisy chain. Radial | 3 females, 2 males.

V.59 Geneva, Private Collection (Sciclounoff) | Loutrophoros | Metope Group | ca. 340-320 BCE | *RVAp* Supplement II.1 18.16f. A: shoulder: a frontal woman's head in added white with floral scrolls all about; body: a central naiskos with ionic columns on a base with two sphinxes attacking a central deer running L, between the columns a meander/swastika pater, on which stands a woman with stripe down middle of dress and full mantle, swaying hips to L and looking R, with upraised mirror, and a smaller woman with lighter drapery leaning R on a pillar, looking L with umbrella, to the upper L a woman sits facing R with a mirror, to lower L a woman approaches R with a bunch of grapes, cista, and wreath, to upper R a woman sits L on a cista with a platter of pointed offerings, to the lower R a youth with drapery and a stick leans L with a wreath and upraised patera (?). Radial | 5 females, 1 male; B: shoulder: a L-facing red-figure female head in palmettes; body: a narrow central naiskos/wide stele on a grape-leaf base with a flower inside/on it and a kylix/kantharos above, to upper L a woman sits R with a phiale, to lower L a woman moves R with a wreath and upraised patera, to upper R a woman sits L holding up a xylophone by the arm (12 cross-bars, no other details) and, to the lower R, a woman walks L with a cista, sash, and giant flower. Radial | 4 females | 1 female with xylophone seated at top R.

V.60 Geneva, Musée d'Art et d'Histoire 15047 | Amphora | Darius Painter | ca. 340-320 BCE | *RVAp* II 18.52. A: above: amazonomachy; below: fragmentary. 2 friezes | 5 females, 3 males, 2 animals, 1 head, 2 unidentified figures; B (fragmentary): "above – youths with women (only a small fragment remains); below, around: youths and women at a stele on top of which is a kylix; shoulder: profile female head in floral setting between two registers: rosettes with dot-clusters, as on no. 51" - extremely fragmentary, but on side B of the lower frieze there is a woman running L with a tympanon and a wreath. 2 friezes | 1 female, 1 male, 2 unidentified figures | 1 female with tympanon walking at bottom L.

V.61 Geneva, Private Collection (Sciclounoff) | Hydria | Darius Painter | ca. 340-320 BCE | *RVAp* Supplement I 18.63a. A: shoulder: Andromeda and Perseus; body: two women and a youth on each side of a stele with kylix on top, neck: white female head in floral setting. One of the women in the stele scene below (the 2nd to L of the central stele) sits L, looks R, with a tympanon on her lap. Single | 8 females, 5 males, 1 Eros, 1 animal, 1 head | 1 female with tympanon seated at bottom L.

V.62 Vatican, Museo Gregoriano Etrusco X 5 | Amphora | Perrone Painter | ca. 340-320 BCE | *RVAp* II 18.226. A: above, Peleus capturing Thetis with Chiron, Hermes, and female onlookers (Aphrodite to far R), below, central stele with male and female attendants, one holding a xylophone. 2 friezes | 8 females, 4 males, 1 Eros, 1 child | 1 female with xylophone seated at bottom L; B: above, seated youth with sprig and phiale in center, two figures approaching from L, a woman with tympanon and seated youth to R, below, Eros approaching seated woman, youth with phiale and sprig, youth offering wreath to seated woman. 2 friezes | 3 females, 4 males, 1 Eros, 1 satyr.

V.63 Berlin, Staatliche Museen F 3244 | Amphora | Connected to the Darius and Perrone Painters | ca. 340-320 BCE | *RVAp* II 18.239. A: above, woman (Aphrodite?) with Eros and thymiaterion on L, additional woman and three eastern-dressed men (Paris and Helen?) to R, below, central stele with attendants. 2 friezes | 5 females, 5 males, 1 Eros | 1 female with xylophone seated at bottom L; B: above, three seated women and two standing men; below, procession from L to R, alternating male and female with sprigs, baskets, grapes, xylophone. 2 friezes | 7 females, 4 males | 1 male with xylophone moving at bottom R.

V.64 Berlin, Staatliche Museen F 3262 | Loutrophoros | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.298. A: central naiskos with seated woman and standing woman with fan, male and female attendants (xylophone outside). Radial | 5 females, 3 males | 1 male with xylophone seated at bottom center; B: two youths and two women at a naiskos. | 2 females, 2 males.

V.65 Basel, Market (Münzen und Medaillen) 6 | Amphora | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.301. A: central naiskos with boy presenting Apulian kithara to a youth and receiving a wreath in return, attendants around (tympanon outside). Radial | 2 females, 3 males, 1 child | 1 male with Apulian kithara standing at mid-center, 1 female with tympanon seated at top R; B: central stele with two attendants. Single | 1 female, 1 male.

V.66 London, Market (Sotheby's) 10-11.07.89 260 | Amphora | Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement II.1 18.302a. A: central naiskos with youth and horse, two attendants. Single | 1 female, 2 males, 1 animal; B: central stele with two attendants. Single | 1 female, 1 male | 1 female with tympanon standing at R.

V.67 Raleigh, NC, North Carolina Museum of Art 74.1.2 | Hydria | Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.313. A: central naiskos with three women

(xylophone inside), four attendants. Radial | 6 females, 1 male | 1 female with xylophone seated at center.

V.68 Naples, Private Collection 340A | Hydria | Underworld Painter | ca. 330-310 BCE | *RVAp* Supplement II.3 18.313a. A: central naiskos with two women (one seated) and child, four attendants (xylophone outside). Radial | 5 females, 1 male, 1 child | 1 female with xylophone seated at top R.

V.69 Havana, Lagunillas Collection 118 | Volute Krater | Very Close to the Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.335. A: central naiskos with youth playing apulian kithara, two attendants. Radial | 1 female, 2 males | 1 male with Apulian kithara seated at center; B: central stele with two attendants. Single | 1 female, 1 male.

V.70 Paris, Louvre K 76 | Pelike | Very Close to the Underworld Painter | ca. 330-310 BCE | *RVAp* II 18.336. A: central naiskos with three women, one playing harp. Single | 3 females | 1 female with harp seated at center; B: central stele with two attendants. Single | 1 female, 1 male.

V.71 Geneva, Musée d'Art et d'Histoire I 761 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.01. A: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at R.

V.72 Bari, Private Collection (Vasetti) | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* Supplement I 19.08a. A: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at R.

V.73 Zagreb, Archaeological Museum 1026 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.14. A: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at L.

V.74 Matera, Museo Archeologico Nazionale "Domenico Ridola" 12485 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.17. A: central stele with two attendants. Single | 2 females | 1 female with tympanon moving at R.

V.75 Bologna, Museo Civico Archeologico 553 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.25. A: central stele with two attendants. Single | 1 female, 1 male | 1 female with tympanon standing at L.

V.76 Geneva, Private Collection (P. Hartmann) | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* Supplement II.1 19.25b. A: central stele with two attendants. Single | 1 female, 1 male | 1 female with tympanon standing at L.

V.77 Vienna, Kunsthistorisches Museum 1122 | Hydria | The Darius-Underworld Circle | ca. 340-300 BCE | *RVAp* II 19.42. A: central stele with two attendants. Single | 1 female, 1 male | 1 female with xylophone seated at R.

- V.78 Paris, Louvre MNB 1148 | Loutrophoros | Painter of Louvre MNB 1148 | ca. 340-320 BCE | *RVAp* II 20.278. A: central naiskos with woman and female attendant, attendants outside (xylophone outside). Radial | 8 females, 1 male | 1 female with xylophone leaning at mid-L; B: central naiskos with one woman and four attendants. Radial | 4 females, 1 male.
- V.79 London, Market (Sotheby's) 03.12.91 198 | Volute Krater | De Santis Painter | ca. 340-320 BCE | *RVAp* Supplement II.3 20.298b. A: central naiskos with warrior youth and four attendants. Radial | 2 females, 3 males, 1 child | 1 female with tympanon seated at top R; B: central stele with two attendants. Single | 1 female, 1 male.
- V.80 London, Market (Sotheby's) 13-14.12.82 294 | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement II.2 23.03c. A: central naiskos with seated woman, two attendants. Single | 2 females, 1 male; B: central stele with two attendants. Single | 1 female, 1 male | 1 female with tympanon standing at L.
- V.81 New York, Market (Christie's) 06.06.89 504 | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement II.2 23.03f. A: central naiskos with seated woman and two attendants. Single | 3 females; B: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at L, 1 female with tympanon standing at R.
- V.82 London, Market (Antiquities) | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement II.2 ? 23.03g. A: central naiskos with seated woman and two attendants. Single | 3 females | 1 female with tympanon standing at L; B: central stele with two attendants. Single | 2 females.
- V.83 Paris, Gallery Mythes e Legende | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement II.2 23.03h. A: central naiskos with seated woman and two attendants. Single | 2 females, 1 male; B: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at R.
- V.84 Milan, Civico Museo Archeologico 225 | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.09. A: central naiskos with seated woman and two attendants. Single | 3 females; B: central stele with two attendants. Single | 2 females | 1 female with tympanon walking at L, 1 female with tympanon walking at R.
- V.85 New York, Market (Almagià) | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement II.2 23.10d. A: central naiskos with seated woman and two attendants. Single | 3 females; B: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at R.
- V.86 Bari, Museo Archeologico di Santa Scholastica 22153 | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.12. A: central naiskos with seated armoured youth and two attendants. Single | 2 females, 1 male; B: central stele with two attendants (women both walking to R). Single | 2 females | 1 female with tympanon walking at R.

- V.87 Bari, Private Collection (Prof. Rizzon) 12 | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.13a. A: central naiskos with seated woman and two attendants. Single | 3 females; B: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at R.
- V.88 New York, Market (Andre Emmerich Gallery) GR-278 | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.32b. A: central naiskos with seated armoured youth and two attendants. Single | 1 female, 2 males; B: central stele with two attendants. Single | 1 female, 1 male | 1 female with tympanon standing at L.
- V.89 Malibu, J. Paul Getty Museum 77 AE 20 | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.33. A: central naiskos with seated woman and two attendants. Single | 2 females, 1 male; B: central stele with two attendants. Single | 1 female, 1 male | 1 female with tympanon standing at L.
- V.90 Durham, NC, Duke University DCC 64.26 | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.37. A: central naiskos with seated youth and two attendants, grapes. Single | 1 female, 2 males | 1 male with xylophone standing at L; B: central stele with two attendants. Single | 1 female, 1 male.
- V.91 Los Angeles, County Museum M 80.196.2 | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement I 23.38a. A: central naiskos with seated woman (removing sandal) and two attendants. Single | 3 females | 1 female with tympanon standing at R; B: central stele with two attendants (one carrying grapes). Single | 2 females.
- V.92 London, British Museum F 332 | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.45. A: upper frieze: seated woman, louterion, standing woman (Persephone) with torch pulling at veil, enthroned bearded male (Hades), Hermes at louterion, thymiaterion, pomegranate (?); lower frieze: seated youth with grapes, seated woman, seated Eros. 2 friezes | 3 females, 3 males, 1 Eros | 1 female with tympanon seated at bottom center; B: upper frieze: seated Eros with two female attendants; lower frieze: central stele with two attendants. 2 friezes | 4 females, 1 Eros | 1 female with tympanon seated at bottom R.
- V.93 London, Market (Christie's) 19.10.70 63 | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.47. A: upper frieze: seated woman, louterion, three other women (one in eastern garb); lower frieze: seated woman with female and male approaching. 2 friezes | 6 females, 1 male; B: upper frieze: seated youth with female attendants; lower frieze: central stele with two attendants. 2 friezes | 4 females, 1 male | 1 female with tympanon walking at top L.
- V.94 Naples, Private Collection 37294 | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement I 23.47a. A: upper frieze: seated women, male and female standing; lower frieze: seated Eros with two women. 2 friezes | 5 females, 1 male, 1 Eros,

1 animal; B: upper frieze: woman with torch, youth, and another woman moving to the L; lower frieze: central stele with two female attendants. 2 friezes | 4 females, 1 male | 1 female with tympanon walking at bottom L.

V.95 Seraing, Private Collection (F. L'Hoir) 1214 | Loutrophoros | Patera Painter | ca. 340-320 BCE | *RVAp* Supplement II 23.56. A: upper frieze: seated woman, youth, Eros, youth with armour, other women; lower frieze: central stele with two attendants. 2 friezes | 5 females, 2 males, 3 Erotes | 1 female with tympanon seated at top L, 1 female with tympanon leaning at bottom L; B: upper frieze: three women, one seated; lower frieze: seated youth and woman with platter and tympanon, continuation of side A. 2 friezes | 5 females, 1 male | 1 female with tympanon leaning at top L, 1 female with tympanon walking at bottom R.

V.96 Taranto, MARTA 9216 | Volute Krater | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.93. A: central naiskos with seated woman with tympanon and box, two attendants. Single | 2 females, 1 male | 1 female with tympanon seated at center; B: central stele with two mantle figure attendants. Single | 2 males.

V.97 Karlsruhe, Badisches Landesmuseum B 131 | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.113. A: central stele with two attendants. Single | 1 female, 1 male | 1 female with tympanon seated at L; B: 2 youths. Single | 2 males.

V.98 Charlecote Park (Warwick), Private Collection (Sir Montgomery Fairfax-Lucy) 14 | Amphora | Patera Painter | ca. 340-320 BCE | *RVAp* II 23.119. A: central stele with two attendants. Single | 1 female, 1 male | 1 female with xylophone standing at R; B: 2 youths. Single | 2 males.

V.99 Naples, MANN 2028 (82388) | Amphora | Trieste Owl Group | ca. 335-325 BCE | *RVAp* II 23.201. A: naiskos with seated youth holding chelys lyre. Single | 1 male | 1 male with chelys lyre seated at center; B: 2 youths. Single | 2 males.

V.100 Dresden, Staatliche Kunstsammlungen - Albertinum 519 | Volute Krater | Group of New York 17.120.240 | ca. 340-320 BCE | *RVAp* II 23.232. A: neck: seated Eros with swan; body: above, consort of gods (Aphrodite and Eros, Athena, Nike with kerykion, and seated Pan), below central stele with four attendants. 2 rows | 6 females, 2 Erotes, 1 other winged figure, 1 Pan | 1 Pan with syrinx seated at top R; B: central stele with two attendants. Single | 2 females.

V.101 Stockholm, Medelhauseumset 1965.45 | Volute Krater | Seated Women Group | ca. 340-320 BCE | *RVAp* II 23.247. A: neck: siren holding tympanon and wreath, leaf above; body: central naiskos with seated woman and two attendants. Single | 2 females, 1 male, 1 siren | 1 siren with tympanon standing centrally on neck; B: central stele with two attendants. Single | 2 females.

V.102 Bari, Museo Archeologico di Santa Scholastica 22156 | Hydria | Stanford-Conversano Group | ca. 340-320 BCE | *RVAp* II 23.259. A: central stele with two

attendants. Single | 2 females | 1 female with tympanon standing at L, 1 female with tympanon walking at R.

V.103 Berkeley, Lowie Museum of Anthropology (University of California) 22494 | Volute Krater | Group of Berkeley 8/61 | ca. 340-320 BCE | *RVAp* II 23.269. A: central naiskos with seated armoured youth and two attendants. Single | 1 female, 2 males; B: central stele with two attendants. Single | 1 female, 1 male | 1 female with tympanon standing at R.

V.104 Christchurch, University of Canterbury 158/75 | Volute Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.05. A: neck: flying Eros; body: central naiskos with armoured youth and horse, for attendants. Radial | 2 females, 3 males, 1 eros; B: central stele with four attendants (2M, 2F). Radial | 2 females, 2 males | 1 female with tympanon seated at top R.

V.105 Bari, Private Collection (Loconte) 3 | Volute Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.09. A: central naiskos with youth and armour, two attendants. Single | 2 females, 1 male; B: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at L, 1 female with tympanon standing at R.

V.106 Naples, MANN GR 382 | Volute Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.09a. A: central naiskos with youth and armour, two attendants. Single | 2 females; B: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at R.

V.107 Naples, MANN GR 383 | Volute Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.09b. A: central naiskos with seated woman (holding grapes) and two attendants. Single | 3 females; B: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at L.

V.108 Rome, Market (Oggetti d'Arte del Sig. Cosentini) 16/03-03/04.1908 452 | Volute Krater | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.10. A: central naiskos with seated youth playing kithara and two attendants. Single | 2 females, 1 male | 1 male with kithara seated at center.

V.109 London, Market (Sotheby's) 13.07.87 304 | Amphora | Ganymede Painter | ca. 330-320 BCE | *RVAp* Supplement I 25.16a. A: central naiskos with seated armoured youth and two attendants. Single | 2 females, 1 male; B: central stele with two attendants. Single | 2 females | 1 female with tympanon standing at R.

V.110 Milan, Market (Casa Geri) 11.1971 413 | Hydria | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.20. A: central stele with floral inside and two attendants. Single | 2 females | 1 female with tympanon standing at L.

V.111 St. Petersburg, Hermitage Museum 508 (St. 1364) | Amphora | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.30. A: nude youth with bunch of grapes and

mirror, woman with mirror and tympanon at a naiskos in which is a flowering plant. Single | 1 female, 1 male | 1 female with tympanon; B: mantle figures. Single | 2 males.

V.112 St. Petersburg, Hermitage Museum 512 (St. 1360) | Amphora | Ganymede Painter | ca. 330-320 BCE | *RVAp* II 25.31. A: central naiskos with floral and two attendants. Single | 1 female, 1 male | 1 female with tympanon standing at R; B: 2 youths. Single | 2 males.

V.113 London, British Museum F 284 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.01. A: central naiskos with armoured youth and horse, four attendants. Radial | 2 females, 3 males, 1 animal; B: central stele with four attendants (2M, 2F). Radial | 2 females, 2 males | 1 female with tympanon standing at bottom L.

V.114 London, Market (Sotheby's) 17.05.85 348 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.03a. A: central naiskos with armoured youth and horse, four attendants. Radial | 2 females, 3 males, 1 animal; B: central stele with four attendants (2M, 2F). Radial | 2 females, 2 males | 1 female with tympanon seated at top R.

V.115 London, Market (Sotheby's) 10.07.90 287 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.04a. A: central naiskos with armoured youth and horse, four attendants. Radial | 4 females, 1 male, 1 animal; B: central stele with four attendants. Radial | 4 females | 1 female with tympanon seated at top R.

V.116 Vienna, Kunsthistorisches Museum 94 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.05. A: central naiskos with seated armoured youth and four attendants. Radial | 2 females, 3 males | 1 female with xylophone standing at bottom L; B: central stele with four attendants. Radial | 2 females, 2 males.

V.117 Freiburg, Market (Gunter Puhze) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.08a. A: central naiskos with seated armoured youth and four attendants. Radial | 2 females, 3 males | 1 female with tympanon seated at top R; B: central stele with two attendants. Single | 1 female, 1 male.

V.118 London, Market (McAlpine) GR 661 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.09b. A: central naiskos with two youths, one seated and one standing, with armour, four attendants around. Radial | 2 females, 4 males; B: central naiskos with woman holding mirror and grapes, four attendants. Single | 4 females, 1 male | 1 female with tympanon seated at top L.

V.119 London, Market (Sotheby's) 8-9.07.91 40276a | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.09c. A: central naiskos with two youths, one seated and one standing, with armour, four attendants around. Radial | 3 females, 3 males; B: central naiskos with woman holding mirror and grapes, four attendants. Single | 4 females, 1 male | 1 female with tympanon seated at top L.

- V.120 Milan, Private Collection (H.A.) 248 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.10. A: central naiskos with seated woman and standing female, four attendants (one with grapes). Radial | 4 females, 2 males; B: central stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon walking at bottom R.
- V.121 San Bernardino, CA, CSU Art Gallery | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.11a. A: central naiskos with Nike and armoured youth holding horse, four attendants. Radial | 2 females, 3 males, 1 Nike; B: central naiskos with seated armoured youth and four attendants. Radial | 2 females, 3 males | 1 female with tympanon standing at bottom L.
- V.122 Los Angeles, Private Collection | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.11c. A: central naiskos with woman approaching armoured youth with horse, four attendants. Radial | 3 females, 3 males, 1 animal; B: central stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon seated at top R.
- V.123 London, Market (Sotheby's) 10-11.07.89 262 (35827-8) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.11d. A: central naiskos with youth and riding youth moving L, wearing short tunics and armour, and four attendants. Radial | 4 females, 2 males, 1 animal; B: central naiskos with flower, four attendants (tympana). Radial | 4 females | 1 female with tympanon seated at top L, 1 female with tympanon seated at top R.
- V.124 Basel, Private Collection (H.A. Cahn) 75 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.11g. A: central naiskos with youth and armoured youth with horse, four attendants. Radial | 2 females, 3 males, 1 animal, 1 unidentified figure; B: central stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon seated at top L, 1 female with tympanon seated at top R.
- V.125 New York, Market (Almagià) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.13a. A: central naiskos with youth with kantharos, seated youth, armour, and woman, with four attendants. Radial | 3 females, 4 males; B: central stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon walking at bottom L.
- V.126 Italy, Market (Xenia) 2 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.13c. A: neck: amazonomachy; body: central naiskos with seated bearded male, armoured youth, child with shield, and woman (warrior departing?), four attendants. Radial | 7 females, 5 males, 1 child, 1 animal; B: central naiskos with seated youth holding helmet and platter, four attendants. Radial | 4 females, 1 male | 1 female with tympanon seated at top L, 1 female with tympanon seated at top R.

- V.127 New York, Market (Sotheby's) 20.06.90 74 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.14e. A: consort of gods (Artemis (?), Zeus, Nike, Pan) above, amazonomachy below. 2 rows | 3 females, 2 males, 1 Pan, 1 animal; B: central stele with four attendants (2M, 2F). Radial | 2 females, 2 males | 1 female with tympanon walking at bottom L.
- V.128 New York, Private Collection (Michael Minnick) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.14f. A: neck: Eros with swan seated on a flower; body: consort of gods above (enthroned woman with long torch/staff – Persephone?, Iris, Athena, Hermes, Aphrodite (?)) above, amazonomachy below. 2 rows | 5 females, 3 males, 1 other winged figure; B: neck: seated Eros with two female attendants with thyrsos; body: central naiskos with seated woman and four attendants. Radial | 5 females, 2 males, 1 Eros | 1 female with tympanon seated at top L, 1 female with tympanon seated at top R.
- V.129 Geneva, Private Collection (Sciclounoff) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.15a. A: consort of gods (seated woman – Aphrodite?, Hermes, Athena, Iris) above, below a woman with fan, enthroned woman with mirror, youth (?) in Phrygian garb leaning on louterion, Eros, seated woman. 2 rows | 5 females, 1 male, 1 Eros, 1 animal, 1 other winged figure, 1 unidentified figure; B: central naiskos with woman holding mirror and grapes, four attendants. Radial | 5 females | 1 female with tympanon seated at top R.
- V.130 St. Petersburg, Hermitage Museum 1715 (St. 420) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.18. A: neck: amazonomachy; body: central naiskos with mantle-wrapped woman holding key (?) and statue of woman with torch and spear on altar, gods, amazons, and women around. Radial | 9 females, 5 males, 3 animals, 1 other winged figure, 1 satyr statue; B: neck: satyr (with tympanon) and woman approaching seated youth with thyrsos; body: central naiskos with youth, armour, and horse with four attendants. Radial | 3 females, 4 males, 1 satyr, 1 animal | 1 satyr with tympanon walking on neck, at L, 1 male with tympanon standing at bottom L.
- V.131 Paris, Gazette H.D. 12.05.89 98/19 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.21c. A: neck: small flying Eros holding situla in front of quadriga driven to the L by Nike; body: central structure with three ionic columns, a woman in long, patterned chiton and mantle over head holding a phiale and oinochoe and standing to the L across from a nude youth with mantle across lap and animal skin boots seated on a stool with a cuirass on his lap, other armour behind the two figures, around seated men with arms and attendant woman with phialai, kantharoi, oinochoai. Radial | 5 females, 8 males, 1 Nike; B: neck: Eros seated L on a floral; body: central ionic-columned naiskos with youth holding a horse and a spear, both facing L, with three male and three female attendants. Radial | 3 females, 4 males, 1 Eros | 1 female with tympanon standing at bottom R.
- V.132 New York, Market (Royal Athena Galleries) HNH 47 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.22a1. A: neck: Nike driving chariot preceded by

Iris, Eros above; body: above, Amphiaraos before enthroned Hades and standing Persephone between two couples, below, Hermes leading a quadriga driven by youth in oriental costume, Hekate seated with two torches. 2 rows | 4 females, 6 males, 1 Nike, 1 Eros, 1 other winged figure, 9 animals; B: neck: winged female head; body: central naiskos with youth and horse, six attendants. Radial | 4 females, 3 males, 1 animal | 1 female with tympanon leaning at bottom L.

V.133 Germany, Private Collection AA 1990 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.22a4. A: neck: Nike driving quadriga to L led by two Erotes; body: central structure with three ionic columns, Amphiaraos approaching Persephone, with Aphrodite and youth with armor to L, woman with torches (Hekate?) and another youth with armour to R, youth driving quadriga following another armed youth below. Radial | 3 females, 5 males, 1 Nike, 2 Erotes, 9 animals; B: neck: seated woman approached by youth in center, Eros to L and woman to R; body: central naiskos with youth in armour charging R and six attendants. Radial | 6 females, 4 males, 1 Eros | 1 female with tympanon seated at top L, 1 female with tympanon seated at top R.

V.134 Brussels, Market (Galerie Deletaille) | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.23d. A: neck: amazonomachy; body: Achilles seated in center with Thetis and woman carrying arms from the R, bearded male and two women to the L, three youths and a quadriga below. 2 rows | 6 females, 7 males, 8 animals; B: neck: seated youth with two women approaching from either side; body: central naiskos with youth and horse, six attendants. Radial | 5 females, 4 males, 1 animal, 1 unidentified figure | 1 female with tympanon walking on neck, at L, 1 female with tympanon seated at mid-L.

V.135 Chicago, Market (H.J. Berk) 1987/75 | Volute Krater | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.23h. A: neck: woman seated on a floral with two Erotes attendant; body: above, congress of gods and below, death of Hippolytos with youth in quadriga moving R towards tripod on a column and Fury driving a bull to the L. 2 rows | 4 females, 3 males, 3 Erotes, 1 other winged figure, 7 animals; B: neck: female head looking R on a floral; body: central naiskos with seated youth with armour and four attendants. Radial | 2 females, 3 males | 1 female with tympanon walking at bottom R.

V.136 Okayama, Kurashiki Museum | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.38. A: central naiskos with older male leaning on perirrhanterion and seated, armed youth, four attendants. Radial | 2 females, 4 males; B: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon seated at top R.

V.137 Rome, Market | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.39. A: central naiskos with youth pouring from oinochoe into a phiale held by a seated, armed youth, four attendants. Radial | 2 females, 4 males; B: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon seated at top R.

V.138 Germany, Private Collection | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.39b. A: central naiskos with seated woman, youth with cloak, and child holding armour, four attendants. Radial | 4 females, 2 males, 1 child; B: central naiskos with flower, four attendants. Radial | 4 females | 1 female with tympanon seated at top R.

V.139 San Antonio, Museum of Art 90 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.39c. A: central naiskos with woman holding phiale and wreath and youth wearing cloak holding horse reins and spear, four attendants. Radial | 5 females, 1 male, 1 animal; B: central naiskos with flower, four attendants. Radial | 4 females | 1 female with tympanon seated at top L, 1 female with tympanon seated at top R.

V.140 Naples, Private Collection (Grimaldi) 547 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.39f. A: central naiskos with youth and horse, four female attendants. Radial | 4 females, 1 male, 1 animal; B: central ribbon-tied stele with four attendants. Radial | 4 females | 1 female with tympanon standing at bottom L, 1 female with tympanon standing at bottom R.

V.141 New York, Market (Almagià) | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.39g. A: central naiskos with youth and horse, four attendants. Radial | 2 females, 3 males, 1 animal; B: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon seated at top L.

V.142 London, Market (Sotheby's) 17.07.85 347 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.39h. A: central naiskos with youth and horse, four attendants. Radial | 1 female, 3 males, 1 animal; B: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon seated at top R.

V.143 Zurich, Market (Galerie Fortuna) M 4592 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.39j. A: central naiskos with youth and horse, four attendants. Radial | 2 females, 3 males, 1 animal | 1 female with tympanon seated at top L; B: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon standing at bottom L, 1 female with tympanon standing at bottom R.

V.144 Urbana-Champaign, World Heritage Museum 84.6.1 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.39k. A: central stele with seated woman holding fan and box, tympanon on stool behind her, four attendants. Radial | 3 females, 2 males | 1 female with tympanon seated at mid-center.

V.145 Germany, Private Collection Jdd 1989 34/18-20 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.39l. A: central naiskos with seated woman holding fan and cista, four attendants. Radial | 3 females, 2 males | 1 female with

tympanon seated at top L; B: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males.

V.146 Oreye, Private Collection (Derwa) 173 | Amphora | Baltimore Painter | ca. 330-310 BCE *RVAp* Supplement II.2 27.40d. A: above, consort of gods (Artemis, Apollo, Athena, Zeus, Hera), below central stele with four attendants. 2 friezes | 5 females, 4 males, 1 animal; B: central naiskos with woman holding kalathos moving R, four attendants. Radial | 3 females, 2 males | 1 female with tympanon standing at bottom L.

V.147 London, Market (McAlpine) GR 659 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.43-1. A: central naiskos with seated youth and armour, four attendants. Radial | 2 females, 3 males; B: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon seated at top R.

V.148 London, Market (Sotheby's) 12-13.12.83 392 | Amphora | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.43-3. A: central naiskos with armoured youth and horse, four attendants. Radial | 4 females, 1 male, 1 animal | 1 female with tympanon seated at top L, 1 female with tympanon seated at top R; B: central ribbon-tied stele with four attendants. Radial | 4 females.

V.149 London, Wellcome Collection R 1936.10799 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.43b. A: above, three seated woman end two Erotes, below, central naiskos with seated woman holding fan and two seated female attendants. 2 friezes | 6 females, 2 Erotes; B: above, seated youth with two female attendants, below, central ribbon-tied stele with two female attendants. 2 friezes | 4 females, 1 male | 1 female with tympanon standing at top R, 1 tympanon at bottom center.

V.150 London, Market (Sotheby's) 10.07.90 524 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.43e. A: central naiskos with seated woman and swan, four attendants. Radial | 5 females, 1 animal; B: central ribbon-tied stele with four attendants. Radial | 4 females | 1 female with tympanon seated at top L.

V.151 Foggia, Museo Civico 132738 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.45. A: central naiskos with seated woman holding cista and ball, four attendants and two birds above. Radial | 3 females, 2 males, 2 animals; B: central ribbon-tied stele with four attendants. Radial | 2 females, 1 male, 1 unidentified figure | 1 female with tympanon seated at top R.

V.152 Basel, Market (Münzen und Medaillen) 20 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* II 27.48. A: central naiskos with seated woman holding box and young woman approaching, baskets below and four attendants. Radial | 5 females, 1 male | 1 female with tympanon seated at top L, 1 female with tympanon standing at bottom L; B: central ribbon-tied stele with two attendants. Single | 2 females.

- V.153 Bari, Private Collection (Prof. Rizzon) 72 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.48a. A: central naiskos with central seated woman and two female attendants inside, boxes and two Apulian kitharai below, four attendants outside. Radial | 7 females | 1 female with tympanon seated at top R, 1 Apulian kithara at bottom L, 1 Apulian kithara at bottom R; B: central ribbon-tied stele. Single.
- V.154 Bari, Private Collection (Macinagrossa) | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement I 27.48b. A: central naiskos with central seated woman and two female attendants inside, four attendants outside. Radial | 5 females, 2 males | 1 female with tympanon seated at top L; B: central ribbon-tied stele. Single.
- V.155 Paris, Market (Hotel Drouot) 06-7.11.83 134 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.48d. A: central naiskos with enthroned woman and two female attendants within, boxes and an Apulian kithara below. Single | 3 females | 1 Apulian kithara at bottom center.
- V.156 New York, Market (Royal Athena Galleries) ILR 05 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.48f. A: central naiskos with seated woman and female attendant carrying fan, four attendants. Radial | 6 females; B: central ribbon-tied stele with four attendants. Radial | 4 females | 1 female with tympanon seated at top L, 1 female with tympanon seated at top R.
- V.157 London, Market (Sotheby's) 17.07.85 342 | Loutrophoros | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.48i. A: central naiskos with seated woman, four attendants. Radial | 5 females; B: central ribbon-tied stele with four attendants. Radial | 4 females | 1 female with tympanon seated at top L.
- V.158 New York, Market (Eisenberg) | Hydria | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.52b (=53b). A: central naiskos with seated woman and standing female, four attendants. Radial | 6 females | 1 female with tympanon seated at top L.
- V.159 New York, Market (Sotheby's) 12-13.12.91 123 | Hydria | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.52e. A: central naiskos with woman holding fan approaching seated woman, four female attendants. Radial | 6 females | 1 female with tympanon seated at top L, 1 female with tympanon seated at top R.
- V.160 London, Market (Sotheby's) 20.05.87 346 | Hydria | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.53d. A: central naiskos with seated woman holding box, bird, and tympanon on stool, four attendants. Radial | 5 females | 1 female with tympanon seated at mid-center.

- V.161 New York, Market (Almagià) | Hydria | Baltimore Painter | ca. 330-310 BCE | *RVAp* Supplement II.2 27.53g. A: central naiskos with seated woman holding box, two female attendants. Single | 3 females | 1 female with tympanon standing at L.
- V.162 New York, Market (Andre Emmerich Gallery) GR 323 | Volute Krater | Between the Macinagrossa Stand Painter and Samarcande Group | ca. 330-310 BCE | *RVAp* II 27.573. A: neck: Eros; body: central naiskos with Herakles and two attendants. Single | 2 females, 1 male, 1 Eros | 1 female with tympanon standing at R; B: stele with two attendants. Single | 2 females.
- V.163 St. Petersburg, Hermitage Museum 976 (St. 849) | Hydria | Helmet Painter | ca. 320-300 BCE | *RVAp* II 28.33. A: poorly preserved: central naiskos with small female extending an open box to another woman leaning R on a stele and holding a mirror, xylophone between their feet, four attendants. Radial | 6 females | 1 xylophone at mid-center.
- V.164 New York, Market (Royal Athena Galleries) MG 9202 | Volute Krater | Group of Taranto 7013 (“Lasimos” Group) | ca. 320-300 BCE | *RVAp* Supplement I 28.39b. A: neck: amazon on horseback riding R on florals; handles: an Eros on each side with sash; body: central naiskos with armoured youth and nude youth, to L a youth and standing woman, to R Hermes and another female, below a seated youth with armour approached by a female with xylophone, flanked by seated women. Radial | 6 females, 5 males, 2 animals, 2 Erotes | 1 female with xylophone leaning at bottom center; B: central ribbon-tied stele with two female attendants moving around it. Single | 2 females.
- V.165 Paris, Louvre K 86 | Amphora | Group of Taranto 7013 (“Lasimos” Group) | ca. 320-300 BCE | *RVAp* II 28.46. A: above, Eros leaning towards seated woman with fan and woman with kalathos and fan moving towards another seated woman, below, central naiskos with calyx krater and two seated female attendants. 2 friezes | 5 females, 1 eros; B: above, woman with thyrsos, Eros with tympanon and grapes, and youth moving L, below, central ribbon-tied stele with seated youth holding tympanon and thyrsos and seated woman with box and mirror. 2 friezes | 2 females, 2 males, 1 Eros | 1 Eros with tympanon walking at up center, 1 male with tympanon seated at bottom L.
- V.166 Madrid, Museo Arqueológico Nacional 32667 (P 110) | Volute Krater | Group of Taranto 7013 (“Lasimos” Group) | ca. 320-300 BCE | *RVAp* II 28.53. A: central naiskos with seated youth holding platter, pilos helmet on wall, two attendants outside. Single | 1 female, 2 males; B: central ribbon-tied stele with two attendants. Single | 1 female, 1 male | 1 male with tympanon standing at R.
- V.167 Germany, Private Collection | Barrel Amphora | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* Supplement II.2 28.60a. A: central naiskos with woman holding bird, four attendants. Radial | 3 females, 2 males, 1 animal; B: central ribbon-tied stele with four attendants, including female to lower R seated next to a xylophone. Radial | 2 females, 2 males | 1 xylophone at bottom R.

- V.168 Paris, Private Collection – Calugi | Volute Krater | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* Supplement II.2 28.63f. A: neck: head in floral with two Erotes attendant; body: central naiskos with seated woman holding fan and xylophone, two attendants. Single | 2 females, 1 male, 2 Erotes | 1 female with xylophone seated at mid-center; B: youth, woman with box, another mantle-enveloped youth. Single | 1 female, 2 males.
- V.169 New York, Private Collection – Nicholas S. Zoullas 111 | Volute Krater | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* Supplement II.3 28.66-1. A: neck: central stag with two griffins attacking it; body: central roofless naiskos with youth and armour, two attendants on either side including youths in armour, two Erotes flying towards one another below. 2 friezes | 2 females, 3 males, 2 Erotes, 3 animals | 1 tympanon at top L; B: neck: central palmette with facing female heads flanking; body: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males.
- V.170 Germany, Private Collection | Hydria | Painter of Berlin F 3383 | ca. 320-310 BCE | *RVAp* Supplement II.2 28.70c. A: central naiskos with seated child receiving ball from woman leaning R on a stele, a kanoun, mirror, and tympanon above, four attendants. Radial | 3 females, 2 males, 1 child | 1 tympanon at up center.
- V.171 New York, Private Collection | Volute Krater | Virginia Exhibition | ca. 320-310 BCE | *RVAp* Supplement I 28.86a. A: neck: head in florals; body: central naiskos in which a couple stand frontal with arms interlaced over shoulders, woman holding ball to L and youth with wreath to R, then two attendants outside, F with tympanon and M with thyrsos. Single | 2 females, 2 males | 1 female with tympanon standing at L; B: central ribbon-tied stele with two mantle figures. Single | 2 males.
- V.172 Princeton, Princeton University Art Museum | Volute Krater | Virginia Exhibition | ca. 320-310 BCE | *RVAp* Supplement I 28.86c. A: neck: head in florals; body: central naiskos with seated, armed youth and another youth with strigil and aryballos, two attendants, one with tympanon and one with grapes and thyrsos. Single | 1 female, 3 males | 1 female with tympanon standing at L; B: neck: head facing L with wings; body: head facing L. Head | 2 heads.
- V.173 Basel, Antikenmuseum und Sammlung Ludwig BS 484 | Barrel Amphora | Virginia Exhibition | ca. 320-310 BCE | *RVAp* Supplement I 28.86f. A: central naiskos with seated youth and standing Hermes holding hands, inscriptions above each, along with four attendants holding thyrsos, tympanon, situla, fan. Radial | 2 females, 4 males | 1 female with tympanon standing at top L; B: two mantle-wrapped youths facing one another on a plinth. Single | 2 males.
- V.174 Naples, Private Collection (Grimaldi) 371 | Amphora | Arpi Painter | ca. 320-310 BCE | *RVAp* II 28.88. A: shoulder: Helios driving quadriga to L with rabbit, bird, and Eros leading; above, Aphrodite, Eros with iynx, Poseidon with trident and dolphins standing to L with Hermes leading a youth and white-haired man to L, Eros seated between youth and old man. 2 friezes | 2 females, 8 males, 4 Erotes, 17 animals | 1

male with tympanon moving at bottom R; B: above, seated woman with satyr with torch to R, flanked by two women, rosette band, below, continued frieze with central calyx krater with Eros, youth, and three women, including one holding a bird and xylophone. 2 friezes | 5 females, 1 male, 1 satyr, 1 Eros, 1 animal | 1 female with xylophone seated at bottom R.

V.175 Germany, Private Collection | Volute Krater | Arpi Painter | ca. 320-310 BCE | *RVAp* Supplement II.2 28.93a. A: neck: head in florals; body: central naiskos with youth holding spears and a horse, four attendants. Radial | 2 females, 3 males, 1 animal | 1 female with tympanon seated at top R; B: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males.

V.176 Germany, Private Collection | Volute Krater | Arpi Painter | ca. 320-310 BCE | *RVAp* Supplement II.2 28.93b. A: neck: head in florals; body: central naiskos with armed youth and horse, four attendants. Radial | 3 females, 2 males, 1 animal; B: central ribbon-tied stele with four attendants. Radial | 2 females, 2 males | 1 female with tympanon standing at bottom L.

V.177 Paris, Louvre K 91 | Barrel Amphora | Lundh Group | ca. 320-310 BCE | *RVAp* II 28.186. A: central naiskos with seated woman holding tympanon, rosette chain, and fan. Single | 1 female | 1 female with tympanon seated at center; B: female head with sakkos and pearl necklace facing L. Head | 1 head.

V.178 New York, Market (Sotheby's) 10-11.06.83 94 | Volute Krater | Naiskos Vase, Follower of the Patera and Baltimore Painters | ca. 320-310 BCE | *RVAp* Supplement II.2 28.362a. A: neck: frontal head in floral; body: central naiskos with seated youth holding spears and youth with spears, mantle, and shield leaning from R, pilos helmet and garlands hanging above, four attendants including a satyr with xylophone. Radial | 2 females, 3 males, 1 satyr | 1 satyr with xylophone standing at bottom L.

V.179 London, Market (Sotheby's) 13-14.12.90 306 | Volute Krater | White Sakkos Painter | ca. 320-300 BCE | *RVAp* II 29.02d4. A: neck: female head in florals with wings; body: central naiskos with seated youth and armour, four attendants; base: head in floral facing L. Radial | 4 females, 1 male; B: central ribbon-tied stele with two attendants; base: siren facing frontal and playing aulos. Single | 2 females, 1 siren | 1 siren with aulos standing on base, at center.

V.180 Melbourne, Geddes Collection A 1:19 | Barrel Amphora | White Sakkos Painter | ca. 320-300 BCE | *RVAp* Supplement II.2 29.04-1. A: large naiskos above with seated woman wearing polos and flanked by two additional women, four women seated below, one holding a tympanon on her lap and others with grapes; to L, a seated woman with fan above and a leaning youth with patera and box below, to R, a seated woman above and a woman running to L with kanoun and situla below. 2 rows | 10 females, 1 male | 1 female with tympanon seated at bottom center, 1 female with tympanon seated at top R; B: (semi-continuous decoration from front): above, a central naiskos with woman

seated L on a column capital holding box, ribbon, and wreath, below a woman moving L (following woman from side A) holding box and platter with grapes. 2 rows | 2 females.

V.181 Chicago, Art Institute 1984.8 | Volute Krater | Connected to the Chariot Group | ca. 320-300 BCE | *RVAp* Supplement II.2 29.200-3. A: neck: an Eros walks R in florals, birds on his arms; under the handles, a woman with two torches to the L and a youth with wreath and staff to the R; body: a central naiskos with youth and horse, four attendants. Radial | 3 females, 4 males, 1 Eros, 1 animal | 1 male with tympanon seated at top R; B: central ribbon-tied stele with amphora in front of it, two attendants. Single | 1 female, 1 male.

V.182 Oreye, Private Collection (Derwa) | Volute Krater | Connected to the Chariot Group | ca. 320-300 BCE | *RVAp* Supplement II.2 29.200-6. A: neck: head in floral with two Erotes attendant; body: central naiskos with youth holding reigns of a horse, a child to the R, four attendants including two males in eastern garb and arms and a woman in the upper L with a torch and tympanon. Radial | 2 females, 3 males, 1 animal, 1 child, 2 Erotes | 1 female with tympanon seated at top L; B: heavily damaged: neck: head facing L with wings; body: at least three figures, including central winged Eros. Single | 1 Eros, 2 unidentified figures.

V.183 London, Market (Sotheby's) 23.05.91 317 | Volute Krater | Associated with the Stuttgart Group | ca. 320-300 BCE | *RVAp* II 29.283c1. A: neck: frontal female head with wings; body: central naiskos with youth holding spear and grapes riding on an animal holding a tympanon, a helmet hung above the animal's head. Single | 1 male, 1 animal | 1 animal with tympanon moving at center; B: female head with decorated sakkos looking L. Single | 1 head.

V.184 Harrow, School Museum T 68 | Volute Krater | Tenri Painter | ca. 315-300 BCE | *RVAp* Supplement II.2 30.02a. A: neck: woman seated R with fan on floral; body: central naiskos with youth holding fan and oinochoe facing seated woman holding tympanon up, two female attendants including woman to L holding thyrsos and woman to R holding patera. Single | 4 females, 1 male | 1 female with tympanon seated at center; B: central ribbon-tied stele with two attendants. Single | 2 females.

V.185 Naples, Private Collection (Grimaldi) 355 | Hydria | Bassano Group | ca. 310-300 BCE | *RVAp* II 30.23. A: central naiskos with seated woman tugging at garment and another woman holding an umbrella over her head, four attendants. Radial | 4 females, 2 males | 1 tympanon at bottom L.

FIGURES

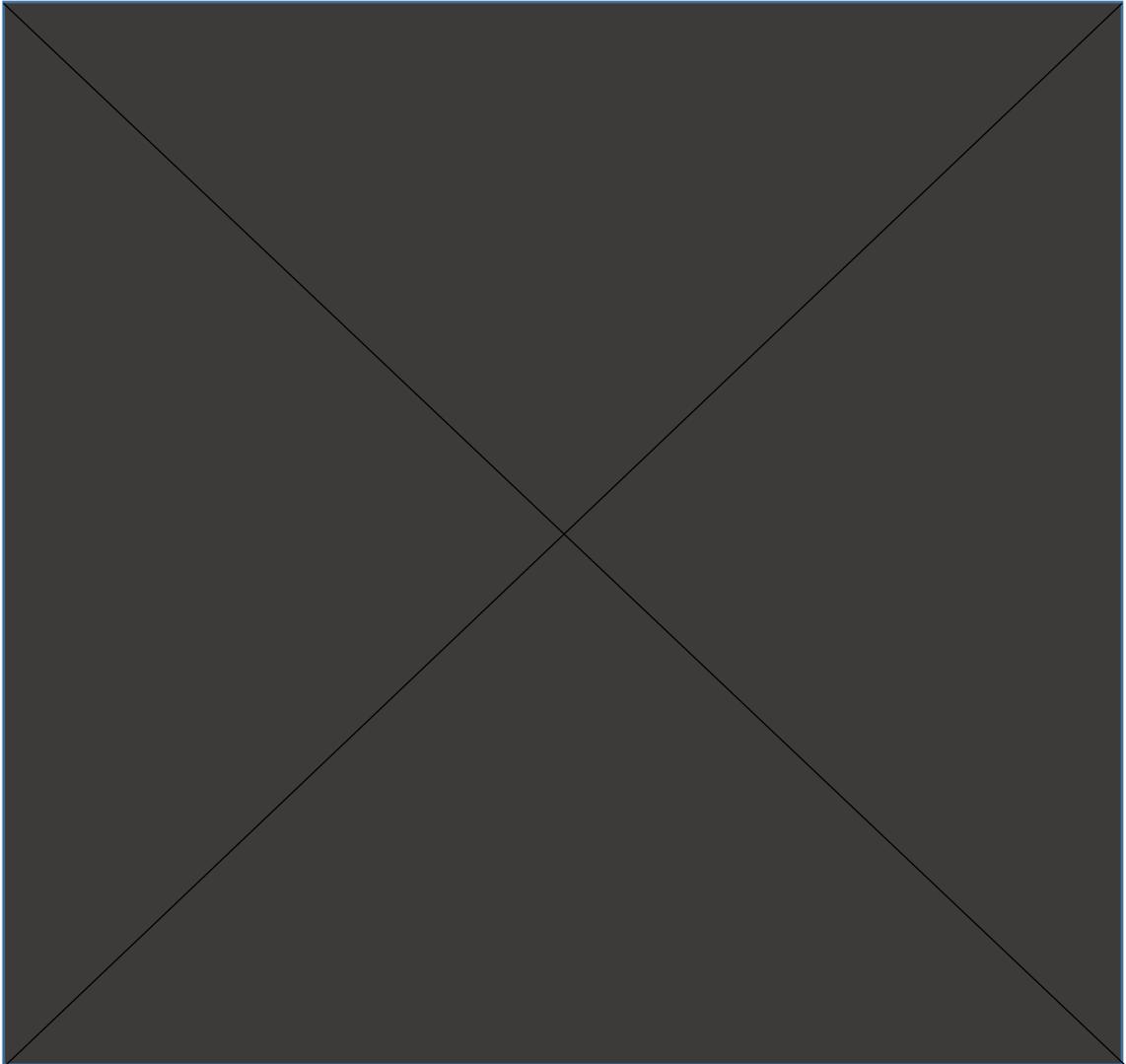
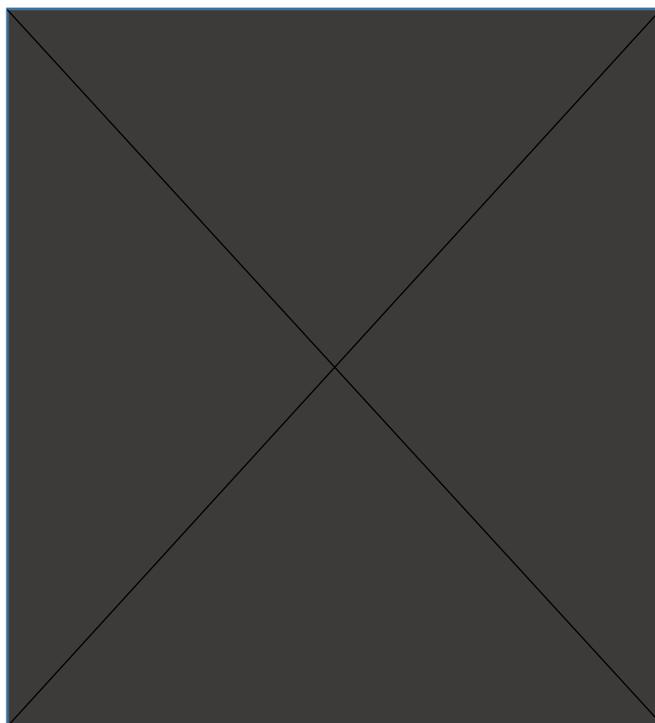
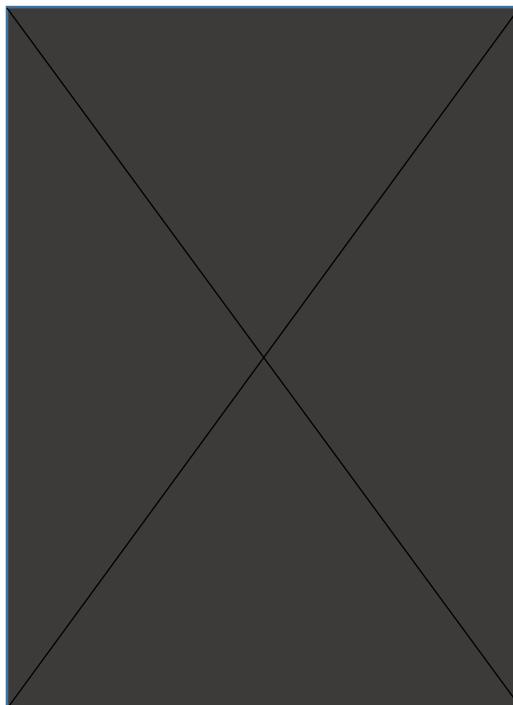


Figure Intro.1
Map of Magna Graecia with principal find-spots indicated
(Trendall 1989, 8 Figure 1)



**Figure 1.1; Catalogue I.123
Richmond, Virginia Museum of Fine Arts 78.8**



**Figure 1.2; Catalogue I.71
London, Market (Sotheby's) 14.12.81 239**



Figure 1.3; Catalogue IV.13
New York, Market (Royal Athena Galleries) HNH 24

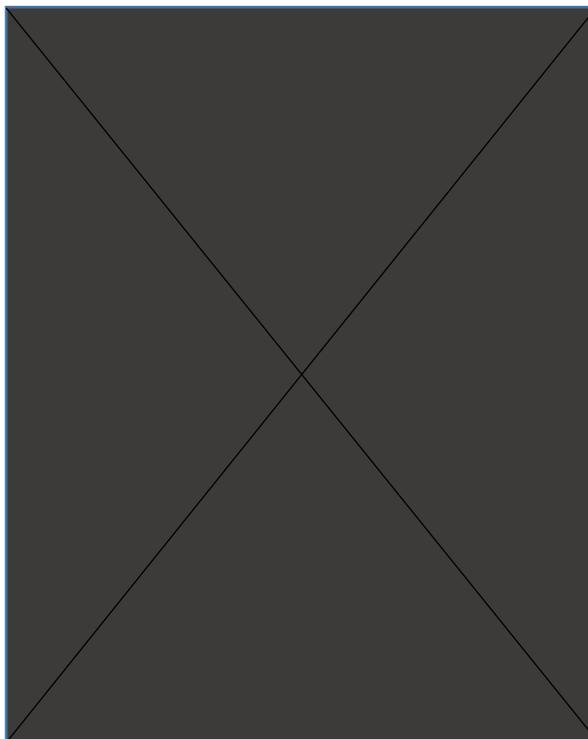
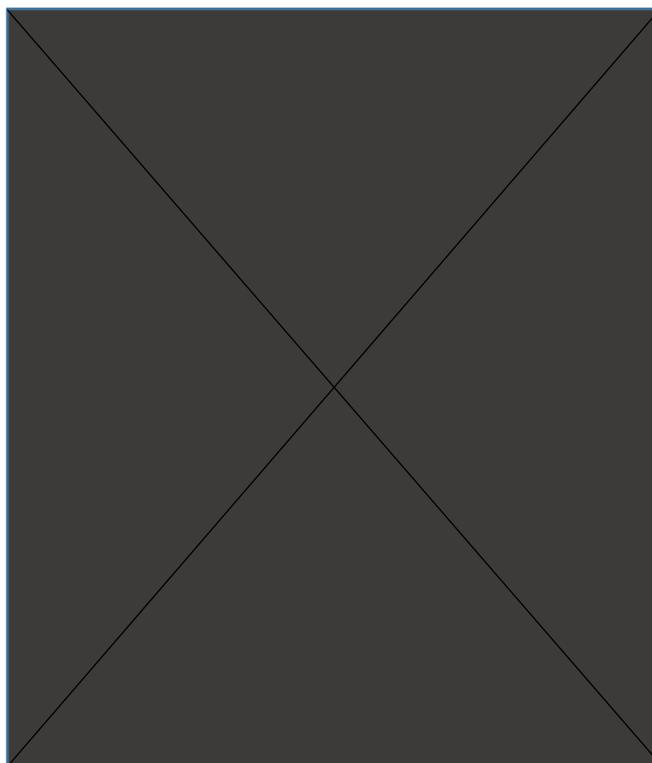
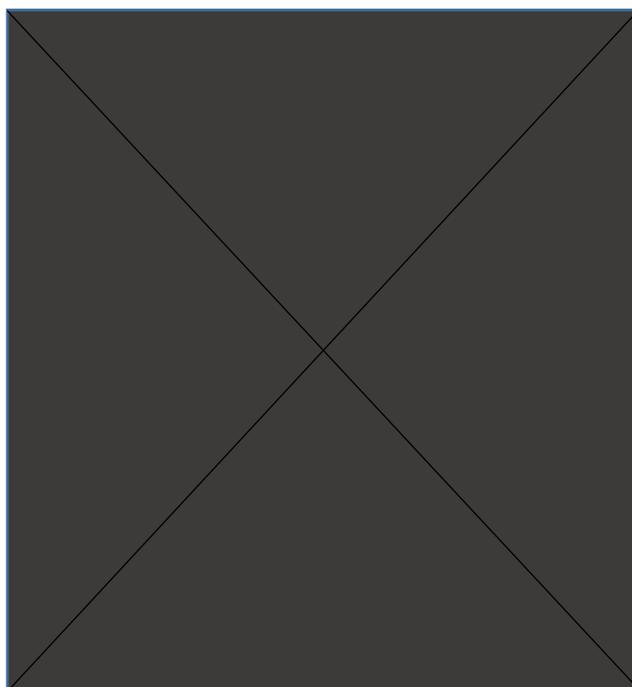


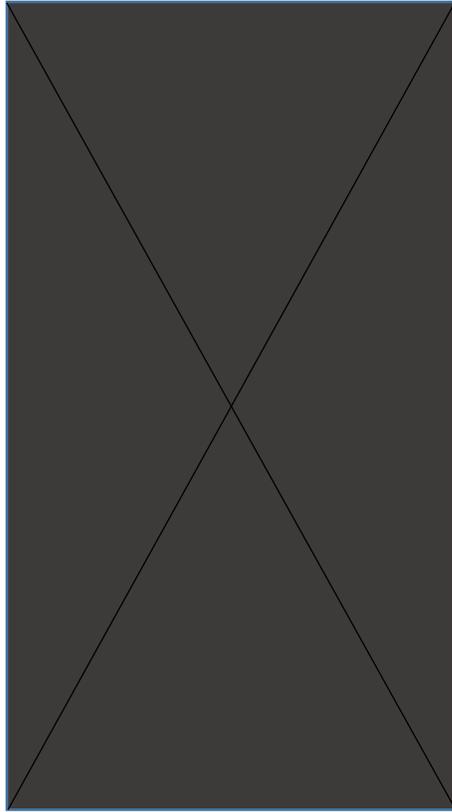
Figure 1.4; Catalogue IV.51
Adolphseck, Schloss Fasanerie 178



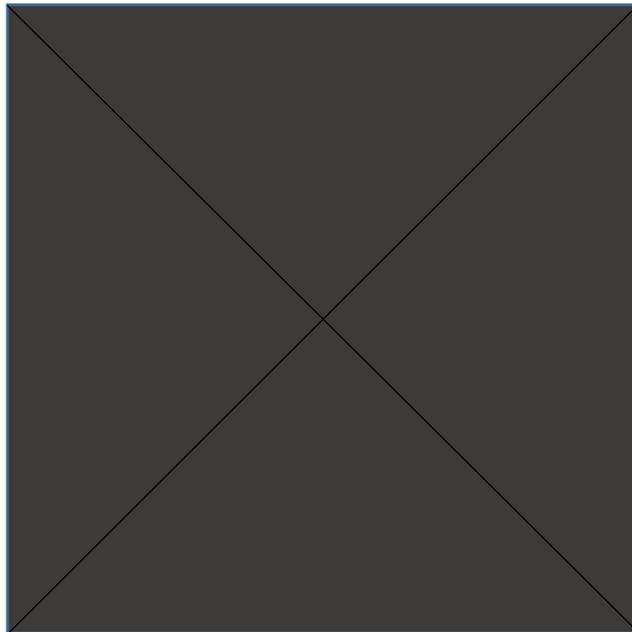
**Figure 1.5; Catalogue II.259
Freiburg, Market (G. Puhze)**



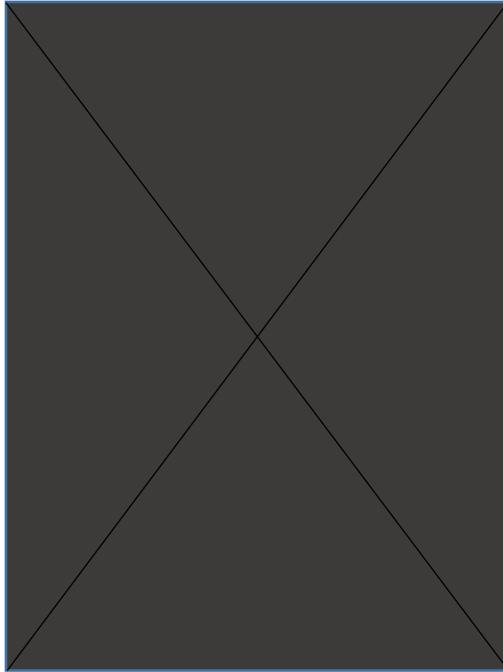
**Figure 1.6; Catalogue II.151
Richmond, Virginia Museum of Fine Arts 80.162**



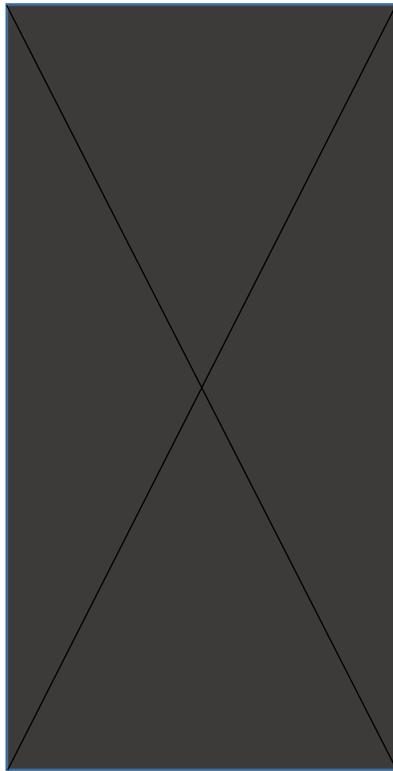
**Figure 2.1; Catalogue II.87
Vatican, Museo Gregoriano Etrusco Y23**



**Figure 2.2; Catalogue II.250
Zurich, Private Collection (A. Ruesch) 40**



**Figure 2.3; Catalogue II.29
New York, Market (Almagià)**



**Figure 2.4; Catalogue II.64
Essen, Ruhrlandmuseum 74.158 A3**



Figure 2.5; Catalogue II.268
Essen, Strotzen 222

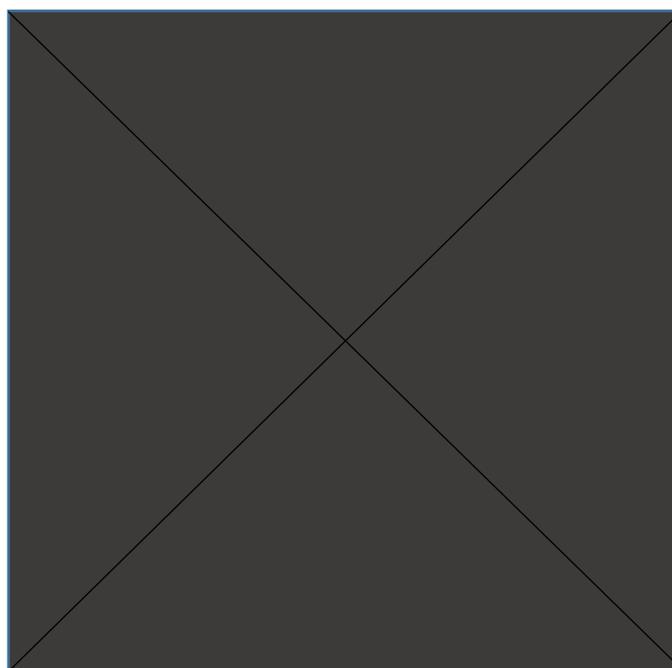
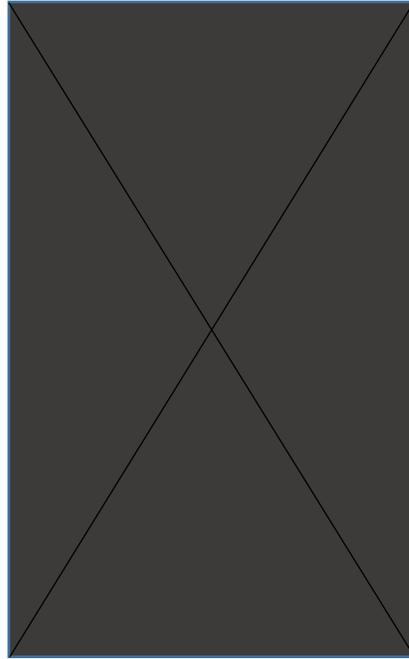
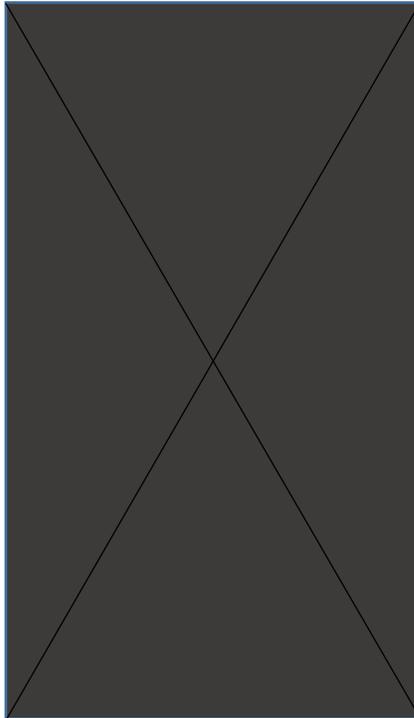


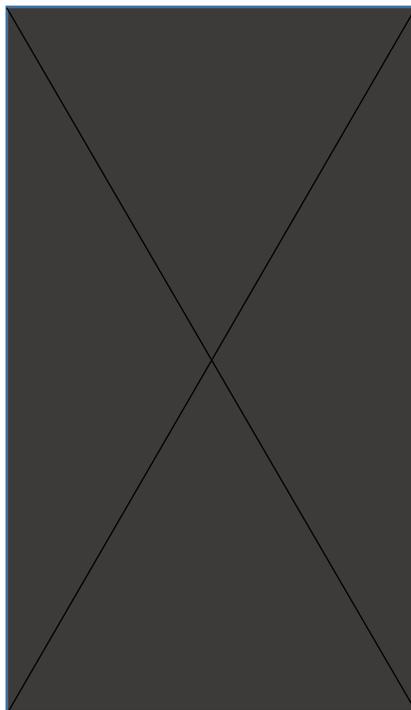
Figure 2.6; Catalogue II.68
Naples, MANN 2682 (82028)



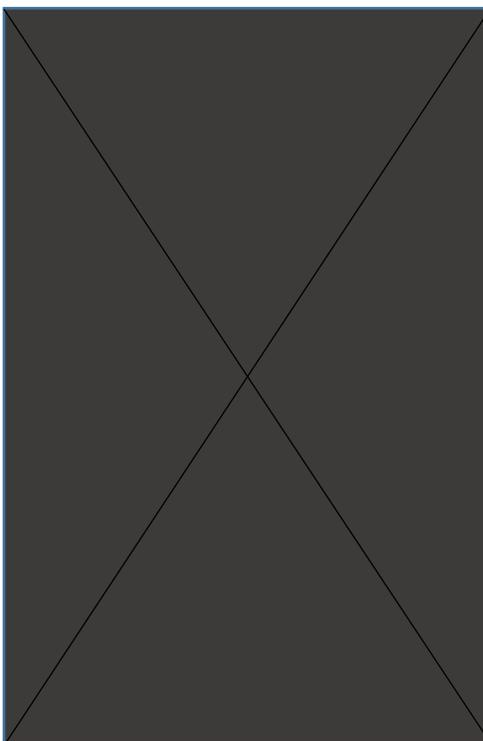
**Figure 2.7a; Catalogue II.134
Dresden, Staatliche Kunstsammlungen – Albertinum 508**



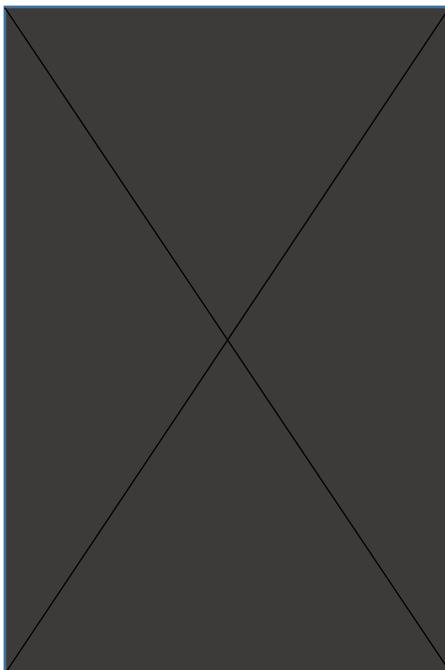
**Figure 2.7b; Catalogue II.134
Dresden, Staatliche Kunstsammlungen – Albertinum 508**



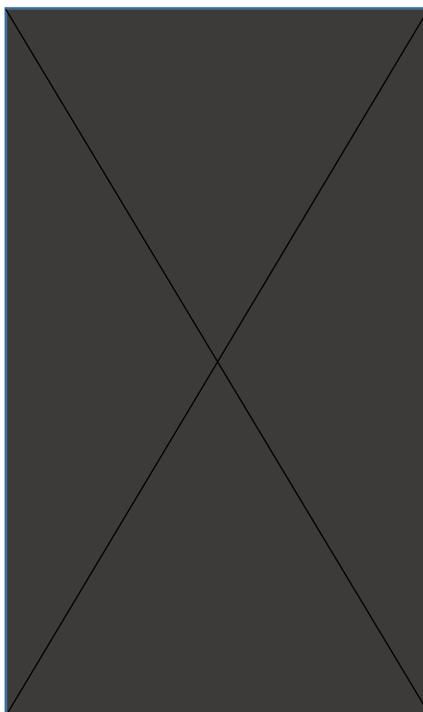
**Figure 2.8; Catalogue II.105
Taranto, MARTA 8893**



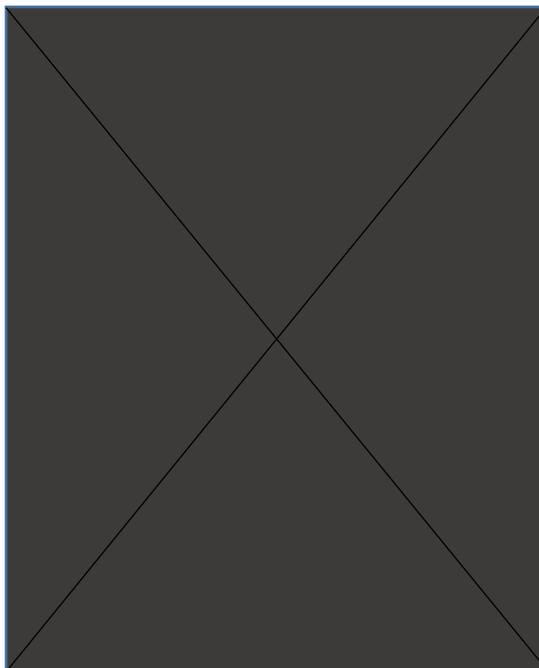
**Figure 2.9a; Catalogue II.155
Naples, Private Collection (Grimaldi) 100**



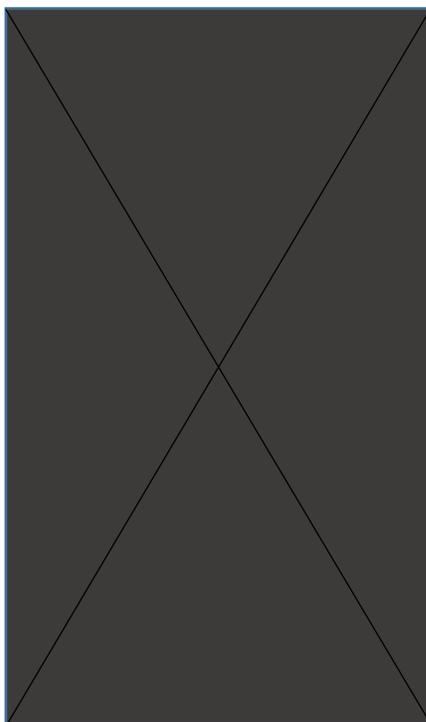
**Figure 2.9b; Catalogue II.155
Naples, Private Collection (Grimaldi) 100**



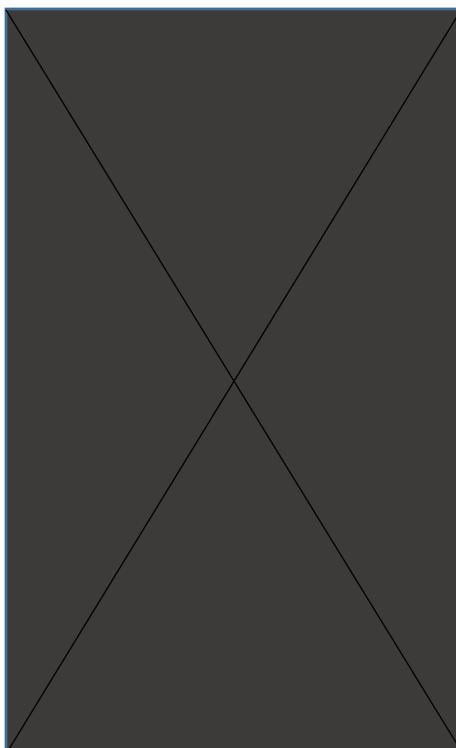
**Figure 2.10; Catalogue II.61
Naples, MANN 2014 (81929)**



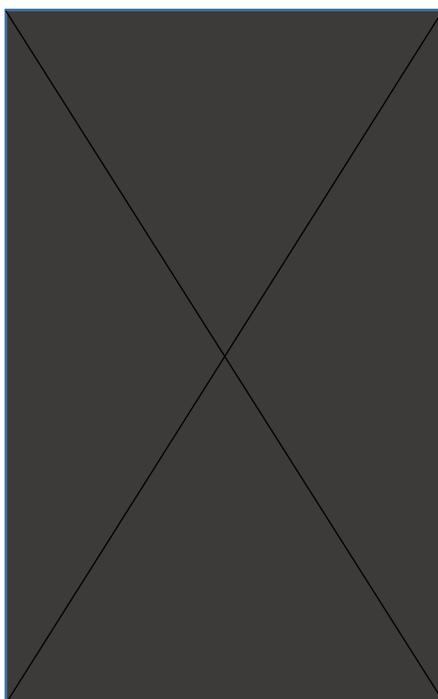
**Figure 2.11; Catalogue II.135
Paris, Cabinet des Medailles 907**



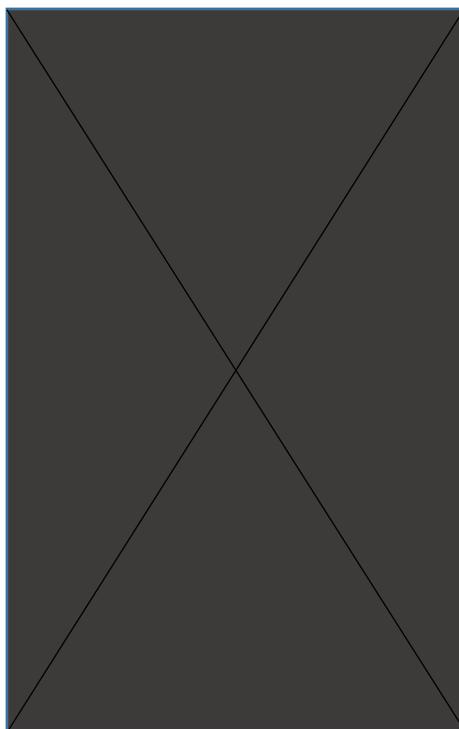
**Figure 2.12; Catalogue II.14
London, Market (Ohly)**



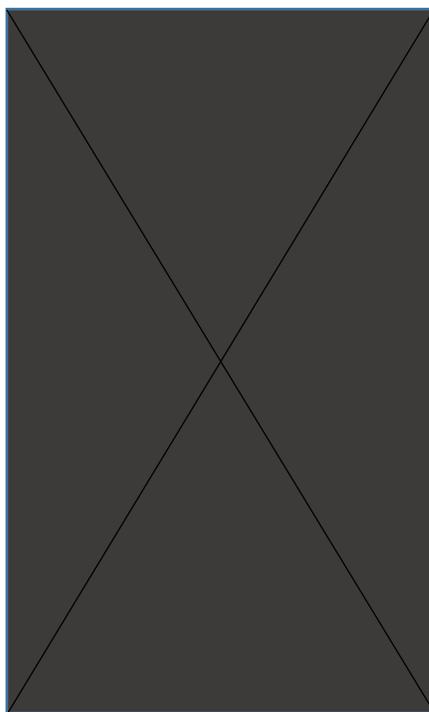
**Figure 2.13a; Catalogue II.109
Munich, Private Collection**



**Figure 2.13b; Catalogue II.109
Munich, Private Collection**



**Figure 2.14; Catalogue II.77
Geneva, Private Collection (J. Chamay)**



**Figure 2.15a; Catalogue II.110
Boston, Museum of Fine Arts 10.234**

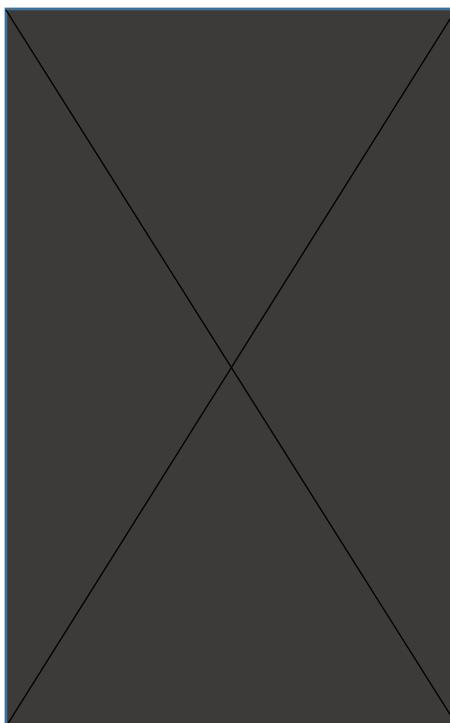


Figure 2.15b; Catalogue II.110
Boston, Museum of Fine Arts 10.234

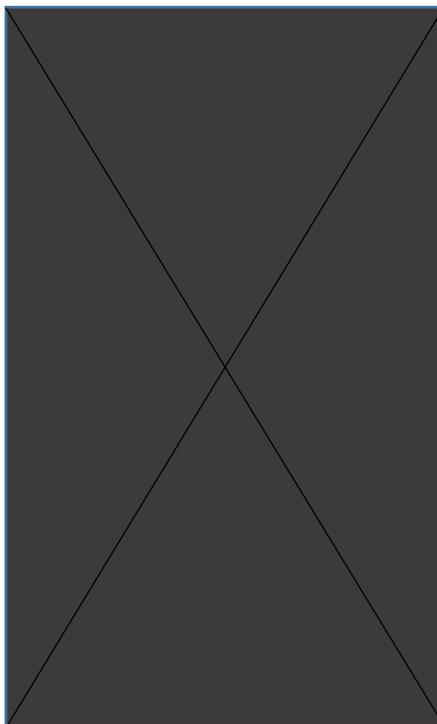
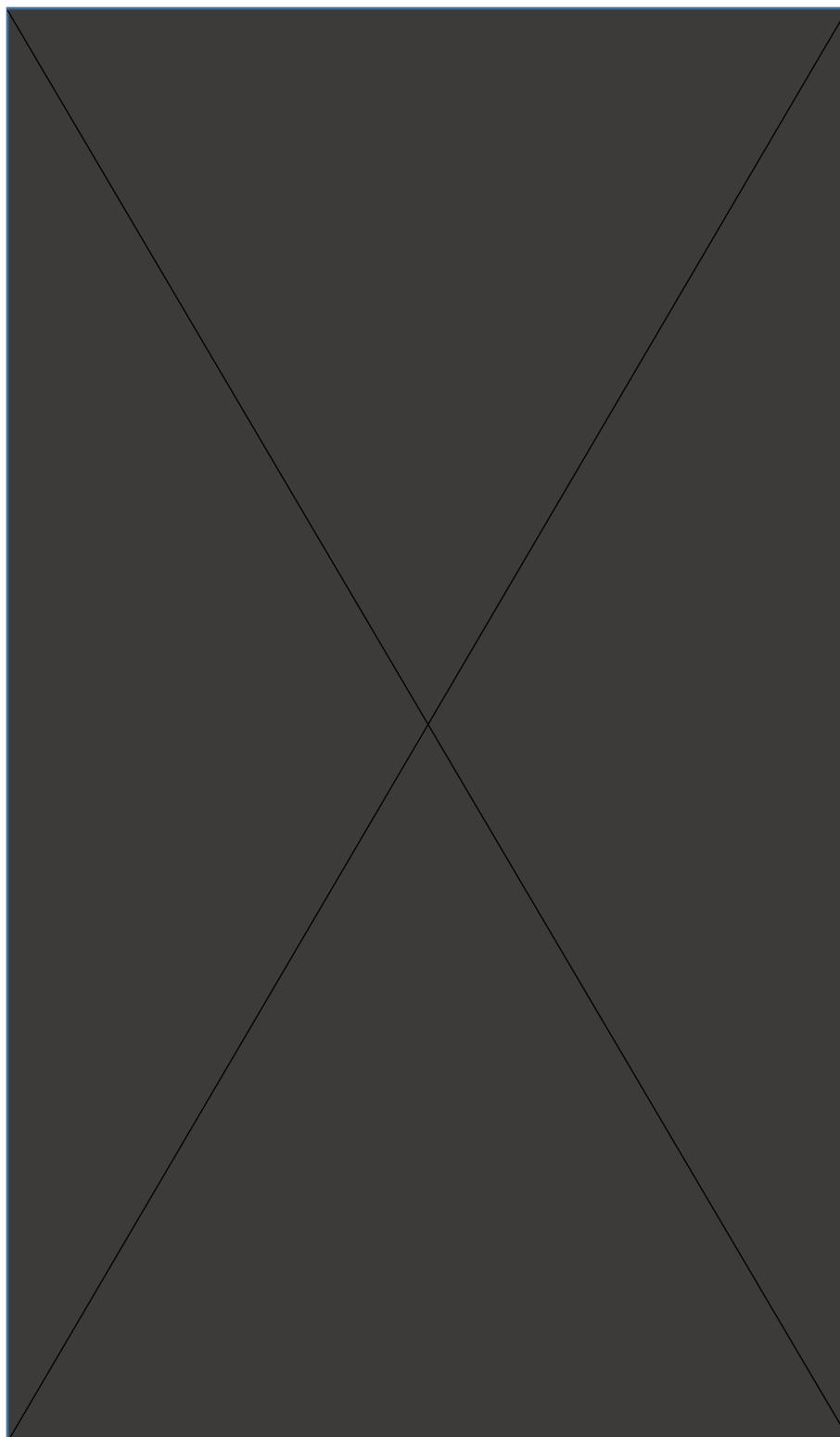


Figure 2.16; Catalogue II.104
New York, Market (Hecht) 9



**Figure 2.17a; Catalogue II.130
Malibu, J. Paul Getty Museum 86 AE 157**

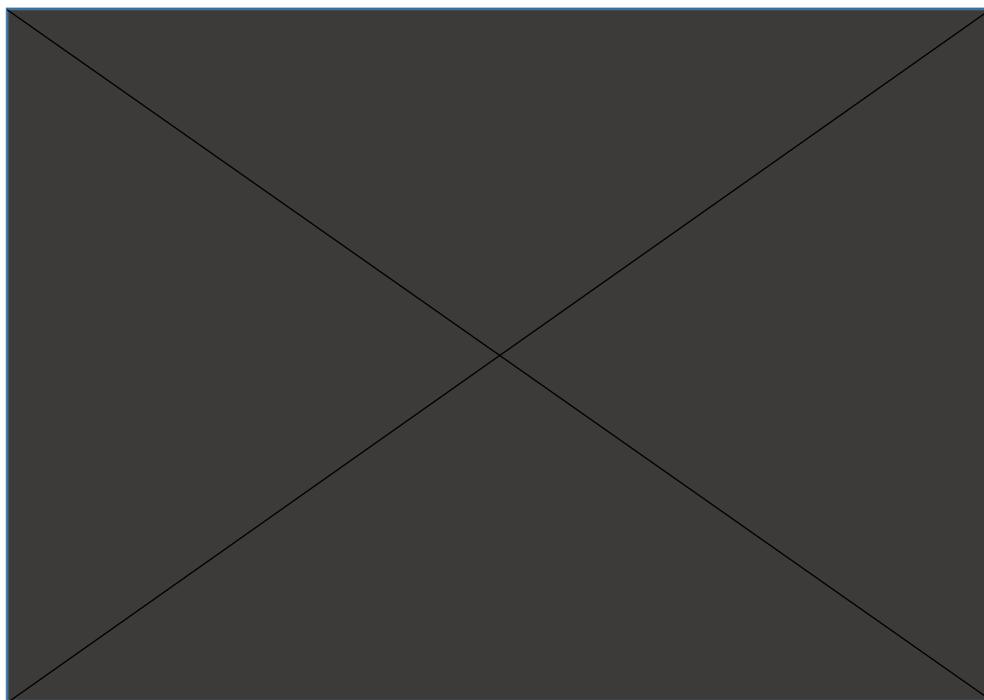


Figure 2.17b; Catalogue II.130
Malibu, J. Paul Getty Museum 86 AE 157



Figure 2.17c; Catalogue II.130
Malibu, J. Paul Getty Museum 86 AE 157



Figure 3.1; Catalogue III.6
Basel, Private Collection (Dr. Ackermann)



Figure 3.2; Catalogue III.127
Mainz, Römisch-Germanisches Zentralmuseum O. 12971-6

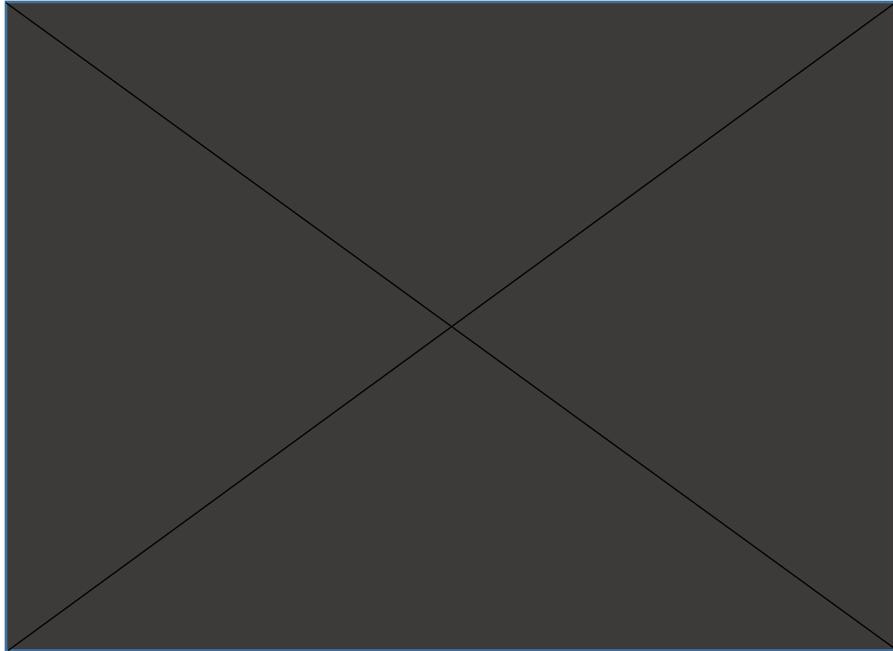


Figure 3.3; Catalogue III.27
Erbach, Gräfliche Sammlungen Schloss Erbach 33

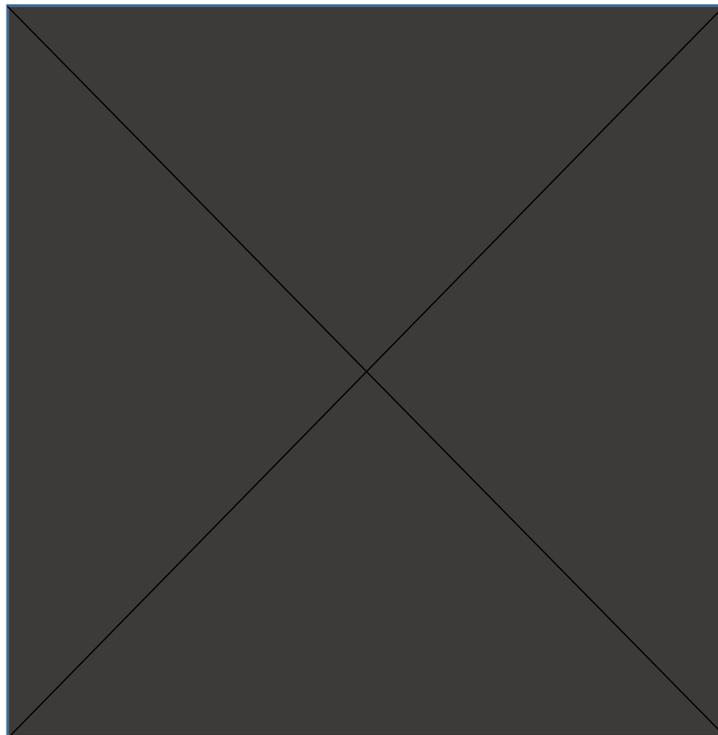
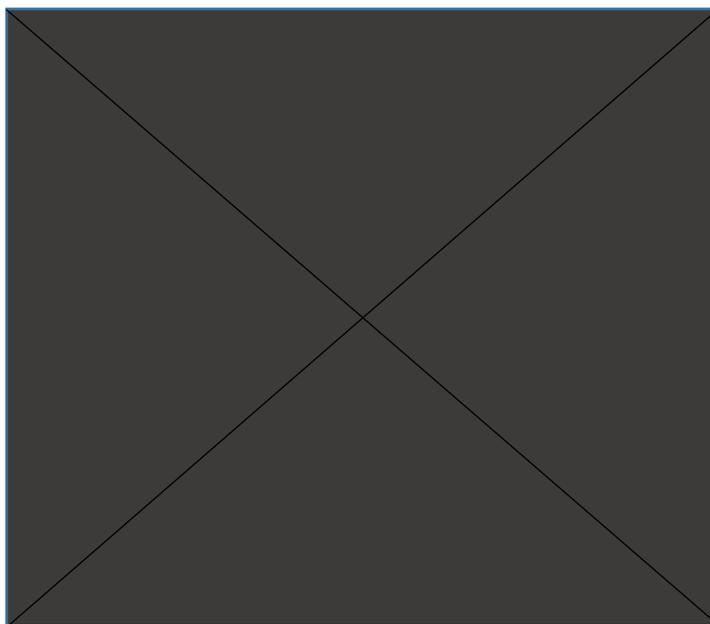
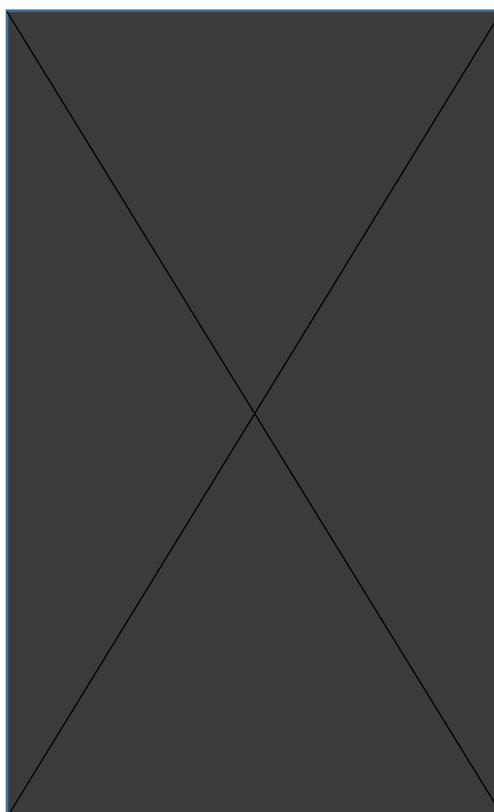


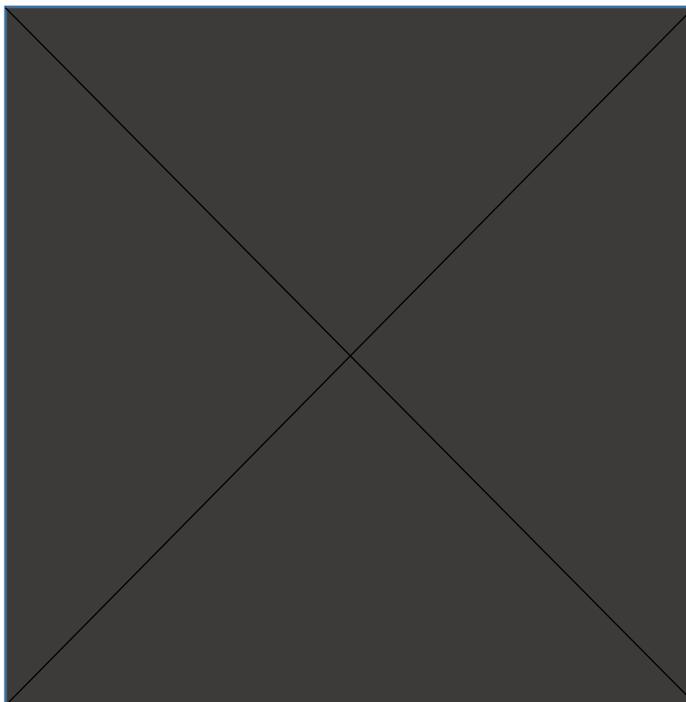
Figure 3.4; Catalogue III.228
Bari, Private Collection (Professor Rizzon) D1



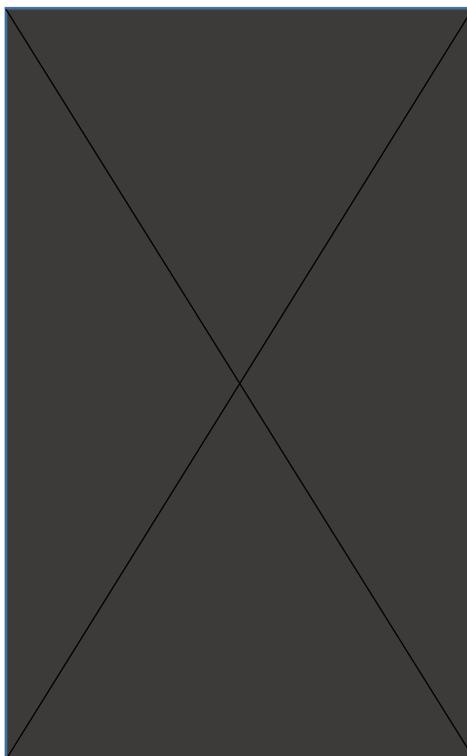
**Figure 3.5a; Catalogue III.196
Naples, MANN 3228 (82921)**



**Figure 3.5b; Catalogue III.196
Naples, MANN 3228 (82921)**



**Figure 3.6; Catalogue III.135
Hamburg, Private Collection (S. von Broen)**



**Figure 3.7; Catalogue III.181
Toledo, Museum of Art 64.136**

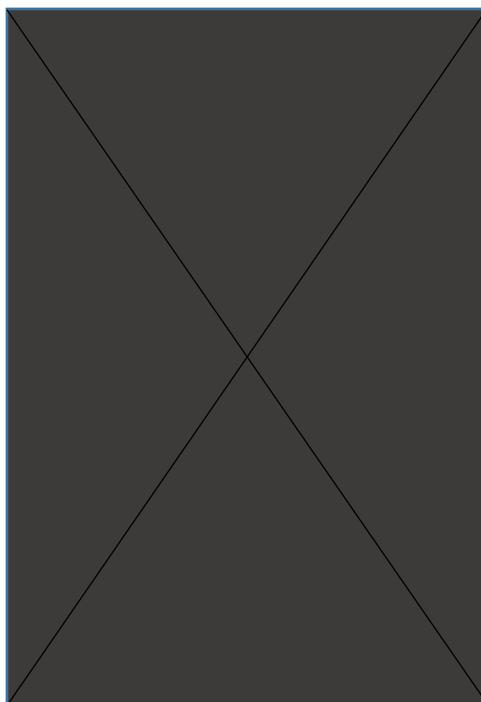


Figure 3.8a; Catalogue III.175
Ruvo, Museo Archeologico Nazionale Jatta 1499

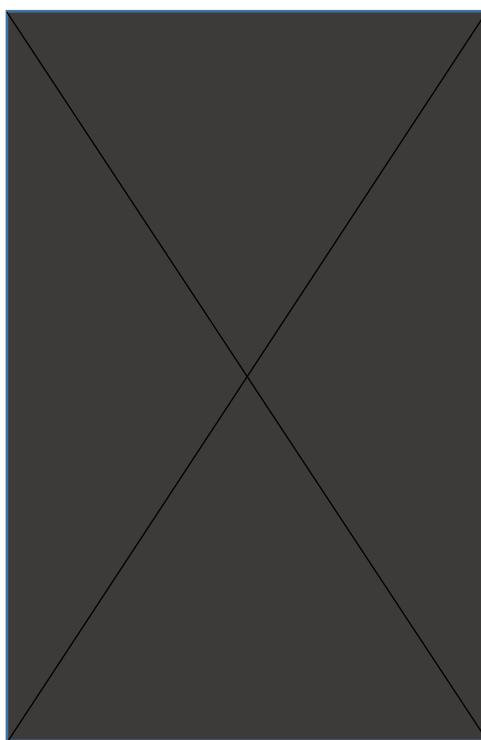


Figure 3.8b; Catalogue III.175
Ruvo, Museo Archeologico Nazionale Jatta 1499

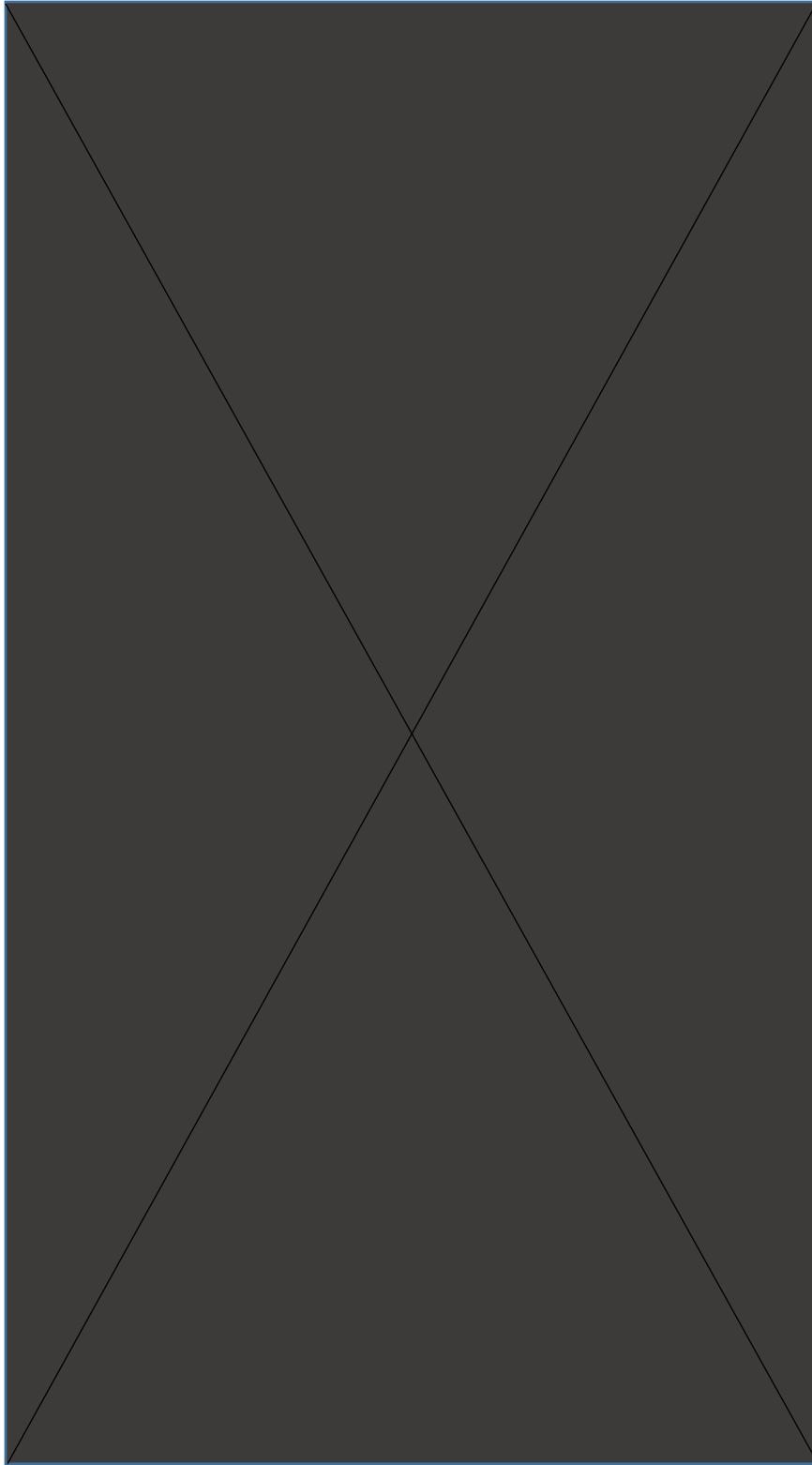


Figure 3.9; Catalogue IV.117
Berlin, Staatliche Museen 1984.44
(Photo Credit: Google Cultural Institute, b p k – Photo Agency)

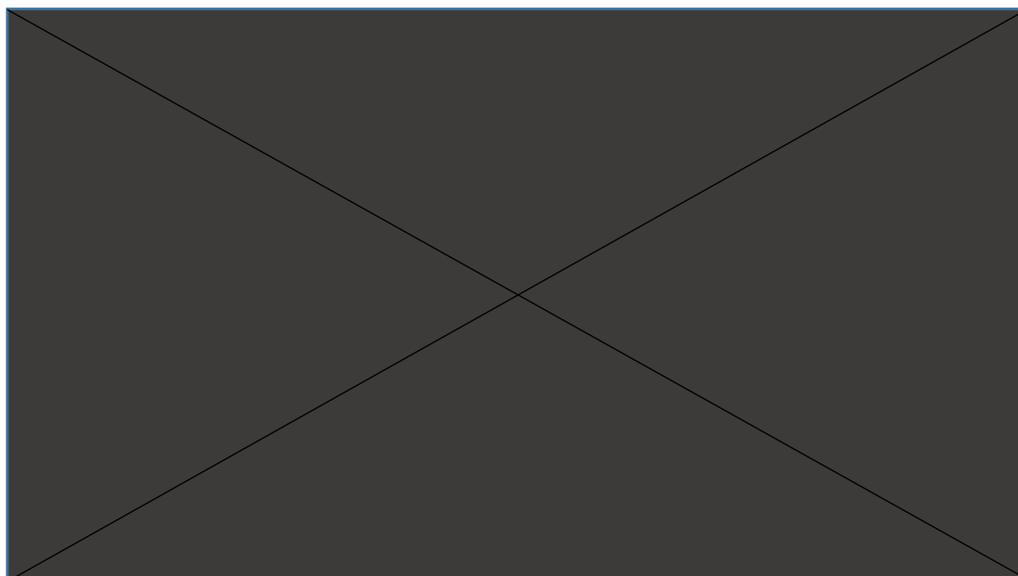


Figure 3.10; Catalogue III.691
Naples, Private Collection (Grimaldi) 356
(Photo Credit: *RVAp* II, Plate 393)

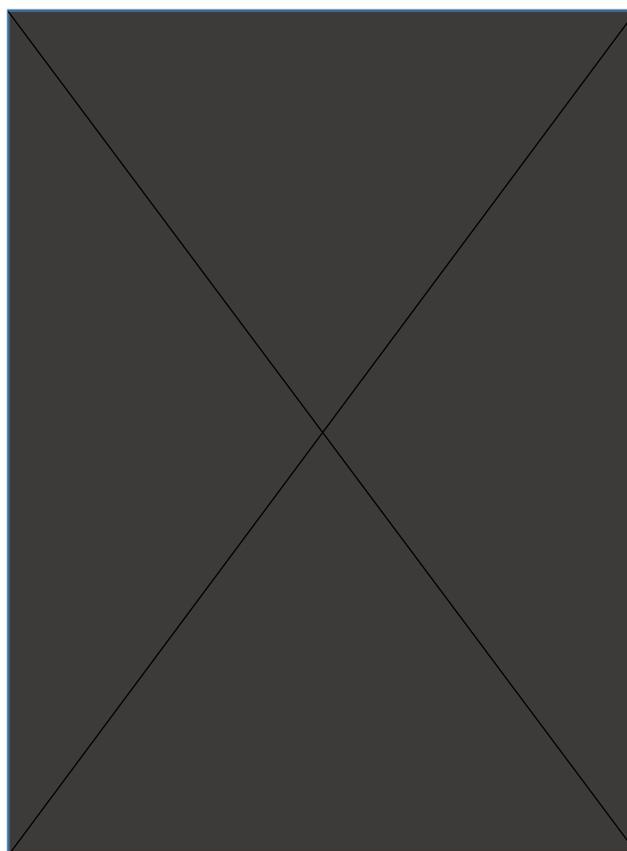
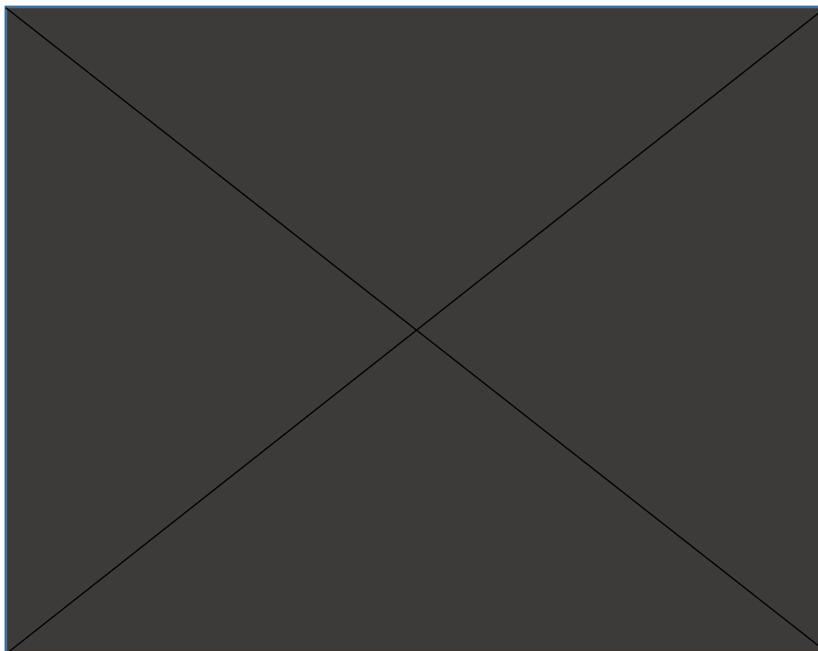
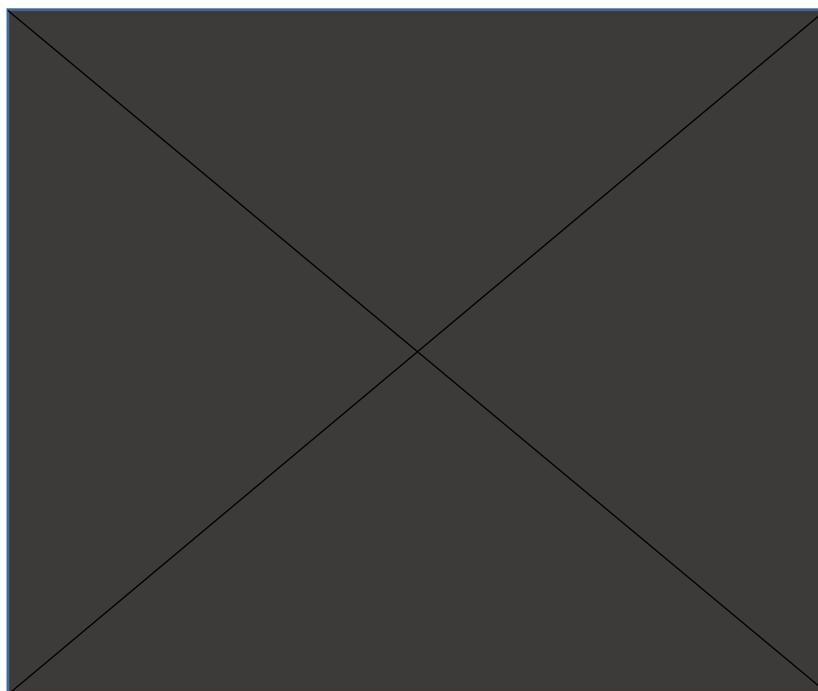


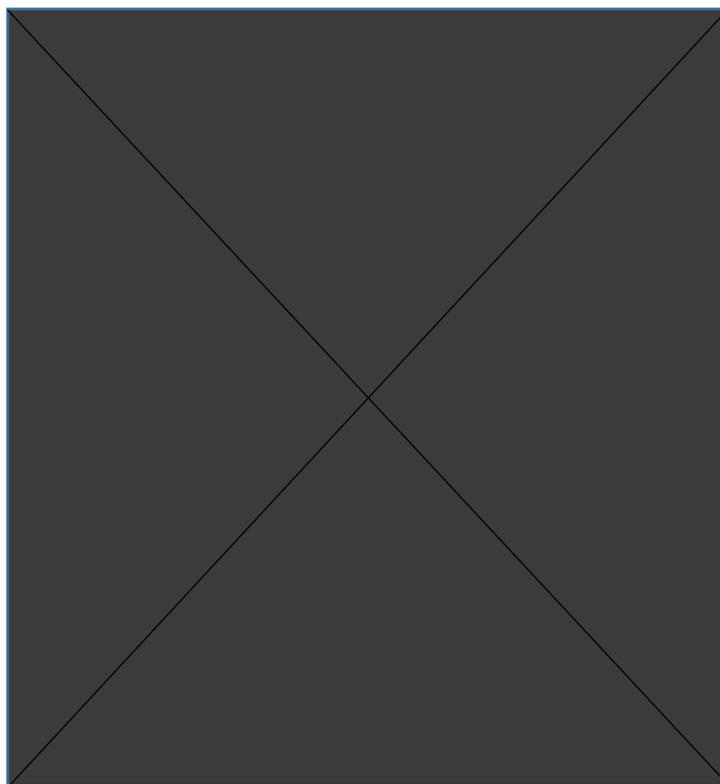
Figure 3.11; Catalogue III.589
London, British Museum F298



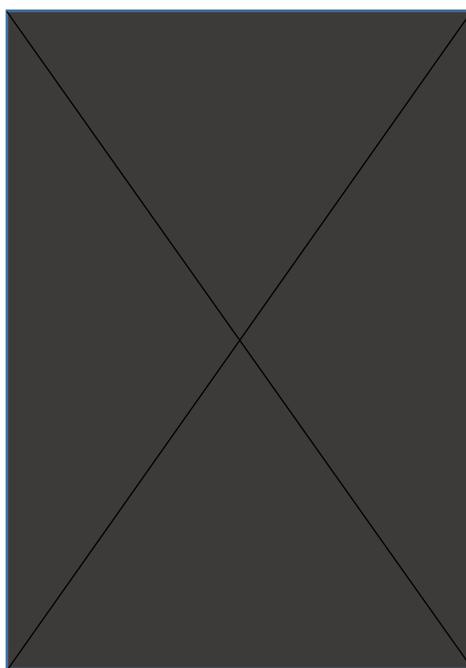
**Figure 3.12a; Catalogue III.626
Munich, Private Collection**



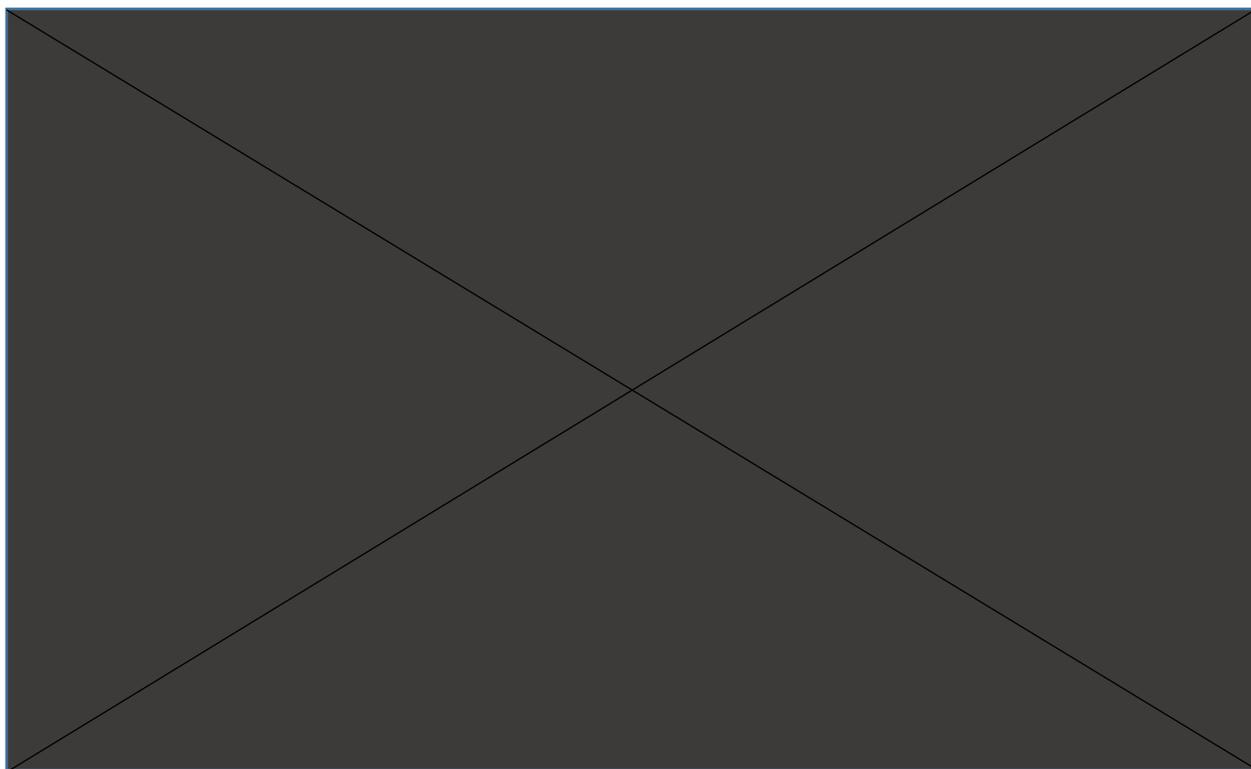
**Figure 3.12b; Catalogue III.626
Munich, Private Collection**



**Figure 3.13; Catalogue III.86
London, Market (Sotheby's) 12.12.88 33941-2**



**Figure 3.14; Catalogue III.686
Bari, Private Collection (Prof. Rizzon) 71**



**Figure 3.15a; Catalogue III.5
Basel, Private Collection (H.A. Cahn) 278**



**Figure 3.15b; Catalogue III.5
Basel, Private Collection (H.A. Cahn) 278**

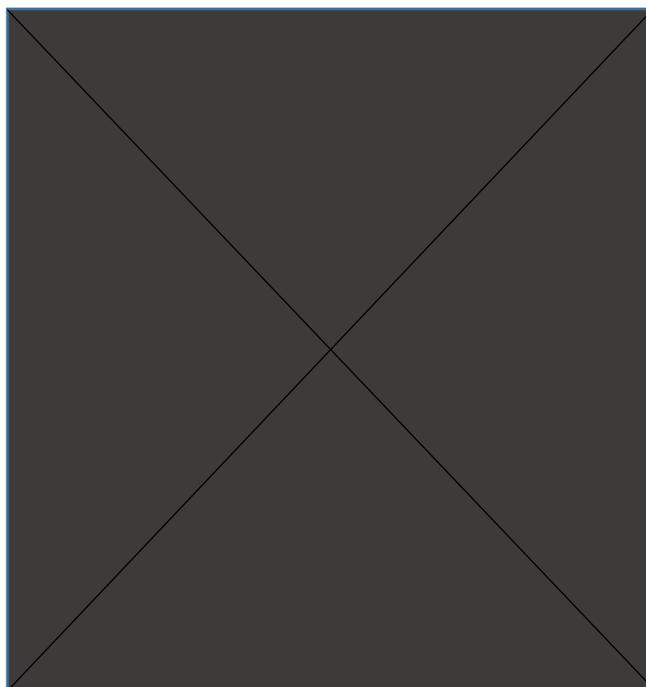


Figure 3.16; Catalogue III.48
Sorengo, Private Collection [50]26

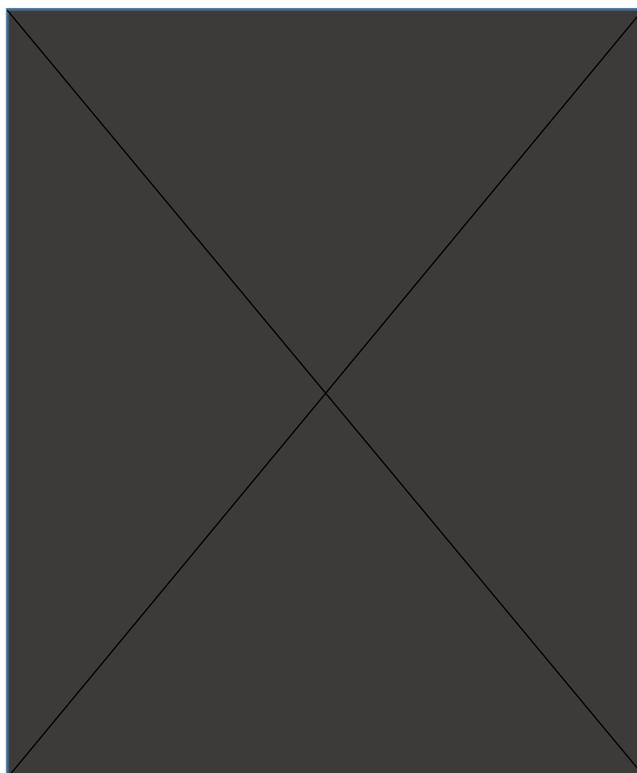
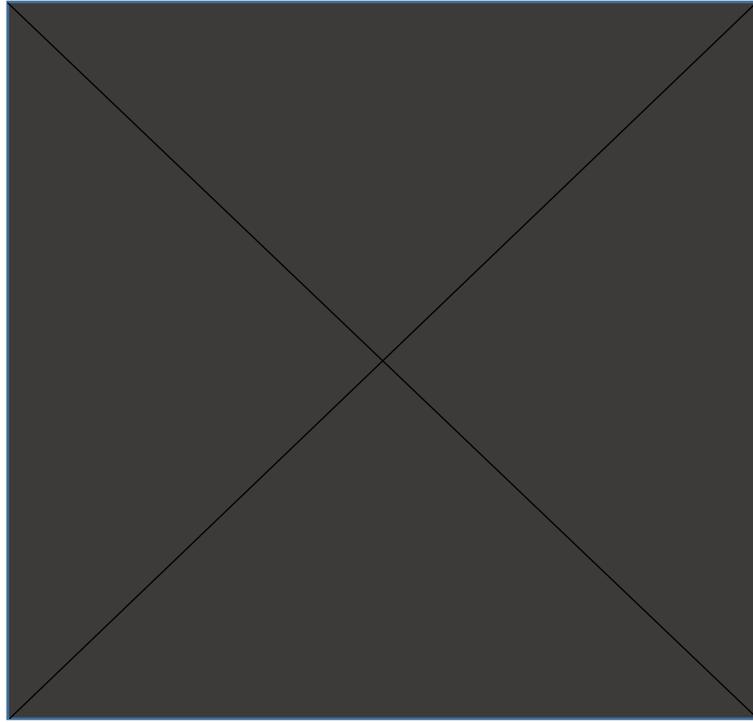
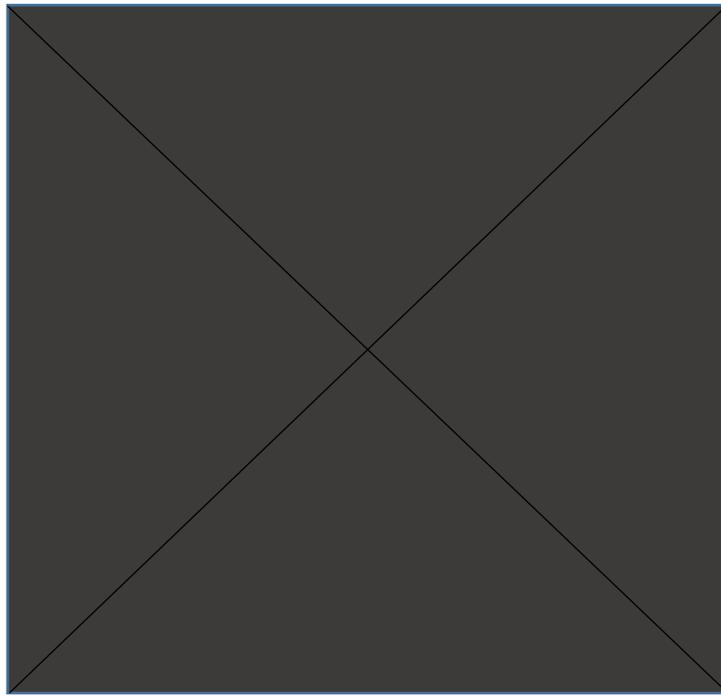


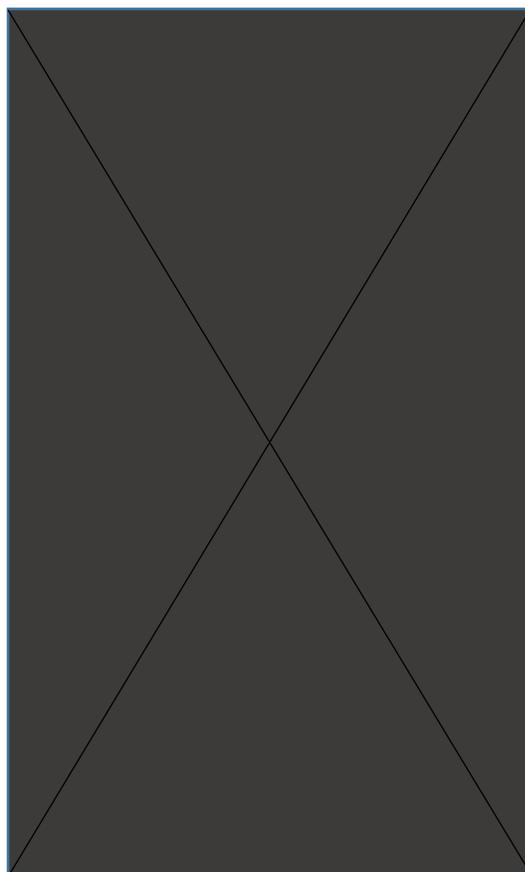
Figure 3.17; Catalogue III.83
Brussels, Private Collection (I. Errera) D 9



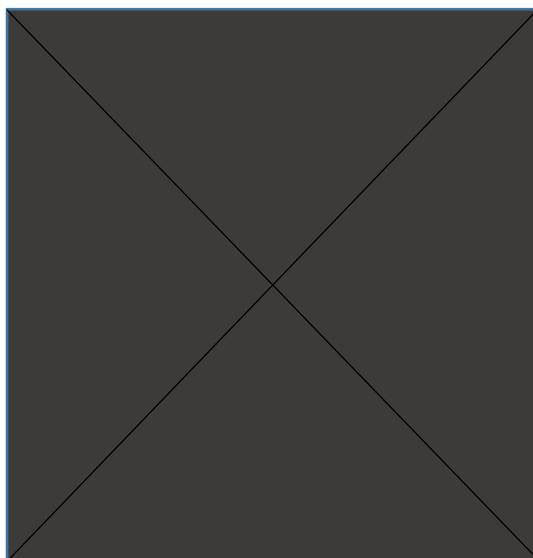
**Figure 3.18a; Catalogue III.42
Oberlehr, Private Collection (H. Buschulte)**



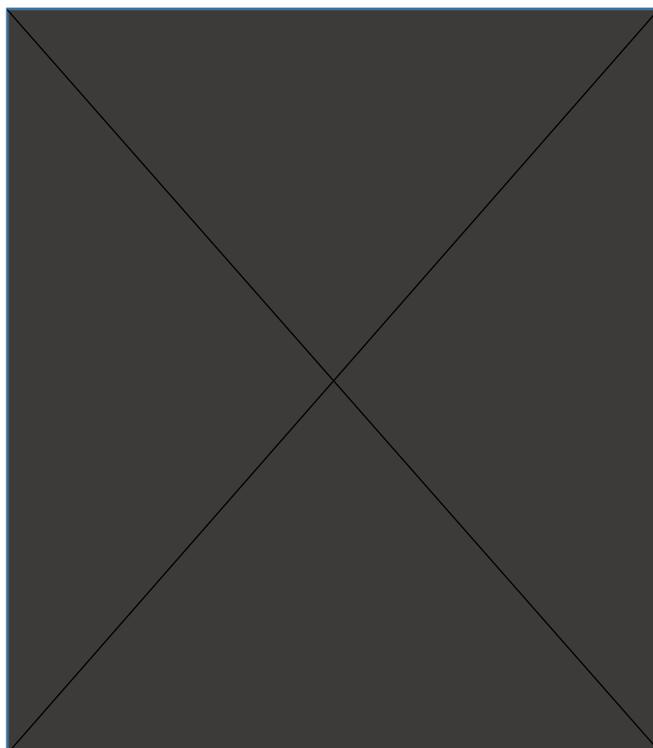
**Figure 3.18b; Catalogue III.42
Oberlehr, Private Collection (H. Buschulte)**



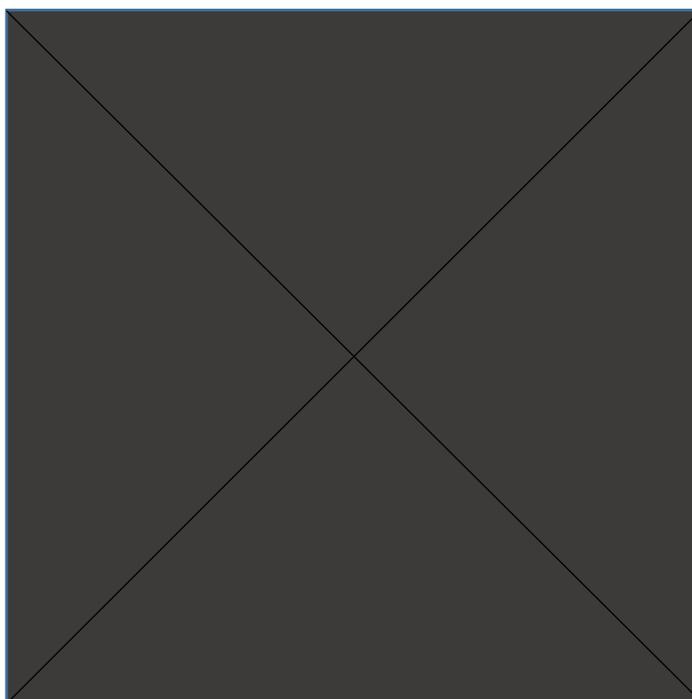
**Figure 3.19; Catalogue III.194
Princeton, Princeton University Art Museum 1989.4**



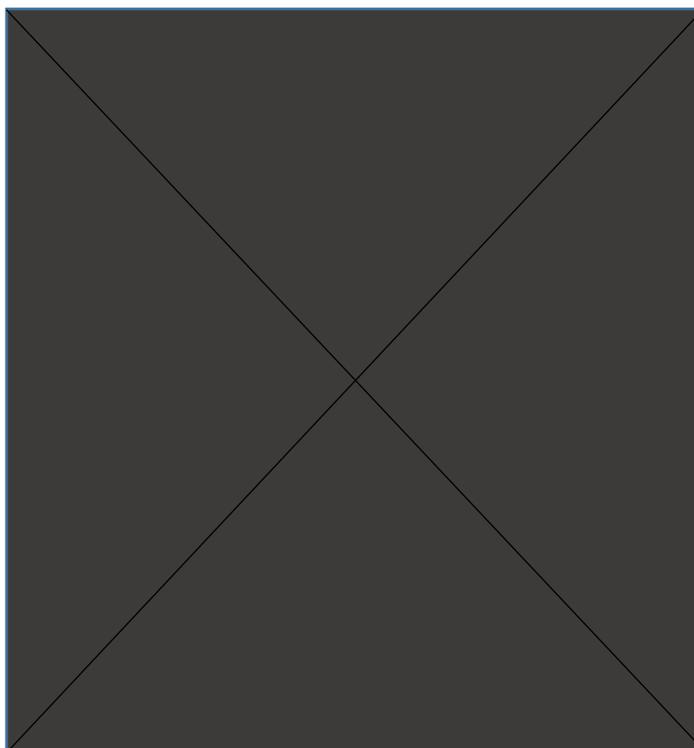
**Figure 3.20; Catalogue III.225
Bari, Private Collection (Rizzon) 46**



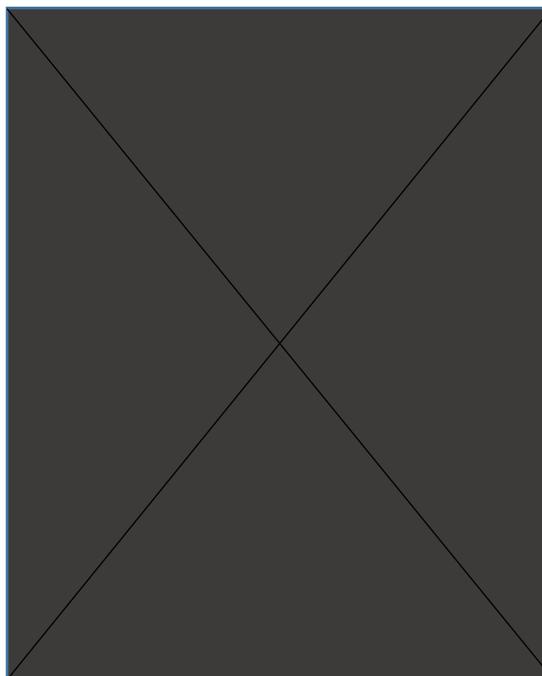
**Figure 3.21; Catalogue III.404
Milan, Civico Museo Archeologico 235**



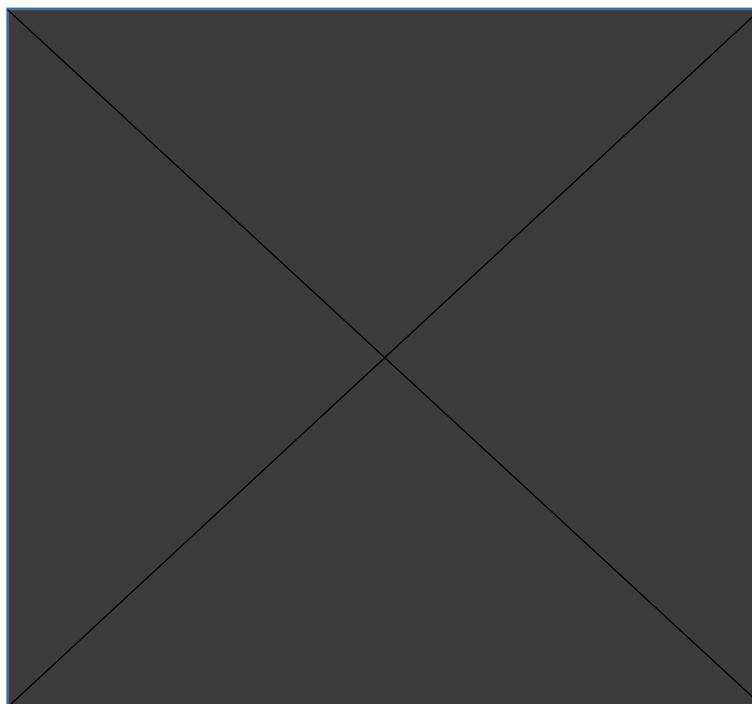
**Figure 3.22; Catalogue IV.11
Naples, MANN 3370**



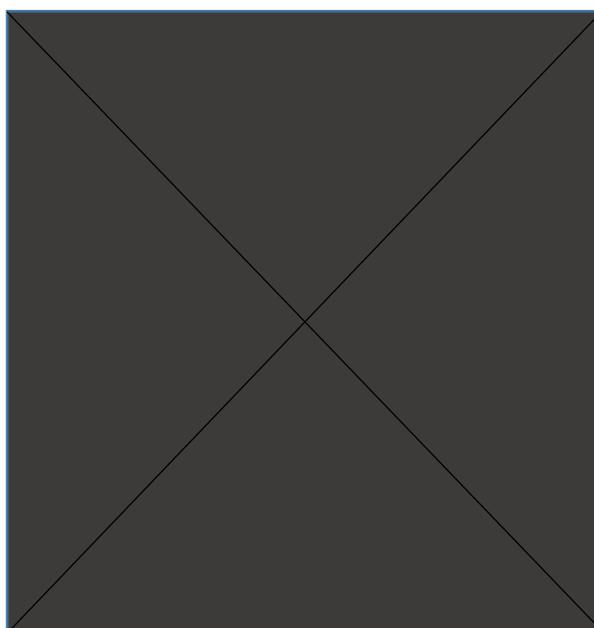
**Figure 3.23a; Catalogue III.465
Bari, Private Collection (Malaguzzi Valeri) 52**



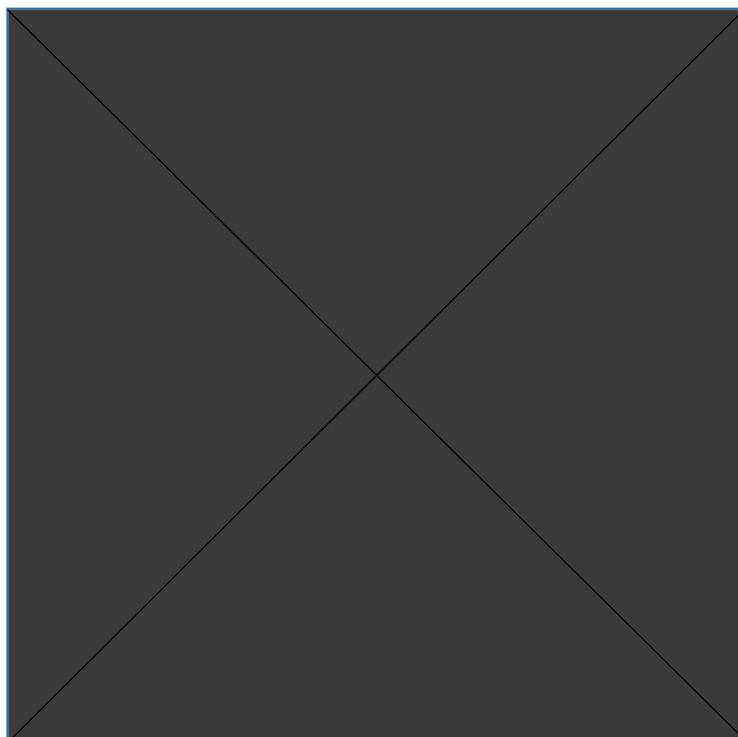
**Figure 3.23b; Catalogue III.465
Bari, Private Collection (Malaguzzi Valeri) 52**



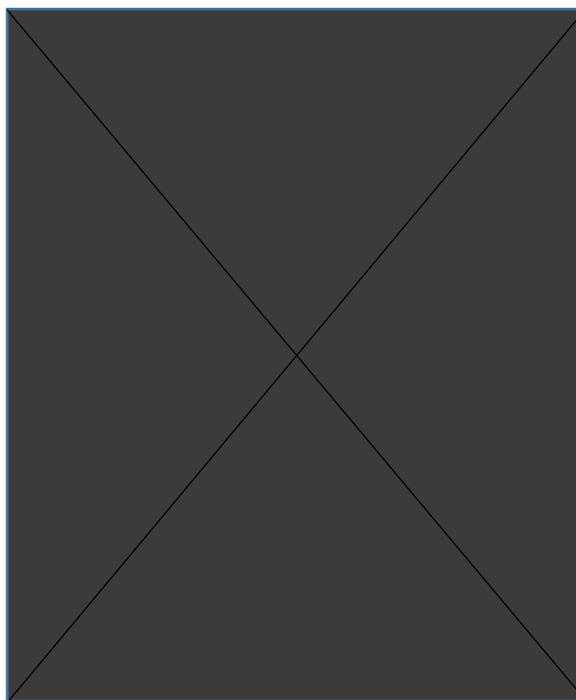
**Figure 3.24; Catalogue III.21
Sydney, Nicholson Museum 47.05**



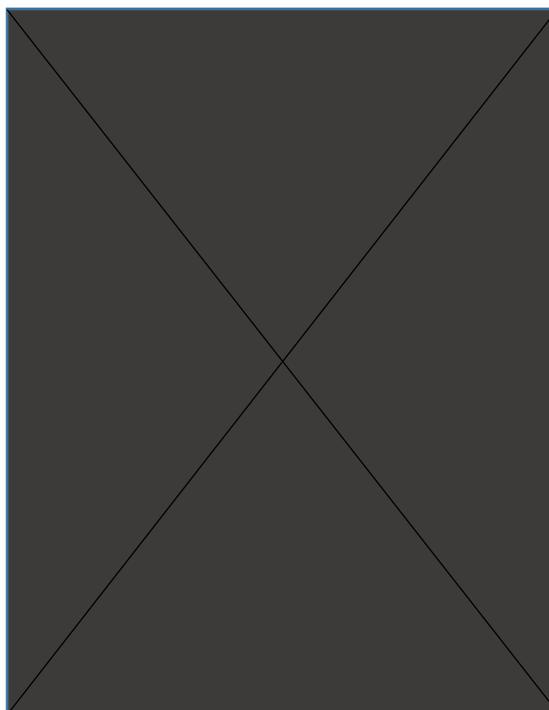
**Figures 3.25; Catalogue III.52
Turin, Private Collection**



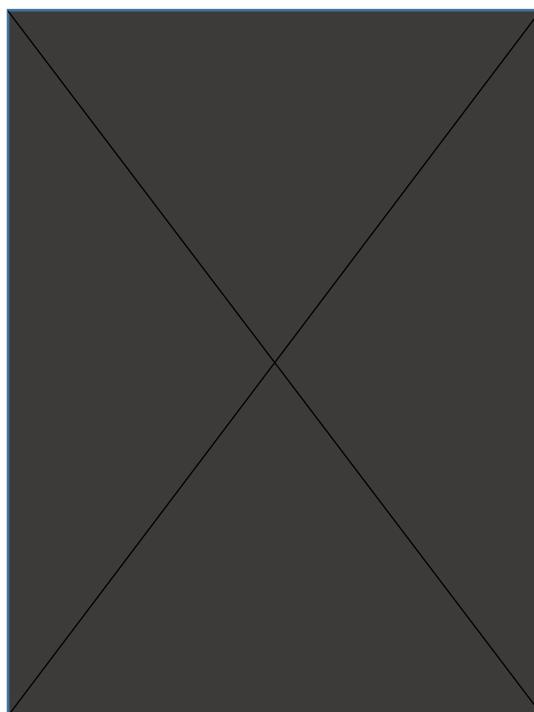
**Figure 3.26a; Catalogue III.13
Cleveland, Museum of Art 89.73**



**Figure 3.26b; Catalogue III.13
Cleveland, Museum of Art 89.73**



**Figure 3.26c; Catalogue III.13
Cleveland, Museum of Art 89.73**



**Figure 3.26d; Catalogue III.13
Cleveland, Museum of Art 89.73**

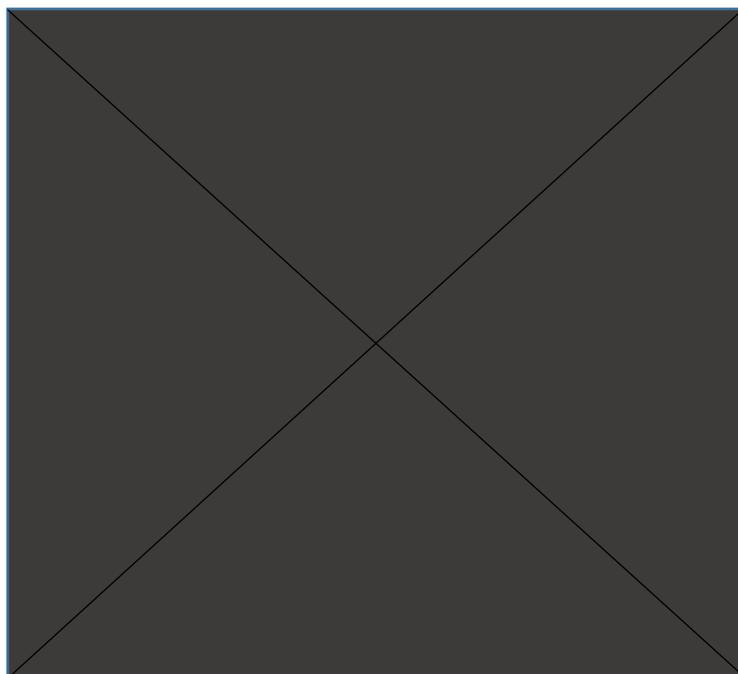


Figure 3.27; Catalogue III.8
St. Petersburg, Hermitage Museum 295 (St. 855)

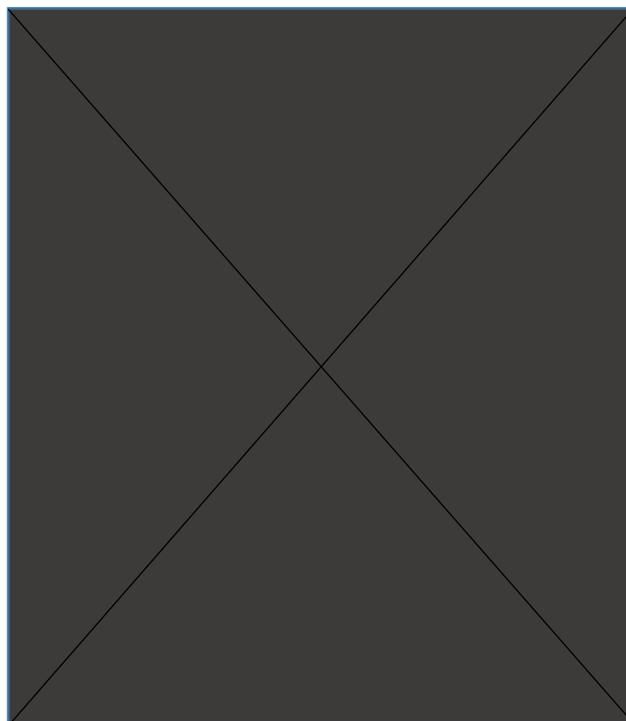
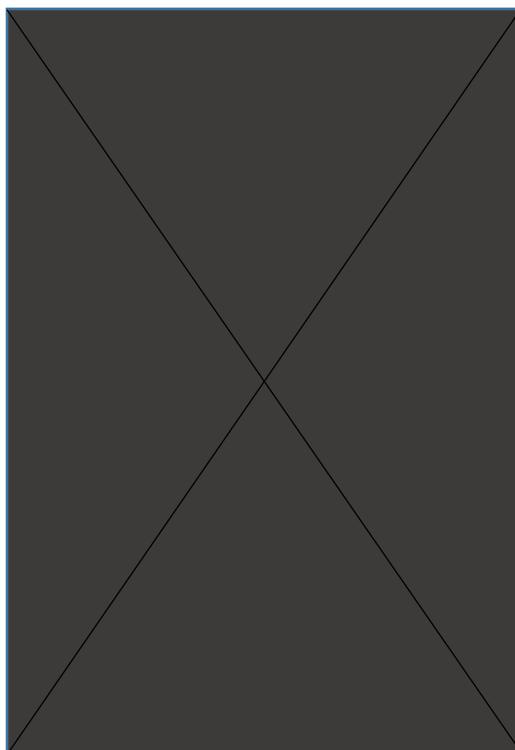


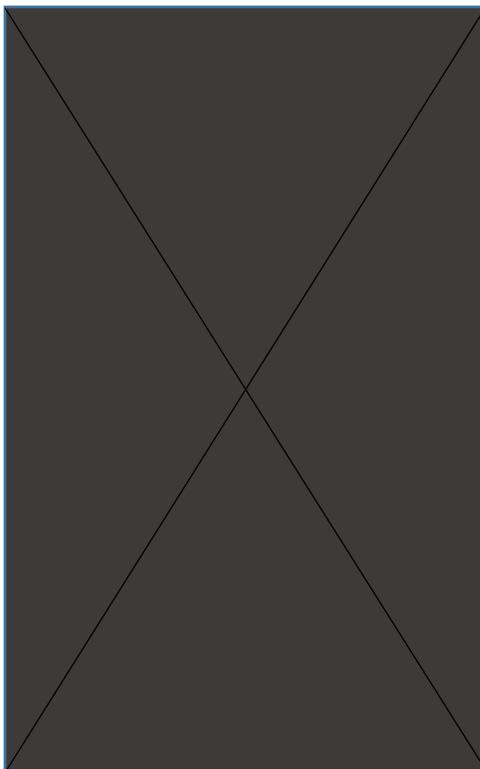
Figure 3.28; Catalogue IV.29
Madrid, Museo Arqueológico Nacional 11050 (L 327)



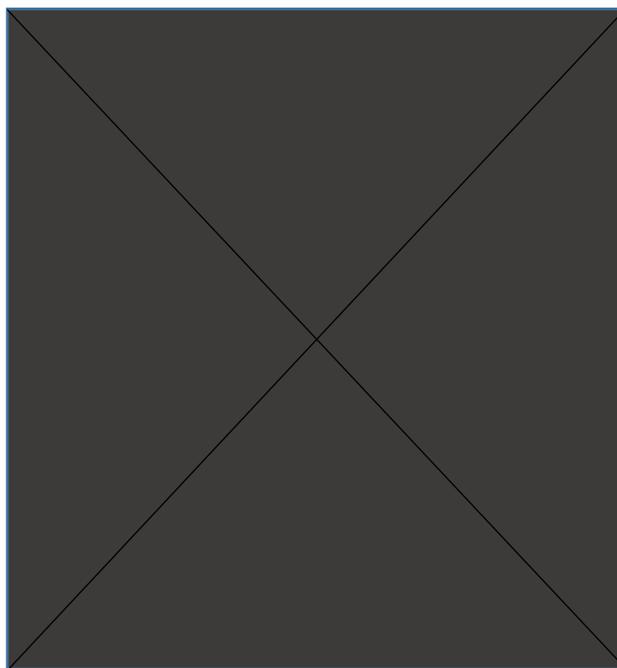
**Figure 3.29; Catalogue III.179
Glasgow, Art Galleries and Museums 5.159**



**Figure 3.30; Catalogue III.492
Basel, Antikenmuseum und Sammlung Ludwig BS 468**



**Figure 3.31; Catalogue III.70
Geneva, Market (M. Laforêt) 11.12.80 116**



**Figure 3.32; Catalogue III.217
New York, Metropolitan of Art L 63.21.6**

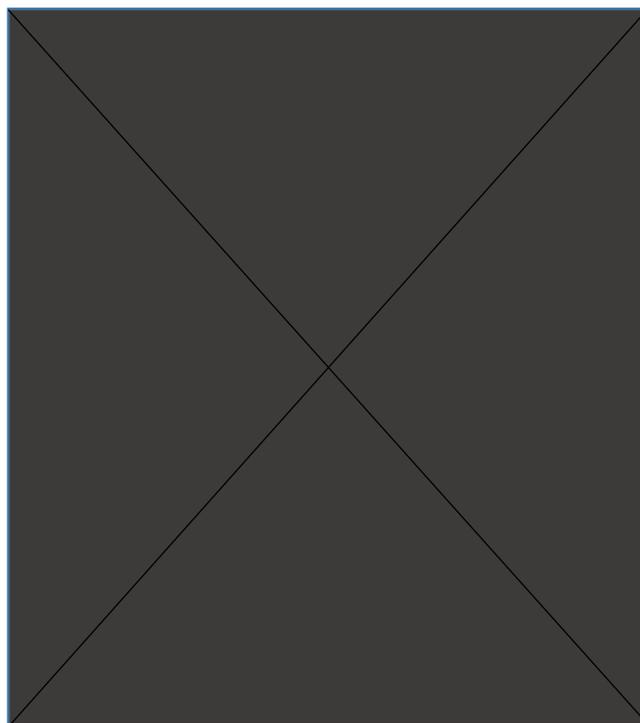


Figure 4.1; Catalogue IV.49
London, British Museum, F271

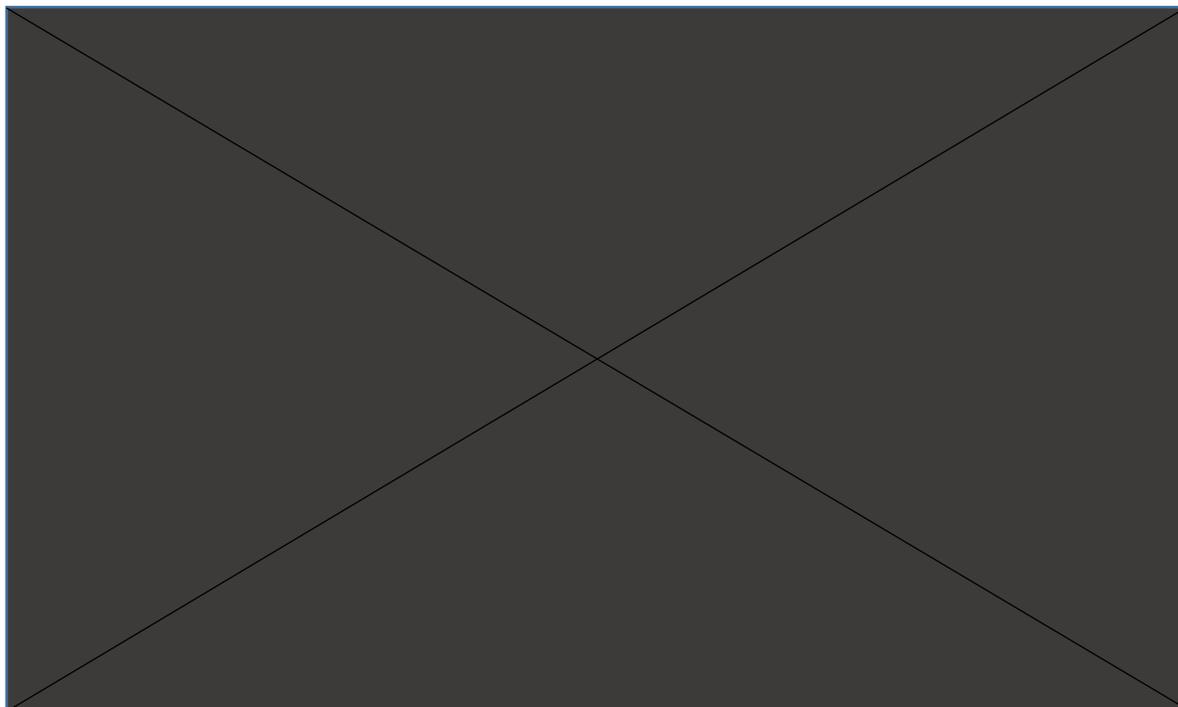


Figure 4.2a; Catalogue IV.80
Naples, MANN 3219 (81953)

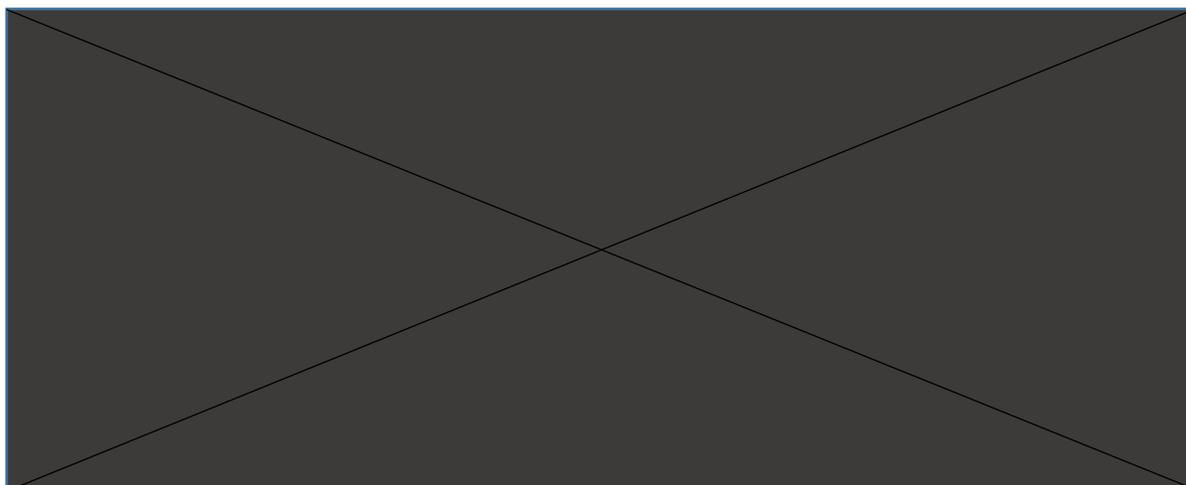


Figure 4.2b; Catalogue IV.80
Naples, MANN 3219 (81953)

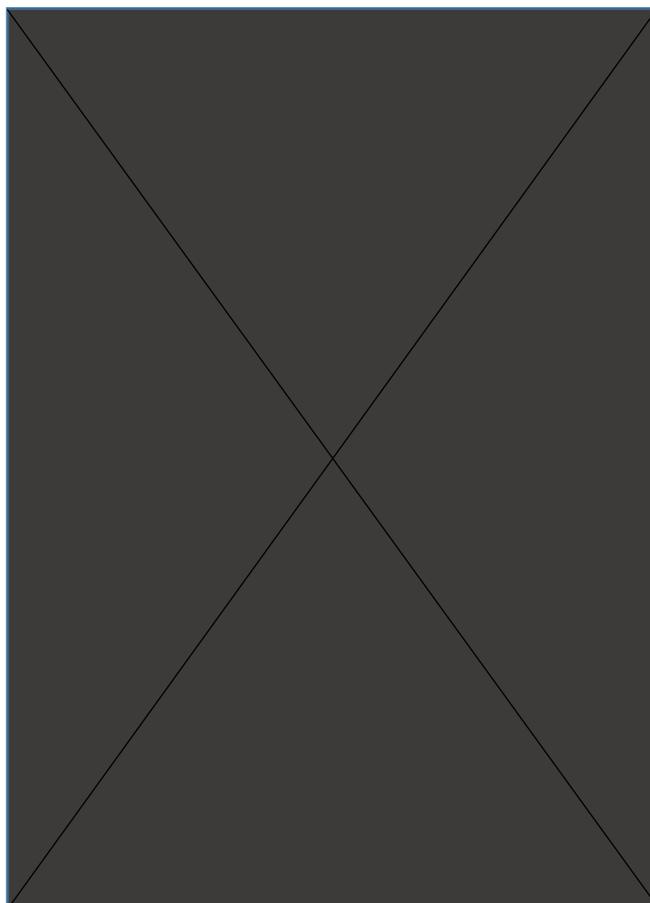
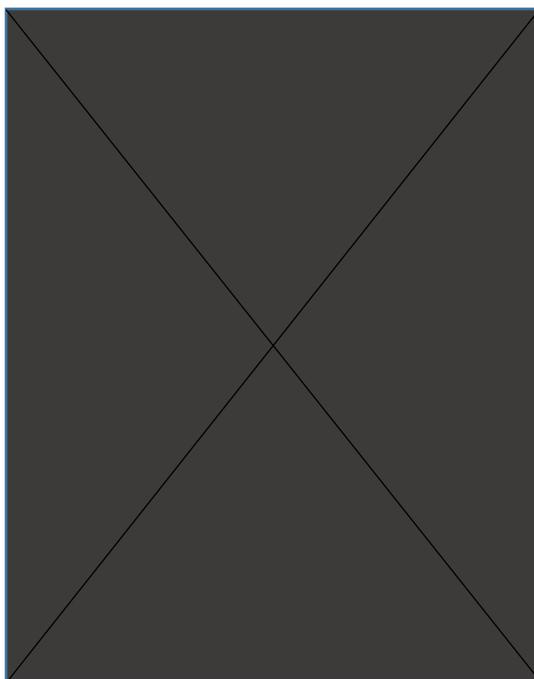
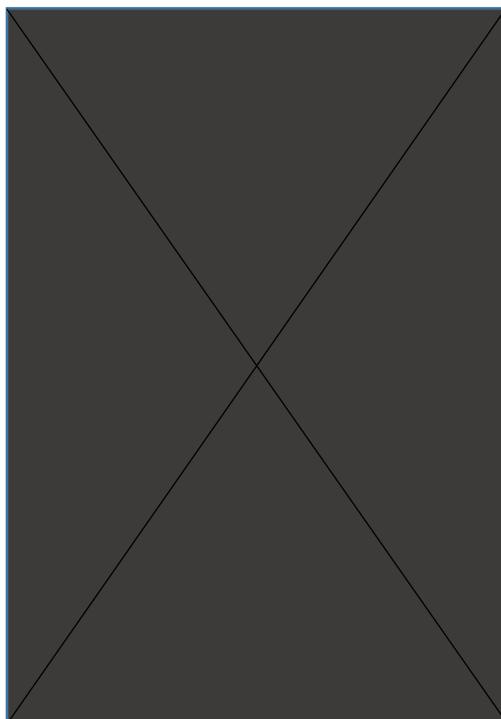


Figure 4.3; Catalogue IV.122
Munich, Museum Antiker Kleinkunst 3300
(Photo Credit: *RVAp* II, Plate 200)



**Figure 4.4a; Catalogue IV.26
St. Petersburg, Hermitage Museum 2085**



**Figure 4.4b; Catalogue IV.26
St. Petersburg, Hermitage Museum 2085**

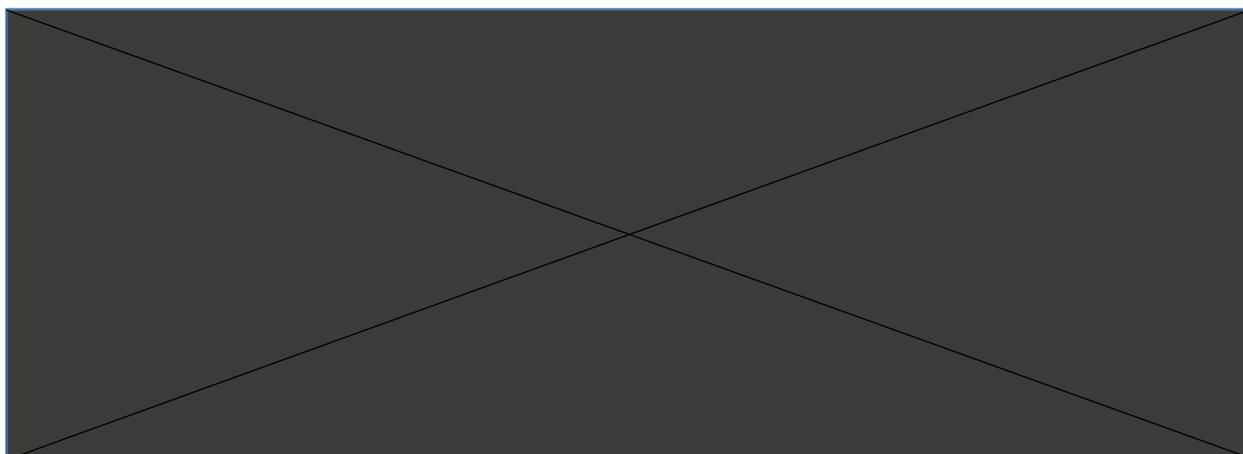


Figure 4.5a; Catalogue III.464
Ruvo, Museo Archeologico Nazionale Jatta 1617

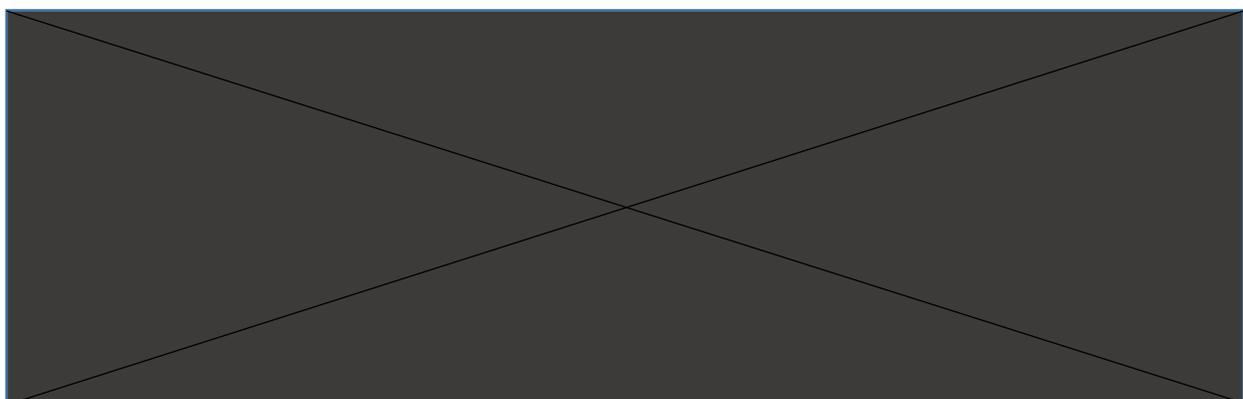
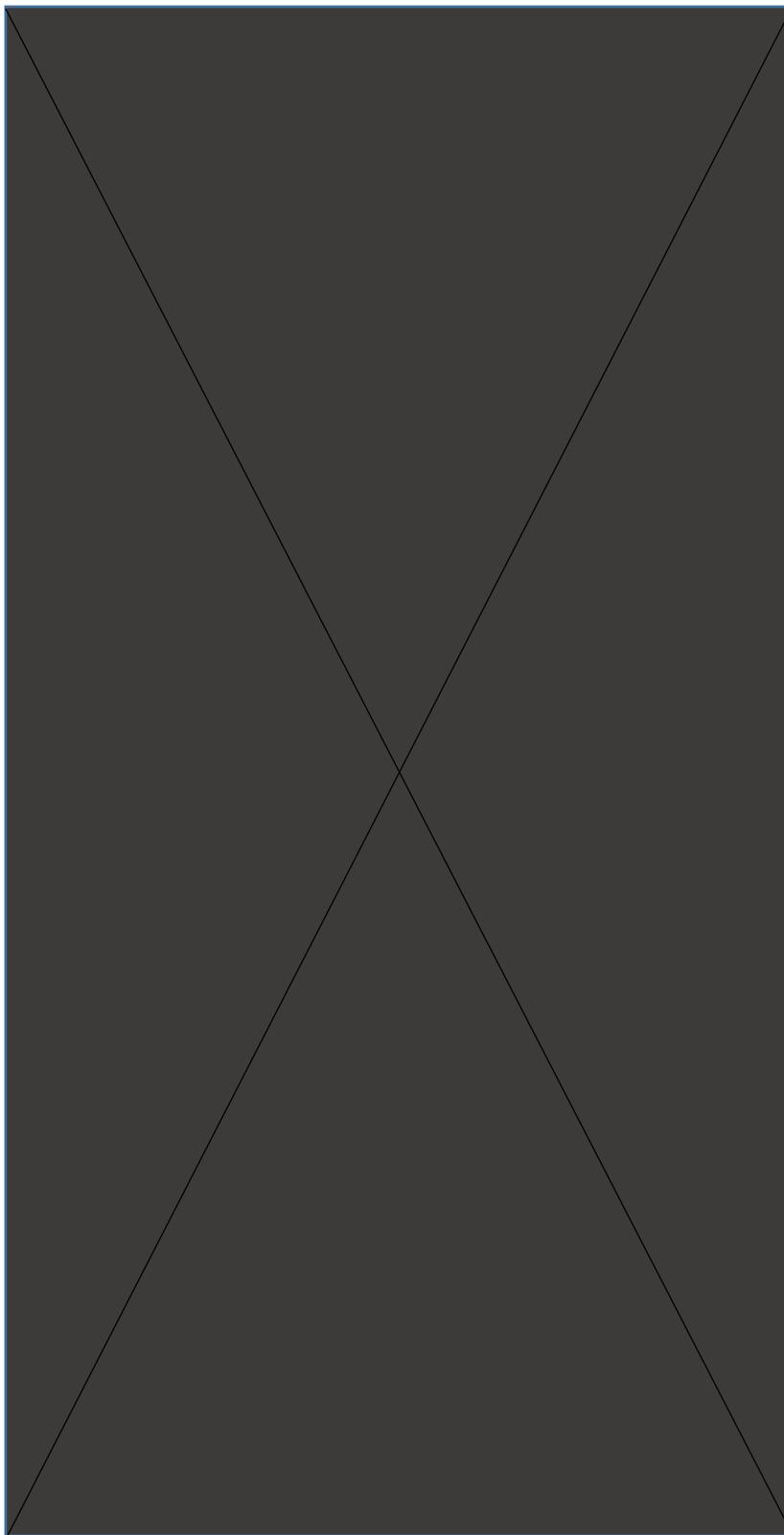


Figure 4.5b; Catalogue III.646
Ruvo, Museo Archeologico Nazionale Jatta 1617



**Figure 4.6a; Catalogue IV.163
Basel, Market (Palladian)**

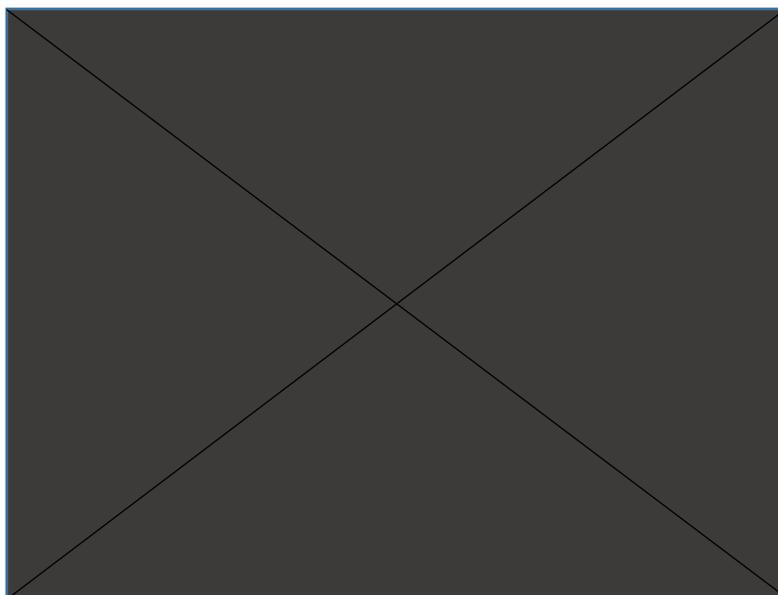


Figure 4.6b; Catalogue IV.163
Basel, Market (Palladion)

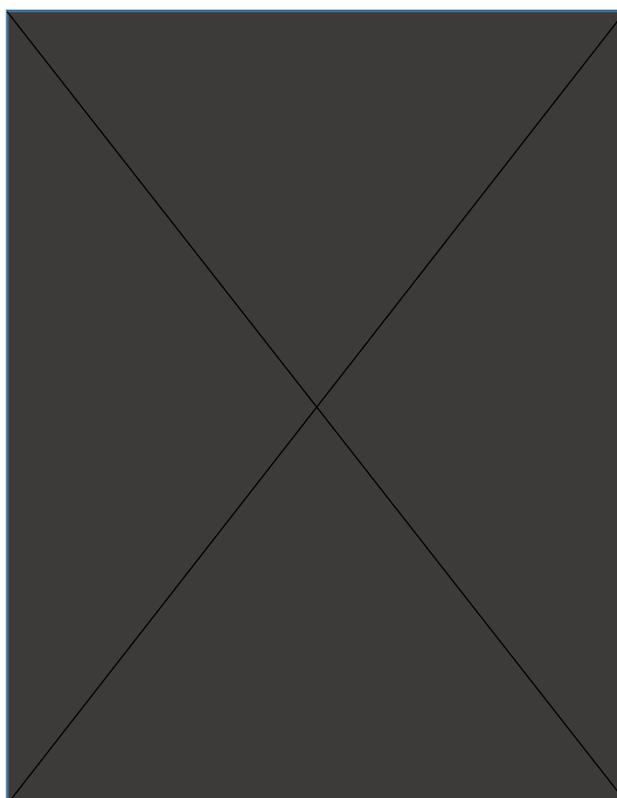


Figure 4.6c; Catalogue IV.163
Basel, Market (Palladion)

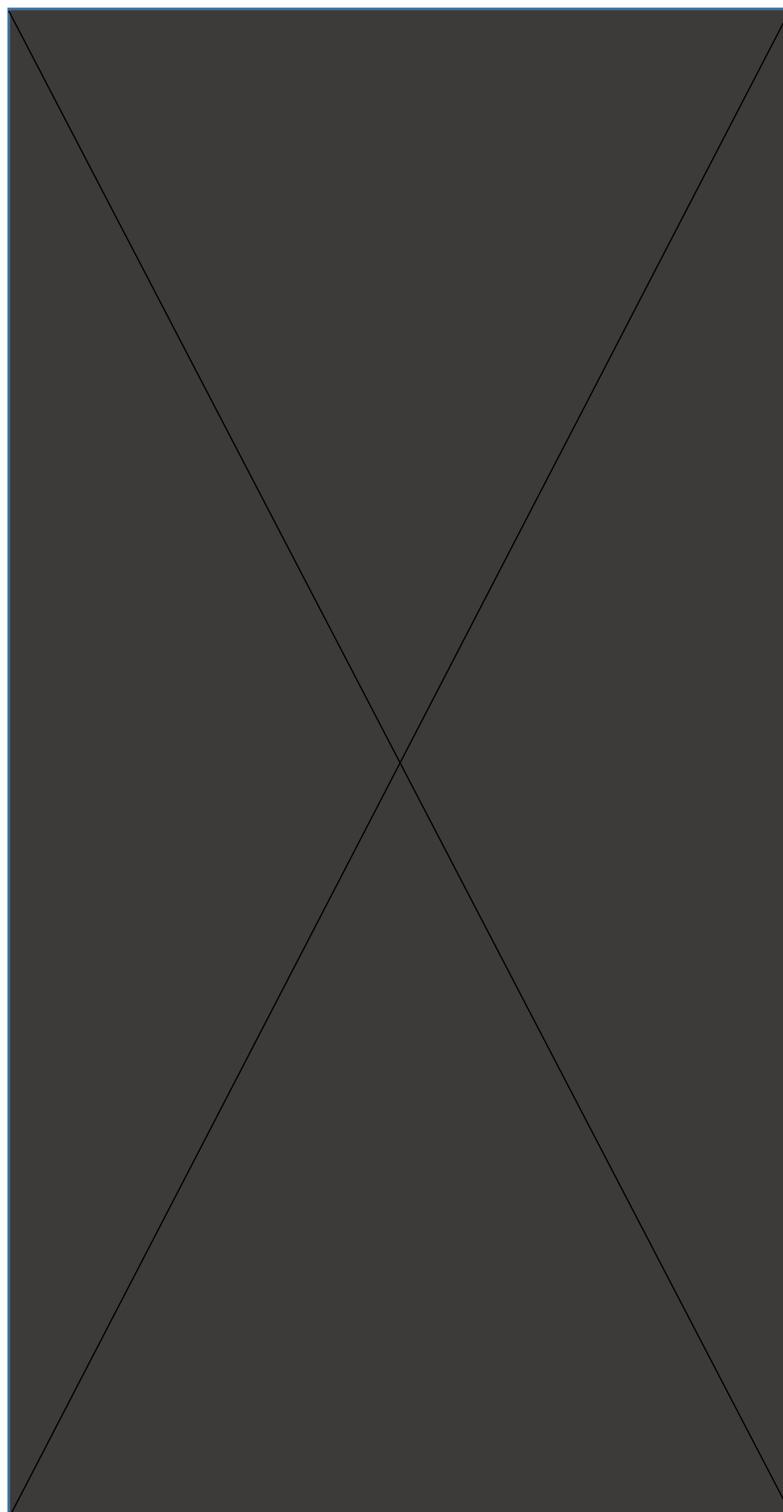
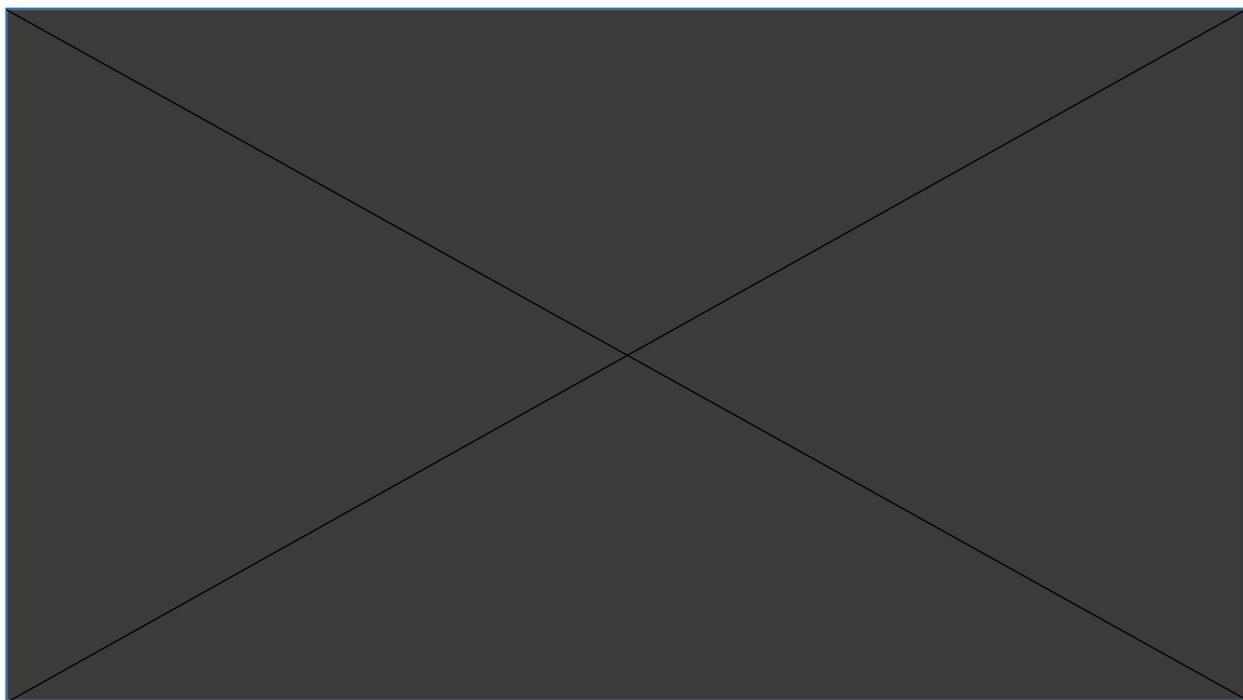
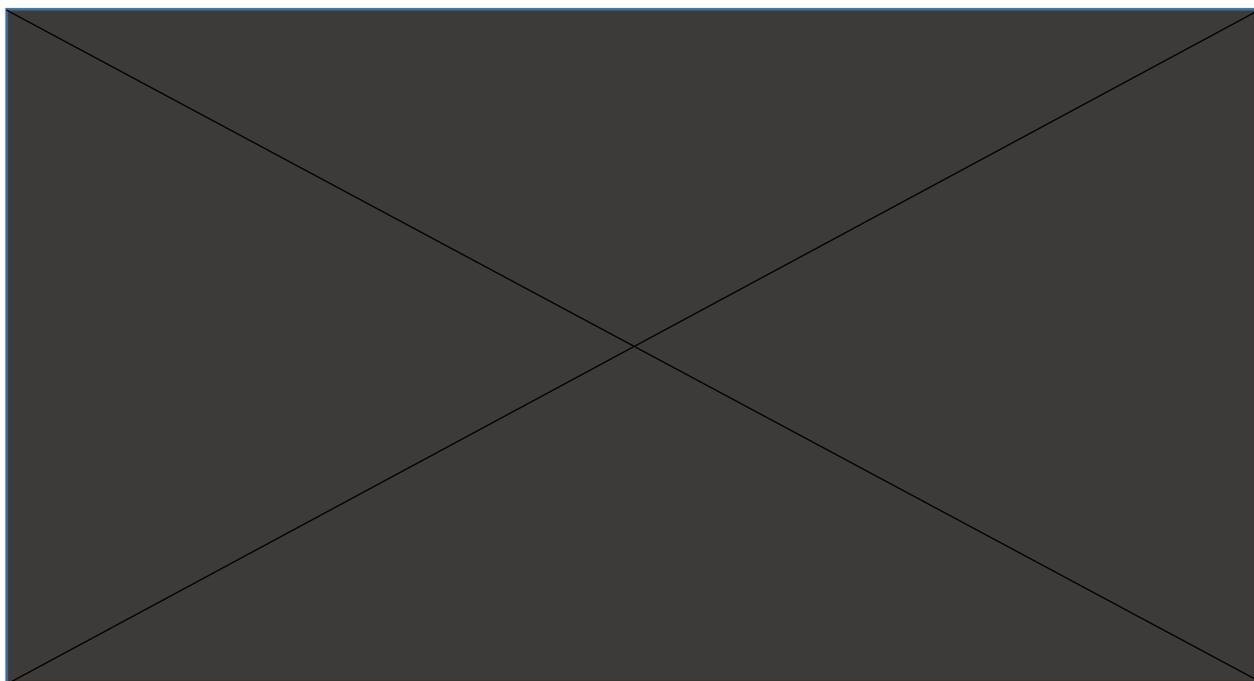


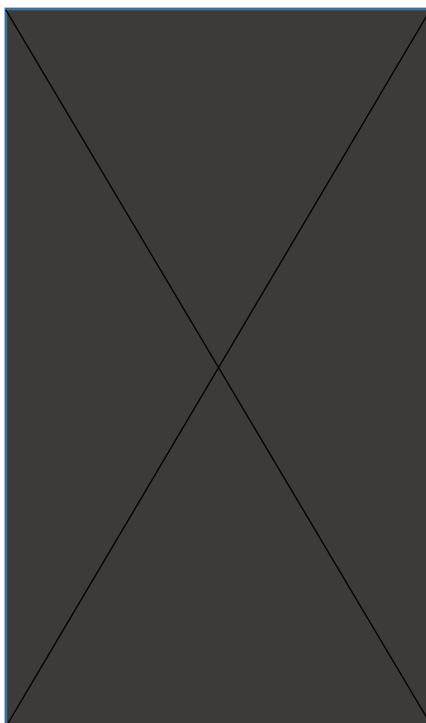
Figure 4.6d; Catalogue IV.163
Basel, Market (Palladion)



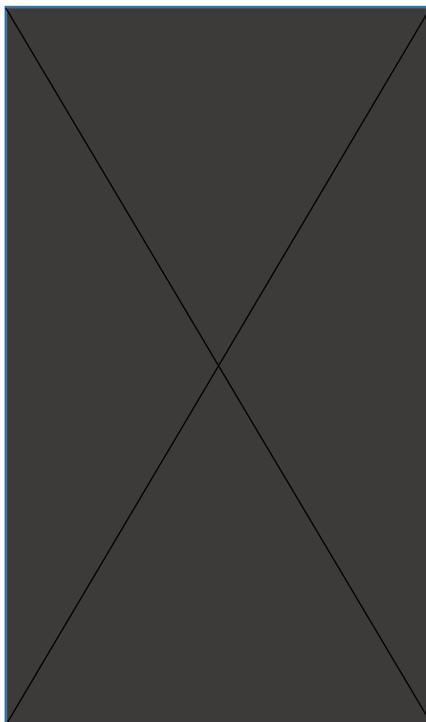
**Figure 4.7a; Catalogue III.328
London, British Museum F 133**



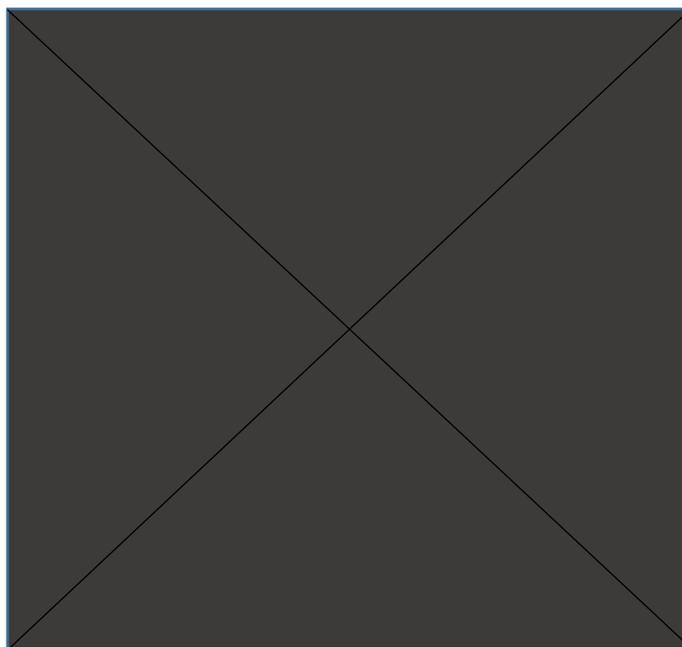
**Figure 4.7b; Catalogue III.328
London, British Museum F 133**



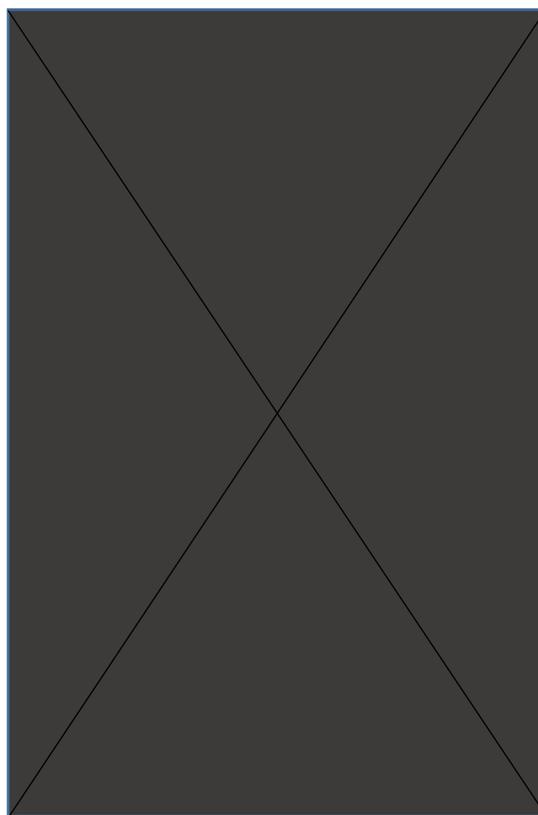
**Figure 4.8; Catalogue IV.4
Taranto, Private Collection**



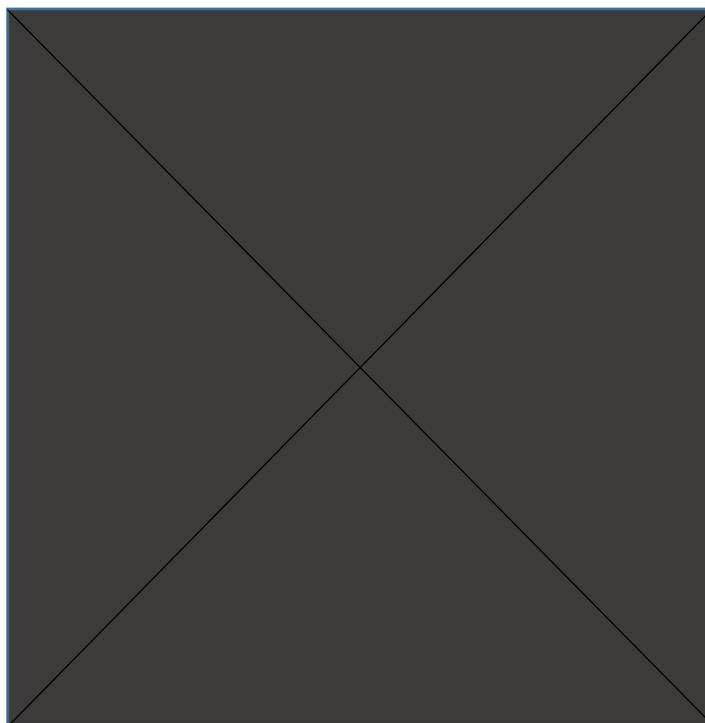
**Figure 4.9; Catalogue IV.162
Taranto, MARTA 54079**



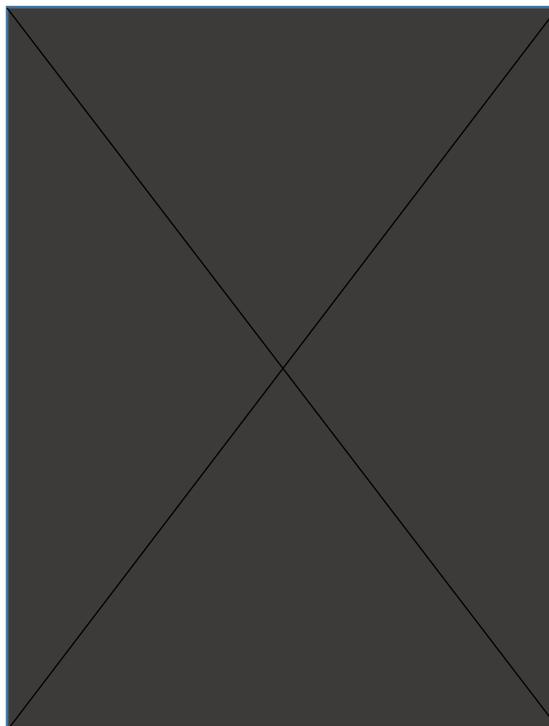
**Figure 4.10; Catalogue III.375
Basel, Market (Münzen und Medaillen)**



**Figure 4.11; Catalogue III.193
Milan, Private Collection (H.A.) 239**



**Figure 4.12; Catalogue IV.60
Paris, Cabinet des Medailles 949**



**Figure 4.13; Catalogue IV.135
Bloomington, IN, Indiana University Art Museum 70.97.1**

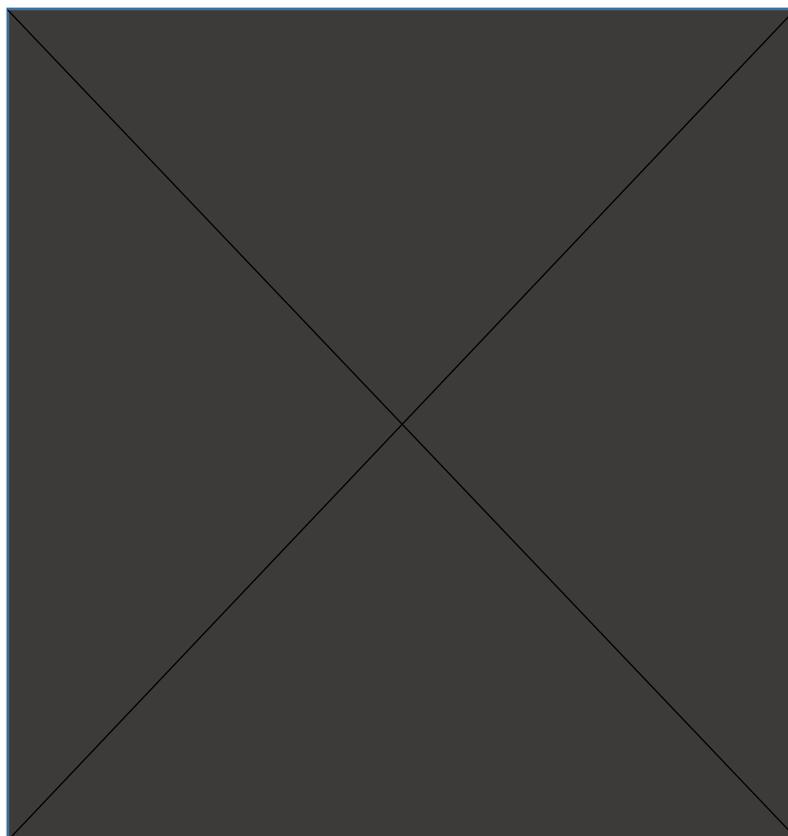


Figure 4.14; Catalogue IV.65
Gothenburg, Ruhsska Konstslojdmuseet 13-71

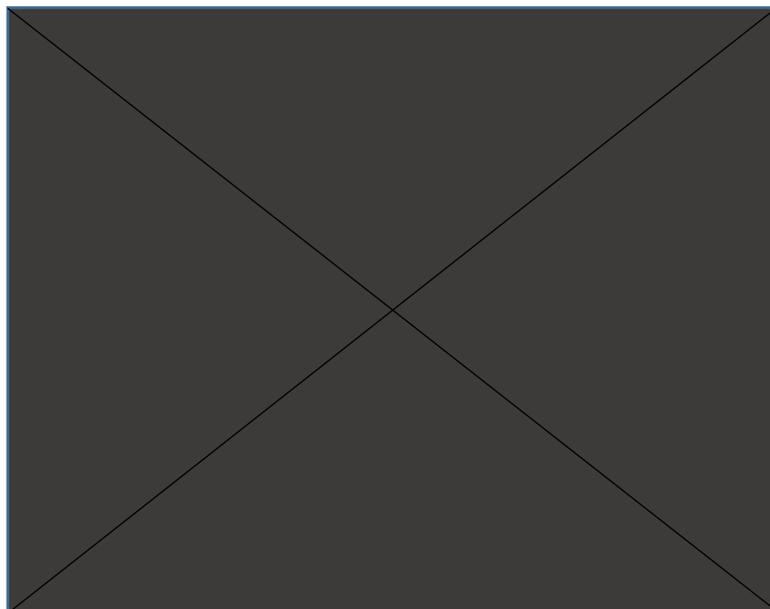
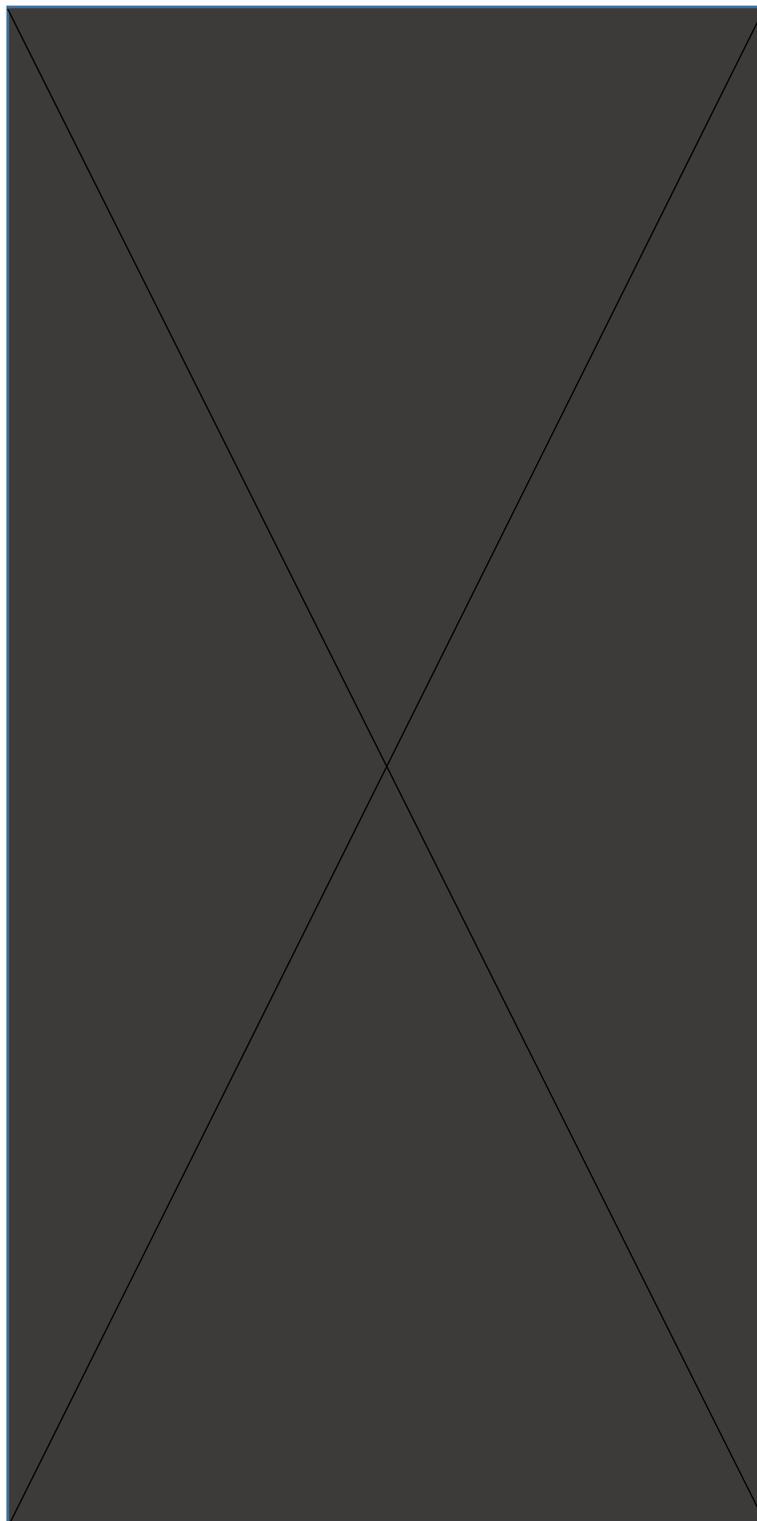
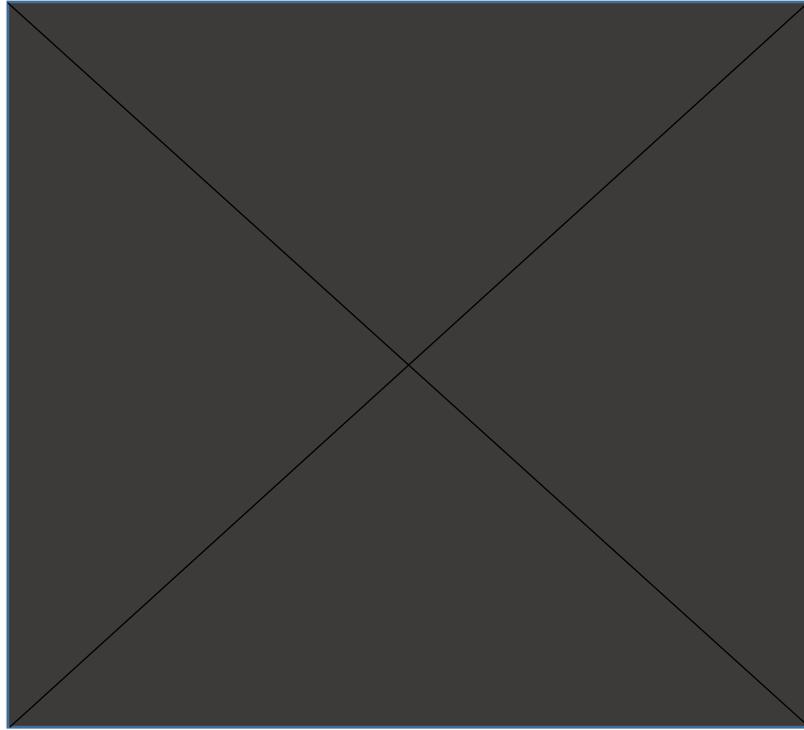


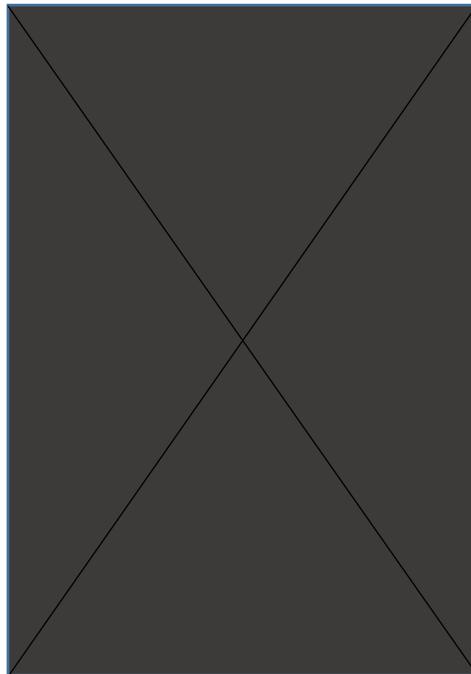
Figure 4.15; Catalogue IV.68
London, British Museum F279



**Figure 4.16; Catalogue IV.147
Brussels, Market (Galerie Deletaille)**



**Figure 4.17; Catalogue IV.32
Boston, Museum of Fine Arts 00.348**



**Figure 4.18; Catalogue IV. 37
San Antonio, Museum of Art (on loan from Walter Brown)**

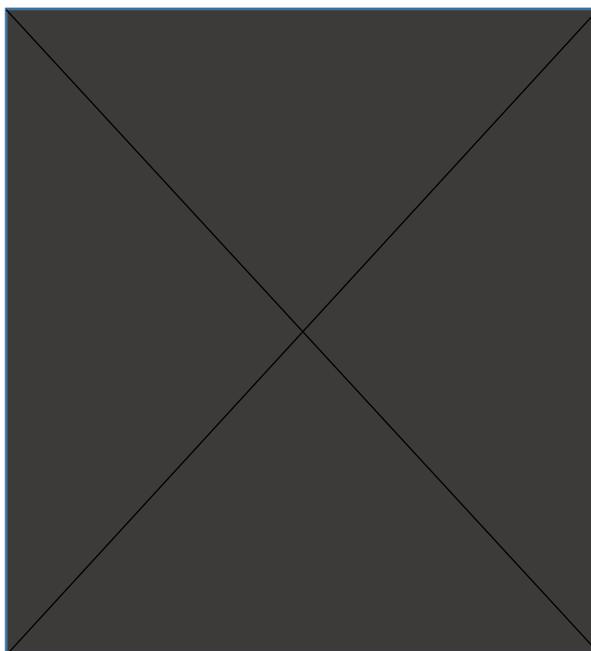


Figure 4.19; Catalogue IV.23
Ruvo, Museo Archeologico Nazionale Jatta 1364

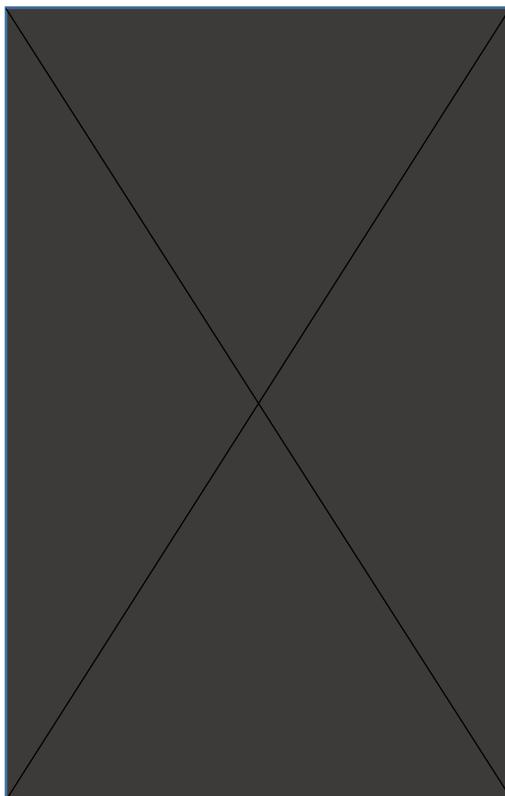
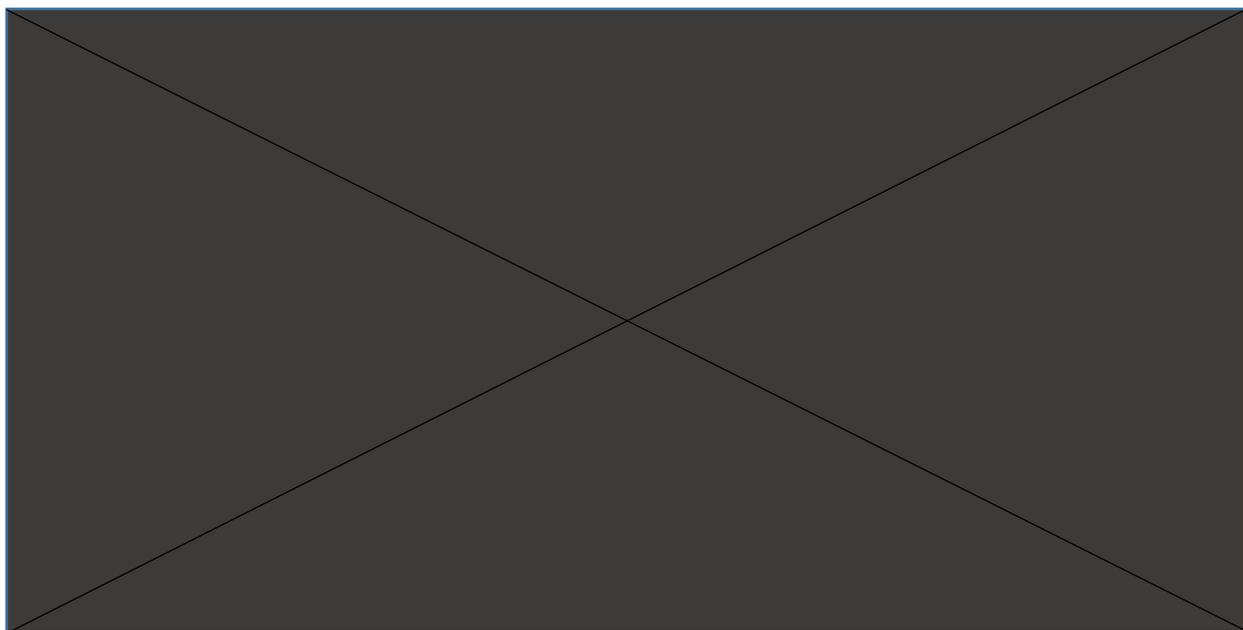


Figure 4.20; Catalogue IV.47
Rome, Baracco 233



**Figure 4.21a; Catalogue III.16
Amsterdam, Allard Pierson Museum 2579**



**Figure 4.21b; Catalogue III.16
Amsterdam, Allard Pierson Museum 2579**

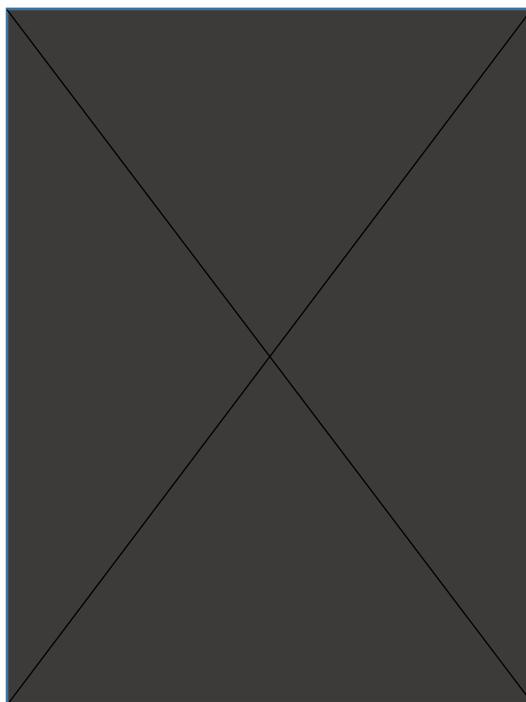


Figure 5.1; Catalogue V.1
Madrid, Museo Arqueológico Nacional 11223 (L346)

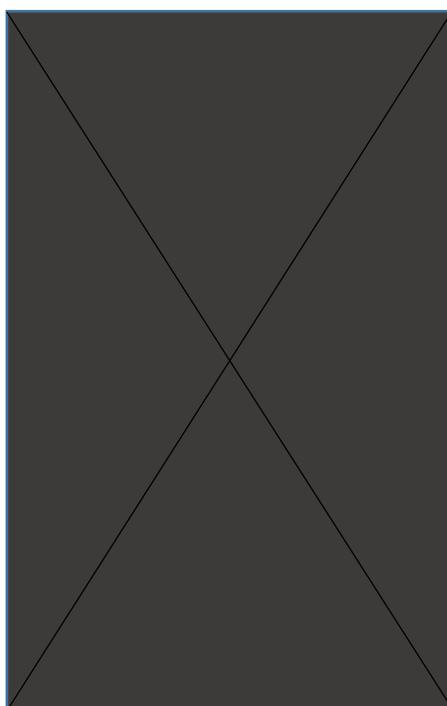
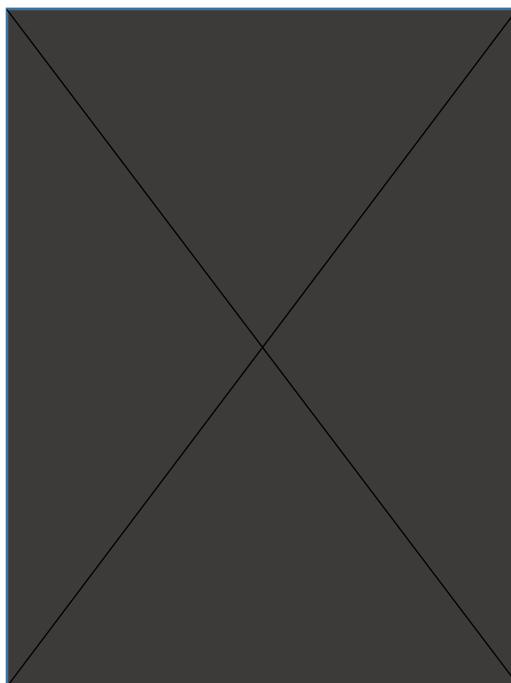
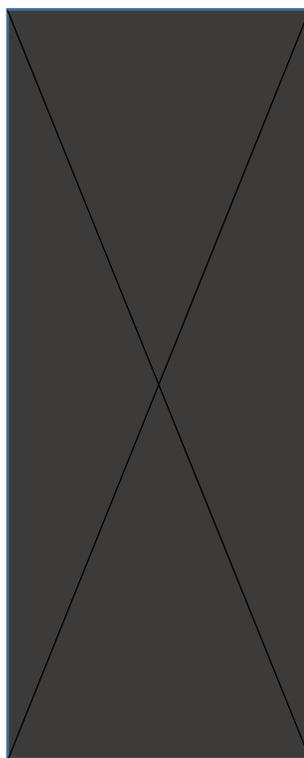


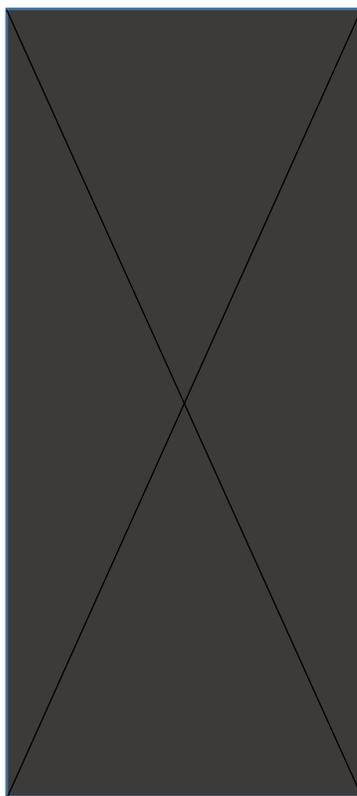
Figure 5.2; Catalogue V.186
Naples, Private Collection (Grimaldi) 355



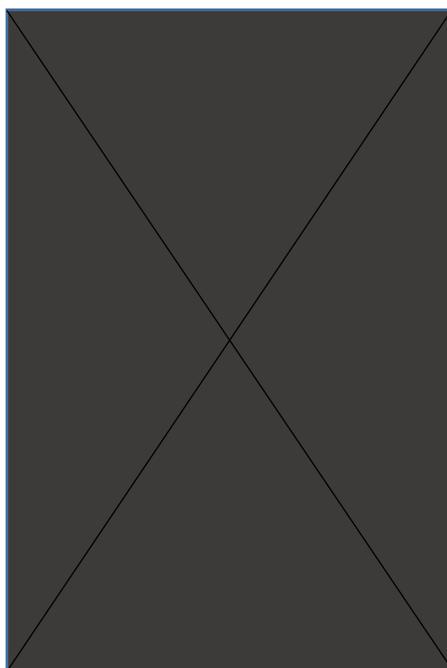
**Figure 5.3; Catalogue V.25
Pulsano, Private Collection (Guarini) 1**



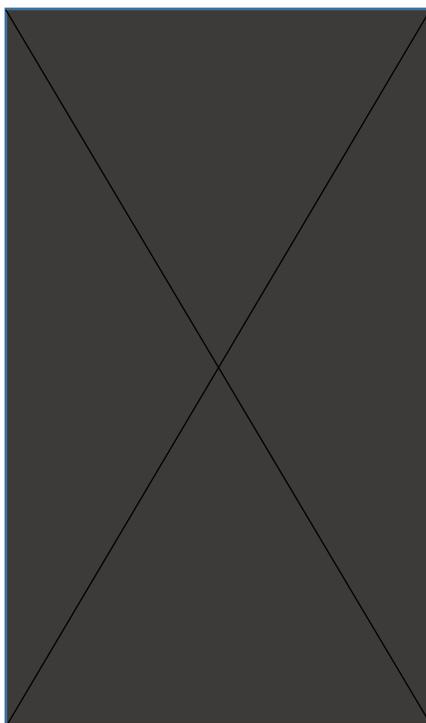
**Figure 5.4a; Catalogue V.56
US, Private Collection**



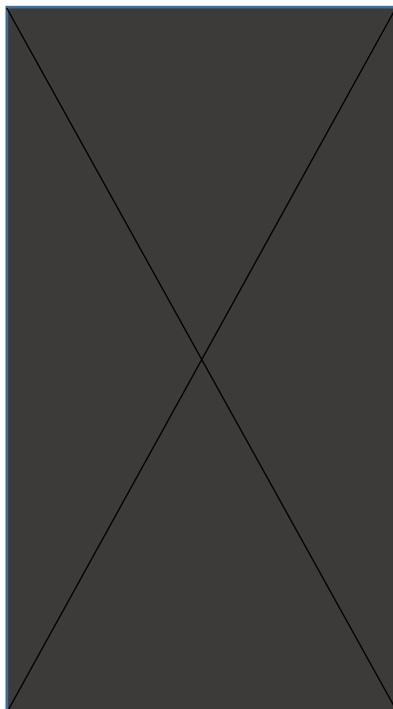
**Figure 5.4b; Catalogue V.56
US, Private Collection**



**Figure 5.5; Catalogue V.4
Naples, MANN 1996 (82148)**



**Figure 5.6a; Catalogue V.172
New York, Private Collection**



**Figure 5.6b; Catalogue V.172
New York, Private Collection**

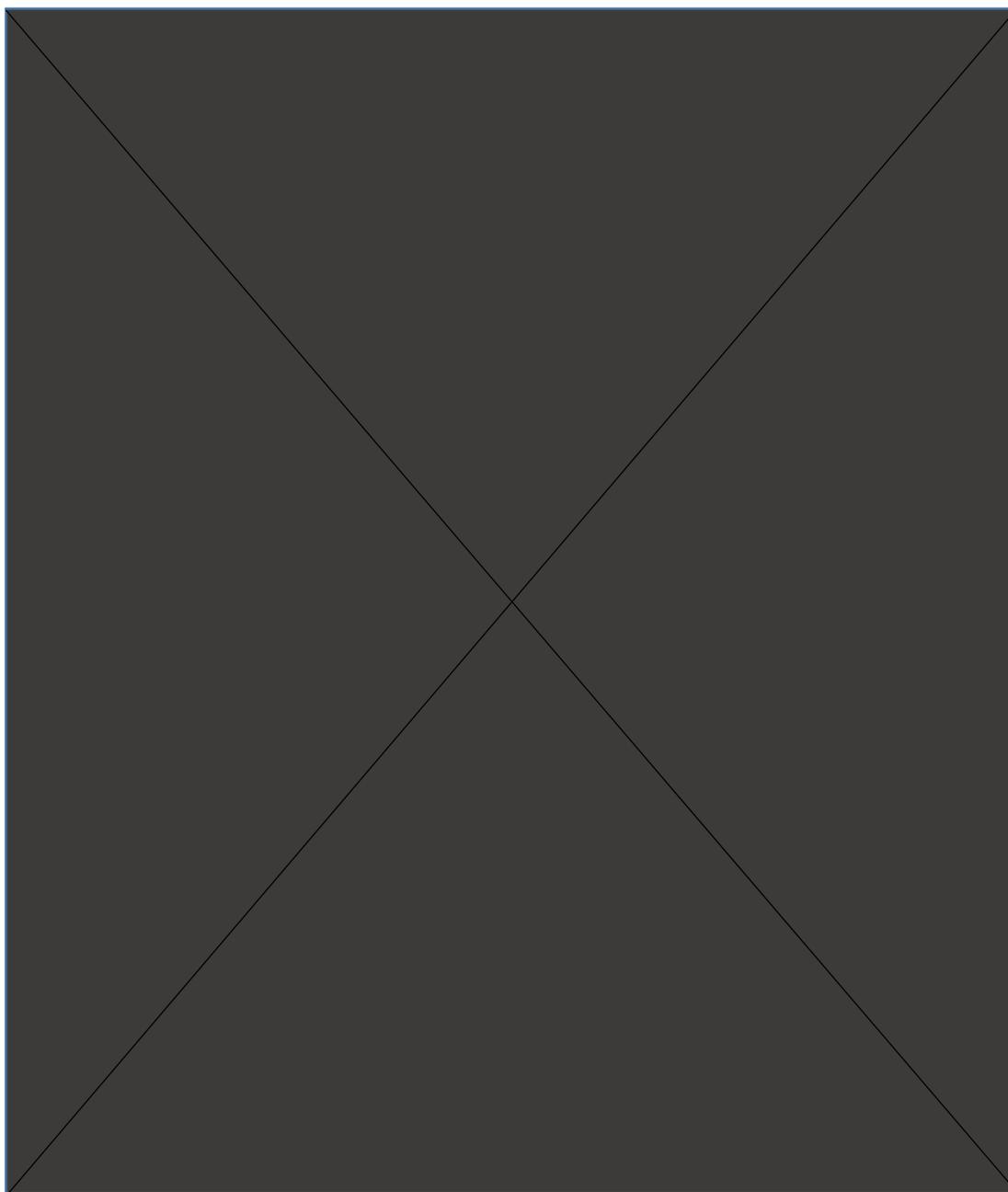
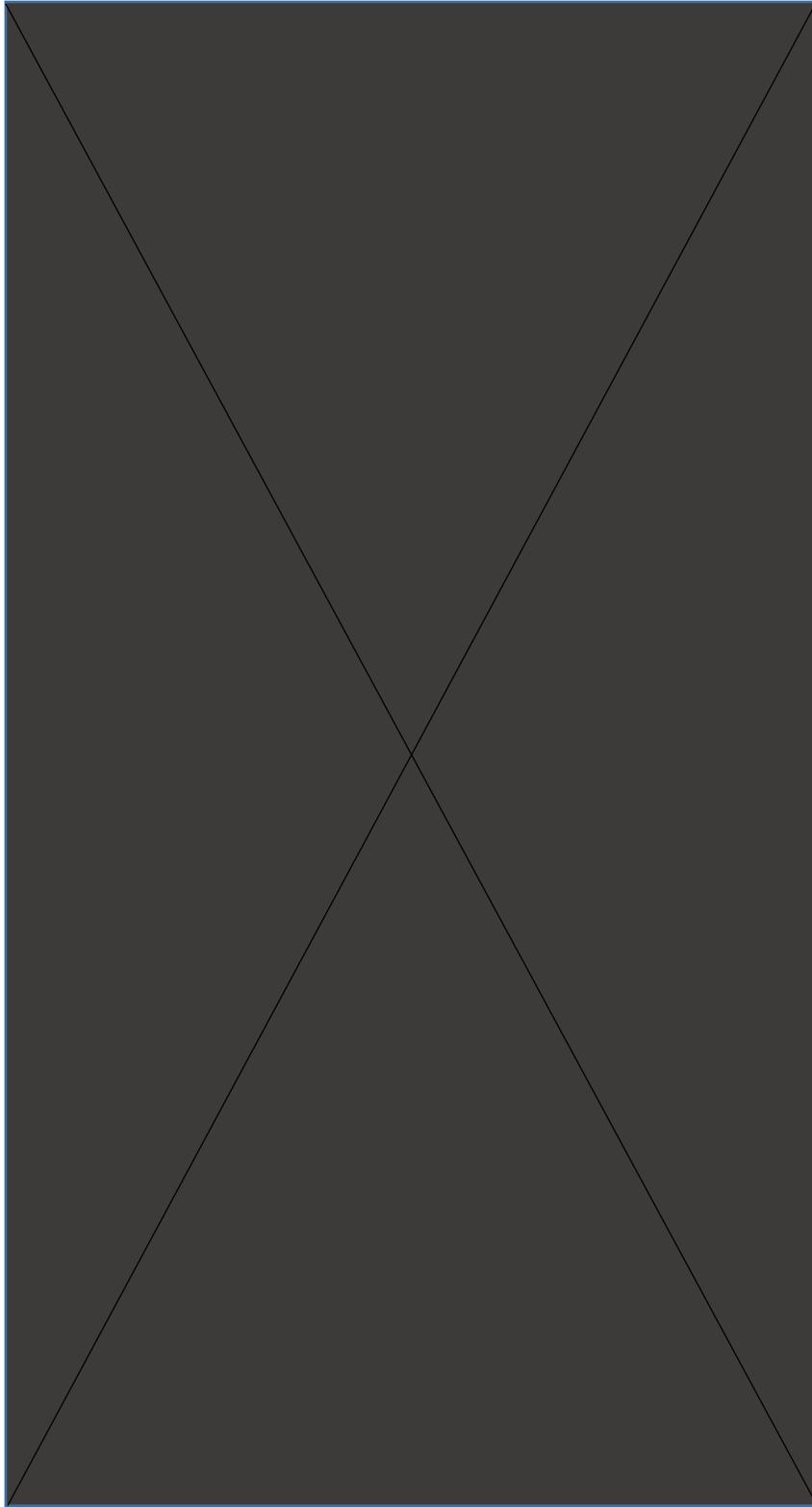


Figure 5.7; Catalogue V. 174
Basel, Antikenmuseum und Sammlung Ludwig BS 484



**Figure 5.8; Catalogue V.12
Altenburg, Staatliches Lindenau-Museum 349**

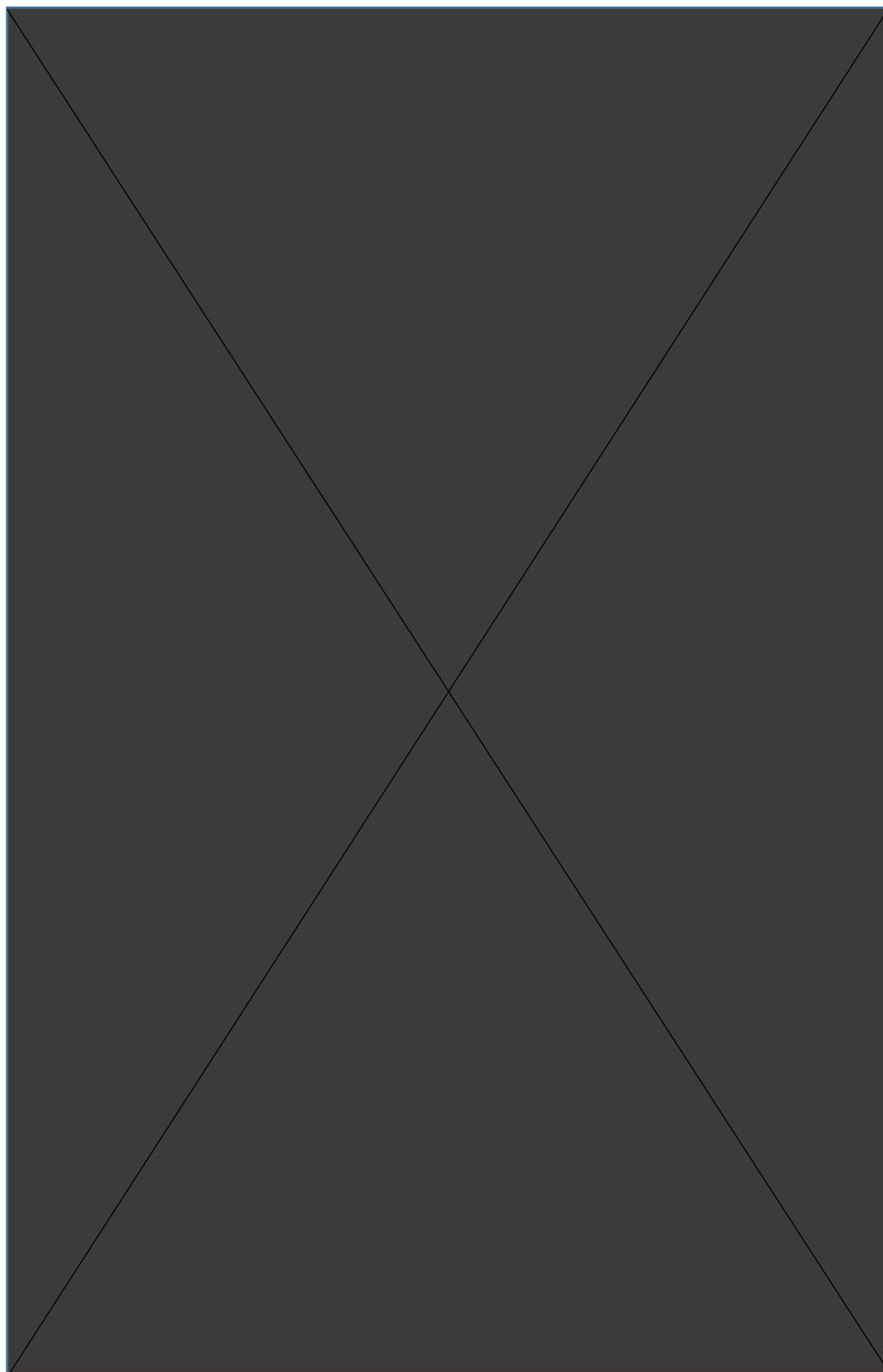


Figure 5.9; Catalogue V.19
Trieste, Civico Museo di Storia d'Arte S 383

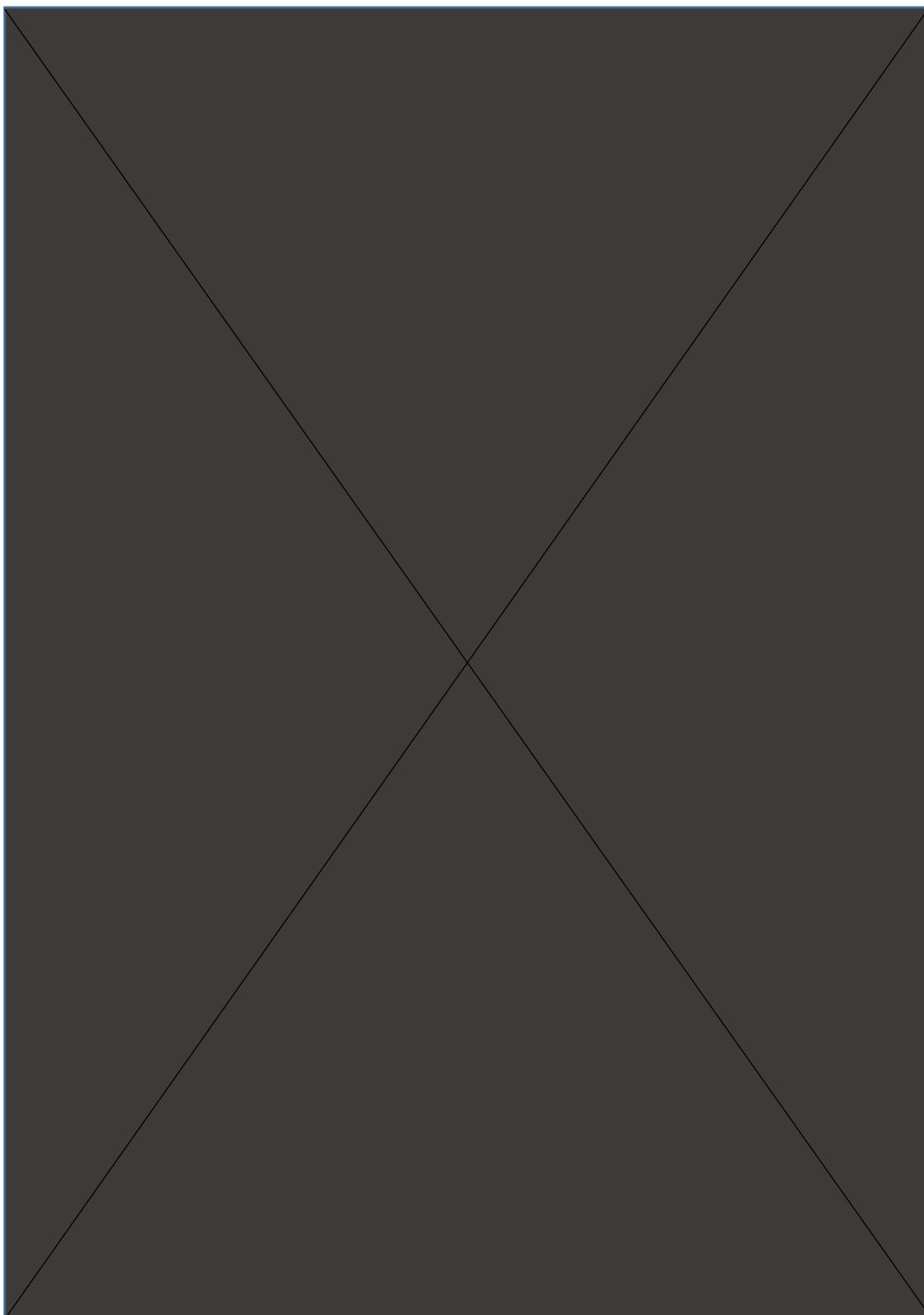
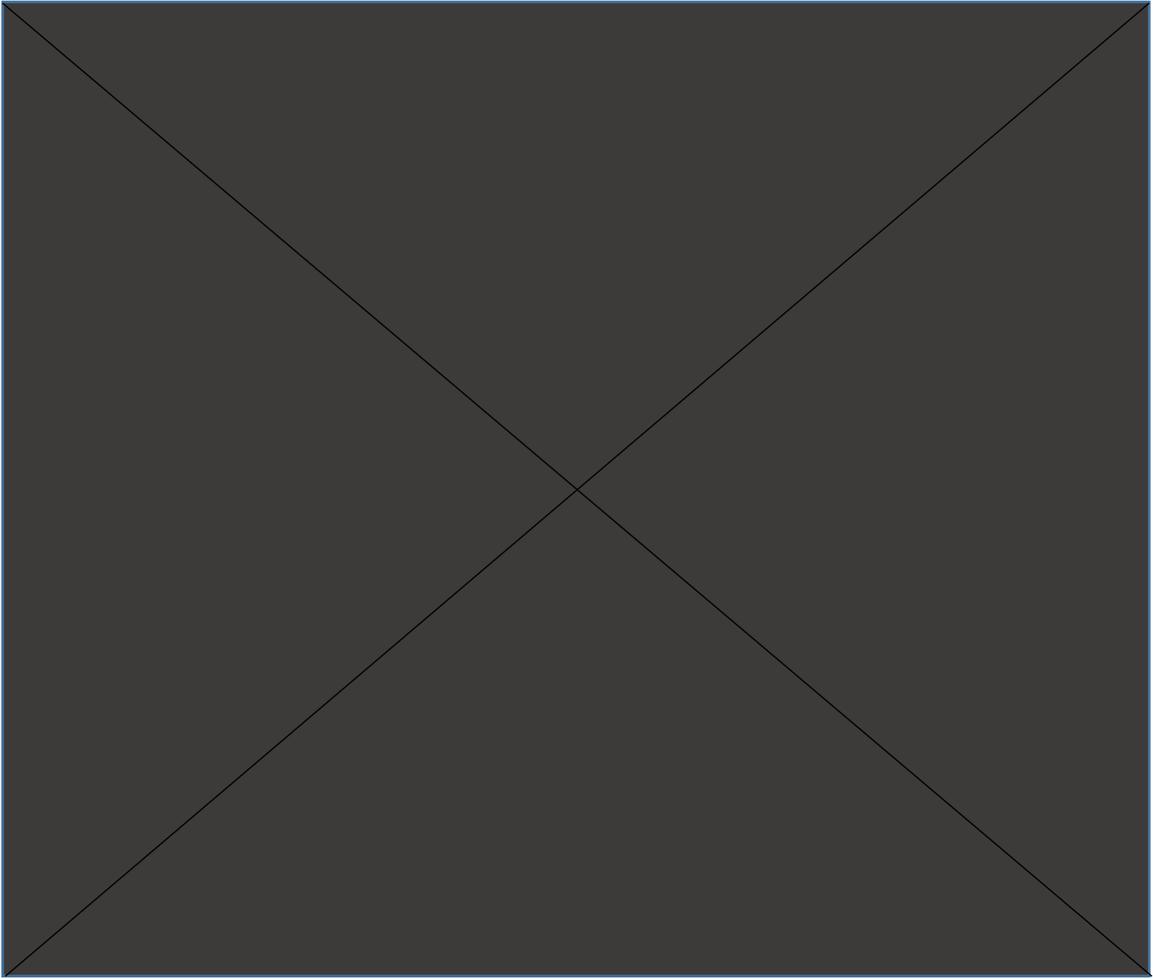
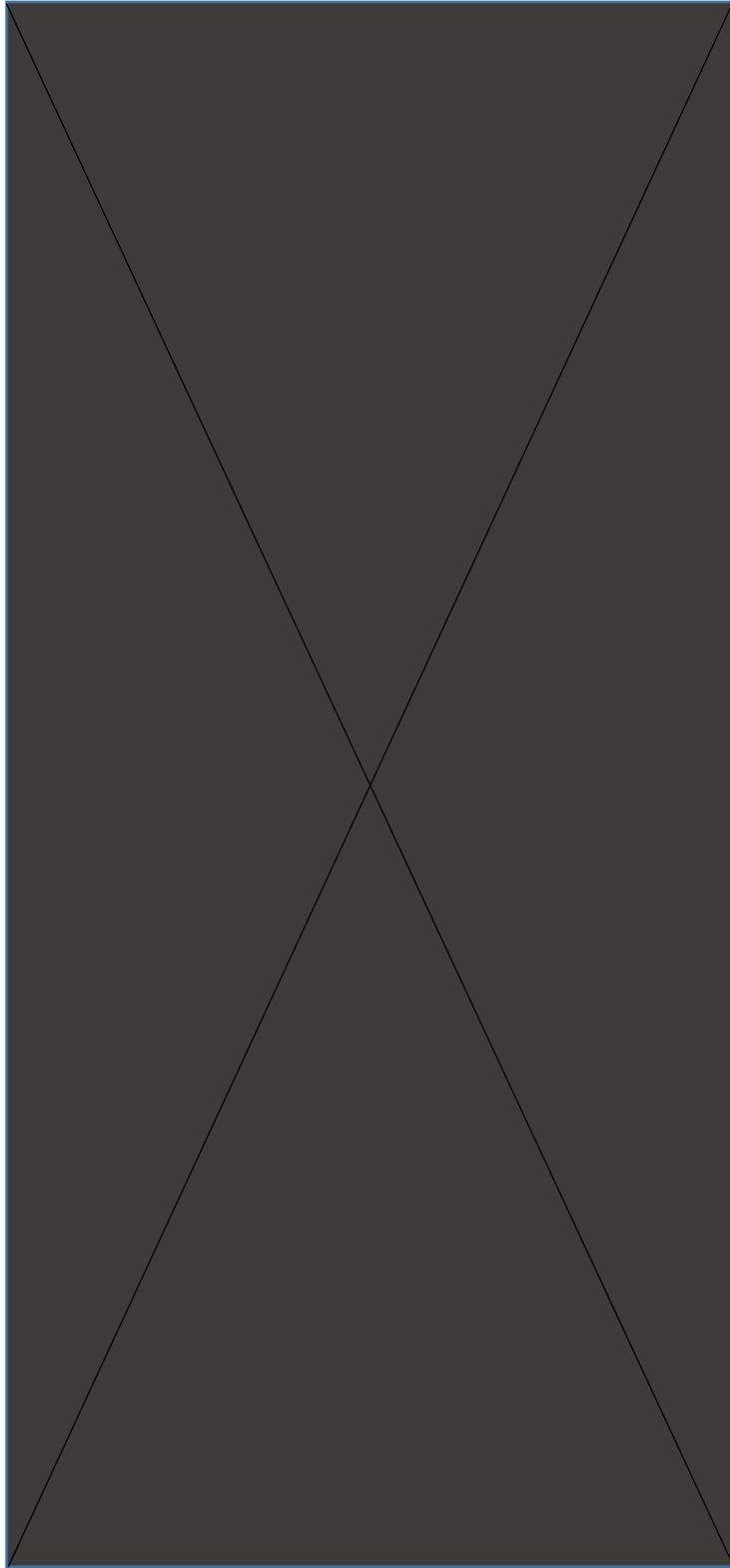


Figure 5.10; Catalogue V.35
Bari, Private Collection (Macinagrossa)



**Figure 5.11; Catalogue V.45
New York, Market (Almagià)**



**Figure 5.12; Catalogue IV.134
Basel, Antikenmuseum und Sammlung Ludwig S 40**

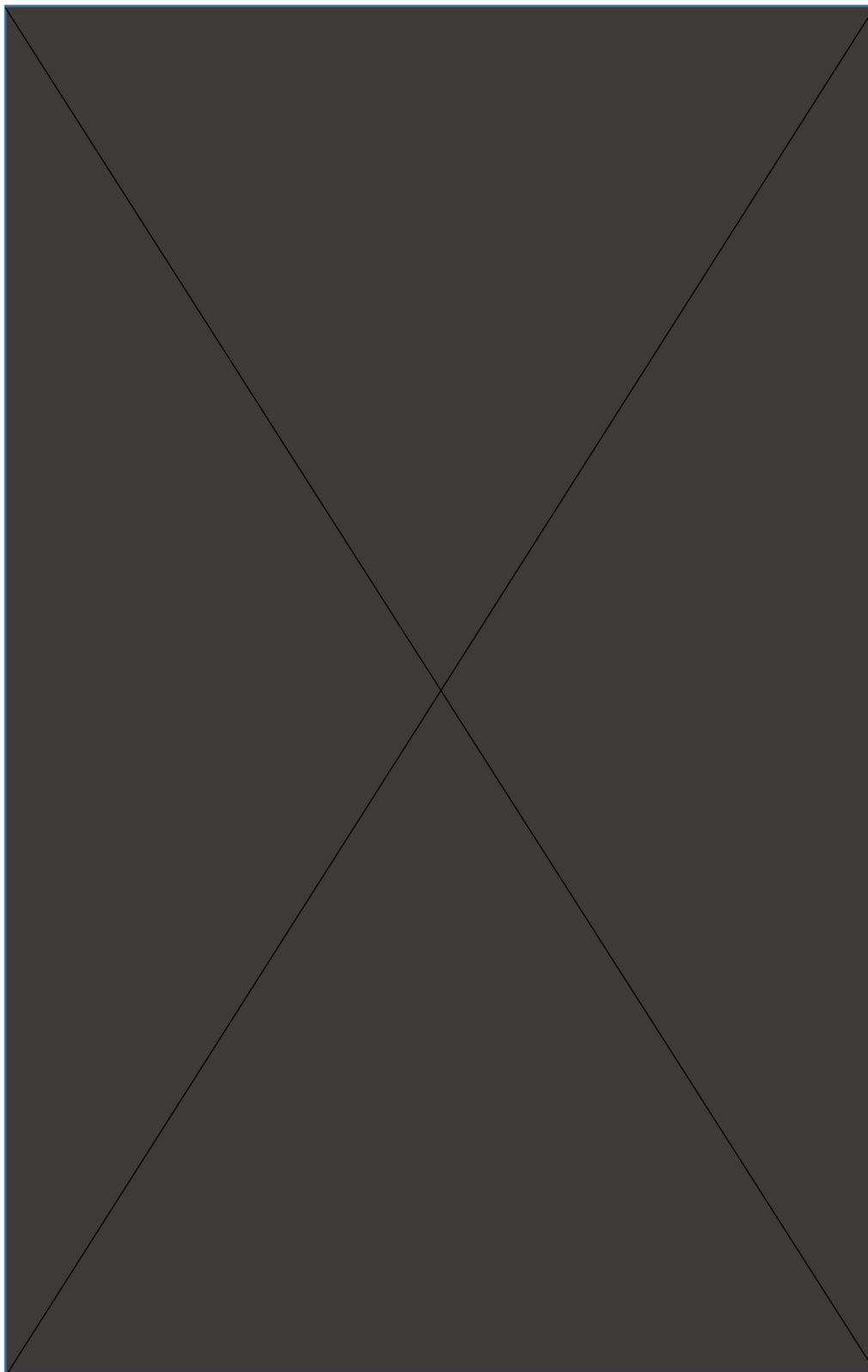


Figure 5.13a; Catalogue IV.62
Naples, MANN 3222

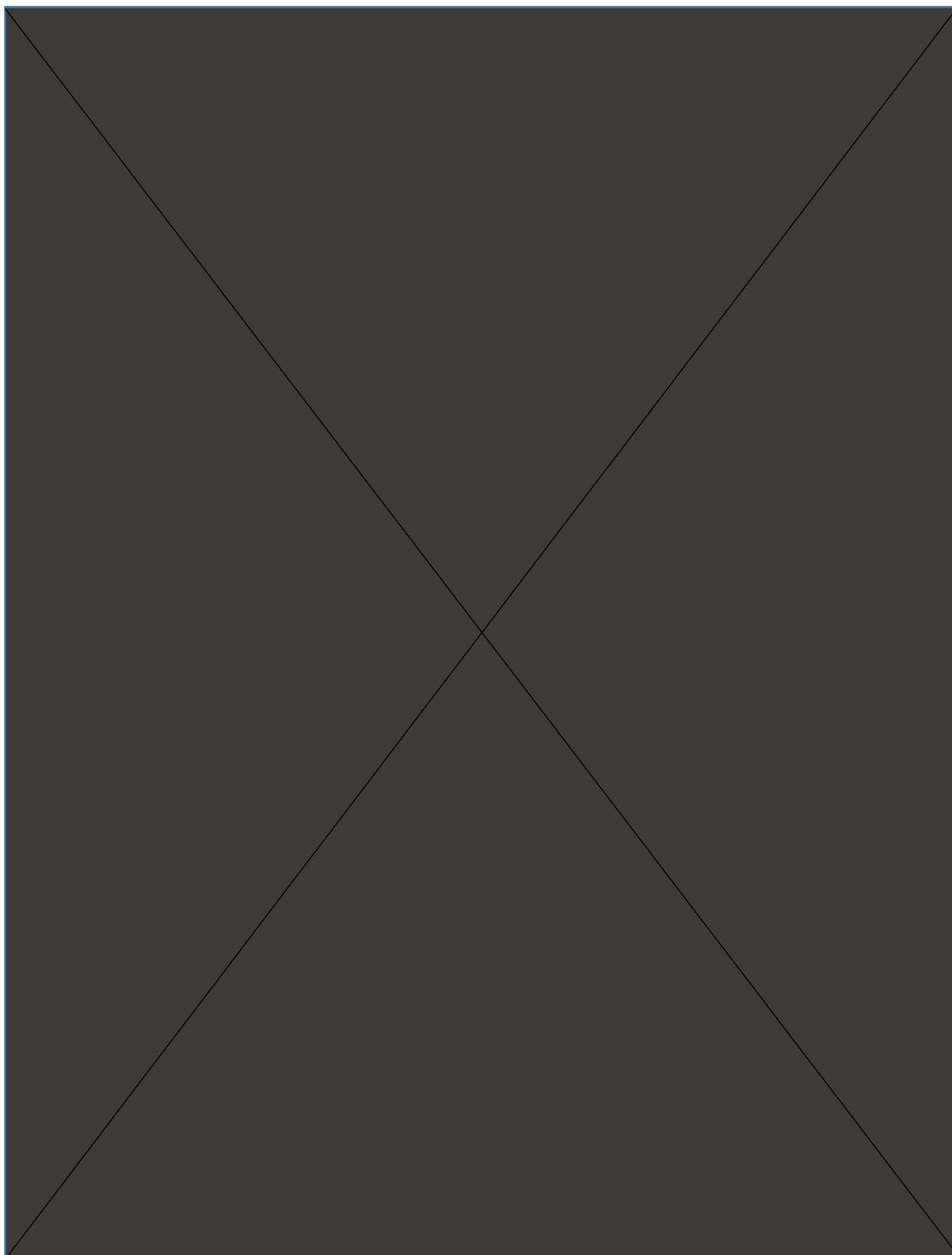


Figure 5.13b; Catalogue IV.62
Naples, MANN 3222

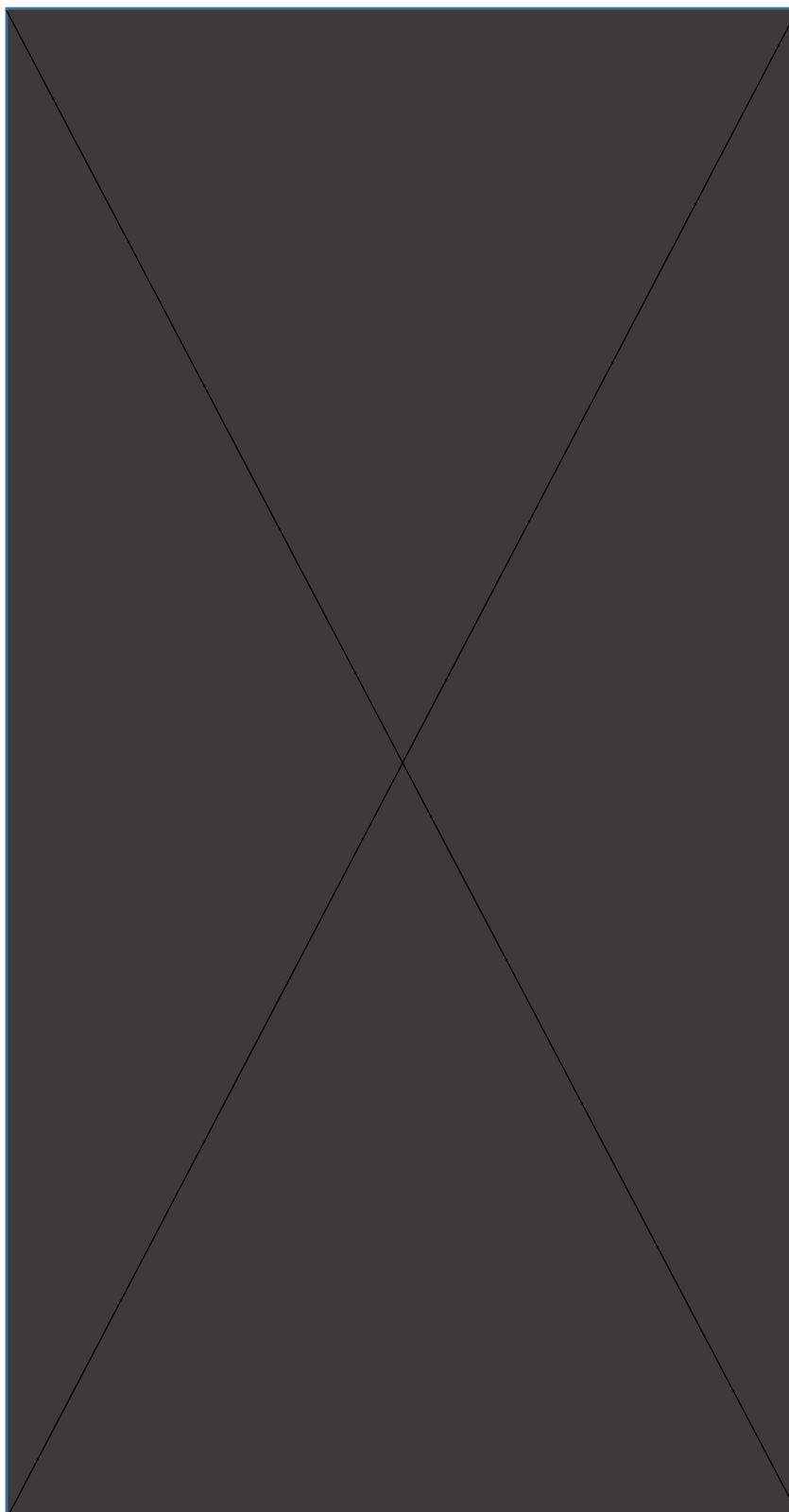


Figure 5.14a; Catalogue IV.119
Naples, MANN Stg 709

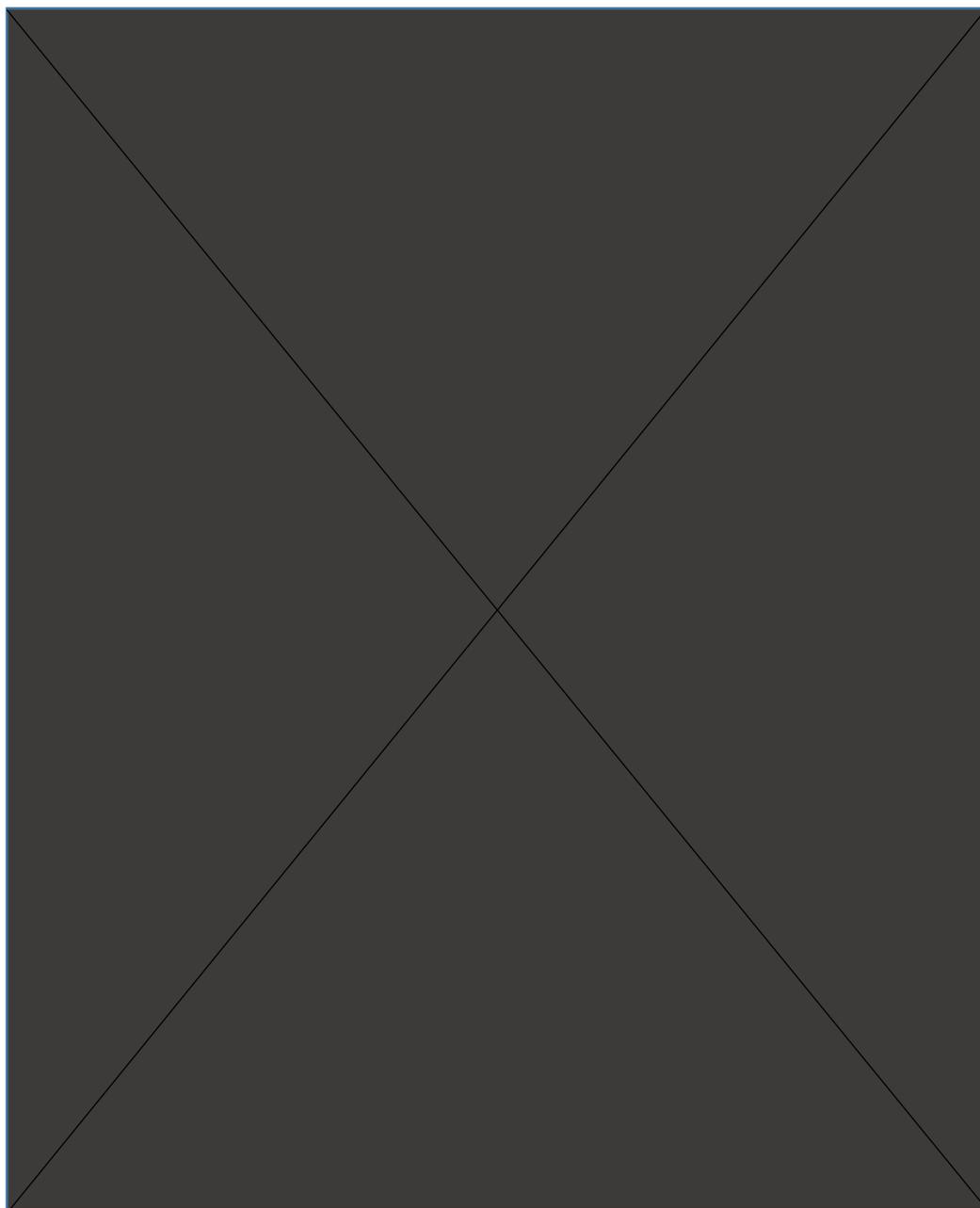


Figure 5.14b; Catalogue V.119
Naples, MANN Stg 709

Works Cited

- Albert, W.D. 1979. *Zu den Darstellungen des Eros in Uniteritalien*. Amsterdam: Rodopi.
- Alexiou, M. 2002. *The Ritual Lament in Greek Tradition, revised by Dimitrios Yatromanolakis and Panagiotis Roilos*. Lanham: Rowman and Littlefield Publishers.
- Alroth, B. 1992. "Changing Modes in the Representation of Cult Images," in *The Iconography of Greek Cult in the Archaic and Classical Periods: Proceedings of the First International Seminar on Ancient Greek Cult, organised by the Swedish Institute at Athens and the European Cultural Centre of Delphi (Delphi, 16-18 Novembre 1990)*, ed. R. Hägg: 9-46. Liège: Presses Universitaires de Liège.
- Ambrosini, L. 2013. "Candelabra, Thymiateria, and Kottaboi at Banquets: Greece and Etruria in Comparison." *Etruscan Studies* 16(1): 1-38.
- Anderson, W.D. 1994. *Music and Musicians in Ancient Greece*. Ithaca: Cornell University Press.
- Allan, W. 2001. "Euripides in Megale Hellas: Some Aspects of the Early Reception of Tragedy." *Greece and Rome* 48(1): 67-86.
- Arrigoni, G. 2007. "Quando le Donne Raccontano i Miti: Penelope, le Nutrici e le Pittrici." *Quaderni Urbinati di Cultura Classica* 87(3): 11-30.
- Avagianou, A. 1990. *Sacred Marriage in the Rituals of Greek Religion*. New York: P. Lang.
- Avanzini, F., S. Canazza, G. de Poli, C. Fantozzi, N. Pretto, A. Rodà, I. Angelini, C. Bettin. 2015. "Archaeology and Visual Acoustics: A Pan Flute from Ancient Egypt," in *Proceedings of the 12th Sound and Music Computing Conference, Music Technology Research Group, Department of Computer Science, Maynooth University, Maynooth, Co. Kildare, Ireland, July 30-August 1, 2015*, ed. J. Timoney and T. Lysaght: 31-36. Maynooth: Maynooth University.
- Baggio, M. 2004. *I Gesti della Seduzione: Tracce di Comunicazione non-Verbale nella Ceramica Greca tra VI e IV secolo a.C.* Rome: L'Erma di Bretschneider.
- Baggio, M. 2013. "Sistemi di Immagini, Sistemi di Oggetti: le Loutrophoroi del Pittore di Baltimora." *Cahiers Mondes Anciens* 4. <http://mondesanciens.revues.org/1072>.
- Balensiefen, L. 1990. *Die Bedeutung des Spiegelbildes als Ikonographisches Motiv in der Antiken Kunst*. Tübingen: E. Wasmuth.
- Barbagli, D. and M. Cavalieri. 2002. "Alcune Note sui Naiskoi Funerari Tarantini." *Athenaeum: Studi di Letteratura e Storia dell'Antichità* 2: 443-459.

- Barker, A. 1984. *Greek Musical Writings I: The Musician and his Art*. Cambridge: Cambridge University Press.
- Barker, A. 1989. *Greek Musical Writings II: Harmonic and Acoustic Theory*. Cambridge: Cambridge University Press.
- Barr-Sharrar, B. 2008. *The Derveni Krater: Masterpiece of Classical Greek Metalwork*. Princeton: ASCSA Publications.
- Barringer, J.M. 1991. "Europa and the Nereids: Wedding or Funeral?" *American Journal of Archaeology* 95(4): 657-667.
- Barringer, J.M. 1995. *Divine Escorts: Nereids in Archaic and Classical Greek Art*. Ann Arbor: University of Michigan Press.
- Beazley, J.D. 1928. *Greek Vases in Poland*. Oxford: Clarendon Press.
- Beazley, J.D. 1948. "Hymn to Hermes." *American Journal of Archaeology* 52(3): 336-340.
- Beazley, J.D. 1956. *Attic Black-Figure Vase-Painters*. Oxford: Clarendon Press.
- Beazley, J.D. 1963. *Attic Red-Figure Vase-Painters*, 2nd edition. Oxford: Clarendon Press.
- Bellia, A. ed. 2006. *Mousiké ad Akragas: Iconografia Musicale nel Museo Archeologico Regionale di Agrigento: Catalogo dell'Esposizione di Ceramica e Coroplastica con Raffigurazioni Musicali (7 Dicembre 2006 – 7 Gennaio 2007)*. Agrigento: Associazione Musicale Aulos.
- Bellia, A. 2008. "Coroplastics with Musical Representation in the Sanctuary of Fontana Calda," in *Studien zur Musikarchäologie V*, ed. A. Both, R. Eichmann, E. Hickmann, and L. Koch: 231-240. Rahden: Verlag Marie Leidorf.
- Bellia, A. 2009a. *Coroplastica con Raffigurazioni Musicali nella Sicilia Greca (VI-III sec. a.C.)*. Pisa: Fabrizio Serra.
- Bellia, A. 2009b. *Gli Strumenti Musicali nei Reperti del Museo Archeologico Regionale "A. Salinas" di Palermo*. Rome: Aracne.
- Bellia, A. 2009c. "Musica e Rito nelle Ceramiche Siceliote: A Proposito delle *hydriai* di Marianopoli con Scene Nuziali." *Phasis* 12(5): 1-11.
- Bellia, A. 2010a. "Competizioni Musicali di Greci d'Occidente: Il Caso della Cicala di Locri," in *Poesia, musica e agoni nella Grecia antica = Poetry, music and contests in ancient Greece. Proceedings of the 4th Annual Meeting of Moisa: The International Society for the Study of Greek and Roman Music and Its Cultural Heritage (Lecce 2010)*, ed. D. Castaldo, F.G. Giannachi, and A. Manieri: 129-138. Galatina: Congedo.

- Bellia, A. 2010b. *Scene Musicali della Ceramica Attica in Sicilia*. Rome: De Luca Editori d'Arte.
- Bellia, A. 2010c. "Music and Rite: Representations of Female Figures of Musicians in Greek Sicily (VI-III c. B.C.)," in *Ritual Dynamics and the Science of Ritual II: Body, Performance, Agency and Experience*, ed. S. Leopold and H. Schulze: 127-135. Wiesbaden: Harrassowitz Verlag.
- Bellia, A. 2012a. *Il Canto delle Vergini Locresi: La Musica a Locri Epizefirii nelle Fonti Scritte e nella Documentazione Archeologica (secoli VI-III a.C.)*. Rome: Aracne.
- Bellia, A. 2012b. *Strumenti Musicali e Oggetti Sonori nell'Italia Meridionale e in Sicilia (VI-III sec. a.C.): Funzioni Rituali e Contesti*. Lucca: Libreria Musicale Italiana.
- Bellia, A. ed. 2014. *Musica, Culti e Riti nell'Occidente Greco*. Pisa: Istituti Editoriali Poligrafici Internazionali.
- Bélis, A. 1984. "Un Nouveau Document Musicales." *Bulletin de Correspondance Hellenique* 108: 99-109.
- Bélis, A. 1986. "La Phorbeia." *Bulletin de Correspondance Hellenique* 110: 205-218.
- Bélis, A. 1988. "Musique et Transe dans le Cortège Dionysiaque," in *Danse et Transe: la Danse au Service du Culte de Dionysos, Approche et Méthode de Reconstitution*, ed. M.-H. Delavaud-Roux: 9-29. Montpellier: Cahiers du GITA.
- Bélis, A. 1995. "Cithares, Citharistes, et Citharodes en Grèce." *Comptes Rendus des Séances de l'Académie des Inscriptions et Belles-Lettres*: 1025-1065.
- Bélis, A. 2000. "De l'Image à l'Instrument: Reconstruction d'Une Cithare Grecque." *Revue Archéologique* 1: 203-207.
- Beschi, L. 1991. "Mousiké e Techné e Thanatos: L'Immagine della Musica sulle Lekythoi Funerarie Attiche a Fondo Bianco." *Imago Musicae* 8: 39-59.
- Beriotto, M.P. 2012. "Il Mito delle Danaïdi, dall'Età Classica alla Paremiografia." Phd Dissertation, University of Trento.
- Bernabé, A. ed. 2004. *Orphicorum et Orphicis Similium Testimoniae et Fragmenta. Poeta Epici Graeci II.1, Bibliotheca Teubneriana*. Munich: K.G. Saur.
- Bernabé, A. 2009. "Imago Inferorum Orphica," in *Mystic Cults of Magna Graecia*, ed. G. Casadio and P.A. Johnston: 95-130. Austin: University of Texas Press.
- Bernabé, A. and A.I.J. San Cristóbal. 2014. "Are the "Orphic" Gold Leaves Orphic?" in *The "Orphic" Gold Tablets and Greek Religion: Further along the Path*, ed. R.G. Edmonds III: 68-101. Cambridge: Cambridge University Press.

- Berthiaume, G. 1982. *Les Rôle du Mageiros: Etude sur la Boucherie, la Cuisine et le Sacrifice dans la Grèce Ancienne*. Leiden: Brill.
- Bieber, M. 1949. "Eros and Dionysos on Kerch Vases." *Hesperia Supplement vol. 8: Commemorative Studies in Honor of Theodore Leslie Shear*: 31-38 and 440-441.
- Bieber, M. 1961. *The History of the Greek and Roman Theater*, 2nd edition. Princeton: Princeton University Press.
- Bielefeld, E. 1954/55. *Götterstatuen auf Attischen Vasenbildern: eine Religionsgeschichtlich-Archäologische Studie*. Greifswald: Universität Greifswald.
- Blundell, S. 1995. *Women in Ancient Greece*. Cambridge: Harvard University Press.
- Blundell, S. and N.S. Rabinowitz. 2008. "Women's Bonds, Women's Pots: Adornment Scenes in Attic Vase-Painting." *Phoenix* 62(1/2): 115-144.
- Boardman, J. 1954. *The Greeks Overseas: Their Early Colonies and Trade*. London: Thames and Hudson.
- Boardman, J. 1975. *Athenian Red Figure Vases: The Archaic Period*. New York: Thames and Hudson.
- Boardman, J. 1989. *Athenian Red Figure Vases: The Classical Period*. London: Thames and Hudson.
- Boardman, J. 1997. *The Great God Pan: The Survival of an Image*. London: Thames and Hudson.
- Böhr, E. 1997. "A Rare Bird on Greek Vases: The Wryneck," in *Athenian Potters and Painters: The Conference Proceedings*, ed. J.H. Oakley, W.D.E. Coulson, and O. Palagia: 109-125. Oxford: Oxford University Press.
- Borgeaud, P. 1988. *The Cult of Pan in Ancient Greece*. Translated K. Atlass and J. Redfield. Chicago: University of Chicago Press.
- Bosher, K. ed. 2012. *Theater Outside Athens: Drama in Greek Sicily and South Italy*. Cambridge: Cambridge University Press.
- Bowra, C.M. 1952. "Orpheus and Eurydice." *Classical Quarterly* 2(3/4): 113-126.
- Boyancé, P. 1966. "L'Influence Pythagoricienne sur Platon," in *Filosofia e Scienze in Magna Grecia: Atti del V Convegno di Studi sulla Magna Grecia, Taranto 10-14 Ottobre 1965*, ed. Atti Taranto: 73-113. Naples: Arte Tipografica.
- Brecoulaki, H. 2014. "Precious Colours' in Ancient Greek Polychromy and Painting: Material Aspects and Symbolic Values." *Revue Archéologique* 57: 3-35.

- Breitenberger, B. 2007. *Aphrodite and Eros: The Development of Greek Erotic Mythology*. New York: Routledge.
- Bremmer, J.N. 1991. "Orpheus: From Guru to Gay," in *Orphisme et Orphée: en l'Honneur de Jean Rudhart*, ed. P. Borgeaud and J. Rudhart: 13-30. Geneva: Librairie Droz S.A.
- Bremmer, J. 2010. "Greek Normative Animal Sacrifice," in *A Companion to Greek Religion*, ed. D. Ogden: 132-144. Oxford: Blackwell Publishing.
- Bremmer, J.N. 2014. *Initiation into the Mysteries of the Ancient World*. Berlin: de Gruyter.
- Brulé, P. 2001. "Hyménée Sonore: la Musique du Gamos," in *Chanter les Dieux: Musique et Religion dans l'Antiquité Grecque et Romaine*, ed. P. Brulé and C. Vendries: 243-275. Rennes: Presses Universitaires de Rennes.
- Brulé, P. 2003. *Women of Ancient Greece*. Translated by A. Nevill. Edinburgh: Edinburgh University Press.
- Bundrick, S.D. 2005. *Music and Image in Classical Athens*. Cambridge: Cambridge University Press.
- Burkert, W. 1977. "Orphism and Bacchic Mysteries: New Evidence and Old Problems of Interpretation," in *The Center for Hermeneutical Studies in Hellenistic and Modern Culture, University of Berkeley California: Protocol of the 28th Colloquy*, ed. C. Kannengiesser: 1-48.
- Burkert, W. 1985. *Greek Religion: Archaic and Classical*. Translated by J. Raffan. Cambridge: Harvard University Press.
- Burkert, W. 1993. "Bacchic *Teletai* in the Hellenistic Age," in *Masks of Dionysus*, ed. T.H. Carpenter and C.A. Faraone: 259-275. Ithaca: Cornell University Press.
- Burnett, A. 1988. "Jocasta in the West: The Lille Stesichorus." *Classical Antiquity* 7(2): 107-154.
- Calame, C. 1977. *Les Choeurs de Jeunes Filles en Grèce Archaique I: Morphologie, Fonction Religieuse et Sociale*. Rome: Edizioni dell'Ateneo & Bizzarri.
- Calame, C. 1997. *Choruses of Young Women in Ancient Greece: Their Morphology, Religious Role, and Social Functions*. Translated D. Collins and J. Orion. Lanham: Rowman & Littlefield.
- Calame, C. 1999. *The Poetics of Eros in Ancient Greece*. Translated by J. Lloyd. Princeton: Princeton University Press.

- Calame, C. 2009. *Poetic and Performative Memory in Ancient Greece: Heroic Reference and Ritual Gestures in Time and Space*. Cambridge, MA: Harvard University Press.
- Calame, C. 2014. "The Derveni Papyrus between the Power of Spoken Language and Written Practice: Pragmatics of Initiation in an Orpheus Poem and its Commentary," in *Poetry as Initiation: The Center for Hellenic Studies Symposium on the Derveni Papyrus*, ed. I. Papadopoulou and L. Muellner: <http://chs.harvard.edu/CHS/article/display/5693>. Cambridge, MA: Harvard University Press.
- Carpenter, T.H. 1991. *Art and Myth in Ancient Greece*. London: Thames and Hudson.
- Carpenter, T.H. 1993. "On the Beardless Dionysus," in *Masks of Dionysus*, ed. T.H. Carpenter and C.A. Faraone: 185-206. Ithaca: Cornell University Press.
- Carpenter, T.H. 1995. "Nymphs, not Maenads, on Attic Red-Figure Vases." *American Journal of Archaeology* 99: 314.
- Carpenter, T.H. 1997. *Dionysian Imagery in Fifth-Century Athens*. Oxford: Clarendon Press.
- Carpenter, T.H. 2003. "The Native Market for Red-Figure Vases in Apulia." *Memoirs of the American Academy in Rome* 48: 1-24.
- Carpenter, T.H. 2005. "Images of Satyr Plays in South Italy," in *Satyr Drama: Tragedy at Play*, ed. G.W.M. Harrison: 219-236. Swansea: Classical Press of Wales.
- Carpenter, T.H. 2009a. "Prolegomenon to the Study of Apulian Red-Figure Pottery." *American Journal of Archaeology* 113(1): 27-38.
- Carpenter, T.H. 2009b. "The Darius Painter: Text and Context," in *Hermeneutik der Bilder: Beiträge zur Ikonographie und Interpretation Griechischer Vasenmalerei*, edited by S. Schmidt and J. Oakley. Munich: C.H. Beck.
- Carpenter, T.H. 2010. "Gods in Apulia," in *The Gods of Ancient Greece: Identities and Transformations*, ed. J.N. Bremmer and A. Erskine: 335-347. Edinburgh: Edinburgh University Press.
- Carpenter, T.H. 2012. "Dionysos and the Blessed on Apulian Red-Figured Vases," in *A Different God? Dionysos and Ancient Polytheism*, ed. R. Schlesier: 253-261. Berlin: de Gruyter.
- Carpenter, T.H., K.M. Lynch, and E.G.D. Robinson eds. 2014. *The Italic People of Ancient Apulia: New Evidence from Pottery for Workshops, Markets, and Customs*. Cambridge: Cambridge University Press.
- Carter, J.C. 1970. "Relief Sculptures from the Necropolis of Taranto." *American Journal of Archaeology* 74(2): 125-137.

- Carter, J.C. 1975. "The Sculpture of Taras." *Transactions of the American Philosophical Society* 65(7): 1-196.
- Cartes, A.S. 1970. "La Figura de Eros en la Literatura y en el Artes Helenísticas." *Boletín del Instituto de Estudios Helenicos* 4(1): 19-29.
- Casadio, G. and P.A. Johnston, ed. 2009. *Mystic Cults in Magna Graecia*. Austin: University of Texas Press.
- Cassamatis, H. 1998a. "Cosmétique et Funéraire sur les Vases Apuliens," in *Nécropoles et Pouvoir: Idéologies, Pratiques, et Interprétations. Actes du Colloque Théories de la Nécropole Antique*, Lyon 21-215 Janvier 1995, ed. S. Marchegay: 155-166. Lyon: Maison de l'Orient et de la Méditerranée Jean Pouilloux: 155-166.
- Cassimatis, H. 1998b. "Le Miroir dans les Représentations Funéraires Apuliennes." *Mélanges de l'Ecole Française de Rome; Antiquité* 110(1): 297-350.
- Cassimatis, H. 2003. "Les Peintres de Vases Paestans et le Miroir." *Pallas* 63: 43-54.
- Cassimatis, H. 2008. "Éros en Italie Méridionale: Approche Iconographique à travers les Représentations Italiotes." *Pallas* 76: 51-65.
- Cassio, A.C., D. Musti, and L.E. Rossi eds. 2000. *Synaulia: Cultura Musicale in Grecia e Contatti Mediterranei*. Naples: Istituto Universitario Orientale.
- Castaldo, D. 1993. *Immagini della Musica nella Grecia Antica: Iconografia Musicale nelle Ceramiche Attiche e Magnogreche del Museo Civico Archaeologico di Bologna*. Bologna: Università di Bologna.
- Castaldo, D. 2000. *Il Pantheon Musicale: Iconografia nella Ceramica Attica tra VI e IV secolo*. Ravenna: Longon.
- Castaldo, D. 2008. "Sound Boxes of Ancient Greek Lyres from Roca (Lecce, Italy)," in *Challenges and Objectives in Music Archaeology, Proceedings of the 5th Symposium of the International Study Group on Music Archaeology, State Museums Berlin, 09-13 September, 2008*, ed. A.A. Both, R. Eichmann, E. Hickmann, and L.-C. Koch: 353-358. Rahden: Leidorf.
- Castaldo, D. 2009. "'The Sound of Krotala Maddening Women': Krotala and Percussion Instruments in Ancient Attic Pottery," in *An Archaeology of Representations: Ancient Greek Vase-Painting and Contemporary Methodologies*, ed. D. Yatromanolakis: 282-297. Oxford: Oxford University Press.
- Castaldo, D. 2012. *Musiche dell'Italia Antica: Introduzione all'Archeologia Musicale*. Bologna: Ante Quem.
- Catoni, M.L. 2010. *Bere Vino Puro: Immagini del Simposio, Campi del Sapere/Culture*. Milan: Feltrinelli.

- Chéhab, M. 1951/1952. *Les Terres Cuites de Kharayeb, vol. 1-2*. Paris: Librairie d'Amérique et d'Orient.
- Clay, J.S. 1997. "Pindar's Twelfth Pythian: Reed and Bronze." *American Journal of Philology* 113: 519-525.
- Clay, J.S. 2011. "The *Homeric Hymns* as Genre," in *The Homeric Hymns: Interpretative Essays*, ed. A. Faulkner: 232-253. Oxford: Oxford University Press.
- Cole, S.G. 1993. "Voices from beyond the Grave: Dionysus and the Dead," in *Masks of Dionysus*, ed. T.H. Carpenter and C.A. Faraone: 259-275. Ithaca: Cornell University Press.
- Cole, S.G. 2007. "Finding Dionysus," in *A Companion to Greek Religion*, ed. D. Ogden: 327-341. Oxford: Wiley-Blackwell.
- Coldstream, J.N. 1993. "Mixed Marriages at the Frontiers of the Early Greek World." *Oxford Journal of Archaeology* 12(1): 89-107.
- Colivicchi, F. 2014. "Native Vase Shapes in South Italian Red-Figure Pottery," in *The Italic People of Ancient Apulia: New Evidence from Pottery for Workshops, Markets, and Customs*, ed. T.H. Carpenter, K.M. Lynch, and E.G.D. Robinson: 213-242. Cambridge: Cambridge University Press.
- Collins, D. 2001. "Homer and Rhapsodic Competition in Performance." *Oral Tradition* 16(1): 129-167.
- Compton-Engle, G. 2015. *Costume in the Comedies of Aristophanes*. Cambridge: Cambridge University Press.
- Connelly, J.B. 2007. *Portrait of a Priestess: Women and Ritual in Ancient Greece*. Princeton: Princeton University Press.
- Contiades-Tsitsoni, E. 1990. *Hymenaios und Epithalamion: Das Hochzeitslied in der Frühgriechischen Lyrik*. Stuttgart: Teubner Verlag.
- Csapo, E. 2004. "The Politics of the New Music," in *Music and the Muses: the Culture of 'Mousikē' in the Classical Athenian City*, ed. P. Murray and P. Wilson: 207-248. Oxford: Oxford University Press.
- Csapo, E. 1986. "A Note on the Würzburg Bell-Crater H 5697 (Telephus Travestitus)." *Phoenix* 40: 379-392.
- Csapo, E. 2003. "The Dolphins of Dionysus," in *Poetry, Theory, Praxis: The Social Life of Myth, Word and Image in Ancient Greece*, ed. E. Csapo and M.C. Miller: 69-98. Oxford: Oxbow Books.
- Csapo, E. 2010. *Actors and Icons of the Ancient Theater*. Oxford: Wiley-Blackwell.

- Csapo, E. and M. Miller ed. 2003. *Poetry, Theory, Praxis: The Social Life of Myth, Word and Image in Ancient Greece. Essays in Honour of William J. Slater*. Oxford: Oxbow.
- Cumont, F. 1917. "Disques ou Miroirs Magiques de Tarente." *Revue Archeologique* 5(5): 87-107.
- Cyrino, M.S. 2004. "The Identity of the Goddess in Alcman's Louvre 'Partheneion' (PMG 1)." *The Classical Journal* 100(1): 25-38.
- D'Acunto, M. 2013. *Il Mondo del Vaso Chigi: Pittura, Guerra e Società a Corinto alla metà del VII secolo a.C.* Berlin: de Gruyter.
- Dally, O. 1997. "Kulte und Kultbilder der Aphrodite in Attika im späteren 5. Jahrhundert vor Christus: Zu einem Fragment im Athener Akropolismuseum." *Jahrbuch des Deutschen Archäologischen Instituts* 112: 1-20.
- D'Andria, F. 1975. "Scavi nella Zona del Kerameikos (1973)," in *Metaponto I, NSc. Supplement 29*: 355-452. Rome: Accademia Nazionale dei Lincei.
- Davidson, J.N. 2011. *Courtesans and Fishcakes: The Consuming Passions of Classical Athens*. Chicago: University of Chicago Press.
- Dearden, C. 2012. "Whose Line is it anyway? West Greek Comedy in its Context," in *Theater Outside Athens: Drama in Greek Sicily and South Italy*, ed. K. Bosher: 272-288. Cambridge: Cambridge University Press.
- De Juliis, E.M. 1992. *La Tomba del Vaso dei Niobidi di Arpi*. Bari: Edipuglia.
- Denoyelle, M. 2002. "Il Mito Greco in Occidente nel V secolo: Metaponto ed Herakleia," in *Immagine e Mito nella Basilicata Antica*, ed. M.L. Nava: 104-112. Venosa: Osanna Edizioni.
- Denoyelle, M. 2008. "La Ceramica: Appunti sulla Nascità delle Produzioni Italiote," in *Atene e la Magna Grecia dell'Età Arcaica all'Ellenismo, Sep 2007, Tarente, Italy*: 339-350.
- Denoyelle, M. and M. Iozzo. 2009. *La Céramique Grecque d'Italie Méridionale et de Sicile: Productions Coloniales et Apparentés du VIIIe au IIIe siècle av. J.-C.* Paris: Picard.
- Dentzer, J.M. 1971. "Aux Origines de l'Iconographie du Banquet Couché." *Revue Archéologique, Nouvelle Série* 2: 215-258.
- Dentzer, J.M. 1982. *Le Motif du Banquet Couché dans le Proche-Orient et le Monde Grec du VIIe au IVe siècle av. J.-C.* Rome: École française de Rome.
- Deschodt, G. 2011. "Images et Mariage, une Question de Méthode: Le Gest d'Anakalypsis." *Mondes Anciens*.

- Di Giulio, A.M. 1988. "Iconografia degli Strumenti Musicali nell'Arte Apula," in *La Musica in Grecia*, ed. B. Gentili and R. Pretagonisti: 108-120. Rome: Laterza.
- Di Giulio, A.M. 1991. "The Frame Drum as a Dionysian Symbol in Scenes on Apulian Pottery." *Répertoire International d'Iconographie Musicale/Research Center for Music Iconography Newsletter* 16.1: 2-7.
- Dipla, A. 2006. "Eros the Mediator: Persuasion and Seduction in Pursuit, Courting and Wedding Scenes." *Mediterranean Archaeology and Archaeometry* 6(2): 19-35.
- Dipla, A. and D. Paleothodoros. 2012. "Selected for the Dead: Erotic Themes on Grave Vases from Attic Cemeteries," in *Encountering Imagery: Materialities, Perceptions, Relations*, ed. I.M. Back Danielsson, F. Fahlander, and Y. Sjöstrand: 209-233. Stockholm: Stockholm University Press.
- Dodson-Robinson, E. 2010. "Helen's 'Judgment of Paris' and Greek Marriage Ritual in Sappho 16." *Arethusa* 43(1): 1-20.
- Dolgert, S. 2012. "Sacrificing Justice: Suffering Animals, the Oresteia, and the Masks of Consent." *Political Theory* 20(10): 1-27.
- Doubleday, V. 1999. "The Frame Drum in the Middle East: Women, Musical Instruments and Power." *Ethnomusicology* 43(1): 101-134.
- Doubleday, V. 2008. "Sounds of Power: An Overview of Musical Instruments and Gender." *Ethnomusicology Forum* 17(1): 3-39.
- Dougherty, C. 1994. "Archaic Greek Foundation Poetry: Questions of Genre and Occasion." *Journal of Hellenic Studies* 114: 35-46.
- Duchesne-Guillemain, M. 1981. "Music in Ancient Mesopotamia and Egypt." *World Archaeology* 12(3): 287-297.
- Dunbabin, T.J. 1948. *The Western Greeks: The History of Sicily and South Ital from the Foundation of the Greek Colonies to 480 B.C.* Oxford: Clarendon Press.
- Edmonds, R.G. III. 2004. *Myths of the Underworld Journey: Plato, Aristophanes, and the 'Orphic' Gold Tablets.* Cambridge: Cambridge University Press.
- Edmonds, R.G. III. 2011a. "Who are You? A Brief History of the Scholarship," in *The "Orphic" Gold Tablets and Greek Religion*, ed. R.G. Edmonds III: 3-14. Cambridge: Cambridge University Press.
- Edmonds, R.G. III. 2011b. "The "Orphic" Gold Tablets: Texts and Translations, with Critical Apparatus and Tables," in *The "Orphic" Gold Tablets and Greek Religion*, ed. R.G. Edmonds III: 15-50. Cambridge: Cambridge University Press.

- Edwards, M.W. 1960. "Representations of Maenads on Archaic Red-Figure Vases." *Journal of Hellenic Studies* 80: 78-87.
- Edwards, C.M. 1984. "Aphrodite on a Ladder." *Hesperia* 53(1): 59-72.
- Elia, R.J. 2001. "Analysis of the Looting, Selling, and Collecting of Apulian Red-Figure Vases: A Quantitative Approach," in *Trade in Illicit Antiquities: The Destruction of the World's Archaeological Heritage*, edited by N. Brodie, J. Doole, and C. Renfrew, 145-53. Cambridge: McDonald Institute.
- Elia, D. 2010. "Tombe con Strumenti Musicali nella Necropoli di Lucifero: Aspetti del Rituale e dell'Ideologia Funeraria a Locri Epizefiri," in *Caulonia tra Croton e Locri: Atti del Convegno Internazionale, Firenze, 30 Maggio – 1 Giugno 2007*, ed. L. Lepore and P. Turi: 405-422. Florence: Firenze University Press.
- Faraone, C.A. 1993. "The Wheel, the Whip and Other Implements of Torture: Erotic Magin in Pindar *Pythian* 4.213-19." *Classical Journal* 89(1): 1-19.
- Fehr, B. 1971. *Orientalische und Griechische Gelage*. Bonn: Bouvier.
- Fehr, B. 2003. "What has Dionysos to do with the Symposion?" *Pallas* 61: 23-37.
- Ferrari, G. 2003. "What Kind of Rite of Passage was the Ancient Greek Wedding?" in *Initiation in Ancient Greek Rituals and Narratives: New Critical Perspectives*, ed. D.B. Dodd and C.A. Faraone: 27-42. London: Routledge.
- Faulkner, A. ed. 2011a. *The Homeric Hymns: Interpretative Essays*. Oxford: Oxford University Press.
- Faulkner, A. 2011b. "Introduction: Modern Scholarship on the *Homeric Hymns*: Foundational Issues," in *The Homeric Hymns: Interpretative Essays*, ed. A. Faulkner: 1-28. Oxford: Oxford University Press.
- Foley, H.P. 1980. "The Masque of Dionysus." *Transactions of the American Philological Association* 110: 107-133.
- Fontannaz, D. 2008. "L'Entre-Deux-Mondes: Orphée et Eurydice sur une Hydrie Proto-Italienne du Sanctuaire de la Source à Saturo." *Antike Kunst* 51: 41-72.
- Fontannaz, D. 2014. "Production and Functions of Apulian Red-Figure Pottery in Taras: New Contexts and Problems of Interpretation," in *The Italic People of Ancient Apulia: New Evidence from Pottery for Workshops, Markets, and Customs*, ed. T.H. Carpenter, K.M. Lynch, and E.G.D. Robinson: 71-95. Cambridge: Cambridge University Press.
- Ford, A. 2006. "The Genre of Genres: Paeans and Paian in Early Greek Poetry." *Poetica* 38(3-4): 277-296.
- Freidrich, P. 1978. *The Meaning of Aphrodite*. Chicago: University of Chicago Press.

- Froning, H. 1971. *Dithyrambos und Vasenmalerei in Athen*. Würzburg: Konrad Triltsch.
- Furtwängler, A. 1893. *Meisterwerke der Griechischen Plastik: Kunstgeschichtliche Untersuchungen*. Leipzig: Verlag von Giesecke und Devrient.
- Gantz, T. 1993. *Early Greek Myth: A Guide to Literary and Artistic Sources*. Baltimore: Johns Hopkins University Press.
- Ghinatti, F. 1974. "Riti e Feste della Magna Grecia." *Critica Storica* 11: 533-576.
- Giannelli, G. 1963. *Culti e Miti della Magna Grecia: Contributo alla Storia più Ancita delle Colonie Greche in Occidente*. Florence: Sansoni Editore.
- Giuliani, L. 1996. "Rhesus between Dream and Death: on the Relation of Image to Literature in Apulian Vase-Painting." *Bulletin of the Institute of Classical Studies* 41: 71-86.
- Giuliani, L. 1995. *Tragik, Trauer und Trost: Bildervasen für eine Apulische Totenfeier*. Berlin: Staatliche Museen.
- Goldhill, S. and R. Osborne eds. 1999. *Performance Culture and Athenian Democracy*. Cambridge: Cambridge University Press.
- Goldman, M.L. 2015. "Associating the Aulêtris: Flute Girls and Prostitutes in the Classical Greek Symposium." *Helios* 42(1): 29-60.
- Gondek, R.M. 2014. "Dress and Nuptial Imagery in Athenian Vase-Painting." Ph.D. Dissertation, University of Virginia.
- Gow, A.S.F. 1934. ΙΥΓΞ, POMBOΣ, Rhombus, Turbo." *The Journal of Hellenic Studies* 54(1): 1-13.
- Graepler, D. 2002. "La Necropolis e la Cultura Funeraria." *Atti del Quarantunesimo Convegno di Studi sulla Magna Grecia*: 195-218.
- Graf, F. 1974. *Eleusis und die Orphische Dichtung Athens in Vorhellenistischer Zeit*. Berlin: de Gruyter.
- Graf, F. 1993. "Dionysian and Orphic Eschatology: New Texts and Old Questions," in *Masks of Dionysus*, ed. T.H. Carpenter and C.A. Faraone: 239-258. Ithaca: Cornell University Press.
- Graf, F. 2011. "Text and Ritual: The Corpus Eschatologicum of the Orphics," in *The "Orphic" Gold Tablets and Greek Religion*, ed. R.G. Edmonds III: 53-67. Cambridge: Cambridge University Press.
- Graf, F. and S.I. Johnston. 2013. *Ritual Texts for the Afterlife: Orpheus and the Bacchic Gold Tablets*. 2nd edition. London: Routledge.

- Grandolini, S. 1991. "Canto Processionale e Culto nell'Antica Grecia," in *L'Inno tra Rituale e Letteratura nel Mondo Antico: Atti di un Colloquio*, ed. A. Cassio and G. Cerri: 125-140. Rome: AION.
- Greco, E. 2011. "On the Origin of the Western Greek *Poleis*." *Ancient West and East* 10: 233-242.
- Green, J.R. 1977. "More Gnathia Pottery in Bonn." *Archäologischer Anzeiger* : 551-563.
- Green, J.R. 1985. "A Representation of the Birds of Aristophanes," in *Greek Vases in the J. Paul Getty Museum, volume 2*: 95-118. Los Angeles: Getty.
- Green, J.R. 1991. "Notes on Phlyax Vases." *Numismatica e Antichità Classiche: Quaderni Ticinesi* 20: 49-56.
- Green, J.R. 2007. "Art and Theatre in the Ancient World," in *The Cambridge Companion to Greek and Roman Theatre*, ed. M. McDonald and J.M. Walton: 163-184. Cambridge: Cambridge University Press.
- Green, J.R. 2012. "Comic Vases in South Italy: Continuity and Innovation in the Development of a Figurative Language," in *Theater Outside Athens: Drama in Greek Sicily and South Italy*, ed. K. Boshier: 289-342. Cambridge: Cambridge University Press.
- Green, J.R. 2015. "Pictures of Pictures of Comedy: Campanian *Santia*, Athenian *Amphitryon*, and Plautine *Amphitruo*," in *Images and Texts: Papers in Honour of Professor Eric Handley CBE FBA*, ed. J.R. Green and M. Edwards: 45-80. London: Institute of Classical Studies.
- Griffith, J.G. 1983. "The Myth of Lycurgus, King of the Edonian Thracians, in Literature and Art," in *Ancient Bulgaria: Papers Presented to the International Symposium on the Ancient History and Archaeology of Bulgaria, University of Nottingham, 1981*, ed. A.G. Poutler: 217-232. Nottingham: University of Nottingham.
- Griffith, M. 2002. "Slaves of Dionysos: Satyrs, Audience, and the Ends of the *Oresteia*." *Classical Antiquity* 21(2): 195-258.
- Grossman, J.B. 2001. *Greek Funerary Sculpture: Catalogue of the Collections at the Getty Villa*. Malibu: Getty.
- Hadjicosti, I. 2006. "Semele and the Death of Actaeon: Aeschylus, Fr. 221 (RADT)." *Acta Classica* 49: 121-127.
- Hagel, S. 2009. *Ancient Greek Music: A New Technical History*. Cambridge: Cambridge University Press.
- Hagel, S. 2013. "Aulos and Harp: Questions of Pitch and Tonality." *Greek and Roman Musical Studies* 1: 151-171.

- Hagel, S. 2014. "Better Understanding the Louvre Aulos." *Studien zur Musikarchäologie* 9: 131-142.
- Hagel, S. and T. Lynch. 2015. "Musical Education in Greece and Rome," in *A Companion to Ancient Education*, ed. W.M. Bloomer: 401-412. Oxford: Wiley-Blackwell.
- Haldane, J.A. 1965. "Musical Themes and Imagery in Aeschylus." *Journal of Hellenic Studies* 85: 33-41.
- Haldane, J.A. 1966. "Musical Instruments in Greek Worship." *Greece and Rome* 13: 98-107.
- Halm-Tisserant, M. 2004. "Le *Sparagmos*, un Rite de Magie Fécondante." *Kernos* 17: 119-142.
- Hart, M.L. 2010a. "Theater and Iconography," in *The Art of Ancient Greek Theater*, ed. M.L. Hart: 57-61. Malibu: Getty.
- Hart, M.L. ed. 2010b. *The Art of Ancient Greek Theater*. Malibu: Getty.
- Hasaki, E. 2012. "Craft Apprenticeship in Ancient Greece: Reaching beyond the Masters," in *Archaeology and Apprenticeship*, ed. W. Wendrich: 171-202. Tucson: University of Arizona Press.
- Heath, J. 1994. "The Failure of Orpheus." *Transactions of the American Philological Association* 124: 163-196.
- Hedreen, G. 2013. "The Semantics of Processional Dithyramb: Pindar's Second Dithyramb and Archaic Athenian Vase-Painting," in *Dithyramb in Context*, ed. B. Kowalzig and P. Wilson: 171-197. Oxford: Oxford University Press.
- Hedreen, G. 1994. "Silens, Nymphs, and Maenads." *The Journal of Hellenic Studies* 114: 47-69.
- Henrichs, A. 1987. "Myth Visualized: Dionysos and his Circle in Sixth-century Attic Vase-Painting," in *Papers on the Amasis Painter and his World*, D. Von Bothmer: 92-124. Los Angeles: Getty.
- Higgins, R.A. and R.P. Winnington-Ingram. 1965. "Lute-Players in Greek Art." *The Journal of Hellenic Studies* 85: 62-71.
- Hill, D.K. 1947. "Bacchic Erotes at Tarentum." *Hesperia: The Journal of the American School of Classical Studies at Athens* 16(4): 248-255.
- Hodos, T. 1999. "Intermarriage in the Western Greek Colonies." *Oxford Journal of Archaeology* 18(1): 61-78.

- Hoffmann, A. 2005. "Risultati di una Ricerca Sistemática dei Contesti Tombali di Taranto Contendenti Ceramica Apula a Figure Rosse," in *La Céramique Apulienne: Bilan et Perspectives*, ed. M. Denoyelle, E. Lippolis, M. Mazzei, and C. Pouzadoux: 19-26. Paris: Centre Jean Bérard.
- Hübinger, U. 1992. "On Pan's Iconography and the Cult in the *Sanctuary of Pan* on the Slopes of Mount Lykaion," in *The Iconography of Greek Cult in the Archaic and Classical Periods: Proceedings of the First International Seminar on Ancient Greek Cult, organized by the Swedish Institute at Athens and the European Cultural Centre of Delphi (Delphi, 16-18 Novembre 1990)*, ed. R. Hägg: 189-207. Liège: Presses Universitaires de Liège.
- Hunt, J.M. 2009. "Bucolic Experimentation in Theocritus' Idyll 10." *Greek, Roman, and Byzantine Studies* 49: 391-412.
- Hunter, R. and I. Rutherford eds. 2009a. *Wandering Poets in Ancient Greek Culture: Travel, Locality and Pan-Hellenism*. Cambridge: Cambridge University Press.
- Hunter, R. and I. Rutherford. 2009b. "Introduction," in *Wandering Poets in Ancient Greek Culture: Travel, Locality and Pan-Hellenism*, ed. R. Hunter and I. Rutherford: 1-22. Cambridge: Cambridge University Press.
- Hurschmann, R. 1985. *Symposienszenen auf Unteritalischen Vasen*. Würzburg: Königshausen und Neumann.
- Hurwit, J.M. 2002. "Reading the Chigi Vase." *Hesperia* 71(1): 1-22.
- Isler-Kerényi, C. 1990. "Dionysos con una Sposa (Iconografia Dionisiaca IV)." *Métis: Anthropologie des Mondes Grecs Anciens* 5(1-2): 31-52.
- Isler-Kerényi, C. 2001. *Dionysos nella Grecia Arcaica: Il Contributo delle Immagini*. Pisa: Istituti Editoriali e Poligrafici Internazionali.
- Isler-Kerényi, C. 2004. "Dioniso ed Eros nella Ceramica Apula," in *Miti Greci: Archeologia e Pittura dalla Magna Grecia al Collezionismo*, ed. G. Sena Chiesa and E. Arslan: 244-248. Milan: Electa Mondadori.
- Isler-Kerényi, C. 2009. "New Contributions of Dionysiac Iconography to the history of Religions in Greece and Italy," in *Mystic Cults in Magna Graecia*, ed. G. Casadio and P.A. Johnston: 61-72. Austin: University of Texas Press.
- Jacquet-Rimassa, P. 1999. "Les Représentations de la Musique, Divertissement du Symposion Grec, dans les Céramiques Attique et Italiote (400-300)."
- Jacquet-Rimassa, P. 2013. "Autour du Vin: Pour un Parcours Dionysiaque." *Pallas* 90: 39-51.

- Jahn, O. 1855. "Der Aberglaube des Bösen Blicks bei den Alten." *Königlich-Sächsische Gesellschaft der Wissenschaften, Philologisch-Historische Klasse: Bericht über die Verhandlung* 7: 28-110.
- Janko, R. 1984. "P. Oxy. 2509: Hesiod's Catalogue on the Death of Actaeon." *Phoenix* 38(4): 299-307.
- Jannot, J.-R. 1993. "Le Mobilier d'une Tombe Apulienne dans une Collection Privée." *Revue des Études Anciennes* 95(3-4): 425-442.
- Jenkins, I. 1983. "Is There Life After Marriage? A Study of the Abduction Motif in Vase-Paintings for the Athenian Wedding Ceremony." *Bulletin of the Institute of Classical Studies* 30: 137-145.
- Johnson, M. ed. 1964. *Ancient Greek Dress*. Chicago: Argonaut Inc.
- Johnston, S.I. 1995. "The Song of the Iynx: Magic and Rhetoric in Pythian 4." *Transactions of the American Philological Association* 125: 177-206.
- Johnston, S.I. 2002. "Myth, Festival, and Poet: The 'Homeric Hymn to Hermes' and Its Performative Context." *Classical Philology* 97(2): 109-32.
- Johnston, S.I. 2003. "'Initiation' in Myth, 'Initiation' in Practice: The Homeric *Hymn to Hermes* and its Performative Context," in *Initiation in Ancient Greek Rituals and Narratives: New Critical Perspectives*, ed. D.B. Dodd and C.A. Faraone: 155-180. London: Routledge.
- Johnston, S.I. and T.J. McNiven. 1996. "Dionysos and the Underworld in Toledo." *Museum Helveticum* 53: 25-36.
- Jones, R.E. and J. Buxeda i Garrigós. 2004. "The Identity of Early Greek Pottery in Italy and Spain: An Archaeometric Perspective," in *Greek Identity in the Western Mediterranean: Papers in Honour of Brian Shefton*, ed. K. Lomas: 83-114. Leiden: Brill.
- Joyce, L.B. 1997. *Maenads and Bacchantes: Images of Female Ecstasy in Greek and Roman Art*. Ph.D. Dissertation, University of California, Los Angeles.
- Junker, K. 2002. "Die Athena-Karsyas-Gruppe des Myron." *Jahrbuch des Deutschen Archäologischen Instituts* 117: 127-184.
- Käppel, L. 1992. *Paian: Studien zur Geschichte einer Gattung*. Berlin: Walter de Gruyter.
- Karamitrou-Mentesidi, G. 2008. *Αιανή: Αρχαιολογικοί Χώροι και Μουσείο*. Aiani: Greek Ministry of Culture.
- Karanika, A. 2010. "Inside Orpheus' Songs: Orpheus as an Argonaut in Apollonius Rhodius' *Argonautica*." *Greek, Roman, and Byzantine Studies* 50: 391-410.

- Katz, M. 1992. "Ideology and 'The Status of Women' in Ancient Greece." *History and Theory* 31(4): 70-97.
- Kemp, J.A. 1966. "Professional Musicians in Ancient Greece." *Greece and Rome* 13(2): 213-222.
- Kerényi, C. 1996. *Dionysos: Archetypal Image of Indestructible Life*. Trans. R. Manheim. Princeton: Princeton University Press.
- Keuls, E. 1974. *The Water Carriers in Hades: A Study of Catharsis through Toil in Classical Antiquity*. Amsterdam: A.M. Hakkert.
- Keuls, E. 1978. "Aeschylus' Niobe and Apulian Funerary Symbolism." *Zeitschrift für Papyrologie und Epigraphik* 30: 41-68.
- Keuls, E. 1979. "The Apulian 'Xylophone': A Mysterious Musical Instrument Identified." *American Journal of Archaeology* 83(4): 476-477.
- Keuls, E. 1984. "Male-Female Interaction in Fifth-Century Dionysiac Ritual as Shown on Attic Vase Painting." *Zeitschrift für Papyrologie und Epigraphik* 55: 287-297.
- Killet, H. 1993. *Zur Ikonographie der Frau auf Attischen Vasen Archaischer und Klassischer Zeit*. 2nd edition. Berlin: Köster.
- Kousser, R. 2004. "The World of Aphrodite in the Late Fifth Century B.C.," in *Greek Vases: Images, Contexts and Controversies. Proceedings of the Conference Sponsored by the Center for the Ancient Mediterranean at Columbia University, 23-24 March 2002*, ed. C. Marconi: 97-112. Leiden: Brill.
- Kowalzig, B. and P. Wilson eds. 2013. *Dithyramb in Context*. Oxford: Oxford University Press.
- Kraemer, R.S. 1979. "Ecstasy and Possession: The Attraction of Women to the Cult of Dionysus." *Harvard Theological Review* 72(1/2): 55-80.
- Krentz, P. 1993. "The *Salpinx* in Greek Warfare," in *Hoplites: The Classical Greek Battle Experience*, ed. V.D. Hanson: 110-120. London: Routledge.
- Krentz, P. 2010. *The Battle of Marathon*. New Haven: Yale University Press.
- Krieger, X. 1975. *Der Kampf zwischen Peleus und Thetis in der Griechischen Vasenmalerei*. Ph.D. Dissertation, University of Münster.
- Kurtz, D.C. 1985. "Beazley and the Connoisseurship of Greek Vases," in *Greek Vases in the J. Paul Getty Museum II*: 237-250. Malibu: Getty.
- Kurtz, D.C. And J. Boardman. 1986. "Booners," in *Greek Vases in the J. Paul Getty Museum*: 35-70. Los Angeles: Getty.

Lacy, L.R. 1990. "Aktaion and a Lost 'Bath of Artemis'." *Journal of Hellenic Studies* 110: 26-42.

Landels, J.G. 1979. "Greek Music." Review of *The Music of Ancient Greece – An Encyclopaedia*, by S. Michaelides. *Classical Review* 29(1): 131-132.

Landels, J.G. 1981. "The Reconstruction of Ancient Greek Auloi." *World Archaeology* 12(3): 298-302.

Landels, J.G. 1999. *Music in Ancient Greece and Rome*. London: Routledge.

Lardinois, A. 2001. "Keening Sappho: Female Speech Genres in Sappho's Poetry," in *Making Silence Speak: Women's Voices in Greek Literature and Society*, ed. A. Lardinois and L. McClure: 75-92. Princeton: Princeton University Press.

Lawler, L.B. 1927. "The Maenads: A Contribution to the Study of the Dance in Ancient Greece." *Memoirs of the American Academy in Rome* 6: 69-112.

Lawler, L.B. 1947. "The Dance in Ancient Greece." *The Classical Journal* 42(6): 343-349.

Lawler, L.B. 1964. *The Dance of the Ancient Greek Theatre*. Iowa City: University of Iowa Press.

Lee, M.M. 2015. *Body, Dress, and Identity in Ancient Greece*. Cambridge: Cambridge University Press.

LeVen, P.A. 2014. *The Many-Headed Muse: Tradition and Innovation in Late Classical Greek Lyric Poetry*. Cambridge: Cambridge University Press.

Lippolis, E. 2013. "Taras/Tarentum," in *The Encyclopedia of Ancient History*, ed. R.S. Bagnall, K. Broderson, C.B. Champion, A. Erskine, and S.R. Huebner. Oxford: Wiley.

Lippolis, E. 1994. "La Tipologia dei *Semata*," in *Taranto: Le Necropoli: Aspetti e Problemi della Documentazione Archeologica del VII al I sec. a.C.*, ed. E. Lippolis: 109-128. Taranto: Museo Nazionale Archeologico.

Lippolis, E. 1996. "Lo Stile Proto-Apulo e Apulo Antico e Medio," in *Arte e Artigianato in Magna Grecia*, ed. E. Lippolis: 377-393. Naples: Electa.

Lippolis, E., S. Garraffo, and M. Nafissi eds. 1995. *Culti Greci in Occidente I: Taranto*. Taranto: Istituto per la Storia e l'Archeologia della Magna Grecia.

Lissarrague, F. 1987. *Un Flot d'Images: une Esthétique du Banquet Grec*. Paris: Éditions Adam Biro.

- Lissarrague, F. 1990. "Around the *Krater*: An Aspect of Banquet Imagery," in *Symptica: A Symposium on the Symposion*, ed. O. Murray: 196-209. Oxford: Oxford University Press.
- Lissarrague, F. 1995. "Women, Boxes, Containers: Some Signs and Metaphors," in *Pandora: Women in Classical Greece*, ed. E. Reeder: 91-101. Baltimore: Walters Museum.
- Lissarrague, F. 2012. "Figuring Religious Ritual," in *A Companion to Greek Art*, vol. 2, ed. T.J. Smith and D. Plantzos: 564-578. Oxford: Wiley-Blackwell.
- Lissarrague, F. 2013. *La Cité des Satyres: une Anthropologie Ludique (Athènes, VI-Ve siècle avant J.-C.)*. Paris: Éditions de l'École des Hautes Études en Sciences Sociales.
- Liveri, A. 2014. "Music, Singing and Dancing at Wedding Rites in *Megale Hellas*: Representations and Interpretations of their Iconography in Local Vases," in *Musica, Culti e Riti nell'Occidente Greco*, ed. A. Bellia: 195-205. Pisa: Istituti Editoriali Poligrafici Internazionali.
- Lohmann, H. 1979. *Grabmäler auf Unteritalischen Vasen*. Berlin: Gebr. Mann.
- Lombardo, M. 2014. "Iapygians: The Indigenous Populations of Ancient Apulia in the Fifth and Fourth Centuries B.C.E.," in *The Italic People of Ancient Apulia: New Evidence from Pottery for Workshops, Markets, and Customs*, ed. T.H. Carpenter, K.M. Lynch, and E.G.D. Robinson: 36-68. Cambridge: Cambridge University Press.
- Lonsdale, S.H. 1993. *Dance and Ritual Play in Greek Religion*. Baltimore: Johns Hopkins University Press.
- Lozynsky, Y. 2014. "Ancient Greek Cult Hymns: Poets, Performers and Rituals." Ph.D. Dissertation, University of Toronto.
- Ludwig, P.W. 2002. *Eros and Polis: Desire and Community in Greek Political Theory*. Cambridge: Cambridge University Press.
- Lynch, T. 2013. "'Training the Soul in Excellence': Musical Theory and Practice in Plato's Dialogues, between Ethics and Aesthetics." Ph.D. Thesis, University of Saint Andrews.
- Maas, M. 1992. "Polychordia and the Fourth-Century Greek Lyre." *The Journal of Musicology* 10(1): 74-88.
- Maas, M. and J.M. Snyder. 1989. *Stringed Instruments of Ancient Greece*. New Haven: Yale University Press.
- MacDonald, B.R. 1981. "The Emigration of Potters from Athens in the Late Fifth Century B.C. and its Effects on the Attic Pottery Industry." *American Journal of Archaeology* 85(2): 159-168.

- MacLachlan, B. 2012. "The Grave's a Fine and Funny Place: Chthonic Rituals and Comic Theater in the Greek West," in *Theater Outside Athens: Drama in Greek Sicily and South Italy*, ed. K.G. Bosher: 343-364. Cambridge: Cambridge University Press.
- MacLeod, L. 2006. "Marauding Maenads: The First Messenger Speech in the 'Bacchae'." *Mnemosyne* 59(4): 578-584.
- Malkin, I. 1987. *Religion and Colonization in Ancient Greece*. Leiden: Brill.
- Mangone, A., L.C. Giannossa, A. Ciancio, R. Laviano, and A. Traini. 2008. "Technological Features of Apulian Red-Figured Pottery." *Journal of Archaeological Science* 35(6): 1533-1541.
- Mannino, K. 1996. "Gli Ateliers Attici e la Nascita della Produzione Figurata," in *Arte e Artigianato in Magna Grecia*, ed. E. Lippolis: 363-370. Naples: Electa.
- Mathiesen, T.J. 1999. *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*. Lincoln: University of Nebraska Press.
- Marcovich, M. 1996. "From Ishtar to Aphrodite." *Journal of Aesthetic Education* 30(2): 43-59.
- Maxwell-Stuart, P.G. 1971. "Dionysus and the Fawnskin." *The Classical Quarterly* 21(2): 437-439.
- McNiven, T.J. 2012. "Sex, Gender, and Sexuality," in *A Companion to Greek Art*, ed. T.J. Smith and D. Plantzos: 510-524. Oxford: Blackwell.
- Miller, H.F. 1979. *The Iconography of the Palm in Greek Art: Significance and Symbolism*. Ph.D. Dissertation, University of California, Berkeley.
- Miller, M.C. 1992. "The Parasol: An Oriental Status-Symbol in Late Archaic and Classical Athens." *The Journal of Hellenic Studies* 112: 91-105.
- Miller, M.C. 1999. "Reexamining Transvestism in Archaic and Classical Athens: The Zewadski Stamnos." *American Journal of Archaeology* 103(2): 223-253.
- Miller, S.G. 2003. "The Organization and Functioning of the Olympic Games," in *Sport and Festival in the Ancient Greek World*, ed. D.J. Phillips and D. Pritchard: 1-40. Swansea: Classical Press of Wales.
- Miller, S.G. 2004. *Arete: Greeks Sports from Ancient Sources*. Berkeley: University of California Press.
- Mirti, P., M. Gulmini, A. Perardi, P. Davit, and D. Elia. 2004. "Technology of Production of Red Figure Pottery from Attic and Southern Italian Workshops." *Analytical and Bioanalytical Chemistry* 380(4): 712-718.

- Mommsen, A. 1898. *Feste der Stadt Athen im Altertum: geordnet nach Attischem Kalender*. Leipzig: Teubner.
- Montanaro, A. 2007. *Ruvo di Puglia e il suo Territorio: Le Necropoli: I Corredi Funerari tra la Documentazione del XIX secolo a gli Scavi Moderni*. Rome: L'Erma di Bretschneider.
- Moon, N. "Some Early South Italian Vase-Painters: With a Brief Indication of the Later History of Italian Vase-Painting." *Papers of the British School at Rome* 11: 30-49.
- Moret, J.-M. 1993. "Les Départs des Enfers dans l'Imagerie Apulienne." *Revue Archéologique, Nouvelle Série* 2: 293-351.
- Morgan, K. 2012. "A Prolegomenon to Performance in the West," in Boshier 2012: 35-55. Cambridge: Cambridge University Press.
- Murray, P. and P. Wilson eds. 1999. *Music and the Muses: the Culture of 'Mousikē' in the Classical Athenian City*. Oxford: Oxford University Press.
- Murray, O. ed. 1990. *Symptica: A Symposium on the Symposion*. Oxford: Oxford University Press.
- Musti, D. 2001. *Il Simposio nel suo Sviluppo Storico*. Rome: Editori Laterza.
- Neils, J. 2013. "Salpinx, Snake, and Salamis: The Political Geography of the Pella Hydria." *Hesperia* 82(4): 595-613.
- Nelson, G.W. 1940. "A Greek Votive Iynx-Wheel in Boston." *American Journal of Archaeology* 44(4): 443-456.
- Nelson, J.G. 1986. "Xylophones' on Gnathia Vases." *Bulletin Antieke Beschaving* 61: 30-33.
- Niels, J. 1996. "Pride, Pomp, and Circumstance: The Iconography of Procession," in *Worshipping Athena: Panathenaia and Parthenon*, ed. J. Neils: 177-197. Madison: University of Wisconsin Press.
- Nilsson, M.P. 1906. *Griechische Feste von religiöser Bedeutung mit Ausschluss der Attischen*. Leipzig: Teubner.
- Noble, J.V. 1988. *The Techniques of Painted Attic Pottery*, 2nd edition. New York: Metropolitan Museum of Art.
- Nordquist, G. 1991. "The Salpinx as an Instrument of Eros and Dionysos." *Imago Musicae* 8: 61-72.

- Nordquist, G. 1992. "Instrumental Music in Representations of Greek Cult," in *The Iconography of Greek Cult in the Archaic and Classical Periods*, ed. R. Hägg: 143-168. Athens: Centre d'Etude de la Religion Grecque Antique.
- Nordquist, G. 1994. "Some Notes on Musicians in Greek Cult," in *Ancient Greek Cult Practice from the Epigraphical Evidence*, ed. Robin Hägg: 81-93. Stockholm: Paul Åström.
- Nordquist, G. 1996. "The Salpinx in Greek Cult." *Scripta Instituti Donneriani Aboensis* 16: 241-256.
- Nordquist, G. 2008. "Melody without the Lyre: on the Salpinx and Its Functions." *Kungliga Humanistiska Vetenskaps-Samfundet I Uppsala Årsbok*: 5-51.
- Nørskov, V. 2002. *Greek Vases in New Contexts*. Langelandsgade: Aarhus University Press.
- Nooter, S. 2012. *When Heroes Sing: Sophocles and the Shifting Soundscape of Tragedy*. Cambridge: Cambridge University Press.
- Oakley, J.H. 1995. "Nuptial Nuances: Wedding Images in Non-Wedding Scenes of Myth," in *Pandora: Women in Classical Greece*, ed. E. Reeder: 63-73. Baltimore: Walters Museum.
- Oakley, J.H. 2004. *Picturing Death in Classical Athens: The Evidence of the White Lekythoi*. Cambridge: Cambridge University Press.
- Oakley, J.H. 2009. "Greek Vase Painting." *American Journal of Archaeology* 113(4): 599-627.
- Oakley, J.H. 2012. "Birth, Marriage, and Death," in *A Companion To Greek Art*, ed. T.J. Smith and D. Plantzos: 480-497. Oxford: Blackwell.
- Oakley, J.H. And R.H. Sinos. 1993. *The Wedding in Ancient Athens*. Madison: University of Wisconsin Press.
- Oliver Jr., A. 1980. "A Set of Ancient Silverware in the Getty Museum." *The J. Paul Getty Museum Journal* 8: 155-166.
- Olmos, R. 1992. "Orgiastic Elements in Iberian Iconography." *Kernos* 5: 153-171.
- Osborne, R. 1998. "Early Greek Colonization? The Nature of Greek Settlement in the West," in *Archaic Greece: new Approaches and New Evidence*, ed. N. Fisher and H. van Wees: 251-269. Swansea: Classical Press of Wales.
- Otto, B. 1975. "Marsyas ins Thiasos." *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg* 12: 21-38.

- Padgett, J.M., M.B. Comstock, J.J. Herrmann, C.C. Vermeule, A.E. Raymond, E.T. Vermeule, F.Z. Wolsky. 1993. *Vase-Painting in Italy: Red-Figure and Related Works in the Museum of Fine Arts, Boston*. Boston: Museum of Fine Arts.
- Page, D.L. 1941. *Select Papyri, volume III: Poetry*. Cambridge: Harvard University Press.
- Page, D.L. ed. 1962. *Poetae Melici Graeci*. Oxford: Oxford University Press.
- Paquette, D. 1984. *L'Instrument de Musique dans la Ceramique de la Grèce Antique*. Paris: Boccard.
- Parker, R. 2005. *Polytheism and Society at Athens*. Oxford: Oxford University Press.
- Patroni, G. 1897. *La Ceramica Antica nell'Italia Meridionale*. Naples: Tipografia della Regia Università.
- Pautasso, A. 2008. "Anakalypsis e Anakalypteria: Iconografie Votive e Culto di Persefone nella Sicilia Dionigiana," in *Demetra: La Divinità, i Santuari, il Culto, la Leggenda*, ed. C.A. di Stefano: 285-291. Pisa: Fabrizio Serra Editore.
- Patroni, G. 1897. *La Ceramica Antica nell'Italia Meridionale*. Naples: Tipografia della Regia Università.
- Pavese, C.O. 1991. "L'Inno Rapsodico: Analisi Tematica degli Inni Omerici," in *L'Inno tra Rituale e Letteratura nel Mondo Antico*, ed. A.C. Cassio and G. Cerri: 155-178. Rome: Gruppo Editoriale Internazionale.
- Payne, H.G.G. 1934. "Archaeology in Greece, 1933-34." *The Journal of Hellenic Studies* 54(2): 185-200.
- Payne, H.G.G. 1935. "Archaeology in Greece, 1934-1935." *The Journal of Hellenic Studies* 55(2): 147-171.
- Pensa, M. 1977. *Rappresentazioni dell'Oltretomba nella Ceramica Apula*. Rome: 'L'Erma' di Bretschneider.
- Perassi, C., G. Girola, F. Guidi, and M. Novarese. 2007. "Campane e Campanelli nell'Iconografia Monetale Antica," in *Del Fondere Campane: dall'Archeologia alla Produzione: Quadri Regionali per l'Italia Settentrionale, Atti del Convegno, Milano, Università Cattolica del Sacro Cuore, 23-25 Febbraio 2006*: 39-46. Florence: All'Insegna del Giglio.
- Peschel, I. 1987. *Die Hetäre bei Symposion und Komos in der Attisch-Rotfigurigen Vasenmalerei des 6.-4. Jahrhundert v. Chr.* Frankfurt: P. Lang.
- Petersen, L.H. 1997. "Divided Consciousness and Female Companionship: Reconstructing Female Subjectivity on Greek Vases." *Arethusa* 30(1): 35-74.

- Petretto, M.A. 1996. "Musica e Guerra: Note sulla Salpinx." *Sandalion* 18: 35-53.
- Petrucchi, S. 2012. "Non bene olet qui bene semper olet! Incenso e Aromi e Fenomenologia dell'Eros presso i Greci." *ArcheoArte* supplement 2012(1): 407-414.
- Pevnick, S.D. 2014. "Good Dog, Bad Dog: A Cup by the Triptolemos Painter and Aspects of Canine Behavior on Athenian Vases," in *Athenian Potters and Painters*, volume III, ed. J.H. Oakley: 155-164. Oxford: Oxbow Books.
- Phillips, D.J. And D. Pritchard, ed. 2003. *Sport and Festival in the Ancient Greek World*. Swansea: Classical Press of Wales.
- Pickard-Cambridge, A.W. 1962. *Dithyramb, Tragedy and Comedy*. Revised by T.B.L. Webster. Oxford: Oxford University Press.
- Pieraccini, L. 2013. "Food and Drink in the Etruscan World," in *The World of the Etruscans*, ed. J. Turfa: 812-822. New York: Routledge.
- Pintacuda, M. 1978. *La Musica nella Tragedia Greca*. Cefalù: Lorenzo Misuraca Editore.
- Pirenne-Delforge, V. 1994. *L'Aphrodite Grecque: Contribution à l'Étude de ses Cultes et de sa Personnalité dans le Panthéon Archaique et Classique*. Athens: Centre International de l'Étude de la Religion Grecque Antique.
- Pirenne-Delforge, V. 2010. "Flourishing Aphrodite: An Overview," in *Brill's Companion to Aphrodite*, ed. A.C. Smith and S. Pickup: 3-16. Leiden: Brill.
- Pöhlmann, E. 2013. "Excavation, Dating and Content of Two Tombs in Daphne, Odos Olgas 53, Athens." *Greek and Roman Musical Studies* 1: 7-24.
- Pöhlmann, E. and M.L. West. 2001. *Documents of Ancient Greek Music: The Extant Melodies and Fragments, Edited and Transcribed with Commentary*. Oxford: Oxford University Press.
- Pontrandolfo, A. and A. Rouveret. 1992. *Le Tombe Dipinte di Paestum*. Modena: Pandemos.
- Poursat, J.C. 1968. "Les Représentations de Danse Armée dans la Céramique Attique." *Bulletin de Correspondance Hellénique* 92(2): 550-615.
- Pouzadoux, C. 2002. "Tra Mondo Greco e Mondo Lucano: Immagine e Mito nella Ceramografia del IV secolo a.C.," in *Immagine e Mito nella Basilicata Antica*, ed. M.L. Nava: 121-128. Venosa: Osanna Edizioni.
- Prodi, E. 2013. "Pindar's Prosodia: Introduction, Text, and Commentary to Selected Fragments." D.Phil. Dissertation, Oxford University.

Pugliese Carratelli, G. 1993. *Le Lamine d'Oro "Orfiche": Edizione e Commento*. Milan: Adelphi.

Pulley, S. 1997. *Prayer in Greek Religion*. Oxford: Clarendon Press.

Rapp, A. 1872. "Die Mänade im Griechischen Cultus, in der Kunst und Poesie." *Rheinisches Museum für Philologie* 27: 1-22, 562-611.

Raschke, W.J. 1985. "Aulos and Athlete: The Function of the Flute Player in Greek Athletics." *Arete* II(2): 177-200.

Reeder, E.D. ed. 1995. *Pandora: Women in Classical Greece*. Baltimore: The Walters Art Gallery.

Reilly, J. 1989. "Many Brides: 'Mistress and Maid' on Athenian Lekythoi." *Hesperia* 58(4): 411-444.

Richardson, N. ed. 2010. *Three Homeric Hymns: To Apollo, Hermes, and Aphrodite. Hymns 3, 4, and 5. Cambridge Greek and Latin Classics*. Cambridge: Cambridge University Press.

Riezler, W. 1914. *Weissgründige Attische Lekythen*. Munich: Bruchmann.

Rizakis, A.D. 2008. *Achaïe III, les Cités Achéennes: Épigraphie et Histoire*. Meletēmata (Kentron Hellenikēs kai Romaikēs Archaïotētōs), 55. Athens: FNRS Athenes.

Roberts, H. 1981. "Reconstructing the Greek Tortoise-Shell Lyre." *World Archaeology* 12(3): 303-312.

Robertson, M. 1994. *The Art of Vase-Painting in Classical Athens*. Cambridge: Cambridge University Press.

Robertson, N. 1992. *Festivals and Legends: The Formation of Greek Cities in the Light of Public Ritual*. Toronto: University of Toronto Press.

Robinson, E.G.D. 1990. "Workshops of Apulian Red-Figure Outside Taranto," in *Eumosia: Ceramic and Iconographic Studies in Honour of Alexander Cambitoglou*, ed. J.-P. Descoedres: 179-193. Sydney: University of Sydney Press.

Robinson, E.G.D. 2014a. "Archaeometric Analysis of Apulian and Lucanian Red-Figure Pottery," in *The Italic People of Ancient Apulia: New Evidence from Pottery for Workshops, Markets, and Customs*, ed. T.H. Carpenter, K.M. Lynch, and E.G.D. Robinson: 243-264. Cambridge: Cambridge University Press.

Robinson, E.G.D. 2014b. "Greek Theatre in Non-Greek Apulia," in *Greek Theatre in the Fourth Century B.C.*, ed. E. Csapo, H.R. Goette, J.R. Green, and P. Wilson: 319-332. Berlin: de Gruyter.

- Rocconi, E. 2006. "Women Players in Ancient Greece: The Context of Symposion and the Socio-Cultural Position of *Psaltria* and *Auletrides* in the Classical World," in *Music Archaeology in Contexts: Archaeological Semantics, Historical Implications, Socio-Cultural Connotations*, ed. E. Hickmann, A.A. Both, and R. Eichmann: 335-344. Rahden: Verlag Marie Leidorf.
- Rosenzweig, R. 2004. *Worshipping Aphrodite: Art and Cult in Classical Athens*. Ann Arbor: University of Michigan Press.
- Rotstein, A. 2010. *The Idea of Iambos*. Oxford: Oxford University Press.
- Rotstein, A. 2012. "Mousikoi Agones and the Conceptualization of Genre in Ancient Greece." *Classical Antiquity* 31(1): 92-127.
- Rutherford, I. 2001. *Pindar's Paeans: A Reading of the Fragments with a Survey of the Genre*. Oxford: Oxford University Press.
- Sabetai, V. 2011. "Eros Reigns Supreme: Dionysos' Wedding on a New Krater by the Dinos Painter," in *A Different God? Dionysos and Ancient Polytheism*, ed. R. Schlesier: 137-160. Berlin: de Gruyter.
- Sachs, C. 1940. *The History of Musical Instruments*. New York: W.W. Norton & Co.
- Salapata, G. 2001. "τριφιλήτος Ἄδωνις: an Exceptional Pair of Terra-Cotta Arulae from South Italy," in *Studia Varia: from the J. Paul Getty Museum vol. 2*, edited M. True and M.L. Hart: 25-50. Los Angeles: Getty.
- San Cristóbal, A.I.J. 2012. "Do Not Drink the Water of Forgetfulness," in *Tracing Orpheus: Studies of Orphic Fragments*, ed. M.H. de áuregui, A.I.J. San Cristóbal, E.R.L. Martínez, R.M. Hernández, M.A.S. Álvarez, and S.T. Tovar: 165-170. Berlin: de Gruyter.
- Sanders, E., C. Thumiger, C. Carey, and N. Lowe eds. 2013. *Erôs in Ancient Greece*. Oxford: Oxford University Press.
- Sarti, S. 1993. "Kitharis e Kithara: Origine e Formazione di uno Strumento Musicale Antico attraverso le Fonti Letterarie e Figurative." *Xenia Antiqua* 2: 23-30.
- Scanlon, T.F. 2002. *Eros and Greek Athletics*. Oxford: Oxford University Press.
- Schatkin, M.A. 1978. "Idiophones of the Ancient World: Description, Terminology, Geographical Distribution, Functions." *Jahrbuch für Antike und Christentum* 21: 147-172.
- Schauenberg, K. 1965. "Erastes und Eromenos auf einer Schale des Sokles." *Archäologischer Anzeiger*: 850-867.
- Schauenberg, K. 1977. "Zu Götterstatuen auf unteritalischen Vasen," *Archäologischer Anzeiger*: 295-297.

- Schauenberg, K. 1983. "Eros im Tempel?" *Archäologischer Anzeiger*: 599-616.
- Scheithauer, A. 1996. "Musik, Musikalische Bildung und Soziales Ansehen im Frühen Griechentum." *Archiv für Musikwissenschaft* 53(1): 1-20.
- Scheithauer, A. 1997. "Les Aulètes dans le Théâtre Grec à l'Époque Hellénistique," in *De la Scène aux Gradins: Théâtre et Représentations Dramatiques après Alexandre le Grand*, edited by B. le Guen: 107-130. Toulouse: Presses Universitaires du Mirail.
- Schmaltz, B. and M. Söldner, eds. 2003. *Griechische Keramik im Kulturellen Kontext*. Münster: Scriptorium.
- Schmidt, M. 1975. "Orfeo e Orfismo nella Pittura Vascolare Italiota," in *Orfismo in Magna Grecia: Atti del Quattordicesimo Convegno di Studi sulla Magna Grecia, Taranto, 6-10 Ottobre 1974*: 105-137. Naples: Arte Tipografica.
- Schmidt, M. 1982. "Some Remarks on the Subjects of South Italian Vases," in *The Art of South Italy: Vases from Magna Graecia*, ed. M.E. Mayo and K. Hamma: 23-36. Richmond: Virginia Museum of Fine Arts.
- Schmidt, M. 1987. "Beziehungen zwischen Eros, dem Dionysischen und dem «Eleusinischen» Kreis auf Apulischen Vasenbildern," in *Images et Société en Grèce Ancienne: L'Iconographie comme Méthode d'Analyse. Actes du Colloque International, Lausanne 8-11 Février 1984*, ed. C. Bérard, C. Bron, and A. Pomari: 155-167. Lausanne: Institut d'Archéologie et d'Histoire Ancienne.
- Schmidt, M. 1996. "Southern Italian and Sicilian Vases," in *The Greek World: Art and Civilization in Magna Graecia and Sicily*, ed. G. Pugliese Carratelli: 443-456. New York: Rizzoli International.
- Schmidt, M., A.D. Trendall, and A. Cambitoglou. 1976. *Eine Gruppe Apulischer Grabvasen in Basel: Studien zu Gehalt und Form der Uniteritalischen Sepulkralkunst*. Basel: Archäologischer Verlag.
- Schmitt Pantel, P. 1992. *La Cité au Banquet: Histoire des Repas Publics dans les Cités Grecques*. Rome: École Française de Rome.
- Schnapp, A. 1984. "Seduction and Gesture in Ancient Imagery." *History and Anthropology* 1(1): 49-55.
- Schnapp, A. 1997. *La Chasseur et la Cité: Chasse et Érotique dans la Grèce Ancienne*. Paris: Albin Michel.
- Schneider-Herrmann, G. 1970. "Spuren eines Eroskultes in der Italischen Vasenmalerei," *BABesch* 45: 86-117.
- Schneider-Herrmann, G. 1972. "Kulstatue im Tempel auf Italischen Vasenbildern." *BABesch* 47: 31-42.

- Schneider-Herrmann, G. 1976. "Das Xylophon in der Vasenmalerei Süd-Italiens," in *Festoen*, ed. A.N. Zadoks-Josephus Jitta and J.S. Boersma: 517-526. Gröningen: H.D. Tjeenk Willink.
- Schneider-Herrmann, G. 1977. *Apulian Red-Figured Paterae with Flat or Knobbed Handles*. Bulletin of the Institute of Classical Studies Supplement 34. London: Institute of Classical Studies.
- Schröder, S. 1999. *Geschichte und Theorie der Gattung Paian*. Leipzig: Teubner.
- Schubart, W. 1918. "Ein Griechischer Papyrus mit Noten." *Sitzungsberichte der Preußischen Akademie der Wissenschaften zu Berlin* 36: 763-8.
- Seidensticker, B. 2010. "Dance in Satyr Play," in *The Pronomos Vase and Its Context*, ed. O. Taplin and R. Wyles: 213-230. Oxford: Oxford University Press.
- Sendrey, A. 1974. *Music in the Social and Religious Life of Antiquity*. Rutherford: Fairleigh Dickinson University Press.
- Shapiro, H.A. 1981. "Courtship Scenes in Attic Vase-Painting." *American Journal of Archaeology* 85(2): 133-143.
- Shapiro, H.A. 1992. "Mousikoi Agones: Music and Poetry at the Panathenaia," in *Goddess and Polis: The Panathenaic Festival in Ancient Athens*, ed. J. Neils: 53-75. Princeton: Princeton University Press.
- Shapiro, H.A. 1993. *Personifications in Greek Art: The Representation of Abstract Concepts, 600-400 B.C.* Zurich: Akanthus.
- Shapiro, H.A. 1994. "Correlating Shape and Subject: The Case of the Archaic Pelike," in *Athenian Potters and Painters: The Conference Proceedings*, ed. J.H. Oakley, W.D.E. Coulson, and O. Palagia: 63-70. Oxford: Oxbow.
- Shaw, C.A. 2014. *Satyric Play: The Evolution of Greek Comedy and Satyr Drama*. Oxford: Oxford University Press.
- Shepherd, G. and R. Zarro. 2012. "Connoisseur and Code-Breaker: A.D. Trendall and South Italian Vase-Painting." *Agora* 47(3): 33-38.
- Silvestrelli, F. 2000. "Il Kerameikos di Metaponto: Impianti Artigianali e Modi di Produzione dall'Età Arcaica all'Ellenismo." Ph.D. Dissertation, Università Cattolica del Sacro Cuore, Milan.
- Silvestrelli, F. 2005. "Le Fasi Iniziali della Ceramica a Figure Rosse nel Kerameikos di Metaponto," in *La Céramique Apulienne: Bilan et Perspectives*, ed. M. Denoyelle, E. Lippolis, M. Mazzei, and C. Pouzadoux: 111-123. Paris: Centre Jean Bérard.

- Simon, E. 1982. *The Ancient Theatre*. Translated by C.E. Vafopoulou-Richardson. London: Methuen.
- Simon, E. 1983. *Festivals of Attica: An Archaeological Commentary*. Madison: University of Wisconsin Press.
- Smith, A.C. 2005. "The Politics of Weddings at Athens: An Iconographic Assessment." *Leeds International Classical Studies* 4(1): 1-32.
- Smith, A.C. 2011. *Polis and Personification in Classical Athenian Art*. Leiden: Brill.
- Smith, A.C. and S. Pickup ed. 2010. *Brill's Companion to Aphrodite*. Leiden: Brill.
- Smith, D.G. 2013. "A Regional Performance Culture? The Case of Syracuse," in *Regionalism and Globalism in Antiquity: Exploring Their Limits*, ed. F. de Angelis: 127-142. Leuven: Peeters.
- Smith, H.R.W. 1972. *Funerary Symbolism in Apulian Vase-Painting*. Berkeley: University of California Press.
- Smith, H.R.W. 1976. *Funerary Symbolism in Apulian Vase-Painting*. Berkeley: University of California Press.
- Smith, T.J. 2002. "Transvestism or Travesty? Dance, Dress and Gender in Greek Vase-Painting," in *Women's Dress in the Ancient Greek World*, ed. L. Llewellyn-Jones: 33-53. London: Duckworth.
- Smith, T.J. 2005. "The Beazley Archive: Inside and Out." *Art Documentation* 24: 22-25.
- Smith, T.J. 2010a. *Komast Dancers in Archaic Greek Art*. Oxford: Oxford University Press.
- Smith, T.J. 2010b. "Reception or Deception? Approaching Dance through Vase-Painting," in *The Ancient Dancer in the Modern World: Responses to Greek and Roman Dance*, ed. F. Macintosh: 77-98. Oxford: Oxford University Press.
- Smith, T.J. 2012. "Competition, Festival, and Performance," in *A Companion to Greek Art*, vol. 2, ed. T.J. Smith and D. Plantzos: 543-563. Oxford: Wiley-Blackwell.
- Smith, T.J. 2014a. "Guess Who's Coming to Dinner? Red-Figure Komasts and the Performance Culture of Athens," in *Athenian Potters and Painters III*, ed. J. Oakley: 231-241. Oxford: Oxbow Books.
- Smith, T.J. 2014b. "Myth, Cult, and Performance: Sir John Soane's Cawdor Vase." *Bulletin of the Institute of Classical Studies* 57(1): 96-123.
- Söldner, M. 2009. "Naiskoi für Menschen: Eine Heroisierende Fiktion im Unteritalischen Vasenbild," in *Menschen – Heros – Gott: Weltentwürfe und Lebensmodelle im Mythos*

der Vormoderne, ed. C. Schmitz and A. Bettenworth: 35-52. Stuttgart: Franz Steiner.

Sourvinou-Inwood, C. 1987. "A Series of Erotic Pursuits: Images and Meanings." *Journal of Hellenic Studies* 107: 131-153.

Sparkes, B.A. 1996. *The Red and the Black: Studies in Greek Pottery*. London: Routledge.

Stafford, E. 2013. "From the Gymnasium to the Wedding: Eros in Athenian Art and Cult," in *Erôs in Ancient Greece*, ed. E. Sanders, C. Thumiger, C. Carey, and N. Lowe: 175-208. Oxford: Oxford University Press.

Stehle, E. 1997. *Performance and Gender in Ancient Greece: Nondramatic Poetry and Its Setting*. Princeton: Princeton University Press.

Sutton, D.F. 1975. "A Series of Vases Illustrating the Madness of Lycurgus." *Rivista di Studi Classici* 23: 351-355.

Sutton, D.F. 1980. *The Greek Satyr Play*. Masenheim am Glan.

Sutton Jr., R.F. 1981. *The Interaction between Men and Women Portrayed on Attic Red-Figure Pottery*. Ph.D. Dissertation, University of North Carolina at Chapel Hill.

Sutton Jr., R.F. 1992. "Pornography and Persuasion on Attic Pottery," in *Pornography and Representation in Greece and Rome*, ed. A. Richlin: 3-35. Oxford: Oxford University Press.

Sutton Jr., R.F. 1997/1998. "Nuptial Eros: The Visual Discourse of Marriage in Classical Athens." *Journal of the Walters Art Gallery* 55/56: 27-48.

Taplin, O. 1987. "Phallogology, Phlyakes, Iconography and Aristophanes." *Proceedings of the Cambridge Philological Society* 33: 92-104.

Taplin, O. 1993. *Comic Angels and Other Approaches to Greek Drama through Vase-Paintings*. Oxford: Clarendon Press.

Taplin, O. 2003. *Greek Tragedy in Action*. London: Methuen & Co. Ltd.

Taplin O. 2004. "A Disguised Pentheus Hiding in the British Museum?" *Letras Clássicas* 8: 27-35.

Taplin, O. 2007. *Pots ad Plays: Interactions between Tragedy and Greek Vase-Painting of the Fourth Century B.C.* Los Angeles: Getty Publications.

Taplin O. 2012. "How was Athenian Tragedy Played in the Greek West?" in *Theater Outside Athens: Drama in Greek Sicily and South Italy*, ed. K. Bosher: 226-246. Cambridge: Cambridge University Press.

- Taplin, O. and R. Wyles ed. 2010. *The Pronomos Vase and Its Context*. Oxford: Oxford University Press.
- Tavener, E. 1933. "Iynx and Rhombus." *Transactions of the American Philological Association* 64: 109-127.
- Taylor, R. 2014. *The Moral Mirror of Roman Art*. Cambridge: Cambridge University Press.
- Thomas, O. 2011. "The Homeric Hymn to Pan," in *The Homeric Hymns: Interpretative Essays*, ed. A. Faulkner: 151-172. Oxford: Oxford University Press.
- Thorn, J.M. 2009. "The Invention of 'Tarentine' Red-Figure." *Antiquity* 83: 174-183.
- Thorn, J.M. 2010. "The Italic Patronage of Early Apulian Red-Figure." Ph.D. Dissertation, University of Cincinnati.
- Thorn, J.M. and M.D. Glascock. 2010. "New Evidence for Apulian Red-Figure Production Centers." *Archaeometry* 52(5): 777-795.
- Todisco, L. 2012. "Myth and Tragedy: Red-Figure Pottery and Verbal Communication in Central and Northern Apulia in the Later 4th century BC," in *Theater Outside Athens: Drama in Greek Sicily and South Italy*, ed. K. Bosher: 2251-271. Cambridge: Cambridge University Press.
- Topper, K. 2012. *The Imagery of the Athenian Symposium*. Cambridge: Cambridge University Press.
- Topper, K. 2015. "Dionysos Comes to Thrace: The Metaphor of Corrupted Sacrifice and the Introduction of Dionysian Cult in Images of Lykourgos's madness." *Arethusa* 48(2): 139-172.
- Torjussen, S.S. 2005. "The Study of Orphism." *Nordlit* 18: 287-305.
- Torjussen, S.S. 2006. "Dionysos in the Underworld: An Interpretation of the Toledo Krater." *Nordlit* 20: 85-101.
- Trakatelli, L. 2011. "Representations of Animals in Hellenistic Times: Some Examples from Pottery," in *Ta Zôia: l'Espai a Grèvia II: els Animals I l'Espai*, ed. M. Jufresa and M. Reig: 121-136. Tarragona: Institut Català d'Arqueologia Clàssica.
- Trendall, A.D. 1936. *Paestan Pottery*. London: The British School at Rome.
- Trendall, A.D. 1967a. *Phlyax Vases, 2nd edition*. Bulletin of the Institute of Classical Studies Supplement 19. London: Institute of Classical Studies.
- Trendall, A.D. 1967b. *The Red-Figured Vases of Lucania, Campania, and Sicily*, 2 vol. Oxford: Clarendon Press.

- Trendall, A.D. 1970. "Three Apulian Kraters in Berlin." *Stattliche Museen zu Berlin*: 153-190.
- Trendall, A.D. 1989. *Red Figure Vases of South Italy and Sicily*. London: Thames and Hudson.
- Trendall, A.D. 1990. "On the Divergence of South Italian from Attic Red-Figure Vase-Painting," in *Greek Colonists and Native Populations*, ed. J.-P. Descouedres: 217-230. Oxford: Oxford University Press.
- Trendall, A.D. and A. Cambitoglou. 1978. *The Red-Figured Vases of Apulia, vol. I: Early and Middle Apulian*. Oxford: Clarendon Press.
- Trendall, A.D. and A. Cambitoglou. 1982a. *The Red-Figured Vases of Apulia, vol. II: Late Apulian*. Oxford: Clarendon Press.
- Trendall, A.D. and A. Cambitoglou. 1982b. *The Red-Figured Vases of Apulia, vol. III: Indexes*. Oxford: Clarendon Press.
- Trendall, A.D. and A. Cambitoglou. 1983. *First Supplement to The Red-Figured Vases of Apulia*. London: Institute of Classical Studies.
- Trendall, A.D. and A. Cambitoglou. 1992. *Second Supplement to The Red-Figured Vases of Apulia, vol. 1-3*. London: Institute of Classical Studies.
- Trendall, A.D. and T.B.L. Webster. 1972. *Illustrations of Greek Drama*. London: Phaidon.
- Toscano, M.M. 2013. "The Eyes Have It: Female Deisre on Attic Greek Vases." *Arethusa* 46(1): 1-40.
- Turner, M. 2005. "Aphrodite and her Birds: The Iconology of Pagenstecher Lekythoi." *The Bulletin of the Institute of Classical Studies* 48: 57-96.
- Van der Meijden, H. 1993. *Terrakotta-Arulae aus Sizilien und Unteritalien*. Amsterdam: Adolf M. Hakkert.
- Van Gennep, A. 1960. *The Rites of Passage*. Chicago: University of Chicago Press.
- Van Schaik, M. 2002. "The Divine Bird: The Meaning and Development of the Water Bird Embellishment on Musical Instruments in Ancient Greece." *Imago Musicae* 19: 11-33.
- Van Straten, F.T. 1995. *Hierà Kalá: Images of Animal Sacrifice in Archaic and Classical Greece*. Leiden: Brill.
- Vergados, A. 2012. *The "Homeric Hymn to Hermes": Introduction, Text and Commentary*. Berlin: de Gruyter.

- Vergara Cerqueira, F. 2014. "Iconographical Representations of Musical Instruments in Apulian Vase-Painting as Ethnical Signs: Intercultural Greek-Indigenous Relations in Magna Graecia (5th and 4th centuries B.C.)." *Greek and Roman Musical Studies* 2: 50-67.
- Villing, A. 2002. "For Whom Did the Bell Toll in Ancient Greece?" Archaic and Classical Greek Bells at Sparta and Beyond." *The Annual of the British School at Athens* 97: 223-295.
- Von Bothmer, D. 1972. "Greek Vase-Painting: An Introduction." *The Metropolitan Museum of Art Bulletin* 31(1): 3-9.
- Vos, M.F. 1986. "Aulodic and Auletic Contests," in *Enthousiasmos: Essays on Greek and Related Pottery Presented to J.M. Hemelrijk*, ed. H. Brijder: 121-130. Amsterdam: Allard Pierson.
- Wallace, R. 1995. "Speech, Song and Text, Public and Private: Evolutions in Communications Media and Fora in Fourth century Athens," in *Die Athenische Demokratie im 4. Jahrhundert v. Chr.: Vollendung oder Verfall einer Verfassungsform?*, ed. W. Eder: 199-224. Stuttgart: Franz Steiner Verlag.
- Wartelle, A. 1971. *Histoire du Texte d'Eschyle dans l'Antiquité*. Paris: Société d'édition "Les Belles-Lettres."
- Weaver, C.L.S. 2015. *The Bioarchaeology of Classical Kamarina: Life and Death in Greek Sicily*. Gainesville: University of Florida Press.
- Weaver, B. 2009. "Euripides' *Bacchae* and Classical Typologies of Pentheus' *Sparagmos*, 510-406 BC." *Bulletin of the Institute of Classical Studies* 52: 15-43.
- Weber-Lehmann, C. 2003. "Musik um Adonis: Beobachtungen zur Rechteckkithara auf Apulischen Vasen," in *Griechische Keramik im kulturellen Kontext. Akten des Internationalen Vasen-Symposiums in Kiel vom 24.-28.9.2001*, ed. B. Schmaltz and M. Söldner: 160-166. Münster: Scriptorium.
- Webster, T.B.L. 1960. *Monuments Illustrating Old and Middle Comedy*. London: Institute of Classical Studies.
- Webster, T.B.L. 1961. *Monuments Illustrating New Comedy*. London: Institute of Classical Studies.
- Webster, T.B.L. 1962. *Monuments Illustrating Tragedy and Satyr Play*. London: Institute of Classical Studies.
- Webster, T.B.L. 1970. *The Greek Chorus*. London: Methuen.
- Wegner, M. 1949. *Das Musikleben der Griechen*. Berlin: Walter de Gruyter.

- Weis, A. "The Marsyas of Myron: Old Problems and New Evidence." *American Journal of Archaeology* 83: 214-219.
- West, M.L. 1976. "Graeco-Oriental Orphism in the Third Century B.C.," in *Assimilation et Resistance à la Culture Greco-Romaine dans le Monde Ancien*, ed. D.M. Pippidi: 221-226. Paris: Belles Lettres.
- West, M.L. 1983. *The Orphic Poems*. Oxford: Clarendon Press.
- West, M.L. 1992. *Ancient Greek Music*. Oxford: Clarendon Press.
- Whitehorne, J.E.G. 1974. "The Reapers: Theocritus 'Idyll' 10." *Journal of the Australasian Universities Language and Literature Association* 41(1): 30-49.
- Wilson, P. 1999. "The Aulos in Athens," in *Performance Culture and Athenian Democracy*, ed. S. Goldhill and R. Osborne: 58-95. Cambridge: Cambridge University Press.
- Wilson, P. 2002. "The Musicians among the Actors," in *Greek and Roman Actors: Aspects of an Ancient Profession*, ed. P. Easterling and E. Hall: 39-68. Cambridge: Cambridge University Press.
- Wilson, P. 2003. "The Politics of Dance: Dithyrambic Contest and Social Order in Ancient Greece," in *Sport and Festival in the Ancient Greek World*, ed. D.J. Phillips and D. Pritchard: 163-196. Swansea: Classical Press of Wales.
- Wilson, P. 2004a. "Athenian Strings," in *Music and the Muses: the Culture of 'mousikē' in the Classical Athenian City*, ed. P. Murray and P. Wilson: 269-306. Oxford: Oxford University Press.
- Wilson, P. 2004b. "The Aulos in Athens," in *Performance Culture and Athenian Democracy*, ed. S. Goldhill and R. Osborne: 58-95. Cambridge: Cambridge University Press.
- Wilson, P. 2010. "The Man and the Music (and the Choregos?)," in *The Pronomos Vase and Its Context*, ed. O. Taplin and R. Wyles: 181-212. Oxford: Oxford University Press.
- Wuilleumier, P. 1932. "Les Disques de Tarente." *Revue Archéologique* 35: 26-64.
- Yntema, D. 2014. *The Archaeology of South-East Italy in the 1st Millennium BC*. Amsterdam: Amsterdam University Press.
- Zaccagnino, C. 1998. *Il Thymiaterion nel Mondo Greco: Analisi delle Fonti, Tipologia, Impieghi*. Rome: L'Erma di Bertschneider.
- Zancani-Montuoro, P. 1977. "Francavilla Marittima: Necropoli." *Atti e Memorie della Società Magna Grecia* 15-17: 9-106.

Zarnowski, F. 2013. *The Pentathlon of the Ancient World*. Jefferson, NC: MacFarland & Co.

Zeitlin, F. 1965. "The Motif of the Corrupted Sacrifice in Aeschylus' *Oresteia*." *Transactions of the American Philological Association* 96: 463-508.

Ziehen, L. 1931. "Zum Opferritus." *Hermes* 66(3): 227-234.

Zschätzsch, An. 2003. "Ein Musikinstrument der Aphrodite?" *Die Musikforschung* 56(2): 135-154.

Zuntz, G. 1971. *Persephone: Three Essays on Religion and Thought in Magna Graecia*. Oxford: Clarendon Press.