

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

**A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600**



UNIVERSITÉ D'OTTAWA
UNIVERSITY OF OTTAWA

**EROTIC DEPICTIONS ON A
SELECTION OF FOURTEEN
ATTIC SIXTH-CENTURY
BLACK-FIGURE VASES
FOUND IN ETRUSCAN TOMBS**

Patricia Constantinou

A Thesis submitted to the School of Graduate Studies and Research
of the University of Ottawa
in partial fulfillment of the requirements of the Degree of
Master of Arts in Classical Studies

 Ottawa, Ontario, Canada
July 26, 1996



**National Library
of Canada**

**Acquisitions and
Bibliographic Services**

**395 Wellington Street
Ottawa ON K1A 0N4
Canada**

**Bibliothèque nationale
du Canada**

**Acquisitions et
services bibliographiques**

**395, rue Wellington
Ottawa ON K1A 0N4
Canada**

Your file Votre référence

Our file Notre référence

The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced with the author's permission.

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

0-612-20911-3

ABSTRACT

The original topic of this Thesis, 'EROTICA ON ATTIC SIXTH CENTURY BLACK-FIGURE VASES' was too broad to be fully covered within the limitations of space of the guidelines for a Master's Thesis. While the research for the original topic was wide and included the discovery of a great many instances of 'erotica' originating from sixth century Attica -- although these were for the most part unearthed in Etruscan tombs in Italy, (as were most examples of Attic painted pottery) -- it was necessary to place restrictions on the topic. The first restriction was the selection only of vases with human copulation scenes, as opposed to mythological scenes, pursuit scenes, or other sexually suggestive topics, such as naked youths, men, girls or women cavorting or dancing but not involved in copulation, except where these were found in conjunction with a human copulation scene. The second restriction was in the number of vases to be discussed in detail in this Thesis. I located and was able to catalogue 29 vases in the abbreviated HC Catalogue which became Appendix 1 of the Thesis. I then attempted to acquire photographs of these vases from the museums and collections to which they belong, received photographs of 13 of the vases, and was able to have research reproductions made from published photographs of 2 others for which I did not receive photographs from museums. Several constraints affected the number of photographs obtained: first, not all of the museums to which I wrote replied; second, in some cases the price of photographs was prohibitively high; third, my resources were limited.

My aim was to look closely at each detail on a selection of Attic sixth century black-figure vases with human copulation scenes in order to discover, if possible, the iconographical elements

in this type of scene which might reveal sexual attitudes and ethics of sixth century culture, and also techniques of production and drawing. This had not been done previously for many of the vases, although some were well reported in volumes of the *Corpus Vasorum Antiquorum*; in several cases, the copulation scenes had been taken to represent satyrs and maenads, whereas closer analysis revealed that human copulation was in fact shown. In most cases the vases, when published, had been used to illustrate a literary reference or commentary, most often much later in date than the depiction. I chose to counteract this trend by avoiding reference to later literary sources concerning human sexual relations and concentrating instead on the examination of the painted pottery alone.

The second stage of my project thus involved detailed description of each element on each vase, without reference, initially to related published material. This detailed examination of photographic materials, while not as exhaustive or accurate as looking at the original vases, nevertheless revealed certain aspects which apparently contradicted some widely held assumptions. The first of these assumptions was that homoerotic relationships in Attica always involved an older, usually bearded, *erastes* (active partner) and a younger, usually smooth-faced, *eromenos* (passive partner). This proved not to be the case, at least for sixth century representations, some of which showed two youths as partners, and others a younger person as the active partner with the older man as the passive partner. This has been noted by other scholars, but not all the information on this issue has been published yet, and the prevailing view persists.

Another unexpected aspect was the realization that, in spite of the common assertion that the Greek depictions of a sexual nature were 'erotic' in the true sense -- that is designed to titillate the libido, rather than to have an apotropaic or religious function, by contrast with those of earlier civilizations which showed the fertility rite of the *hieros gamos* ('sacred marriage') -- in fact, the Attic depictions of human copulation showed very strong connections with Dionysian imagery,

and possibly though by no means certainly with a rite of *hieros gamos* found at Athens. This rite took place during the festival of Anthesteria and consisted in part of the symbolic marriage of the god Dionysos with the wife of the Archon Basileus, the highest religious official at Athens. Although it is impossible to be certain of the exact connection between this rite of *hieros gamos* and the human copulation scenes on Attic sixth century black-figure vases, it is evident that there is a strong association between this type of scene and the iconography associated with the god Dionysos.

Finally, on a more technical note, the close examination of the Tyrrhenian vases with human copulation scenes revealed that the main figural scenes were apparently drawn after all the subsidiary decoration, including the animal registers. In addition, the assumption that this type of scene was usually inferior in production and technique by contrast with other themes in black-figure, while true in a few cases, cannot be said to be the case overall. There are some scenes which were executed with great care, precision and detail. However, there are others among the vases studied in this Thesis which do seem hastily drawn and painted, with little attention to detail.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	6
CHAPTER ONE - INTRODUCTION	8
CHAPTER TWO - DESCRIPTIVE CATALOGUE.....	23
HC 2*.....	23
HC 3*.....	27
HC 4*.....	33
HC 5*.....	41
HC 6*.....	48
HC 8*.....	54
HC 11*.....	60
HC 12*.....	63
HC 13*.....	68
HC 18*.....	72
HC 24*.....	79
HC 25*.....	81
HC 26*.....	84
HC 28*.....	88
CHAPTER THREE - DISCUSSION, CONCLUSIONS AND FURTHER STUDY	93
COPULATION POSITIONS	95
DIONYSIAN ELEMENTS	97
KOMOS, SYMPOSION AND BANQUET IMAGERY	104
COURTING IMAGERY	106
WOMEN.....	106
CONCLUSIONS.....	109
APPENDIX ONE - CATALOGUE OF HUMAN COPULATION SCENES IN BLACK-FIGURE.....	113
FIGURES LIST	120
BIBLIOGRAPHY.....	123

ACKNOWLEDGEMENTS

The preparation of this Thesis was not accomplished without assistance. I owe a debt of gratitude to many people for their support, and would like to take this opportunity to thank them.

My greatest thanks must go to my supervisor, Dr. Martin F. Kilmer. My interest in the area of Greek vases, and specifically the subject of erotic representations on them, was sparked by the many excellent courses which I have taken with him. In the preparation of this Thesis he has provided a great deal of information, given me access to his own research materials (notably photographs and a copy of his book on Greek Erotica while it was in press, as well as articles in press), and has helped me to sharpen my critical skills. Just as importantly, he has been unfailingly supportive through many difficulties.

Many other scholars also deserve thanks. Within the Department of Classical Studies, these include Dr. Edmund Bloedow, Dr. Denis Brearley, the late Dr. Pierre Brind'amour (for his help with the Greek calendar and the loan of books) and Dr. John Yardley (for the loan of books as well as assistance during his tenure as Chairman of the Department); I am also grateful to Dr. Antonia Holden (for the loan of her Thesis on Tyrrhenian Amphorae), and to fellow graduate students Heather Loube and Richard Levis. Dr. Keith De Vries kindly allowed me the use of materials in press. Dr. Eric Csapo sent me off prints of his articles in *Phoenix*. Of course, I also recognize the value of the comments and criticisms of my readers, Dr. Edmund F. Bloedow and Dr. A. Trevor Hodge, and I thank them both for their advice.

This Thesis could not have been completed without the assistance of the many institutions which provided the photographs on which it is based. These include the Beazley Archive (Oxford), the Museo Archeologico Etnografico Giovanni Antonio Sanna (Sassari), Nationalmuseet (Copenhagen), Staatliche Antikensammlungen und Glyptothek (Munich), Musée de la Société Archéologique (Montpellier), Antikenmuseum der Universität Leipzig (Leipzig), Staatliche Museen zu Berlin/Preußischer Kulturbesitz (Berlin), Museum of Fine Arts (Boston), Musée du Louvre (Paris) and Sotheby's (London). The staff of the Library of the Royal Ontario Museum (Toronto) were extremely helpful.

Financial assistance enabling me to complete this project included an entrance scholarship to the Master's program from the University of Ottawa, as well as many research assistantships from the Department of Classical Studies of the same institution. The Vice Dean of the School of Graduate Studies and Research, Dr. Chad Gaffield, was particularly helpful in this regard.

I wish to express my deep gratitude to my family and friends, without whom this would have been impossible. My mother and step-father, my father and step-mother, my sister and my brother-in-law have all provided much material and personal support. My children, Leon, Alice, Angelique and Luke, have provided inspiration, encouragement and love. My friends from the parish of St. Thomas the Apostle, too numerous to mention by name, have assisted me with their prayers and encouragement. I would also like to specially thank Ellen Mathers for her support. Norman Sherman has endured many discussions on the topic and kindly aided in the final printing. If I have been unable to name everyone, I would like to thank them here. Finally, my partner and friend David Hendricks has shown infinite patience, and has provided technical assistance, intellectual stimulation and invaluable emotional stability. My thanks to him cannot be properly expressed in words.

CHAPTER ONE - INTRODUCTION

The subject of this Thesis is Attic sixth century erotica. The overwhelming majority of Greek erotic art which has survived to our times in the archaeological record is painted on pottery. This reflects the perishable nature of many ancient artefacts¹ with the exception of pottery, sculpture -- mostly of stone and sometimes of bronze -- and architecture.² No Attic paintings of the Archaic Greek period survive except on vases and plaques of clay, to my knowledge. As a result, any study of Attic erotica must be a study of vase painting.

Erotica on Attic sixth century black-figure vases encompasses a wide variety of erotic representations which can be briefly described as follows. Among the erotic depictions on Attic black-figure are a wide range of suggestive and mythical scenes: for example, ithyphallic satyrs or silens, ithyphallic donkeys in scenes of the Return of Hephaistos, the wild ithyphallic and often drunken satyr companions of the god Dionysos, depictions of masturbating satyrs, and lastly, satyrs attempting to pair off (often less than successfully), with partners, whether human (women or maenads), or non-human (sirens, sphinxes, or animals).

Along with these mythical and religious contexts, there are also a number of instances of human beings in sexually suggestive or erotic poses (e.g. in homoerotic courting scenes, or erotic naked dancing). Indeed, in many instances, these go well beyond mere suggestion, to the point

¹*cf.* Greene (1983). 139-140

²Smaller artifacts of clay, metal, bone and ivory often survive in the archaeological record; wood, wicker, textiles, and leather survive infrequently, and only under extremely dry, or extremely wet conditions, or when frozen. Fired pottery survives well under all conditions and thus forms the major source for information on dating and cultural and artistic changes and interactions.

of clearly depicting copulation in progress, both heterosexual and homoerotic, in a wide variety of positions. This latter category of human copulation scenes forms the basis for this Thesis, which is thus based on only a small facet of the broader theme of erotica.

As it stands, the core of the Thesis consists of detailed descriptions of fourteen vases with human copulation scenes. Introductory material has been kept to a minimum, and the conclusions are mainly comparisons of iconographical elements and details, such as positions and age of participants, found on the described vases and on other examples known to me. The usefulness of this study is in providing a detailed descriptive catalogue (Chapter 2) of the various elements that Athenian sixth century vase-painters included in depictions of an explicit sexual activity, namely human copulation; in addition, it may lead to a better understanding of Athenian views of sexual expression in the Archaic period. As many of the vases with human copulation scenes include elements of Dionysian imagery (even, on occasion, a representation of the god Dionysos himself, on the other side of the vase), I have felt it necessary to consider the possible significance of these connections with Dionysian iconography. At the outset of my research this was not planned, but since the majority of the heterosexual human copulation scenes in black-figure now known to me include some Dionysian elements, it has become evident to me that the connection cannot be lightly dismissed.

Archaic Greek vases with erotic depictions exist in both black-figure and red-figure techniques, of which the black-figure examples are generally earlier in date, as the red-figure technique did not begin until c.530 B.C. However, black-figure technique continued even after the invention of red-figure and thus some of the vases included in this Thesis are dated to the last quarter of the sixth century. A great many examples of erotica in red-figure technique, dating from c.530-470 B.C., have recently been comprehensively collected and studied by Martin Kilmer

in *Greek Erotica on Attic Red-Figure Vases*.³ The earliest extant black-figure erotic depictions appear towards the middle of the second quarter of the sixth century B.C., or roughly 565 B.C. Black-figure erotica has been examined in far less detail than red-figure and has been mainly published as illustrative material in such texts as Licht's *Sittengeschichte Griechenlands* (1925-1928), Vorberg's *Glossarium Eroticum* (1932), Brendel's "Scope and Temperament of Erotic Art in the Greco-Roman World", in Bowie and Christenson's *Studies in Erotic Art* (1970), Boardman's *Athenian Black Figure Vases* (1974), Boardman and LaRocca's *Eros en Grèce* (1976), John's *Sex or Symbol: Erotic Images of Greece and Rome* (1982), Koch-Harnack's *Knabenliebe und Tiergeschenke* (1983), Keul's *Reign of the Phallus* (1985) and Dierichs' *Erotik in der Kunst Griechenlands*.⁴ These and other publications, particularly the *Corpus Vasorum Antiquorum*, are useful sources for published photographs of erotica on black-figure and red-figure vases, but although some provide analysis of these images, more have used them as visual examples to complement a discussion of later literary references or laws. Dover's *Greek Homosexuality*⁵ is exceptional in presenting the literary evidence of a later period together with a discussion of Archaic images relating to homoerotic relationships in both black- and red-figure technique. Although Dover did not include all such depictions, he did assemble a large number of them. However, due to the constraints of his topic, he did not include much evidence for heterosexual copulation scenes.

Although I have analyzed only vases which illustrate human copulation, it is impossible, for several reasons, for this to be a comprehensive study of this type of depiction. First, there are more Attic black-figure vases with human copulation scenes than can be adequately examined in detail in a Thesis of the prescribed length. Second, as the Thesis is based on photographs acquired from museums, it is restricted *per se* by the willingness or ability of the relevant

³Kilmer (1993)

⁴All of these works are listed fully in the bibliography.

⁵Dover (1978)

museums to provide such photographs for research purposes, and by the fact that the cost has sometimes proven to be an insurmountable barrier. Third, some of the vases with human copulation scenes are in private collections and others are in collections unavailable to the public.

My decision to restrict my Thesis to Attic sixth century black-figure vases, and to human copulation scenes was necessary in order to ensure detail and depth in limited space. Also, by distinguishing between scenes of satyrs with so-called maenads and interactions involving only humans, it was felt that more might be discovered about the real world of the Archaic period than if the obviously imaginary and mythological scenes were included. In fact, quite often all lewd scenes have automatically been classified as mythical or mythological. An example of this can be found in the *CVA Germany 32, Munich 7*.⁶ Yet, on closer observation, these figures and others thus described can be clearly shown to be human, having no supernatural or non-human attributes at all, as I hope to demonstrate below.

Partly in order to keep the study firmly within the Archaic period at Athens, partly due to space restrictions, and partly as a methodological consideration, few references to ancient literature will be found. The last reason given requires elaboration. As mentioned above, a typical use to which erotic images have been put is in the illustration of remarks based on literary references often much later in date than the images, as opposed to study of the images for what they themselves, apart from any literary context, might reveal to us about the culture in which they were made and used. Sourvinou-Inwood, on the subject of ensuring neutrality and objectivity in methodology, states:

⁶*CVA Germany 32, Munich 7* (1970): 16. with reference to the Tyrrhenian Amphora, Munich 1431 (HC 5* in this thesis): "Dionysicher Komos. Satyrn und Nymphen in wildem orgiastischem Tanz und Treiben." Throughout the description of this scene, the figures are referred to as satyrs and nymphs in *symplegma* (copulation) in spite of the absence of any indication, such as tails or long ears on the male participants, that they are other than ordinary men and women. The same description is given on page 18 of the same volume for another Tyrrhenian Amphora, Munich 1432 (HC 4* in this thesis).

...[A] general strategy conducive to neutrality of method involves the structuring of the investigation into a series of separate analyses: we must conduct entirely separate and independent analyses of the different sets of data and different grids of evidence (for example, textual, and archaeological) and of the different questions that come into play in any complex process of reading and reconstruction. For this strategy will prevent unconscious adjustments of parts of the evidence to make it accord with the rest (... on the basis of some unconscious implicit notion of what is a reasonable 'fit' in the researcher's mind); it will prevent preconceptions and distortions from creeping from one part of the discourse into the other and contaminating it, creating an apparently coherent whole which is in fact sustained by hidden circularity; and it will also allow us to cross-check the results of the separate analyses and thus test their validity.⁷

With regard to the literary references, in the first place, there is little literature from Athens in the sixth century B.C., and nothing directly relevant to this subject, although the research for this Thesis included Solon's poetry and laws.⁸ Lyric poetry from the islands, although it does represent the expressions of a similar aristocratic society -- and although I did include much of it in my preliminary research -- speaks of love in a more abstract sense not exactly relevant to copulation scenes. An exception could be the fragments of Sappho's work describing responses of a woman towards girls. Sappho, however, was a foreign figure, writing on the island of Lesbos, and, as there are no female-to-female copulation scenes on any vases that I know of in Attic black-figure, the poems of Sappho cannot be shown to be specifically relevant.⁹ I have re-read them in this context, and have found nothing which directly relates to any copulation scene included here. Later literary references concerning *philia* and *eros* and the expression of these forms of 'love', in emotional, intellectual and physical terms are more abundant at Athens. However, these references are all later in date than the sixth century B.C., and also later than the main period of black-figure pottery. Brief reference is made to later sources with respect to the festival of the Anthesteria, which is believed to have been celebrated in the sixth century.¹⁰ The

⁷Sourvinou-Inwood (1991), 7

⁸ Laws regarding women were attributed to Solon. However, the attributions for Solon's poetry and laws are all later than the sixth century, namely Aristotle's 'Αθηναίων Πολιτεία (*The Constitution of Athens*), and Plutarch's *Life of Solon*.

⁹I owe this idea in part to Dr. Trevor Hodge, personal communication.

¹⁰Mikalson (1975), 113 "The month is established by the name of the festival, for which it was named. The festival lasted three days, Anthesterion 11-13: schol. to Thucydides 2.15.4....The festival consisted of three parts, the

Anthesteria was a vegetation rite, and there is evidence on account of this, that this festival was celebrated as far back as the Mycenaean period.¹¹ Also the name of Dionysos, in whose honour the festival of Anthesteria was celebrated, appears twice in Linear B script on the Pylos tablets.¹² More will be said of this later, in Chapter 3.

There can be little doubt that there were societal differences between the mid-sixth and the late sixth century at Athens: the obvious change is that the aristocracy and tyranny of the sixth century gave way to the expulsion of the tyrants and the birth of democracy in the latter part of the sixth and beginning of the fifth century.¹³ That the same mores and social structures survived untouched through the changing of the political order cannot be assumed without question. Other types of change are known. For example, the major change in literature between the Archaic and Classical periods was that prose came into being, although poetry, of course, continued in tragedy and comedy, as well as in drinking songs. The main point here is that society did change, as is demonstrated by political shifts, and that it cannot safely be assumed that writings of the late fifth or fourth centuries accurately reflect the social standards of the sixth century. On the basis of these chronological and social considerations, I have kept discussion of literature to a minimum, in favour of giving attention to the principal visual source on the subject of human copulation from sixth century Athens, namely the black-figure vases. As mentioned above, there are also red-figure vases, some with human copulation scenes, from the latter part of the sixth century (c. 530 onwards), but this study includes only the black-figure examples.

The method for this Thesis developed gradually. Initially, the intention was to study all the human copulation scenes that I could locate. A search through Beazley's *Attic Black-Figure*

Pithoigia, the Khoes, and the Khytroi: Harpokration (and Suda) Χοες: φησι δε Απολλοδωρος Ανθεστηρια μεν καλεισθαι κοινως την ολην την εορτην Διονυσω αγομενην, κατα μέρος δε Πιθοιγια, Χοας, Χυτρους."

Mikalson also cites Plutarch, *Mor.* 655E.

¹¹ Simon, E. (1983), 91-92

¹² Simon, E. (1983), 92

¹³ Andrewes (1963), 78-91, 100-115; Ehrenberg (1967), 67-99; Bengtson (1969) tr. Bloedow (1988), 69-87

Vase-Painters and *Paralipomena*, as well as through Carpenter's sequel and continuation of these works in *Addenda*²,¹⁴ (the tools of first resort in this sort of research), quickly revealed that there were a great number of these vases. There were, in addition, a good number of published photographs of human copulation scenes on Attic black-figure vases which were not to be found in *ABV*, *Paralipomena*, or *Addenda*². Many of these were found in the *Corpus Vasorum Antiquorum*, another invaluable source for examples of Attic black-figure pottery in museums throughout the world. Others were in the works such as those listed above by Vorberg, Licht, Dover, Boardman, Boardman and La Rocca, Johns and Koch-Harnack, among others.¹⁵ It quickly became evident that there were more of these depictions than could be handled in detail in the context of this Thesis.

Having established a basic card catalogue of the depictions Beazley refers to as "love-making" contained in *ABV*, *Paralipomena* and *Addenda*², I began to communicate with the museums to whose collection these vases belonged, in order to obtain detailed black and white photographs. My plan was to collect between 12 and 15 sets of photographs to form the core of the Thesis. This was the number I thought would form a reasonable sample, while remaining manageable. I have attempted to include a variety of types of copulation scenes, and shapes of vases. The method I have used is to catalogue all the representations which I found, whether they occur in Beazley's collection or not, and to give HC (Human Copulation) numbers to each, placing all in chronological order to the extent possible, for the most part using the dating interpretations of Beazley and of Boardman. Each catalogue entry for which the illustration is provided in the Thesis is marked by an asterisk.

¹⁴Beazley (1956); Beazley (1972); Carpenter (1989)

¹⁵Relatively few illustrations of black-figure copulation scenes are found in these, with the exception of Vorberg. Licht (1925-28) included at least 2 black-figure human copulation scenes. No examples of black-figure erotica were included by Frischauer (1968); Boardman and LaRocca (1976) illustrated a total of 3 black-figure human copulation scenes, and a few other erotic black-figure scenes; Johns (1982) illustrated 3 black-figure human copulation scenes, along with 8 other erotic black-figure representations; Koch-Harnack (1983) provided 4 black-figure examples of homoerotic copulation, and several black-figure homoerotic courting scenes; Dover (1978) illustrated 6 homoerotic copulation scenes, and 8 homoerotic courting scenes.

After preparing this list, I then studied in detail those vases for which photographs were available. These detailed descriptions were then used as the basis for analysis and comparison, in an attempt to better understand the total picture of what was being expressed in these artistic representations of human sexual activities. This discussion includes a section on iconography, and in particular, on Dionysian imagery.

This type of approach is needed, in my opinion, for several reasons. For one thing, there has not been a great deal done on this sexual aspect of Archaic Greek society. Most scholars who have written on Archaic Greece have not included this material or have mentioned it only in passing. One of the reasons for this is that depictions of human copulation, along with other erotica, whether on black-figure or red-figure vases, on lamps, or in statuary, were for a long time relatively difficult if not impossible to study, as they were locked in private and secret collections. Indeed photographs of some depictions are still difficult to obtain.¹⁶ Some vases have been deliberately destroyed.¹⁷

On the other hand, those scholars who have studied erotica, e.g. Licht, Vorberg, Brendel, Johns, Boardman and LaRocca, Dover, Marcadé and Sergeant,¹⁸ have either done it separately from other aspects of life as a category apart, "EROTICA", or as a continuous phenomenon of the ancient Greek and Roman world, without differentiation of the periods or consideration of the possibility of cultural and political changes, or social developments. Brendel, for example, in the very title of his work ("The Scope and Temperament of Erotic Art in the Greco-Roman World"), viewed the Greco-Roman period as a continuum, whereas it can be demonstrated without

¹⁶Johns (1982). 9: *re* deliberate suppression; 30-31 *re* Museum Secretum of the British Museum: Johns shows only 3 black-figure human copulation scenes: Black and white ill. 67. and Colour ill. 27 and 33. Also, Kilmer (1993). 207: *re* the Warren collection in the Museum of Fine Arts in Boston.

¹⁷Kilmer (1993). 207. "Some vessels, or large fragments, were broken deliberately and specific fragments sold to collectors with particular tastes." Kilmer also cites Bothmer to the effect that discovery of the existence of erotic collections by heirs of deceased collectors (particularly in England) often led to the destruction of the offending materials due to Victorian/Edwardian sensibilities.

¹⁸Listed in full in the bibliography.

difficulty, that there were, in the hundreds of years encompassed by this period, many profound changes in the attitudes of society and in culture. Although this idea of a continuum of Greco-Roman society is found in other aspects of classical studies as well as in the study of erotica, in my opinion, it takes too little account of the variability in society from one period and culture to the next. To treat all of classical antiquity as a unit makes three unsustainable assumptions: one, that Greek culture and Roman culture were one and the same; two, that 'Greek' culture was uniform throughout the Greek-speaking world; and three, that any single Greek area or *polis* was culturally the same throughout its entire history. An example, which challenges the first of these assumptions and is relevant to material discussed in this Thesis, is found in Cantarella's *Bisexuality in the Ancient World*:

...male homosexual relationships were experienced differently in Greece and Rome, and the Greek and Roman mentalities were quite far apart in this area. Hence, inevitably, our conclusions must be subdivided and differentiated. Some conclusions are only valid with reference to the Greek world; others apply only to the Roman world...¹⁹

Where the second assumption is concerned, one has only to study the history and social structure of Athens and Sparta to demonstrate that the concept of the cultural unity of the Greek-speaking world is questionable. The social and political developments and changes at Athens within the time period of the Archaic and Early Classical periods provide a challenge to the third assumption; Athens went from being controlled by a landed aristocracy, to being ruled by tyrants, to being a democracy within this time. Kilmer has put forth a very reasonable argument against the idea of a Greco-Roman continuum:

Previous studies of visual erotica in the Classical world have ... covered a broad spectrum of time (Marcadé's *Eros Kalos*, and Boardman and La Rocca's *Eros in Grecia* are good examples, along with the more serious and scholarly

¹⁹Cantarella (1992), 211. Another instance of a difference between Greek and Roman culture is pointed out by Griffin in his introduction to *The Oxford History of the Classical World* (1986), 7: "The 'way of the ancestors' (*mos maiorum*) possessed a great moral force, and within the family the father enjoyed a degree of power over his sons, even when they were grown men, which astonished the Greeks..."

Sittengeschichte Griechenlands of 'Hans Licht', Dr Paul Brandt). In my view it is most unsafe to use evidence from the late Republican, let alone the Roman Imperial, period ... to elucidate material from Archaic Athens; all three of the books just mentioned do so. The time-difference (over 600 years) would in itself be enough to make it ill-advised; but there is also evidence to show that sexual customs -- and the sexual climate -- changed considerably during that time.²⁰

With this in mind, I have restricted this study to a specific century, namely the sixth, and to a specific medium, Attic black-figure pottery. I felt that clear and detailed descriptions based on photographs of specific examples of such vases could provide clues as to context -- for example, whether the scenes were seen to be indoors or out of doors, whether there were multiple or single copulations shown, or onlookers -- and possibly clarify the intentions of the painters of these images -- for example, whether a particular figure is intended to be female or male, or whether certain iconographical elements were seen as compatible with, or appropriate to explicit sexual depictions. Perhaps the descriptions could reveal some ideas about the society in which this aspect of life, human copulation, was so boldly and explicitly shown, whereas, by contrast, in most societies it is and has been considered a private, hidden and intimate subject. Erotic art is in itself rare, according to Brendel:

If we search in the known history of art for the places and periods in which, for a time at least, erotic situations were depicted directly and factually as well as with a degree of frequency, originality of variation, and on a level of quality sufficient to command attention, not very many would seem to qualify.²¹

Brendel found that only five societies depicted erotic activities in their art and that the major instances were: the classical world, pre-Columbian Peru, mediaeval India, Japan during the seventeenth and eighteenth centuries, and Western Europe during the eighteenth and nineteenth centuries; of these the classical instance - Greek and Roman - appears to have been the earliest.²² Dr. Kilmer has pointed out to me that China and Persia may also be added to this list.²³

²⁰Kilmer (1993). 1

²¹Brendel (1970). 6

²²Brendel (1970). 6

²³personal communication

Greek erotic representations are possibly the earliest. Erotic artistic expression in the other societies mentioned came later. Copulation scenes did exist in earlier art and Brendel gives examples from Mesopotamia and Egypt, but he states that these were specifically religious in nature.²⁴ In a more recent study, Pinnock discusses objects with erotic representations from the Ancient Near East. These include cylinder seals, votive plaques and clay figurines.²⁵ Pinnock clearly shows the connection of most of these objects to official occasions, namely the New Year's festival, and in particular, to the temple environment, and especially to temple prostitution, and she concludes that:

The Mesopotamian and Syrian artifacts with erotic subjects do not belong to the domain of erotic art, in that they were not conceived and produced as a means to arouse sexual desire. Yet they are nevertheless erotic art, in the sense that they were the expression of the feelings those people had about eros.²⁶

Regarding the Egyptian material, Pinnock states that "In Egypt, because the objects depicting erotic scenes are only a cursory expression of popular feelings, they do not belong to a true genre of art."²⁷

Brendel drew a distinction between erotic art, which is designed to titillate, and *hieros gamos*, the sacred marriage of a god or a goddess and a mortal, or of two deities, which is designed to improve or renew fertility. Lloyd has described the Sumerian rite of *hieros gamos* as follows:

... there is the pantheon of Sumerian deities, with its several trinities including figures like Tammuz (the 'dying god' of *The Golden Bough*) who descends 'beneath the mountain' when vegetation succumbs to the heat and desiccation of the summer, and must be resurrected in the spring for his symbolic marriage with

²⁴Brendel (1970). 7-8

²⁵Pinnock (1995). 2521- 2531, in Baines, Beckman, and Robinson edd. (1995). Dr. Edmund F. Bloedow has kindly shown me this more recent interpretation of erotic scenes from the Ancient Near East.

²⁶Pinnock (1995). 2529

²⁷Pinnock (1995). 2527

Inanna, the 'earth mother' in order to restore the fertility of crops and herds. Some of these myths were not only recorded in writing and depicted by artists, but ceremonially recited during appropriate celebrations; and in certain cases, as though the virtue of the myth itself could be made more effective by repetition, they were actually dramatized... This was the *hieros gamos* -- the 'holy marriage' between the god and goddess, whose symbolism was enacted on the raised sanctuary of the ziggurat temple, the male role being played by the king himself.²⁸

Johns contrasts the apotropaic and religious categories of sexual imagery with erotic uses:

Of the three main categories... two are essentially religious, while the third is more truly erotic. The variety of gods and goddesses worshipped in the Greek and Roman world included a great many who had some connection with the basic need to ensure and promote fertility, and it is natural that the visual imagery surrounding them, as well as some of the actual rituals involved in their worship, included phallic elements. The cult of Dionysos in particular gave rise not only to a widespread orgiastic cult, reaching from classical Greece into Christian Imperial Rome, but also provided the source of Greek drama (and, ultimately, of all European drama), which originally contained sexual elements linking it to the abandoned revels through which the god was honoured.²⁹

One question which arises in the study of Greek human copulation scenes is to what extent they aim to titillate the viewer, and to what extent they are connected with religious concepts of fertility and regeneration. This is by no means the only question raised by the existence of these scenes, but neither can it be ignored. As will be seen in the detailed descriptions of the vases with human copulation scenes, there are many references to Dionysian imagery closely associated with the erotic themes.

Certain basic aspects of the technique of black-figure pottery production and certain iconographic and decorative conventions deserve mention here, since, in the descriptive catalogue, they are assumed to exist without further explanation. The vases were thrown on the wheel as separate component parts, such as neck, body, and foot. After drying to the leather-hard

²⁸Lloyd (1961), 82-83

²⁹Johns (1982), 10

stage -- the point at which they could keep their shape when handled -- these pieces were separately turned, meaning that they were placed on the wheel again, then shaved and shaped with a metal tool to give the appropriate thinness and the correct shape. These parts were then joined together with a clay slurry while they were still leather-hard. The vase might then be turned again. Then handles were formed by hand and joined to the body with clay slurry. After the joins had set adequately, the vase could be decorated, while it was still in the leather-hard state.³⁰

In black-figure technique, the basic rule was that the background was left in the reserved, or original, colour of the clay, a reddish orange which was emphasized by the addition of an ochre coating. The decorative elements and most of the figures were filled in with black, which as Noble points out, was made from a slip of the same red Attic clay.³¹ The figures were sketched, probably with a thin piece of charcoal or lead, then outlined in black glaze, and filled in with black. This was followed by supplementary colours, such as 'added red' and white. Details painted with a dilute slip might be added to the white-painted female figures on black-figure vase. The dilute slip was much more widely used in red-figure technique. Finally, incised lines were engraved by means of a sharp pointed instrument.³² The colouring of the figures in black was accomplished with a finer slip of the same clay as the body, but with the possible addition of a peptizing agent. The vase was heated in the kiln to a temperature between 900 and 950° C, after which oxygen was removed and carbonizing conditions were introduced, which caused this slip to partially sinter and thus remain black.³³ Then oxygen was reintroduced to the kiln and the remainder of the vase returned to its red ferric oxide colouring.³⁴ If the temperature exceeded 1050° C, the black colour would reoxidize to red.³⁵ This accounts for many firing errors.

³⁰Noble (1988). 24-36

³¹Noble (1988). 79

³²Noble (1988). 111

³³Noble (1988). 84

³⁴Noble (1988). 79-81

³⁵Noble (1988). 81 and 128

It is possible to determine that the figures were sketched before they were filled in with slip because in some cases the slip incompletely covers or extends beyond the original sketched outlines of the figures.³⁶ Following the sketching, the area within the figures was filled in with a slip which at this stage was close in colour to the original body clay. This made it difficult for the artist to see exactly where the slip had been applied.³⁷ On top of this slip colours were added, such as 'added red', another variant of the same clay with additives, and white -- made from a pure primary clay with very little iron ³⁸ -- which was conventionally used for the flesh of females. Added red and incision were employed for details on the black male figures, and sometimes the incisions were filled with white as well to make them stand out; on the female figures details were often added in a dilute slip painted on top of the white flesh. These details could also be added by careful incision penetrating only to the black layer beneath the white.³⁹

The iconographic convention of black for males and white for females can be compared to the Egyptian painting technique of dark-red flesh for males and pale tones for females. Eyes are, for the most part, drawn differently for men and women, a point which can be useful in determining the sex of a particular figure, since at times the added white slip is fugitive and has largely or completely disappeared.

It appears to me, and Kilmer agrees, that most likely the white was laid on over the black slip before firing and that the underlying black slip still sintered. This would partly explain the fugitive nature of the white, since if the black became smooth under the white there was more chance that the clays would separate. Abrasion, of course, also accounts for loss of white.

³⁶e.g. on HC 25*, the lower l. edge of the, *kline* and the buttock of (3)

³⁷Noble (1988). 114

³⁸Noble (1988). 128

³⁹Noble (1988). 128

According to Boardman, "the lost white can be detected - on women's flesh or on shield blazons, for instance - by the dulled black beneath it."⁴⁰

Finally in studying any group of vases or depictions on vases, one must bear in mind that those vases which have survived do not represent all of those manufactured, nor even all of those which may have existed until a century ago, nor any that may still remain to be discovered either through excavation, salvage archaeology, or indeed an inventory of storerooms at excavation sites and in museums. Any attempt to make a statistical determination of what proportion of Attic sixth century black-figure vases may have had depictions of human copulation is also bound to fail, or at least to be relatively meaningless due to the hazards to which all ancient artefacts have been exposed through the centuries. Reasons for which such statistical analysis would probably be even less effective in relation to erotic depictions have been given by Kilmer.⁴¹

The purpose of this introductory chapter has been to provide a definition of the topic and an explanation of some of the limitations I have felt it necessary to impose. In addition, some background information on aspects of previous work that has been done on this theme or related themes, some idea of the period to which this material belongs, and a brief look at the technological aspect of the construction and decoration of Attic black-figure pottery have been included. The following chapter consists entirely of detailed descriptions of 14 Attic sixth century black-figure vases with human copulation scenes. The final chapter deals with data derived from the detailed descriptive catalogue and comparative pieces. It also includes consideration of related modern scholarship on aspects of Archaic Greek sexuality, and on Dionysian imagery and its possible significance in the context of human copulation scenes.

⁴⁰Boardman (1974). 198

⁴¹Kilmer (1993). 203 and 205

CHAPTER TWO - DESCRIPTIVE CATALOGUE

HC designation indicates a human copulation scene. HC numbers followed by an asterisk indicate illustration and detailed description of the vase within this Thesis. HC* numbers are not sequential since other scenes, not illustrated here, are included in the HC Catalogue in Appendix One. All HC vases are placed in chronological order, to the extent possible.

HC 2*

Museo Archeologico Etnografico Giovanni Antonio Sanna
Sassari
Inv. 2402
from Tharros

Tyrrhenian Group

Six photographs from Museum
Neg. nos. GS-1/6, GS-1/7, GS-1/10, GS-1/13, GS-1/16, GS-1/18
(Figs. 1-6)

ABV 102.96, 684; *Para* 38; *Addenda*² 27

DATE: c.565-550 (acc. John Boardman *ABFV*, 1974: 36)

CONDITION: intact; some chipping and abrasions on, lip, handles and foot; some white missing from female figures; scratches and some fading on **Side B**.

SHAPE:

- Tyrrhenian Ovoid Neck Amphora
- echinus lip, clearly offset from neck, black, with reserved underside; some damage to lip
- straight neck, with ridge emphasizing separation from body
- handles, rounded section; black, underside possibly reserved, some damage; attached at mid-neck and at upper third of main register
- ovoid body
- echinus foot, black slip largely missing, black line at outside edge

DECORATION:

- neck register: double lotus between palmettes; incised detail on palmette leaves, fronds, and tendrils; incised details on lotus blossoms; two incised lines below lotus blossoms
- double black lines with reserved band dividing registers
- alternating black and red tongue pattern, surrounded by reserved area and separated by black lines; error evident on **Side A**, slightly left of centre -- a red and a black tongue with very little intervening reserved space; tongue pattern begins at join of neck to body
- black band

Main Figural Register: **A.** four heterosexual copulating couples, third from l. in mantle (Fig. 1);
B. siren between swans (Fig. 2)

- black band, uneven

First Animal Register:

Side A: l. to r. (photographs incomplete): ram to r.; panther to r., tail curving into figural register; head, shoulder and leg of ram to l.

Side B: l. to r.: panther to r.; deer? to r., looking l., chin over hindquarters; panther to l.

- black band, uneven

Second Animal Register:

Side A: hindquarters of ? to l.; ram to r.; hindquarters of ? to r.

Side B: front of panther? to r.; ram to r.; front of ? to l.

- black band, indistinct

- black ray pattern protruding into animal frieze above

Side A: (Fig. 3)

MAIN REGISTER:

HETEROSEXUAL COPULATION SCENE: FOUR HETEROSEXUAL COUPLES,
COPULATING

(1) Nude bearded male crouching, raised on tip-toe, facing r., in profile, face upturned, neck outstretched: r. arm, upper arm against side, bent at elbow, forearm encircling woman's waist (2); torso is in contact with woman's back; erect penis is penetrating woman *a tergo*; legs together bent at knees; feet, heels raised, toes on ground line.

Detail: Incision: eyebrow, eye, ear, hairline, beard outline (at neck and cheek), (nose? damaged ?), mouth, neck, r. shoulder and arm, chest line, groin, r. leg outlined against l. leg.

(2) Nude woman, flesh white, standing facing r.; head in profile turned l., looking towards male partner (1), face near his but higher, long black hair, pulled back behind ear; torso in three-quarter view; r. arm raised, thumb and finger point forward; l. arm down, hand touching at level of pubic area; torso leaning slightly forward, buttocks in contact with erect penis of male partner (1); legs together straight; l. foot slightly behind r.; toes of both feet protrude into ground line; l. heel raised.

Detail: Painting: eye, outline of r. arm, nipple?, outline of r. thigh, outline of r. calf, toes of l. foot.

Damage: white missing from part of neck, r. forearm and hand, part of l. forearm, backs of lower thighs, part of l. calf, ankle and foot.

(3) Nude bearded man standing to r. in profile; r. hand clasping at woman's l. breast (4); chest and torso touching woman's flank; erect penis penetrating woman *a tergo*; knees bent and together; l. leg slightly ahead of r. leg; feet slightly apart, flat just above ground line.

Detail: Incision: eyebrow, eye, hairline, ear, beard outline, nose, mouth, r. shoulder, chest, r. arm, r. leg outlined against l.

Added Red: possible traces on hair and beard, right nipple.

(4) Nude female, flesh white, standing bent over to r.; face to r. in profile; black hair tied in a bun with a fillet, small decorative piece ? in bun; painted necklace; r. arm raised bent at elbow, hand on back of man's head; l. arm down, bent at elbow; hand, palm open, fingers touching thigh above knee; l. leg slightly back, thighs together; calves and feet slightly separated, l. and r. feet with toes protruding into ground line.

Detail: Incision: hairline and fillet.

Damage: white missing from l. breast and arm, thighs and right knee and calf.

(Figs. 4 and 5)

(Note: Figures (5) and (6) wrapped in single mantle)

(5) Bearded male standing to r., wrapped in mantle; face in profile, upturned, near face of female partner (6); torso and upper legs covered by patterned mantle held around self and partner; knees appear bent ?, calves together, l. calf near calf of female partner, l. foot slightly ahead of r. foot, toes on ground line.

Detail: Incision: eyebrow, eye, hairline, ear, beard outline (at neck and cheek only), mouth, front of r. calf and foot.

Added Red: pattern on mantle: dot and cross, asterisks, dotted circles.

Added white: pattern on mantle: asterisks; two rows of white dots with some dots missing (some may be in white slip, whether with incision or not (acc. Kilmer)).

(6) Female, white flesh, in same mantle as male partner (5), feet to r.; head in profile facing l. near face of male partner (5) but slightly higher, long black hair pulled back behind ear, tied at nape of neck; mantle as above; forearm and hand holding fillet appear outside mantle, hand partly behind arm of (7); one foot ahead, possibly the r. one, both feet on ground line.

Detail: Painting: eye.

Damage: some white missing from back of l. ankle and foot, and lower calf of r. leg; apparent error in white over-painting of toes on both feet.

(7) Nude woman standing to l., flesh painted white; head in profile, hair loop up, held by fillet, ear showing; torso 3/4 view, partly concealed by male partner's head (8); l. arm back, bent at elbow, forearm and hand extended touching man's back, r. arm forward, bent at elbow, hand touching male partner's hand below her chest; body bent forward slightly at waist; knees slightly bent, legs together to knees, l. foot ahead of r., feet flat on ground line.

Detail: Incision: hair line, fillet.

Damage: eye missing, white missing from temple, jaw area, chest and l. calf.

(Figs. 5 and 6)

(8) Bearded nude male standing to l., in profile; head forward, much lower than head of female partner (7); torso touches her back; r. hand encircles her, fingers below her breast, l. arm, bent at elbow, hand touching female partner near pubic area, hand down, fingers together; man's erect penis penetrating female partner *a tergo*; knees bent; r. leg and foot slightly ahead of l., both feet flat on ground line.

Detail: Incision: eye, hairline with fringe over forehead ?, ear, full beard outline, base of neck, l. arm, fingers of both hands, front of l. leg and foot against r. leg and foot.

(9) Nude youth dancing to r., head in profile looking back; torso almost frontal; r. arm, upper arm level with shoulder, bent at elbow, hand extended with thumb separated from fingers; l. arm down, slightly bent at elbow, hand extended touching l. leg at knee, fingers below calf muscle; flaccid (immature?) penis; legs in profile, r. leg bent at knee, calf muscle bulging, toes of r. foot touching ground line, heel slightly raised; l. leg lifted, bent slightly at knee, foot not visible (photograph incomplete), leg and foot extend under handle of vase.

Detail: Incision: eyebrow, eye, hair line, ear, base of neck, chest, nipple, groin, penis and scrotum, front of r. thigh against l. thigh, back of r. ankle, curved line starting at back of l. knee may be intended to define calf muscle.

HC 3*

Copenhagen Nationalmuseum, Department of Near Eastern and Classical Antiquities
Copenhagen
Inv. 57 (Chr VIII 323)
from Vulci

Tyrrhenian Group
Prometheus Painter

Four photographs from Museum
Neg. nos. D 122, 123, 865 and 868
(Figs. 7-10)

ABV 102.97, 684; *Para* 38; *Addenda*² none
CVA Denmark 3, Copenhagen: Musée National 3: 81-82; pl. 101, 1 a-b
Bibliography since *Addenda*²: Hedreen (1992): 126-127; Korshak (1987): 11 and 90, ill. 14-15

h. 41.5 cm

DATE: c.565-550 (acc. John Boardman *ABFV*, 1974: 36)

CONDITION: broken and restored

INSCRIPTIONS: between figures (3) and (4), and (4) and (5) on **Side A**

SHAPE:

- Tyrrhenian Ovoid Neck Amphora
- echinus lip, clearly offset from neck, black
- rounded black handles joined above mid-point of neck and at mid-point and ground line of main figural area
- raised black band at join of neck to body
- echinus foot, black

DECORATION:

- neck register: alternating intertwined lotus and palmette designs, lotus up palmette down, then palmette up lotus down, with use of added red? and incised details
- tongue pattern, black tongues (some faded or possibly added red?) separated by reserved outline and thin black lines conforming with shape of tongues

Main Register:

Side A?: (Fig. 7) Man approaching youth, a heterosexual couple copulating *a tergo*, a couple preparing for copulation *a tergo*, and two dancing satyrs with a grapevine and ripe grapes (details below)

Side B?: (Fig. 8) naked ithyphallic males, one satyr and possibly one with satyr mask and no tail?. with dressed females, some dancing, some possibly preparing for *a tergo* copulation (details below)

-ground line

First Animal Register:

Side A: head and forelegs of a panther to r.; female siren to r.; two female sphinxes standing in heraldic pose, one to r., one to l.; female siren to l.

Side B: ram to r., two female sirens standing in heraldic pose, one to r. and one to l.; ram to l.

-ground line, thin, black

Second Animal Register:

Side A: head of panther to r.; female siren to r.; female sphinx with open wings to r., head turned to l.; female siren to l.; head of panther to l.

Side B: grazing goat to r.; two large water-birds in heraldic pose, one to r., one to l.; grazing goat to l.

-ground line, thin, black

Third Animal Register:

Side A: goat to r.; panther to r.; goat to l.

Side B: unidentified animal to l. (panther or lion judging by tail?), jackal or wolf to right; lotus, jackal or wolf to l., unidentified animal to r. (panther or lion judging by tail? or are these the tail ends of the goats on **Side A**?)

-ground line, black

-thin ray pattern, black rays against reserved background

-line at join of body to foot

-two lines near base of foot

Side A: (Figs. 7 and 9)

MAIN REGISTER:

HETEROSEXUAL COPULATION SCENE: MEN, YOUTH, WOMEN AND A SATYR, ONE HETEROSEXUAL COUPLE COPULATING *A TERGO*.

(1) Bearded nude ithyphallic male standing, facing r., in profile, head protruding into upper border band, fillet in short hair, looking at youth (2); r. arm drawn back and bent at elbow, fist clenched level with left side of chest; l. arm down, invisible, l. hand encircling erect penis; buttocks thrust out; legs together, bent at knees; r. foot slightly behind l. foot, on ground line (difficult to see in photograph).

Detail: Incision: fillet, hairline, ear, eyebrow, eye, mouth, beard, crease of r. elbow, chest line, l. fist, and fingers of r. hand, front of legs and feet.

Black splash of paint behind buttocks and drip of black paint near erect penis (likely accidental).

(2) Nude youth (or female?), black, standing to r., head in profile, protruding through upper border band, looking over r. shoulder at man (1), long hair behind ears, torso in 3/4 view; r. arm drawn back and bent at elbow, palm outstretched level with l. side of chest and extending beyond it; buttocks thrust out; legs together, knees bent, l. foot slightly ahead of r. foot on ground line.
Detail: Incision: hairline, ear, eyebrow, eye, mouth, front of chest, r. arm from elbow, fingers of r. hand, pubic area, front of legs, r. ankle and feet.

(Note: Kilmer sees no signs of male genitals and considers hairstyle identical to (4) and (6). He questions whether white may have been omitted or lost? He finds position of legs and turned head consistent also with heterosexual copulation scenes. This is a possible interpretation. However, I have looked closely and still have a preference for calling this a youth. Kilmer notes that (4) is much eroded and wonders whether painters ever forgot the white flesh for their women? If so this artist painted all the other females white and only missed this one. I realize there is some erosion on (4) but she is still definitely white. Also the use of incision and particularly the formation of the eye on (2) are telling. Normally female figures would not have had facial incision but rather dilute slip painted over the white for facial features, as seen on the other female figures on this vase. Another comparison in favour of my interpretation is the male (10) on **Side B** whose l. hand is in the same position and whose penis and scrotum are not shown.)

(3) Bearded ithyphallic nude male crouching facing r., in profile, head upturned, looking up at female partner (4); r. arm forward, bent at elbow, hand at waist of female partner, 2 fingers of l. hand, just visible holding female partner's chin?; chest and upper abdomen pressed against lower back of (4); erect penis partly visible, penetrating (4) *a tergo*; l. leg slightly ahead of r. leg, legs bent, backs of thighs touching calves; heels lifted, toes penetrating ground line, l. foot slightly ahead of r. foot.

Detail: Incision: hairline, ear, eyebrow, eye, mouth, beard, neck, chest and nipple, l. arm and fingers, back, buttocks, groin?, fronts of legs, r. ankle, feet.

Inscription: retrograde curved over head of (3):

(4) Nude female, white, bending over to r., facing l. over l. shoulder, head above and eyes looking at male partner (3); long black hair pulled back behind ear; r. arm bent tightly at elbow, r. hand clenched, level with l. shoulder; l. arm straight down, hand closed holding fillet or ivy wreath; torso bent at groin area; buttocks thrust out behind, in contact with chest, abdomen and erect penis of male partner (3); legs bent, r. calf in contact with l. knee of male partner (3) l. leg slightly ahead of r. leg, feet apart, l. foot ahead, r. foot behind, both penetrating ground line and hair of siren in register below.

Detail: Painted: ear, eyebrow, eye, black iris of eye, nose?, lips, necklace, r. shoulder, arm, and closed hand, l. shoulder, buttocks, front of r. thigh and knee.

Inscription: orthograde down from l. elbow of (4) shaped to fit between arm of (4) and buttocks of (5) around wreath in hand of (4):

(5) Bearded ithyphallic nude male squatting? to r., in profile; head tilted upwards; r. arm raised, reaching over head, bent at right angle at elbow, forearm protruding through upper border band into tongue pattern, r. hand touching hair of female partner (6); l. arm invisible, (fingers of l. hand holding a wreath perhaps visible at level of female partner's mouth?); chest in contact with female partner's side; erect penis perpendicular, in contact with and partially obscuring female partner's buttocks; legs together bent at knees, knees level with hips, l. foot slightly ahead of right on ground line, touching wing of siren protruding from next register below.

Detail: Incision: hairline, beard, beard hairs, ear, eyebrow, eye, mouth, neck, r. arm and hand, chest and nipple, penis, buttocks, legs and feet.

(6) Nude female, white, leaning against male partner's legs, in profile, long black hair pulled behind ear, necklace, r. arm down around male partner's back (5), r. hand holding male partner's r. side, below chest l. arm down, slightly bent at elbow, hand forward and level with knees, holding a wreath or fillet; r. side against male partner's chest; legs together, bent at knees, buttocks and backs of thighs resting on male partner's thighs; lower back and buttocks in contact with male partner's erect penis; l. foot slightly ahead of r. foot on ground line, drawn on top of protruding wing of sphinx in register below.

Detail: Painted: faint eyebrow, eye, upper l. arm, chest, fronts of legs.

(7) Bearded ithyphallic nude satyr, dancing to r., looking back over r. shoulder, in profile; head protruding into upper border band, long hair, wide fillet in hair?, long pointed ear; r. arm down and back, sharply bent at elbow, r. hand in fist at level of chest; l. arm invisible except for hand clenched around erect penis, possibly masturbating?; long tail almost to ground line; l. leg lifted, (seen more clearly in Fig. 7), bent at knee, toes in grape leaves, pointing at grape cluster; r. leg slightly bent at knee, foot on ground line.

Detail: Incision: hairline, fillet, pointed ear, beard, hairs of beard, eyebrow, eye, nostril, lips, r. arm and hand, l. wrist and hand and fingers, buttock, mid-line of tail, groin, erect penis, scrotum?, front of r. leg, ankle and foot, front of l. leg.

Added red: fillet and beard

Vine with large leaves and ripe (full?) grape clusters to r. of satyr.

(8) Nude bearded satyr running to r. under vine, no tail visible in photo, head in profile looking back over shoulder to l., torso in 3/4 view; r. arm back, elbow bent at acute angle, closed hand just above waist; l. arm forward, elbow bent at acute angle, forearm and hand raised; r. leg extended back, knee bent, ankle flexed, foot at right angles to ground line, toes touching ground line.

Detail: Incision: hair line ear, eye, long full beard with individual locks indicated around edges, outline of r. forearm and hand, groin, genitals?, outline of lower legs, ankles.

Side B: (Figs. 8 and 10 (incomplete photograph))

MAIN REGISTER:

(9) Bearded ithyphallic nude satyr crouching, jumping or dancing?(difficult to see in photograph) to r.; face and chest frontal; arms down, bent at elbows, r. hand level with waist, l. hand level with chest; penis erect; legs separated?, bent at knees, knees level with abdomen, heel raised, toes on ground line.

Detail: Added Red: erect penis against abdomen.

(10) Bearded nude male, standing to r. in profile, head forward touching upper border band, tilted slightly upwards, looking at (11) a dressed female; arms and hands down at sides, legs together, l. calf and foot slightly ahead of r. calf and foot, feet flat on ground line.

Detail: Incision: (nearly impossible to see in photograph): mouth? outline of r. arm against torso? l. hand, r. leg against l., outline of r. foot and underside of l. foot.

(11) Dressed female, white, wearing dark short chiton?, standing to r., head in profile, protruding through upper border band, looking back over r. shoulder at nude male (10), long black hair, pulled back behind ear; shoulders and chest frontal, legs in profile; r. arm down, slightly bent at elbow, hand level with groin; l. arm down, bent at elbow which touches next female (12), forearm and hand level with breast, hand extended; legs slightly separated, l. foot slightly ahead of r. penetrating ground line.

Detail: Incision: neck, sleeves and hem of chiton.

Painted: eye, iris, mouth?

(12) Dressed female, white flesh, dancing to r., head, in profile, touching upper border band, looking back to l., long black hair, pulled back behind ear; r. arm down, held tightly against chest?, bent at elbow, forearm and hand raised above l. shoulder; l. arm down, bent at elbow, forearm and hand level with chest, hands extended; l. leg lifted, bent at knee, knee level with waist? foot pointed, not touching ground line; r. leg bent at knee, toes pointed, heel raised, toes touching ground line.

Detail: Incision: lines at neck and sleeves of chiton, cross pattern on body of chiton, line at hem.

Painted: eyebrow, eye, iris.

(13) Dressed female, white, bending over to l., head in profile, looking back over shoulder at male partner (14); long black hair, pulled back behind ear; shoulders and back to viewer, torso and legs in profile; one arm (l.?) straight down, hand holding a wreath, Other arm (r. ?) back, bent at elbow, elbow near or touching male partner's nose (14), hand hidden behind waist; legs together, knees bent, l. foot slightly ahead of right foot, feet on ground line, touching head of sirens protruding from register below.

Detail: Incision: neckline, ends of sleeves and hem of chiton.

Painted: eyebrow, eye, back and front outline of l. leg, back of r. calf.

(Note: Feet of (4), (6) and (13) appear to have been painted over sirens' forehead and hair, therefore later. This could indicate that subsidiary decoration was done before the main figural scene).

(14) Bearded ithyphallic nude male leaning to l., head in profile touching upper border band, chest in 3/4 view, legs in profile; head, with fillet, touching upper border band; r. arm down and forward, forearm obscured by waist of (13), fingers of r. hand clasping her waist; l. arm raised and back, elbow bent at acute angle, hand holding side at chest level; penis erect; thighs together, l. calf and foot ahead of r., feet flat on ground line.

Detail: Incision: fillet in hair, hairline (extra line at back of head), eyebrow, eye, ear, outline of face, mouth, full beard outline, l. shoulder, underarm, inside of forearm, thumb against side, pectoral, nipple, groin, l. leg and foot outline, l. ankle, front of r. leg and foot.

Added Red: entire figure except hair, beard and penis (or is this fading or a firing error and is the Added Red on hair, beard and penis?).

(15) Partly clothed? youth dancing to r, looking back to l., head in profile protruding into upper border band, chest almost frontal, legs in profile; r. arm raised and back, elbow bent at acute angle, wrist and hand at chest level, hand closed; l. upper arm and elbow hidden, forearm raised, hand open near back of satyr? (16); penis flaccid; r. leg slightly bent, heel raised, toes on ground line; l. leg raised and forward, knee bent at waist level, calf at right angles to thigh, ankle flexed, foot just below level of r. knee.

Detail: Incision: hairline, eyebrow, eye, mouth, neck line, r. forearm and hand, l. pectoral and side, r. thigh, penis and scrotum, back of r. knee.

Added Red: face, hair, arms, legs (or see (14) above).

Black: shirt? short chiton?

Damage: crack line through face, from eye through base of neck and l. hand.

(16) Bearded nude satyr? dancing to r., head touching upper border band, face and chest frontal, legs in profile; r. arm raised, forearm level with shoulder protruding into tongue pattern above, elbow bent at acute angle, hand open touching r. ear; l. arm straight down, hand open at r. knee; r. leg bent, heel down, foot flat extending into ground line; l. leg raised, knee bent close to chest, calf at right angles to thigh, ankle flexed, foot level with l. hand and r. knee.

Detail: Incision: hairline, ears, eyebrows, eyes, nose, mouth, full beard outline, outline of both arms, pectoral, line on r. side, l. side from pectoral to groin, groin, front of r. thigh, line on r. calf, ankles, bottom of r. foot.

Added Red: face, torso, arms and legs (or see (14) above).

Black: hair and beard.

Damage: crack continues from (15) through r. hip, thigh and knee, touching fingers of l. hand.

(Note: ears and face are right but no tail? Is this perhaps a man wearing a satyr mask?)

(17) Partly clothed youth, standing to r. in profile; head slightly forward, arms down, hands open touching thighs just above knees, l. leg slightly ahead of r., feet flat, extending into ground line.

Detail: Incision: fillet, hairline, eyebrow, eye, ear, mouth?, outline of r. arm, fronts of both legs, feet.

Added Red: face, arms, legs

Black: shirt? (see (15) above)

Damage: scratch behind r. calf.

HC 4*

Staatliche Antikensammlungen und Glyptothek München
Munich
Inv. 1432 (J. 175)
From Vulci

Tyrrhenian Group
Guglielmi Painter

Five photographs from Museum
Neg. Nos. KM 2971, KM 2972, KM 2973, KM 2974 and one enlargement
(Figs. 11-15)

ABV 102.98; *Para* 38; *Addenda*² 27

h. 41 cm

DATE: c.565-550 (acc. John Boardman *ABFV*, 1974: 36)

CONDITION: intact; chips missing on lip and foot on both sides, more extensive damage on **Side A**; damage on handles; some paint and slip missing from **Side B**

INSCRIPTIONS: above and between figures in main register on both sides; seemingly nonsense?
(*cf.* Boardman (1974), 36 and 200)

SHAPE:

- Tyrrhenian Ovoid Neck Amphora
- echinus lip, clearly offset from neck, black; some damage to lip
- straight neck, with ridge emphasizing separation from body
- handles, rectangular section?, possibly indented (or double?) on outside; black, insides reserved, some damage; attached at mid-neck and at mid-point of main register
- ovoid body
- echinus foot

DECORATION:

- neck register: narrow reserved band, fine black line, alternating double lotus and palmette design, joined by tendrils; incised detail on lotus blossoms, palmettes, and tendrils; added red on inner parts of palmettes and mid parts of each lotus-palmette design; damage in centre of neck register on **Side B**, fine black line, narrow reserved band
- raised black moulding
- black line, alternating black and added red tongue pattern, surrounded by reserved area and separated by black lines, interrupted under handles
- black band, with scalloped upper edge surrounding lower edge of tongues

Main Register:

Side A: (Fig. 11) l. to r., a copulating heterosexual couple male to r., female to l.; a krater; a bearded nude male dancing to r.; a jumping bearded nude male in front of a nude female to r.; a copulating heterosexual couple to r.; a krater; a bearded nude male standing to l., a clothed female dancing to l.; a bearded nude male standing to l. holding kylix.

Side B: (Fig. 12) l. to r., a bearded nude male dancing to r.; a bearded nude male dancing to l.; a bearded nude ithyphallic male standing to r.; a bearded nude male dancing to r.; a nude youth dancing to l.; a bearded nude male dancing to r.; an ithyphallic bearded nude male standing to l.; a nude youth? dancing to r.

- two black bands separated by narrow reserved band
- wider reserved band with black staggered dot pattern
- two black bands separated by a narrow reserved band

First Animal and Lotus and Palmette Register:

Side A: hindquarters and tail of ? to l., boar to r., panther to r. female sphinx to r., double lotus and palmettes with tendrils, female sphinx to l., panther to l.

Side B: female siren to l., panther to r.(most black slip missing), female siren to r. (wing and tail damaged), open-winged male siren to r.(wing damaged), looking back, female siren to l., panther to l.

- two black lines separated by a narrow reserved band

Second Animal Register:

Side A: panther to r., female siren to r., open-winged female siren to r., female siren to l., panther to l.

Side B: head and forequarters of grazing goat to r., panther to r.(head and back damaged), ram to l., panther to r., ram to l.

- two black lines separated by narrow reserved band

Third Animal Register:

Side A: panther to r., ram to r., panther to l.

Side B: ram to l., panther to r., ram to l.

- black line and dilute slip line separated by a narrow reserved band
- black ray pattern, some rays extending into ground lines of third animal frieze above
- foot black with two added red bands near edge
- reserved edge of foot

Side A: (Figs. 11 and 13)

MAIN REGISTER:

HETEROSEXUAL DANCE AND COPULATION SCENE

(1) Bearded nude male, standing to r., in profile, in athletic copulation with female partner (2); beard touching her face; r. arm down, elbow bent at right angles, forearm and hand around r. leg and waist of female partner (2); l. arm hidden, fingers visible at her back; groin tightly pressed against her genital area and buttocks; genitals hidden between partners; legs together, r. leg slightly ahead of left, heel slightly raised?, toes on ground line.

Detail: Incision: hairline, ear, eyebrow, eye, nose, mouth, beard, fringe hairs of beard, collar bone, r. shoulder, outline of r. arm, fingers of both hands, r. buttock, back of r. leg, side of r. calf, line across middle of r. foot.

Added Red: traces on back of hair?

Between legs of (1) and (3) a krater, on ground line.

(2) Nude female, white, to l., in profile, held doubled up by male partner (1) in athletic copulation; hair held in net, mouth touching his beard; l. arm out straight, fingers hidden, thumb visible at l. knee; r. arm partly obscured, elbow bent, hand partly hidden behind partner's beard; genital area and buttocks tightly pressed against abdomen and genital area of male partner (1); backs of thighs pressed against his chest and shoulders, calves and feet over his shoulders.

Detail: Incision: hair net.

Painted: eyebrow, eye, iris, ear, earring, collar bone, outline of l. arm, l. nipple?, groin, front of l. thigh.

Inscription: orthograde, horizontal between buttocks of (2) and (3).

(3) Bearded nude male dancing to r., head in profile, chest in 3/4 view, legs in profile; r. arm down, elbow bent, hand clasping buttock; l. arm raised, elbow bent at right angle, hand open above head, fingers extending into tongue pattern; penis flaccid, scrotum visible; r. leg straight, heel touching foot of krater, foot on ground line; l. leg forward, knee bent at right angle, heel raised, toes on ground line.

Detail: Incision: hairline, fringe at front of hair, ear, partial eyebrow?, eye, nose, mouth?, beard outline, fringe under chin, collar bone, outline of r. arm and hand, outline of l. elbow, forearm and fingers, nipples, pectorals, groin, penis and scrotum, front of r. thigh, two lines on side of r. thigh, two lines on inside of l. thigh, knees, l. inner calf, ankles, wavy line on r. foot, three short lines across l. foot.

Added Red: hair, beard, chest.

Inscription: orthograde, curving down from just below upper arm of (3) to just behind ankle of (5).

(Note: I take the jumping man to be (4) because his head and torso are to the l. of the female (5) and I am reading the figures l. to r.)

(4) Bearded nude male, leaping to r., head in profile, with ivy wreath in long hair, extending into tongue pattern above upper border band, chest in 3/4 view, legs in profile; r. arm back, elbow bent at acute angle, part of upper arm, elbow and forearm obscured behind l. arm of previous male figure (3), hand hidden behind lower back; l. arm extended forward in front of shoulders of female figure (5), l. hand open touching her l. forearm; penis flaccid, scrotum visible above his thigh; legs nearly together, in sitting position with knees bent at acute angle, knees partially obscuring chest and underarm of female figure (5); calves down, heels just above her knees, toes slightly down, interrupting vertical inscription between (5) and (6).

Detail: Incision: leafy wreath, hairline, fringe at back of long hair, ear, eye, mouth, nipples, pectorals, r. wrist and part of r. hand, torso, r. buttock, penis, scrotum, outline of r. leg and foot against l.

Added Red: hair and beard.

Inscription: orthograde, almost vertical, from just below knee of (4) ending above ground line, interrupted by feet of (4).

(5) Nude female, white, standing to r., looking back to l., head in profile, chest frontal, legs in profile; face near and partially obscured by face and beard of (4), long black hair tied with long ribbon down over shoulder and past underarm, ends touching knees of male figure (4); r. arm back, upper arm level with shoulder, mostly obscured by l. arm and chest of (4), elbow bent at right angles, hand clasping own buttock; l. arm forward, upper arm at shoulder level, elbow bent, forearm and hand raised, open hand through upper border band, interrupting retrograde horizontal inscription just below upper border band; thighs together, r. calf and foot slightly behind l., feet extending through ground line.

Detail: Painted: eyebrow, eye, iris, ear, earring, mouth, neck, chest, breast outline, front of r. leg against l., two long lines on side of r. thigh, knees, sides of calves, top of r. foot against l.

Incision: front and side of hair.

Added Red: long ribbon in hair.

Damage: some white paint missing from ankles and feet.

(6) Bearded nude male bending to r., in profile, fillet in hair, head near or touching neck and shoulder of female partner (7); r. arm forward, elbow bent, at right angles, hand clasping breast of female partner (7); l. arm mostly hidden, 'v' of bent elbow visible obscuring her chest; genital area penetrating her in *a tergo* copulation, base of penis and scrotum visible between figures; legs nearly together, r. leg slightly behind l., feet flat on ground line, toes partially obscured by heels of female partner (7).

Detail: Incision: two lines of fillet around head, fringe around hairline, ear, eyebrow?, eye, nose, cheek, open mouth, beard outline, fringe of beard under chin, three lines at r. shoulder, underarm, outline of r. shoulder and arm, inside of l. arm at elbow, fringe of hair on abdomen, base of penis, scrotum, two lines on r. thigh, fronts of both legs, knees, side of r. calf, outline of r. foot against left.

Added Red: traces on hair and beard; side? (probably accident of firing)

Inscription: retrograde, horizontal, from forehead of (7) to back of head of (5), interrupted by raised hand of (5).

(7) Nude female bending to r., looking back to l., head in profile, fillet around top of head, long black hair in ringlets, face above head of male partner (6), torso (mostly obscured behind his face and arms) in 3/4 view, legs in profile; r. arm raised over shoulder of male partner (6), upper arm at nose level, elbow bent, hand touching his back; l. arm down, bent at elbow, hand open, thumb just below breast, tips of fingers at genital area; buttock pushed back touching and being penetrated by male partner's penis, legs together, bent at knees, r. foot slightly ahead of l., toes extending through ground line.

Detail: Painted: line on side of r. forearm, bracelet on r. arm, line on side of l. upper arm, groin, side of r. buttock and thigh, outline of back of r. leg against l., r. knee, side of r. calf.

Incision: top of head, curls at front of hair and long ringlets.

Added Red: fillet.

Inscription: orthograde, parallel to l. forearm of (7), beginning at her hand and ending at penis of (8).

Damage: white paint missing from face, shoulder and upper r. arm, and backs of ankles.

(8) Bearded nude male, standing to l., head in profile, with fillet in hair, chest frontal, legs in profile; r. arm forward, upper arm at chest level, elbow bent at right angle, elbow and most of forearm concealed behind hair of female figure (7) in previous couple, hand open, fingers extending into tongue pattern; l. arm down and back, elbow bent, closed hand with pointing finger at thigh level; penis flaccid, scrotum visible; r. leg straight, ahead of l., front of r. foot concealed behind foot of krater, foot flat on ground line; l. leg straight, foot flat, toes through ground line.

Detail: Incision: fillet in hair, hairline, with scalloped curls at front, eyebrow, eye, ear, nostril, mouth, beard, collar bone, nipples, pectorals, finger tips of r. hand, outer edge of l. upper arm, two lines on outer l. thigh, penis and scrotum, knees, l. calf, inner r. calf, ankles, toes of l. foot. Added Red: chest, two wide lines on outer l. thigh.

Inscription: two; the first orthograde, nearly vertical from l. underarm to wrist of (9); the second orthograde from end of pointed finger of l. hand parallel to thigh of (10).

(9) Clothed female, dancing to r., looking back over shoulder, head in profile, torso frontal, legs in profile; long black hair; necklace; r. arm raised, upper arm at shoulder level, elbow concealed behind l. upper arm of previous male figure (8), bent at right angles, forearm vertical, wrist bent, hand open, thumb touching eye, fingers in hair; l. arm raised, elbow bent at acute angle, forearm vertical, partially obscured by r. arm of next male figure (10), wrist bent, closed hand touching back of hair at neck level; r. leg down, knee slightly bent, ankle flexed, heel slightly raised, toes in ground line; l. leg raised, hem line of dress raised to top of thigh, vulva perhaps partly exposed? knee at waist level, bent at acute angle, ankle flexed, foot partially obscuring l. calf of (10), toes slightly down, above ground line.

Detail: Painted: eye, iris, mouth, necklace, crotch? and part of vulva, two lines on r. thigh, line on inner l. thigh, knees, calves.

Incision: hair, forelock, lines for individual locks, outline and circles on neckline of dress, belt, lines and circles at hem border and a partial spiral near waist.

Added Red: bodice and skirt of dress.

Inscription: orthograde, vertical from just below knee joint of (9) to just above ground line.

(10) Bearded nude male standing to l., in profile, top of head extending into upper border band; r. arm raised, upper arm at shoulder level, elbow bent at right angles, hand open, extending into upper border band; l. arm down, elbow bent, hand at waist level, holding a stemmed cup (chalice, kylix without handles? K: not clear in his photo, either); l. leg slightly ahead of r., both straight, feet flat extending into ground line.

Side B:

MAIN REGISTER: MALE DANCE SCENE

(11) Bearded nude male dancing to r., looking back to l., in profile, r. arm raised, upper arm at shoulder level, elbow bent, partially hidden behind raised r. arm of (12), hand partly closed

touching back of head, head and fingers touching upper border band; l. arm extended, elbow at chest level, slightly bent, forearm partly concealed behind waist and l. hand of (12), hand indistinct, beyond l. wrist of (12); penis flaccid, scrotum visible, r. leg down, knee bent, ankle flexed, foot flat on ground line; l. leg raised, bent double, knee at r. thigh of (12), heel at buttock, toes pointed.

Detail: Incision: hairline, eye, eyebrow, eyes, mouth?, outline of r. arm, except wrist and hand, line across l. upper arm, groin, penis and scrotum, front of r. thigh, short line at back of r. thigh, knee?

Added Red: hair, beard, abdomen.

(12) Bearded nude male dancing to l., head in profile, chest frontal, legs in profile; r. arm raised, upper arm at shoulder level, elbow bent at right angles, hand partly closed touching front of hair, extending into upper border band; l. arm back, elbow bent at acute angle, partially hidden by r. hand of (13), hand open, fingers and thumb touching waist; penis flaccid, scrotum visible, r. leg down, knee slightly bent, foot flat extending into ground line; l. thigh down, knee bent double, foot raised to top of buttock, toes near small of back of (13).

Detail: Incision: hairline, ear, eyebrow, eye, beard, collarbone, nipples, pectorals, r. upper arm and elbow, l. hand, groin and front of l. thigh, l. knee crease? knees, line on inside of r. calf, l. ankle.

Added Red: chest.

Inscription: in field between (12) and (13) retrograde (with the exception of reversed nu), vertical, down from below l. ankle of (12) to ankle level of (13).

(13) Bearded ithyphallic nude male standing to r., in profile; r. arm raised, elbow forward at shoulder level, forearm doubled back on upper arm, hand open behind shoulder, obscuring l. elbow of (12); l. arm raised, upper arm at shoulder level, elbow bent at right angles, hand open wide, extending past upper border band into tongue pattern; penis erect, scrotum pulled up?, legs almost together, l. leg slightly ahead of r., feet flat, extending into ground line.

Detail: Incision: fringe of hair, eyebrow, eye, beard, outline of r. arm, two crescent shaped lines at shoulder, nipple, pectoral, traces of groin, front of r. leg against l., knees, r. ankle, r. foot against l.

Added Red: chest and part of back?

Inscription: illegible due to damage, apparently orthograde, vertical, between (13) and (14).

Damage: spall at back of head and ear; black slip missing from lower abdomen, penis, scrotum, fronts of both legs, l. calf, parts of feet.

(14) Bearded nude male dancing to r., head with fillet extending into tongue pattern, looking back in profile, chest frontal, legs in profile; r. arm back, upper arm at shoulder level, elbow bent at right angles, hand clasping buttock; l. arm forward, elbow bent hand open just below (14)'s chest;

penis flaccid, scrotum visible; r. leg down, knee bent, ankle flexed; l. leg slightly raised, knee bent, foot arched, toes at ankle level of (15).

Detail: Incision: fillet in hair, hairline, ear, eye, mouth, beard (the latter three barely visible due to damage), collar bone, nipples, pectorals, r. hand and fingers, l. hand and fingers against torso of (15), groin, penis and scrotum, two crescent lines on outer r. thigh, front of r. thigh, r. ankle, knees, inside of l. calf, tip of l. foot against ankle of (16).

Added Red: chest.

Inscriptions: two, illegible due to damage: one between l. shoulder of (14) and (15) and one between legs of (14), parallel to raised l. leg, ending near heel.

Damage: black slip missing from top of head, face, back of hair, ear, beard, arms, back, legs.

(15) Nude youth dancing to l., head in profile extending into upper border band, chest in 3/4 view, legs in profile; r. arm raised, upper arm at shoulder level, elbow bent, forearm up, wrist and open hand extending into tongue pattern; l. arm back and down, elbow bent, hand open clasping buttock; l. leg straight, foot flat, extending into ground line; r. leg raised, knee bent tightly, calf obscured behind r. thigh, foot at mid thigh level, toes near toes of (16), interrupting inscription running vertical between (15) and (16).

Detail: Incision: fillet, long hair, ear, eyebrow, eye, mouth, collar bone, outline of l. arm, r. thumb, groin, penis (hard to see due to damage), two crescent lines, front of l. leg, outer l. thigh, l. knee, line on l. calf, r. foot.

Added Red: chest and abdomen.

Inscription: retrograde nearly vertical between (15) and (16), from behind wrist of (15) to behind heel of (16).

Damage: chip at l. shoulder, abdomen, fronts of thighs.

(16) Bearded nude male dancing to r., looking back in profile, head with long hair and fillet, chest frontal, legs in profile, r. arm raised, upper arm at shoulder level, elbow hidden by l. arm of (15), bent at right angles, forearm up, wrist bent, hand open extending into tongue pattern; l. arm up, elbow at acute angle, forearm up, hand touching back of hair; penis flaccid, scrotum visible, r. leg down, knee bent, ankle flexed, heel raised, toes extending into ground line; l. leg raised, knee bent double, calf and ankle obscured by r. thigh, foot extended behind buttock, toes pointing down.

Detail: Incision: fillet, hairline, ear, eyebrow, eye, nose, mouth, beard, collar bone, nipples, pectorals, groin, penis and scrotum, front of r. thigh, l. calf against l. thigh, knees, l. heel, r. calf. Added Red: chest.

Inscription: retrograde? vertical between (16) and (17), beginning at knee of (16) and ending at toes of (17).

Damage: firing error on torso, part of l. arm and parts of both legs.

(17) Bearded ithyphallic nude male standing to l. in profile, fillet in long hair; l. arm down and back, elbow bent, hand open holding top of buttock, r. arm down and back, partly hidden by l. arm, elbow slightly bent, hand at mid buttock; penis erect, scrotum drawn up; legs straight and almost together, r. leg slightly ahead, feet flat on ground line. (17)

Detail: Incision: fillet, hairline, ear, eyebrow, eye, beard, outline of l. arm and hand, outline of r. forearm and wrist, nipple, pectoral, rib?, side of l. calf, front of l. leg against r., l. knee.

Added Red: hair, beard, chest.

((18) is difficult to see in the museum photographs; however, Dr. Kilmer has kindly provided photographic information, not reproduced here.)

(18) Nude youth? dancing to r., looking back, head with fillet, in profile, chest in 3/4 view?, legs in profile; r. arm back and down, elbow obscured behind arms of (17), bent at right angles, hand clasping lower part of buttock; l. arm raised high, elbow at acute angle, hand clasping top of hair; penis flaccid, scrotum visible; r. leg down, knee bent, ankle flexed, foot flat on ground line; l. leg raised, knee bent double, calf concealed by r. thigh, foot extending behind buttock, toes down.

Detail: Incision: fillet, hairline, ear, eyebrow, eye, neck, nipple, pectorals, groin, penis and scrotum, r. buttock and back of thigh, front of r. thigh against l., r. knee, l. heel?

Damage: chips missing near and on l. foot.

HC 5*

Staatliche Antikensammlungen und Glyptothek München
Munich
Inv. 1431
From Vulci

Tyrrhenian Group

Six photographs from Museum
Neg. Nos. KM 2966, KM 2967, KM 2969, KM 2970, and Kop 1 and Kop 2
(Figs. 16-21)

ABV 102.99; no *Para*; *Addenda*² 27

h. 41.6 cm

DATE: c.565-550 (acc. John Boardman *ABFV*, 1974: 36)

CONDITION: intact; handles reattached? chips missing from lip and foot, more extensive on **Side B**; chip missing from handle on **Side A**, slip missing from handle on **Side B**; some flaking in first animal register on **Side A**.

INSCRIPTIONS: between figures in main register on both sides, seemingly nonsense? (*cf.* Boardman (1974), 36 and 200)

SHAPE:

- Tyrrhenian Ovoid Neck Amphora
- echinus lip, clearly offset from neck, black; some damage to lip
- straight neck, with ridge emphasizing separation from body; error in ridge at l. side of **Side A**
- handles, outside rounded, possibly indented (or double?), inside flattened or concave?; black, insides reserved, some damage; attached at mid-neck and at mid-point of main register
- ovoid body
- echinus foot

DECORATION:

- neck register: narrow reserved band, pale line, alternating double lotus and palmette design, joined by tendrils; incised detail on lotus blossoms, palmettes, and tendrils; haphazardly applied added red on inner parts of palmettes and mid parts of each lotus-palmette design; some damage in centre of neck register on **Side A**, pale line, reserved band, traces of a white line, very narrow reserved band
- raised black moulding
- black line, alternating black and added red tongue pattern, surrounded by reserved area and separated by black lines
- black band, with scalloped upper edge surrounding lower edge of tongues

-Main Figural Register:

Side A: l. to r., a bearded nude male standing to r. covering his genitals; a copulating heterosexual couple to r.; an ithyphallic bearded nude male to r.; a copulating heterosexual couple to r.; a very large kantharos; an ithyphallic bearded nude male standing to l.; an ithyphallic bearded nude male standing to l.; an ithyphallic bearded nude male dancing to r, looking back to l.
Side B: a nude female standing to r., an ithyphallic frontal faced satyr or man? standing to r.; a bearded nude male dancing to r., looking back; a clothed female dancing to r., looking back; an ithyphallic bearded nude male dancing to l.; a nude youth dancing to r., looking back; an ithyphallic nude youth dancing to l.

-black line separating registers

First Animal and Lotus and Palmette Register:

Side A: hindquarters of ram? to l., panther to r., female siren to r., lotus and palmette design with tendrils, female siren to l., panther to l.

Side B: panther to r., female siren to r., open-winged female siren to r. looking back, female siren to l., panther to l., head of ram just visible to l.

-black line separating registers

Second Animal Register:

Side A: hindquarters of ram to l., panther to r., goat with lowered head to l., panther to l., hindquarters of ram? to r.

Side B: head of ram to r., panther to l., ram to r., panther to l., hindquarters of panther? to r.

-black line separating registers

Third Animal Register:

Side A: tail of panther? to l., panther to r., ram to r., panther to l.

Side B: ram to r., panther to l., ram to r., forequarters of panther? to l.

-black line

narrow reserved band, narrow added red band, wide black band, narrow added red band

-black ray pattern on reserved background, some rays extending into bands above

-foot black with two added red bands near edge

-reserved edge of foot

Side A: (Figs. 16, 18, and 19)

MAIN FIGURAL REGISTER

HETEROSEXUAL COPULATION SCENE

(1) Bearded nude male standing to r., in profile; fillet in hair; head extending into tongue pattern; r. arm down, elbow slightly bent, hand covering genitals; l. arm forward, upper arm partly concealed behind r. arm of next male figure (2), forearm hidden by torso of (2), hand open just under and beside chest of (2); legs nearly together, l. leg slightly ahead, feet flat on ground line.

Detail: Incision: fillet, hairline, eye, mouth, beard, collar bone, nipple, pectoral, line from collar bone across l. arm at shoulder?, outline of r. arm, hand and fingers, front of r. leg against l., knees.

Inscription: orthograde, vertical, between (1) and (2).

(2) Bearded nude male standing to r., head, in profile, extending into tongue pattern above, chest in 3/4 view, legs in profile; face near or touching face of female partner (3); r. arm down and back, elbow slightly bent, hand open holding buttock, thumb at small of back; l. arm down and forward, bent elbow and part of forearm hidden behind torso of (3), open hand under her l. upper arm, thumb near her elbow, partly concealing r. hand of male figure (4), fingers near or touching his buttock; base of erect penis seen penetrating (3) *a tergo*, scrotum hidden?; legs together, l. leg just ahead, feet flat, toes partly concealed by r. heel of (3), ground line unclear.

Detail: Incision: fringe of hair, ear, eyebrow?, eye, nose, mouth, beard and fringe under chin, collar bone, nipples, pectorals, outline of r. arm and hand, thumb and fingers of l. hand, groin, base of penis, fronts of thighs, r. knee, front of r. calf, r. foot.

Added Red: chest?

(3) Nude female, white, stepping to r., in profile, looking back over shoulder; wide fillet around long black hair r. arm down and forward, elbow slightly bent, hand open just above l. knee; l. arm raised, upper arm at shoulder level, concealing wrist of next male figure (4), elbow bent, hand open, fingers extending into tongue pattern above, palm partially concealing r. upper arm of (4); genital area (vulva) clearly visible; buttocks pushed back, penetrated by penis of male partner (2); r. leg back, knee slightly bent, foot flat, heel partially concealing toes of (2); toes extending through ground line; l. leg forward, knee bent, heel raised, toes extending through ground line.

Detail: Painted: eyebrow, eye, iris, mouth, neck, outline of r. arm and hand, line across l. upper arm from shoulder to chest, nipple? bracelet on l. wrist, fingers of l. hand, genital area, r. upper thigh against l., line above r. knee, knee, line on outside of r. calf, line on inside of l. thigh, knee, line on inside of l. calf.

Added Red: wide fillet in hair.

Inscription: orthograde, vertical, between (3) and (4), from level of r. hand of (3) to back of calf of (4).

(4) Bearded ithyphallic nude male, walking to r., head in profile, chest in 3/4 view, legs in profile; r. arm back, upper arm at shoulder level, elbow bent at right angle, forearm down, hand partly closed, finger pointed behind buttocks, wrist hidden by l. upper arm of female figure (3), part of fingers hidden by hand of male figure (2); l. arm forward, elbow bent at right angle, hand partially closed, index finger at upper border band; long erect penis, head near l. elbow, scrotum clearly marked; r. leg back, knee bent, ankle flexed, foot flat on ground line; l. leg forward, knee bent, foot flat on ground line, toes under or beside raised heel of male figure (5) on ground line.

Detail: Incision: fringe of hair at front, hair outline, ear, eyebrow, eye, beard outline, r. collar bone and shoulder, r. nipple, chest?, fingers of both hands, groin, penis and scrotum, front of r. thigh against l., knees, outside of r. calf, inside of l. calf, wavy lines on both feet.

Added Red: chest.

Inscriptions: two: i) orthograde, nearly vertical, between (4) and (5), beginning just below head of erect penis of (4) and ending behind mid calf of (5); ii) difficult to determine, very small letters between pointed finger of l. hand of (4) and back of head and shoulder of (5).

Damage: slight chipping on thighs and knees.

(5) Bearded nude male bending to r., in profile; face partly concealing face of female partner (6); r. arm almost straight down, forearm partially concealing her buttock and r. thigh, hand cupped at her r. thigh; l. arm forward, part of upper arm and bent elbow concealed by her torso, forearm and open hand just above erect penis of (7), fingers obscuring part of (7)'s abdomen; erect penis penetrating female partner (6) *a tergo*, scrotum partly visible; legs together, knees bent, l. foot slightly ahead of r. on ground line.

Detail: Incision: fringe at front of hair, back of hair, ear, eyebrow, eye, nose, mouth, neck, r. shoulder, two crescent lines on r. deltoid, outline of r. arm and hand, line from l. shoulder across l. upper arm, nipple, pectoral, scrotum, front of r. leg and outline of r. foot against l., r. knee, short line on l. knee.

Added Red: beard, side? and abdomen.

(6) Nude female, white, bending to r., looking back over shoulder, in profile; long hair with fillet knotted at ends; face hidden behind forehead and nose of male partner (5), r. arm straight down, hand on thigh above knee; l. arm down, elbow bent, hand open in front of kantharos, with incised handles of kantharos showing through, thumb at right angle to fingers, fingers pointing down; buttocks pushed back?; legs together, r. foot slightly ahead of l., toes extending through ground line.

Detail: Painted: outline of r. arm against torso, r. elbow, fingers of r. hand, line distinguishing l. side from l. upper arm, breast, nipple?, groin, r. buttock?, back of r. leg against left, line down side of r. thigh and calf, r. ankle.

Incision: fillet with dots at back, wavy hairline.

Added Red: knot at base of hair.

Inscription: difficult to read, nearly vertical, down from l. forearm of (5), in front of (6), to centre of lip of kantharos, just above l. thumb of (6).

Damage: some white missing from face, shoulder, upper arms, chest, knees and calves.

On ground line between (6) and (7), a large kantharos.

(7) Bearded ithyphallic nude male, standing to l. in profile; long hair, knotted at ends? with fillet; l. arm back and down, elbow bent, hand clasping buttock; r. arm hidden, hand holding erect penis; scrotum drawn up; legs together, partially hidden by handle and body of kantharos r. foot slightly ahead of l., feet flat extending into ground line.

Detail: Incision: fillet with dots, hairline, ear, eyebrow, eye, nose, mouth, beard outline with fringe under chin, collar bone, nipple, chest, r. wrist, fingers and tip of thumb of r. hand, part of l. forearm in front of erect penis of (8), curved lines for l. hand; groin, front of l. calf and foot against r.

Added Red: back of hair?, beard?, chest and abdomen.

(8) Bearded ithyphallic nude male, standing to l., head in profile, chest frontal, legs in profile; head, with fillet and long hair, protruding into upper border band; l. arm to side, upper arm at shoulder level, elbow bent at acute angle, hand open at chest; r. arm raised, upper arm above shoulder level, elbow bent at right angle, forearm up, open hand extending into tongue pattern

above; erect penis partially obscured by l. forearm of (7), scrotum drawn up; legs together, r. foot slightly ahead of l, feet flat extending into ground line.

Detail: Incision: fillet, hairline, ear, eyebrow, eye, mouth, part of beard, fingers of r. hand, collar bone, nipples, pectorals, groin, curved line from mid l. thigh to l. knee, front of l. leg and foot against r.

Added Red: beard, chest? scrotum?

Inscription: orthograde, vertical, between (7) and (8), parallel with legs of (8), running from mid thigh to just above ankle.

(9) Bearded ithyphallic nude male, dancing to r, looking back over shoulder, in profile; head, with fillet and long hair, protruding into upper border band; r. arm straight down, hand open, fingers extended to knee level; l. arm to side, upper arm at shoulder level, elbow bent at acute angle, hand clasping chest; penis erect, scrotum hidden; r. leg down, knee bent, heel raised, foot flexed, toes extending into ground line; l. leg forward, knee bent at right angle, foot above and parallel to ground line.

Detail: Incision: simple fillet, hairline, ear, eyebrow, eye, mouth, full beard, fingers of r. hand, collar bone, nipple? chest, outline of r. arm against torso and thigh, fingers of r. hand, r. knee, line on r. calf (accidental).

Inscription: orthograde, vertical, between backs of (8) and (9), running from just below l. wrist of (8) and ending just behind knee of (9).

Damage: end of erect penis and l. knee near handle.

Side B: (Figs. 17, 20, and 21)

MAIN FIGURAL REGISTER

WOMEN, A SATYR? AND MEN IN DANCE SCENE

(Note: Kilmer thinks this is a frontal faced man not a satyr, though the resemblance may be intentional; cf. Korshak (1987): p.11, re this vase and Copenhagen Chr. VIII 323, HC 3*; she says komasts and symposiasts are often compared to satyrs in this way.)

(10) Nude female, white, standing to r., in profile; head extending into tongue pattern, long black hair; r. arm down and forward, elbow bent, forearm partly concealing r. forearm of satyr (11) open hand touching or in front of his chest of male (satyr?) (11), l. arm down, elbow bent at acute angle, forearm concealing part of his r. upper arm, open hand at his beard; r. leg straight, foot flat on ground line; l. leg ahead of r., knee slightly bent, heel raised, toes extending into ground line.

Detail: Painted: white flesh, eyebrow, eye (damaged), mouth, necklace?, neck, nipple?, outline of r. upper arm, r. elbow, small of back?.

Inscription: orthograde, vertical, down from knee of (10) ending just behind ankle of (11).

Damage: smudge? on face, some white missing from legs.

(11) Nude ithyphallic satyr? (or man in satyr mask?) standing to r., head and chest frontal, legs in profile; head protruding into upper border band, long hair and shaggy beard, large ears; r. arm back or to the side?, upper arm at shoulder level, partly obscured by l. forearm of female figure (10), elbow at right angle, hand clasping buttock; l. arm raised, upper arm above shoulder level,

elbow protruding into upper border band, sharply bent, hand closed near arm pit; penis erect, tip hidden by r. wrist of male figure (12); legs together, l. slightly ahead of r., feet flat on ground line.

Detail: Incision: top of head, hair outline, ears, eyebrows, eyes, nose with flaring nostrils, mouth, beard outline, fringe at l. of beard, groin, line above and below base of penis, double incision on corona glandis of penis, line distinguishing front of r. leg from l.

Added Red: hair, beard, chest, penis?.

Inscription: orthograde, vertical, down from just below mid point of erect penis of (11) to ankle level of (12).

(12) Bearded nude male dancing to r., looking back; head with long hair, in profile, protruding into upper border band, chest frontal, legs in profile; r. arm back, upper arm almost at shoulder level, elbow bent, forearm down, hand clasping buttock; l. arm raised, upper arm above shoulder level, elbow bent at right angle, partially concealing elbow and upper arm of female figure (13), hand clasping back of hair; penis flaccid, scrotum clearly marked; buttock thrust out; r. leg bent at knee, ankle flexed, foot flat on ground line; l. leg ahead, knee bent almost at right angle, ankle hidden by heel of female figure (13), foot ahead, flat on ground line.

Detail: Incision: fillet, hairline, ear, eyebrow, eye, mouth, beard, collar bone, outline of upper l. arm, nipples, pectorals, r. wrist, groin lines, penis and scrotum, knees, back of l. calf.

Added Red: hair and beard.

Inscriptions: two: i) faint, illegible, in space between back of head and forearm of (12); ii) faint, difficult to read, orthograde, curving down from chest level to knee of (12), between (12) and (13).

(13) Clothed female, white (some white missing), dancing to r., looking back, head in profile, protruding into tongue pattern; r. arm back, upper arm at shoulder level, elbow bent at right angle, hand clasping buttock through back of short chiton; l. upper arm down, elbow bent at acute angle, forearm up, hand open away from figure, fingers curved over back of hair, protruding into upper border band; buttock thrust out; r. knee slightly bent, ankle flexed, foot above and parallel to ground line, (possibly jumping?); l. leg forward, dress pulled up to top of thigh, knee bent at right angle, ankle flexed, foot above and parallel to ground line.

Detail: Painted: white flesh, eyebrow, eye, iris, ear, nose, mouth, necklace, line on inside of each upper arm, line on outside of r. leg, lines on inside of l. thigh and calf, black dress.

Incision: double lines at neckline, armholes and hem of black dress; line at buttock where hand touches, cross pattern on dress.

Added red: dots on dress.

Damage: white missing from r. forearm, part of l. arm, r. thigh and calf, l. leg except upper thigh and back of heel.

(14) Bearded ithyphallic nude male dancing to l., head with long hair in profile, protruding slightly into upper border band, chest and abdomen frontal, legs in profile; r. arm raised and to the side, upper arm above shoulder level, elbow bent at acute angle, forearm down, hand clasping (same gesture as (11), (12), (13), (15), and (16); it seems to me to be more than just touching) abdomen; l. upper arm out at shoulder level, elbow bent at acute angle, forearm down, hand clasping side, just below chest; penis erect, scrotum drawn up (I think that the scrotum is drawn up and that the line is an error of forgetfulness on the part of the painter?? If, as we think, the slip for the black

colour was almost the same shade before firing as the body colour, then it would be possible for the painter not to see clearly what he had painted and so to incise where he thought he should, *i.e.* your idea of vacillation??); r. leg nearly straight, ankle flexed, foot flat on ground line; l. leg thigh down, knee bent at right angle, calf raised, interrupting an inscription, foot extended, toes pointing towards calf of male figure (15).

Detail: Incision: top of head, fillet, long hair with separate locks at shoulder, ear, eyebrow, eye, beard, collar bone, nipples, pectorals, thumb of r. hand, tips of fingers where hands touch sides, base of erect penis, crescent line on r. thigh, r. knee, back of calf, front of l. thigh against r., crease of l. knee, line on outside of l. calf.

Added Red: chest, abdomen.

Inscription: orthograde, vertical, beginning just below l. hand of (14), parallel to forearm and hand of (15), interrupted by calf and ankle of (14), ending just above ground line.

Damage: chip or spall behind r. calf, short scratch at arch of l. foot.

(15) Nude youth dancing to r., looking back to l., head in profile, protruding into tongue pattern above, chest and abdomen in 3/4 view, legs in profile; r. arm out at shoulder level, elbow bent at right angle, elbow and forearm partly obscuring forearm of (14), forearm down, hand open behind buttock; l. arm out above shoulder level, elbow bent at acute angle, open hand clasping side at chest level; penis flaccid, scrotum marked; r. leg down, knee slightly bent, ankle flexed, heel slightly raised, toes extending through ground line; l. leg raised, upper thigh at waist level, knee bent, calf extended forward, calf, heel and foot partially obscuring r. knee of male figure (16), ankle extended, foot at knee level.

Detail: ivy wreath, hairline, ear, eyebrow, eye, collar bone, outline of upper r. arm against l. forearm of (14), fingers of r. hand, nipples, pectorals, part of upper l. arm against r. arm of (16), groin, penis and scrotum, outside of r. thigh, front of r. thigh against l., r. knee, outside of r. calf, two short lines and one long line on inside of l. thigh, l. knee, inside of l. calf, l. ankle, front of l. calf and outline of l. heel against leg of (16).

Added Red: abdomen.

Inscription: retrograde (with exception of orthograde nu), horizontal, from behind l. calf to just below knee of (15).

(16) Nude ithyphallic youth dancing to l., head with long hair, in profile, protruding into upper border band, chest frontal, legs in profile; r. arm raised, upper arm at shoulder level, forearm raised, open hand, protruding into tongue pattern above, fingers tilted towards figure; l. arm out at shoulder level, elbow bent at right angle, forearm down, open hand clasping side at chest level; penis erect, scrotum drawn up; r. leg down straight, foot flat extending into ground line; l. knee bent almost double, foot pointed back and down, heel at level of buttock, toes at handle join.

Detail: Incision: fillet, hairline, ear?, eyebrow, eye, mouth, collar bone, nipples, pectorals, groin, base of penis, line under scrotum, front of l. thigh against r.

Added Red: part of chest, abdomen.

HC 6*

Museo Claudio Faina
Orvieto
Inv. no. 2664 (41)
From Crocifisso del Tufo Cemetery

Tyrrhenian Group
Guglielmi Painter (Bothmer)

PMT reproductions by Services Audio-visuels/Audio-Visual Services of the University of Ottawa, for research purposes, after 4 illustrations in Maria Rita Wójcik (1989) *Museo Claudio Faina di Orvieto: ceramica a figure nere*, pp. 46-48.
(Figs. 22-25)

ABV 102.100 and 684; *Para* 38, *Addenda*² 27

h. 40 cm

DATE: c.565-550 (acc. John Boardman *ABFV*, 1974: 36)

CONDITION: intact; abrasions on both sides; accretions on both sides especially in lower registers; some slip missing from handles, neck register on **Side B**.

INSCRIPTIONS: between figures in main register on both sides (seemingly nonsense?, cf. Boardman (1974), 36 and 200)

SHAPE:

- Tyrrhenian Ovoid Neck Amphora
- echinus lip, clearly offset from neck, black; some damage to lip
- straight neck, with ridge emphasizing separation from body; error in ridge from l. side to mid-point of **Side B** (slightly thicker)
- handles, rounded section; black, some damage; attached at mid-neck and at mid-point of main register
- ovoid body
- echinus foot

DECORATION:

- neck register: reserved band, faint line (difficult to see), alternating double lotus and palmettes design, joined by tendrils; incised detail on lotus blossoms, palmettes, and tendrils; some damage on r. side of **Side B**.
- very narrow reserved band
- raised black moulding
- narrow alternating black and red tongue pattern, surrounded by reserved area and separated by black lines

- wider black line, slightly scalloped upper edge under tongue pattern

Main Figural Register:

Side A: (Fig. 22) A bearded ithyphallic nude male standing and masturbating to r.; a bearded ithyphallic nude male standing and masturbating to r.; a bearded ithyphallic nude male bending to r.; a bearded nude male with enlarged phallus, not erect, standing to r., looking back to l.; an ithyphallic nude youth, leaning to r., in anal copulation with next figure, a bearded nude male, kneeling to r., being penetrated anally by previous youth; a bearded ithyphallic nude male, standing and masturbating to l.; stander? krater; nude female with short hair, bending to l.

Side B: (Fig. 23) A clothed female dancing to r.; a bearded nude male with enlarged phallus, not erect, dancing to r.; bearded ithyphallic satyr, standing and masturbating to l.; Dionysos clothed, seated to r. on a camp stool with a space-filling rosette?; vine with large leaves and full (ripe?) grape clusters, with pieces of clothing or animal skins hanging from its branches; under the vine, to the l. of the stem, a basket?

-faint double black line separating registers

First Animal Register: l. to r.:

Side A: panther to r., open-winged female siren to r. in heraldic pose, rosette pattern between feet of this siren and the next, open-winged female siren to l. in heraldic pose, panther to l., ram to r. under handle.

Side B: panther to l., ram to r., flying bird to l., ram to l., panther to r., ram to l. under handle

-faint black line separating registers

Second Animal Register:

Side A: panther to r., goat to r., panther to l., ram to r. under handle.

Side B: panther to l., ram to r., flying bird to l., panther to r., ram to l. under handle

-black line separating registers

Third Animal Register:

Side A: heraldic open-winged female sirens, first to r., second to l., panther to l. under handle.

Side B: ram to l., panther to r., ram? to l. under handle

-black line, reserved band, and wider black band separating registers

-widely separated black ray pattern, some rays extending into wide black band above

-narrow reserved band at join of body to foot

-foot black with two faded added red lines near edge

-reserved edge of foot

Side A: (Figs. 22 and 24)

MAIN FIGURAL REGISTER

HOMOEROTIC ANAL COPULATION WITH MASTURBATING ON LOOKERS

(1) Bearded ithyphallic nude male standing to r., in profile; arms down, elbows bent, hands grasping oversize erect penis, l. hand above r. hand; erect penis almost vertical, glans at nose level, two black dots above penis; legs together, knees bent, ankles flexed, l. foot slightly ahead of r., feet flat extending into reserved space between two ground lines.

Detail: Incision: hairline, ear, eye, underside of beard, outline of r. arm, fingers, side of r. thigh, front of r. leg against l..

(2) Bearded ithyphallic nude male standing in half-crouch to r., in profile; arms down, elbows bent, hands grasping erect penis; legs together, knees bent, ankles flexed, l. foot slightly ahead of r., heels slightly raised on upper ground line, toes down extending to touch lower ground line.

Detail: Incision: wide fillet? (or error?), hairline, ear, eyebrow?, eye, underside of beard, top of shoulder against neck, line across base of rib cage? (error? or is this figure wrapped in a short chiton and cloak?), fingers of both hands, two lines across upper thighs, front of r. leg against l. Added Red: chest (or part of a short chiton? and short cloak?, unclear)

Inscription: illegible in PMT reproductions, orthograde?, down from just below erect penis of (2) to behind ankles of (3).

(Note: Kilmer points out that these 'letters' and those with the masturbating satyr on **Side B**, are placed like the drops of seminal fluid on some black-figure masturbating satyrs. Also he knows of a red-figure example on an amphora fragment in Malibu inv. 85.AE.188, attributed to the Kleopades Painter, which he describes in *Greek Erotica* (1993):217. The reference is to A. Kossatz-Deismann in *Greek Vases in the J. Paul Getty Museum* v (1991): 142, fig. 5)

(3) Bearded ithyphallic nude male bending to r., head with long hair and fillet, turned back to l., in profile, chest in 3/4 view, legs in profile; r. arm back, upper arm at shoulder level, elbow bent at right angle, forearm down, hand open with thumb at small of back and fingers parallel to lower back; l. arm down, almost straight, hand open in front of knees; legs together, knees bent, l. foot slightly ahead of r. on ground line.

Detail: Incision: hairline, long hair past shoulder, ear, eye, nose?, underside of beard?, chest, curved line and straight line on buttock, front of r. leg against l., r. ankle and foot.

Added Red: wide fillet in hair; chest and abdomen?.

Damage: accretions?

(4) Bearded nude male with large phallus, standing to r., head with long hair and fillet, turned back to l., in profile, protruding into upper border band; chest in 3/4 view?, legs in profile; r. arm raised and extended forward, elbow slightly bent, forearm parallel to back of (5) fingers extended over back of (5); l. arm raised higher than r., upper arm at shoulder level, elbow bent, forearm raised, hand open, palm up, fingers pointing toward r. hand; large penis with glans penis exposed, partially erect, pointing down, tip at mid-thigh, with root of penis at roughly navel level; thighs and knees together, l. calf and foot ahead of r. on ground line.

Detail: Incision: hairline, ear, eye, nose?, mouth?, outline of r. upper arm, fingers of both hands, chest, two lines across penis, outline of glans penis, outer r. thigh and calf, front of r. leg against l., short line on inside of l. calf.

Added Red: wide fillet in hair, chest?.

Inscription: almost vertical, between (5) and (6), from just below chest line of (5) to just above r. calf of (6).

Damage: abrasions and accretions on chest, face and arms.

(5) Nude ithyphallic youth, leaning to r., in profile; head down, short hair, face at back of bearded nude male partner (6); r. arm down: elbow, forearm and hand hidden behind torso of (6); l. arm entirely obscured; erect penis clearly visible, tip penetrating anus of (6), scrotum marked; r. leg extended back, knee slightly bent, ankle flexed, foot flat on ground line, toes obscured by toes of

(6); l. leg forward, knee bent, knee and calf obscured by thighs of (6), ankle and foot visible, in front of knees of (6), foot flat extending into reserved space between ground lines.

Detail: Incision: hair line, individual locks of hair at sides, hair knotted?, eye, mouth, lines under chin (beginnings of beard?), outline of r. upper arm, chest line?, penis and scrotum, outside of r. thigh.

Added Red: side of chest?

Damage: abrasions and accretions on chest, abdomen and r. thigh and calf.

(6) Bearded nude male, kneeling head-down to r., in profile; beard and chin on ground line, head tilted back, neck extended; r. upper arm at side, elbow bent at right angle, hand open just above knee; l. arm raised and back, upper arm at shoulder level, elbow bent at right angle, forearm forward, hand open above face; torso at right angle to thighs; buttocks raised, penetrated *a tergo* by erect penis of (5); legs together, bent knees on ground line, calves parallel to ground line, feet extended, toes entering reserved space between ground lines.

Detail: Incision: hairline, ear, eye, nose, beard, back of r. arm against side, fingers of r. hand, two curved lines across shoulders and r. upper arm, marking scapula?, rib-cage, back and buttocks, outside of calf, r. foot.

Added Red: across shoulders.

Inscription: illegible in PMT; almost vertical, between (6) and (7), down from middle of erect penis of (7) parallel to l. forearm and ending behind fingers of l. hand of (6).

Damage: accretions and chipping on l. arm, l. underarm, r. upper arm, buttock, back of r. calf.

(Note: Kilmer questions whether the painter may be vacillating between 3/4 frontal view and 3/4 rear view torso.)

(7) Bearded ithyphallic nude male, standing and leaning to l., head in profile, chest in 3/4 view, legs in profile; head forward, with wide fillet, touching upper border band; r. upper arm down, elbow bent at acute angle, forearm raised, wrist bent, hand open, pointing to shoulder (neck?); l. arm down, elbow bent, hand closed, grasping and masturbating erect penis; torso leaning forward over copulating figures (5) and (6); legs together, knees very slightly bent, heels slightly raised?, toes on ground line.

Detail: Incision: hairline?, ear, eye, beard, collar bone, outline of l. arm, fingers of l. hand, groin, front and outside of l. thigh, outside of l. calf, l. foot?.

Added Red: chest.

Inscription: orthograde, curving between (7) and (8), down from shoulder of (7) ending just above lip of krater.

Damage: abrasions and accretions on beard, chest, r. arm and l. foot.

(Note: Kilmer wonders if (4) may be gesturing in conversation with (7) to be next. In my view this is a possibility.)

In field: between (7) and (8) a standed krater on ground line.

(8) Nude female, white, standing to l., in profile; head with short hair, forward, looking into krater; shoulders hunched; r. arm forward, elbow bent at right angle, forearm up, wrist bent, open hand forward at level of nose; l. arm down, elbow bent, forearm slightly forward, wrist bent, hand open,

thumb touching rim of krater, fingers touching knee; legs together, l. foot slightly ahead of r., extending into second ground line.

Detail: Painted: difficult to see in PMT: eyebrow, eye, outline of l. arm against side, fingers of l. hand, fingers of r. hand, front of l. leg, r. calf.

Side B: (Figs. 23 and 24)

A DANCING WOMAN, A DANCING MAN, A MASTURBATING SATYR, DIONYSOS SEATED, A BASKET? AND A VINE

(9) Clothed woman, flesh white, dancing to r., head in profile touching upper border band, figure covered by dress except for arms, ankles and feet; chest and torso frontal, legs splayed; r. arm raised, upper arm above shoulder, elbow bent at acute angle, forearm protruding into upper border band, hand at crown of head (or just in front of hair?); l. upper arm down, elbow bent at right angle, forearm raised, closed hand at side of head (unclear?); r. leg straight down, foot flat on ground line; l. leg raised, knee bent, obscured by dress, ankle flexed, foot at mid-calf level of next figure, a nude bearded male (10).

Detail: Painted: facial details difficult to see in PMT, narrow black bands at sleeve-ends of dress. Incision: sleeve-ends, two lines at waist (belt?), and hem line of skirt.

Added Red: bodice.

Inscription: retrograde, horizontal under l. foot, beginning at toes of l. foot and ending just before r. foot.

Damage: abrasions and/or accretions on skirt of dress.

(10) Bearded nude male, dancing to r., looking back to l., head in profile, chest frontal, abdomen in 3/4 view, legs in profile; r. upper arm back at shoulder level, forearm down, hand open, holding buttock, fingers extending beyond buttock; l. arm raised, upper arm below shoulder level, elbow sharply bent, wrist bent at acute angle, hand open, touching shoulder; oversized penis, partially erect, pointing down, glans exposed, attachment point of root unusually high (cf. (4)); r. leg almost straight, ankle flexed, foot flat extending into first ground line; leg raised and forward, thigh at waist level, knee bent at right angle, ankle flexed, foot partly hidden by tail of satyr (11), toes just behind or touching calves of (11).

Detail: hairline, ear, eye, mouth?, part of beard, collar bone, chest, fingers of l. hand, outline of penis against thigh, two lines at base of glans penis, outline of r. thigh, r. knee, outside of r. calf, inside of l. thigh.

Added Red: chest, abdomen.

Inscription: retrograde? curving across between legs of (10), from just behind l. calf to just in front of r. ankle.

(11) Bearded ithyphallic nude satyr to r., in profile, head with long hair and fillet, touching upper border band; arms down, elbows bent (l. arm largely obscured by torso), hands closed around oversized erect penis; legs almost together, l. foot slightly ahead of r., feet flat, extending into top ground line.

Detail: Incision: hairline, individual strands of hair, fillet, ear, eye, outline of beard under chin, strands of beard, outline of r. arm against side, fingers of both hands, outline of penis, outline of front r. thigh and calf against l., strands of tail.

Added Red: chest and abdomen:

Inscription: orthograde?, almost vertical, between (11) and (12), starting just below tip of satyr's penis and ending just above ground line.

Damage: abrasions and/or accretions on chest, spall at r. elbow, scratch across calves

(Note: Here again the position of the letters of the inscription may represent drops of seminal fluid. See note with (2).)

(12) Dionysos, in long chiton, mantle and cloak, seated to r., in profile, top of head, with wreath, protruding into upper border band; arms at sides under cloak, forearms forward at waist level, slightly raised, hands open, palms up, r. forearm and hand slightly above l.; legs together, obscured by clothing, knees bent, l. foot ahead of r., toes extending into first ground line.

Detail: Incision: eye, mouth, beard strands and outline, double lines along edge of cloak, line along lower edge of mantle and across lap, squares of panel down front of chiton, each square separated from next by a double line, double line at hem of chiton, fingers of both hands.

Added Red: outer cloak, chiton apart from its black panel..

Added White: wreath in hair, hair?; ornaments of chiton panel?

Damage: abrasions or accretions on middle part of figure.

Under (12) an ornate stool. In front of (12) a basket? under a vigorous vine with full grape clusters, large leaves and pieces of clothing or animal skins hanging from the branches.

HC 8*

Musée de la Société Archéologique, Montpellier
Montpellier
Inv. S.A. 256 (149 *bis*)
from Vulci

Tyrrhenian Group

Two photographs from Museum
by Francis de Richemond
(Figs. 26 and 27)
(Note: due to angle of photographs, neither side is complete)

ABV 102.102; no *Para*; *Addenda*² 27

DATE: c.565-550 (acc. John Boardman *ABFV*, 1974: 36)

CONDITION: broken and restored; some damage to lip and foot on **Side A**

INSCRIPTIONS: above and between figures in main register (not very legible in photographs)

SHAPE:

- Tyrrhenian Ovoid Neck Amphora
- echinus lip, clearly offset from neck, black; some damage to lip
- straight neck, with ridge emphasizing separation from body
- handles, oval? section; black, sides possibly reserved (or reflected light in photograph?), some damage; attached at mid-neck and at mid-point of main register
- ovoid body
- echinus foot, black, reserved line at outside edge, visible on **Side B**

DECORATION:

- neck register: double lotus between palmettes; incised detail on palmette leaves, fronds, and tendrils; incised details on lotus blossoms; added red (or reflected light in photograph?) on inner parts of alternate lotus and palmette designs
- black line with reserved band and black ridge dividing registers
- alternating black and red tongue pattern, surrounded by reserved area and separated by black lines; error evident on **Side A**, slightly r. of centre -- a larger than average red tongue followed by a smaller than average black tongue; top of tongue pattern begins just below join of neck to body
- black band, with scalloped upper edge surrounding lower edge of tongues

Main Figural Register:

Side A. (Fig. 26) l. to r.: two naked male dancers to r., the second ithyphallic; homoerotic male couple? in anal copulation? to r.; a wine krater; a homoerotic couple with a bearded male bending over krater and penetrated? by a youth to l.; an ithyphallic dancing youth to l. (Details below).

Side B. (Fig. 27) l. to r.: a naked dancing youth to r., looking left over shoulder; a naked bearded ithyphallic male standing to l.; two naked bearded males dancing to l., the second looking back to r.; naked male (head difficult to see in photo from museum?), dancing to l.; (possibly one or more figures not shown due to angle of photograph?). (Details below).

- double black band, separated by even reserved band; error at centre front of first black band

First Lotus-Palmette and Animal Register:

Side A. l. to r.: (photographs incomplete): palmette, double lotus and palmette, palmette, double lotus and palmette, palmette, all with connecting tendrils (difficult to see due to reflected light in photograph?), cockerel to l., open-winged siren to l., panther to l. (incomplete in photograph).

Side B. l. to r.: wing and tail tip just visible, panther to l., panther to r., siren to r.; open-winged siren to r. (partly lost to break), open-winged siren to r. (tail and feet lost to break).

-black band

Second Animal Register:

Side A. l. to r.: lion to r. attacking deer, deer to r., lion to l. attacking deer, ram to l., hindquarters of panther? to r.

Side B. l. to r.: hindquarters of ram to l.; panther to r., boar to l., panther to l., wing-tip and tail-tip of? to r.

-black band

Third Animal Register:

Side A. l. to r.: ram to r., panther to l., ram? to r.

Side B. l. to r.: ram to r., panther to r., ram to l.

-black line

-black ray pattern

Side A: (Fig. 26)

MAIN REGISTER:

HOMOEROTIC DANCE AND COPULATION SCENE: THREE MALE DANCERS AND TWO MALE COUPLES IN ANAL COPULATION

(1) Nude male, dancing to r. in profile?, (upper torso and head hidden by angle of photograph), r. arm appears down straight, hand at buttock?; l. arm appears raised; immature genitals? shown against l. inner thigh; l. leg raised, knee bent, calf at right angle to thigh, foot pointing down; r. leg down straight, behind l. leg, foot flat in ground line.

Detail: Incision: penis and scrotum against l. thigh, back of knee?, knee, l. calf muscle, l. ankle.

Inscription: traces of a damaged inscription running down parallel to and in front of l. shin of (1).

(2) Nude bearded male, standing to r., in profile, head protruding into top line of register, chest in 3/4 view; r. arm back, upper arm at shoulder level, elbow bent, hand open at level of buttock; l. arm raised, upper arm at shoulder level, elbow slightly bent, forearm extended over back of male figure (3) has hand open above head of (3) protruding through top line of register; long thin erect penis, scrotum, l. leg slightly ahead of r. leg, both feet on ground line.

Detail: Incision: eye, mouth, beard outline at neck and cheek, collar bone, chest and nipples, fingers of both hands, groin, front of r. thigh and knee, top of r. foot.

Added Red: hair, beard, r. shoulder?

Inscription: damaged, running down parallel to and in front of legs of (2). Also horizontal from forehead of (2) to back of head of (3), with l. hand and arm of (2) intervening.

Damage: black faded? or misfired? on r. shoulder, chest and stomach; break line across r. shoulder and chest; break line and other damage at knees from knees down to feet.

(3) Nude bearded male, bending to r., in profile, head in front of or touching cheek and shoulder of male partner (see note at end of (4)); shoulders hunched; r. arm down, hand open on side of partner's r. thigh, just above knee (difficult to see due to reflected light in photograph); (other arms in this pair are difficult to read in the museum photograph): l. arm possibly down, upper arm hidden behind (4), hand open, thumb and fingers separated, touching partner's l. thigh above the knee; or is upper arm hidden encircling partner's shoulder, elbow bent, hand open, fingers and thumb separated, touching partner's upper arm?; erect penis penetrating partner anally? *a tergo*; l. leg slightly ahead of r. leg, feet flat in ground line (difficult to see due to reflected light in photograph).

Detail: Incision: hairline, ear, eye, mouth, full beard outline, r. underarm, chest, r. nipple, outline of r. arm, fingers of r. hand, groin, r. thigh against l.

Added Red: hair and beard.

Damage: break line above waist, through elbows, just below knees.

(4) Nude male? (see note at end of (4)) bending slightly to r., in profile, head turned to l. over male partner's l. shoulder (3), hair with fillet, lower part of face hidden; l. arm straight, raised, hand at upper border band, behind hand of (6); r. upper arm possibly hidden (down?), bent sharply at elbow?, hand touching underside of l. upper arm; or is (4)'s arm down touching l. thigh above knee?; penetrated between buttocks by erect penis of male partner (3); legs together, one possibly slightly ahead (difficult to see due to reflected light in photograph), knees bent, feet flat on ground line.

Detail: Incision: eye? On ground line, in front of (4) a large krater.

Added Red: wide fillet in hair.

Inscription: damaged, over krater, from just below back of hand to just above rim of krater.

Damage: break line across figure at waist. Square mark at chest.

(Kilmer thinks this figure is female, but having looked over all the other Tyrrhenian photographs, I still do not see this figure as a female; for example, looking at the hair and fillet, on Munich 1431 HC 5*, **Side B**, (2) (male) has a fillet around rounded hair, whereas the female (13) has flatter hair with a wider fillet, yet (16) (male) has the wider fillet with flat hair at the top; on the A side of Munich 1431: (1) (male) has an incised fillet on a rounded head; (3) (female) a wide added red fillet with rounded hair, while (6) (female) has a dotted incised fillet and flat top of head; it is also worth noting the different hairstyles of the males: not only youths have long hair e.g. (7,8 and 9), yet (2, 4 and 5) have short hair without fillets. On the Orvieto Faina 41 Tyrrhenian Amphora (HC 6*), three of the males on **Side A** have wide added red fillets (3, 4, and 7) and of these, 4 has what appears to be the same rounded top hair as Montpellier **Side A** (4). I thus am unconvinced that a wider painted added red fillet = female, or that hairstyle, rounded or flat, long or short, is diagnostic of sex. I still think the figure (4) on **Side A** of the Montpellier vase is meant to be a male or at the very least ambiguous (the eye is different, I admit, and the lack of incised decoration may be worth reconsidering); looking at the **Side B** of the Montpellier vase, (8) has

short hair, a fillet and no beard; (9) has long hair with a rounded top, a fillet and a beard; (10) has short hair and no fillet; (11) is probably like (10); and the head of (12) is difficult to see in the photograph. As the chin of fig. (4) is hidden behind the top of (3)'s head it is difficult to say if there might be a beard. Kilmer finds the parallel with Munich 1431's heterosexual couple-at-the-kantharos compelling: the bodies are almost stencil-close. He further points out that, unfortunately for us, the Montpellier 'penetratee' does not show (esp. in this photo!) the "clubbed hair behind the head", which is (along with white flesh) a hallmark of women. So what the similarity in poses may do is either make Montpellier (4) a woman; or serve to make a penetrated male one step further along the road to emasculation or feminization. It would be necessary to see the original or at least a detail photo before going any further.)

(5) Bearded nude male bent over to l., in profile, head and r. arm over krater; r. arm down, bent at right angle at elbow, forearm over krater, hand in holding position? (perhaps dipping wine?); l. arm down straight, hand partly closed, thumb and first finger pointing towards toes of r. foot; back horizontal; buttocks near or penetrated by erect penis of (6); genitals visible against r. thigh, penis flaccid; r. leg straight, extended in front of l. leg, foot arched, toes extending into ground line; l. leg back, bent at knee, ankle flexed, foot arched on ground line (heel possibly slightly raised?)

Detail: Incision: hairline, wide fillet? eyebrow? eye, mouth, beard outline, outline of l. shoulder and upper arm against chest, closed fingers of l. hand, outline of penis and scrotum against r. thigh, r. knee, l. thigh against r. thigh, right ankle? (possibly damage). (Note: It looks as though some of the incision on this and on Munich 1431 is post-firing (Kilmer). A closer look would be needed to confirm.)

Added Red: Possible traces on fillet, and flank?

Inscription: damaged, just visible above back of (5), and under r. forearm of (6).

Damage: break line from shoulder through mid-thigh, possible damage line on r. upper arm, l. heel?

(6) Nude youth, moving forward to l., bending slightly, head in profile, chest in 3/4 view, legs in profile; r. arm raised and extended forward, elbow slightly bent, hand open extending into upper border band, in front of or touching l. hand of (4); l. arm back at shoulder level, elbow bent at right angle, forearm down, hand open? at level of lower back, near or touching raised r. hand of (7); erect penis partly hidden by buttocks of male partner (5), possible anal penetration *a tergo*; r. leg forward, slightly bent at knee, lower leg behind or touching? l. lower leg of (5), foot flat through ground line; l. leg back, knee bent, ankle flexed, heel raised, toes on ground line.

Detail: Incision: hairline, eyebrow?, eye, mouth, collar bone, pectorals, l. thigh against r., l. knee. Added Red: hair.

Damage: break line across chest, crooked break line from r. knee to upper l. thigh.

(7) Nude youth, dancing to l., in profile, chest in 3/4 view?, r. arm raised to shoulder level, elbow bent, part of forearm and hand hidden behind l. hand of (6); l. arm back level with shoulder, elbow hidden in photograph but apparently at right angle, hand open at waist level; penis erect; r. leg straight down, heel slightly raised, toes on ground line; l. leg, knee bent at right angle, lower leg back at knee level, toes pointing down above ground line.

Detail: Incision: hairline, eye, mouth?, collar bone? chest?.

Inscription: down from erect penis, ending at back of l. calf of (6).

(Note: Kilmer points out that the letters are placed the way black-figure painters put droplets of semen for their masturbating satyrs; this need not be considered accidental.)

Side B: (Fig. 27)

MAIN REGISTER: DANCE SCENE. NO COPULATION

(8) Nude youth dancing to r., head in profile looking back over r. shoulder and protruding into upper border band, short hair with fillet, chest in 3/4 view, legs in profile; r. arm back, upper arm at shoulder level, elbow bent at right angle, forearm down, hand curved, thumb and fingers touching buttock; l. arm raised above shoulder, elbow bent tightly at level of head, forearm down, hand curved?, thumb and fingers touching chest; genitals visible against l. thigh, penis flaccid or immature?; r. leg back, slightly bent at knee, foot flat on ground line; l. leg forward, knee bent, heel raised, toes on ground line.

Detail: Incision: hairline, fillet, ear?, eyebrow, eye, mouth? collar bone, chest, abdomen?, groin, penis and scrotum, knees, calves?, r. foot?

Inscription: orthograde?, down from l. hand, parallel to buttock of (9).

Damage: break line across r. thigh and through l. knee.

(9) Bearded nude male standing to r., head in profile, looking back over r. shoulder, protruding into upper border band, torso in 3/4 view, legs in profile; r. arm up and back, elbow bent partially obscuring forearm of (8), forearm straight down, hand open at buttock; l. arm down, elbow bent, forearm extended towards (10), hand open, fingers and thumb curved down near genitals of (10); long erect penis, glans penis evident, scrotum tightly drawn up; buttocks emphasized; legs almost together, r. leg slightly ahead of l., knees bent, ankles flexed, r. foot flat on ground line, l. foot elongated and above ground line.

Detail: Incision: hairline, fillet, full beard, eye, ear, mouth, forearms, hands, thumbs, fingers, nipple, pectorals, groin, front of r. leg against l., knees, r. foot.

Inscription: orthograde? down, almost vertical, from erect penis of (9).

Damage: almost vertical crack through front of hair, nose, r. upper arm, r. thumb, r. thigh; crack across knees; scratch on r. calf, fleck or pit at r. heel.

(10) Bearded nude male dancing to r., in profile, r. arm raised, upper arm at chest level, elbow bent, hand open in v gesture at eye level; l. arm straight forward, forearm partially obscured by forearm of (11); hand obscured near or behind chest of (11); penis flaccid, scrotum marked; r. leg down, slightly bent at knee, foot flat extending into ground line; l. leg raised, thigh at groin level, knee bent, calf at acute angle to thigh, ankle flexed, toes down, pointing to ground line.

Detail: Incision: hairline, eye, ear, full beard, mouth, neck, upper r. arm, r. underarm, groin, penis, scrotum, knees, back of l. calf, ankles.

Damage: crack through r. buttock, waist, and l. upper arm.

(11) Bearded nude male, dancing to r., head in profile, looking back over shoulder and touching upper border band, chest in 3/4 view, legs in profile; r. arm back, upper arm at shoulder level, elbow bent at right angle, forearm down, hand pinching? r. buttock, ; l. arm forward, elbow

slightly bent, wrist bent, hand (obscured?) at waist of (12); penis flaccid, scrotum marked, r. leg down, knee slightly bent, ankle flexed, foot flat on ground line; l. leg raised, thigh at groin level, knee bent at right angle, lower leg down, toes pointing toward calf of (12).

Detail: Incision: hairline, eye, ear, full beard, mouth, neck, pectorals, groin, penis, scrotum, r. knee.

Damage: crack through head from eye to top of head, crack through r. calf and just under l. foot; l. foot partly missing.

(12) Bearded? nude male, dancing to l., in profile, (head unclear in photograph), l. arm raised, upper arm at shoulder level, elbow slightly bent, hand at upper border band (unclear in photograph); r. arm down behind back, elbow bent, hand at buttock level; penis flaccid, scrotum marked; l. leg down straight, foot lost to break; r. leg raised, thigh at groin level, knee bent tightly, calf pressed against thigh, ankle flexed, foot at buttock.

Detail: Incision: hairline?, beard? penis and scrotum.

Damage: break through l. ankle; l. foot missing.

Possibility of a vertical inscription behind (12); possibility of another figure, possibly two, not visible due to angle of photograph.

HC 11*

Copenhagen Nationalmuseum, Department of Near Eastern and Classical Art

Inv. no. 13966

Provenience ?

Two photographs from Museum

Negs. D1428 and D 1427

(Figs. 28 and 29)

Para 48

DATE: after 560 BC-c.530 BC according to Boardman's chronology.

CONDITION: broken and restored, pieces missing

INSCRIPTIONS: SIGNED: ΕΠΙΤΙΜΟΣ ΕΠΟΙΕΣΕΝ ('N' incomplete) (transliteration: EPITIMOS EPOIESEN)

SHAPE:

- lip-cup with slightly turned out lip
- wide bowl
- handles: rounded, black exterior, reserved interior
- tall black slender stem, flaring towards base
- broad foot to slightly raised edge of flat vertical side-band

DECORATION:

EXTERIOR:

- narrow black band at lip
- 2 registers separated by a black band just above handle joins

Side A: (Fig. 28)

- see Boardman (1976) *ABFV*, ill. 121,2
- bust of Athena in outline to l. in upper register
- two figures on horseback in lower register near handles, facing central *epoiesen* inscription

Side B: (not illustrated here)

- see Boardman (1976) *ABFV*, ill. 121,1
- bust of giant, ΕΝΚΕΛΑΔΟΣ (transliteration: ENKELADOS), with name written retrograde on helmet
- 2 warriors in lower register facing inscription: ΧΑΙΡΕ[ΚΑΙ]ΠΙΕΙΣ (transliteration: KHAIRE [KAI] PIEIS)

INTERIOR: (Fig. 29)

- reserved edge of lip
- black except for tondo

Tondo:

- reserved band
- 1 black line 3 dilute black lines alternating with 3 reserved bands
- 2 rows staggered black dots on reserved background
- 3 dilute lines alternating with 3 reserved bands, last black line broadened and scalloped to surround tongue pattern
- tongue pattern, alternating black and added red? on reserved background, with black outline
- 4 more dark lines alternating with 3 reserved bands

HOMOEROTIC SCENE: four nude males, inner pair apparently in position for intercrural intercourse, outer two looking on and dancing?

(1) Nude youth dancing to l; head in profile looking back over shoulder at central couple, nose damaged, medium length hair, ear showing?; torso frontal; r. arm, bent at elbow, upper arm level with shoulder, forearm parallel to torso, hand damaged, partial; l. arm down, slightly bent at elbow, hand damaged, partial, level with buttock; l. leg in profile, extended slightly behind r. leg, toes touching ground line, heel raised; r. leg lifted, knee bent at level of groin, foot pointed; toes pointing, touching ground line, heel raised, part of r. ankle and l. calf lost to break.

Detail: Incision: hair line (wavy), ear (damaged?), eyebrow, eye, neck to shoulders, chest, nipples, stomach, navel, groin, genitals (slight damage), thigh muscles, and outline, knees, calves, ankles, feet, and l. foot toes.

Damage: pitting or scratches: ear, nose, cheek, r. thigh, l. knee, genitals; thumbs and fingers of both hands lost; break across r. ankle and l. calf.

(2) Nude bearded male, standing to r., in profile, fillet in short hair, face upturned; r. arm down at side (missing from elbow due to break), (r. hand was possibly down at or near youth's genitals), l. arm around back of (3), hand grasping forearm of (3), chest near chest of (3), a youth; genital area missing due to break, buttocks exaggerated; thighs touching thighs of (3), legs almost together, knees slightly bent; l. foot slightly ahead of r. foot, feet touching feet of (3).

Detail: Incision: hair, eyebrows, eye, beard, collar-bone?, arm, chest and nipple, thighs and legs, calf, ankles, feet and toes.

Damage: scratch above mouth, pieces missing from waist to front of thighs and just above knees.

(3) Nude youth, standing to l. in profile; long hair bound up with a fillet in *krobylos*, ear damaged; l. shoulder back, chest near chest of (2); l. arm bent at elbow, hand missing; r. arm not shown, fingers at nape of man's neck; waist, genital area and most of buttocks lost to break, buttock just visible; thighs and legs together and pressed against legs of (2) to knees, knees straight; r. foot slightly ahead of left, touching toes of (2) on ground line. Figures (2) and (3) in position for intercrural intercourse.

Detail: Incision: hair line on forehead, eyebrow, eye, mouth, neck, upper arm, elbow, chest and nipple, navel, stomach, thighs, knees, leg outline, l. calf, and ankles, feet and toes.

Damage: scratches on side of face, hair and neck; portion missing from waist to just above knee.

(4) Nude youth dancing to r., head in profile, looking back over shoulder at couple, shoulder-length hair behind ear; torso frontal?, legs in profile; r. arm down, palm extended near and behind buttock; l. upper arm down, bent at elbow, l. hand clenched?, near r. side of chest; thighs and buttocks heavy; r. leg straight, heel lifted, toes through ground line; l. leg slightly raised, knee bent, toes extended and through ground line.

Detail: Incision: hair line, eyebrow, ear, mouth, hooked collar-bones, chest and nipple, l. bicep, wrist and hand, groin, thigh, genitals, thigh muscle, knee, calves, ankles, feet and toes.

Damage: scratches at neck, l. hand; wrist and r. hand lost to break; crack above r. knee continuing to below l. knee.

HC 12*

Antikenmuseum der Universität Leipzig
Leipzig
Inv. T3359

Two photographs from Museum
(Figs. 30 and 31)

No *ABV*, *Para* or *Addenda*²
CVA DDR Band 2 Leipzig Band 2, pl. 31.1 and 2, and pl. 34.4

DATE: Mid-sixth century (Band cups are placed after Gordion cups and contemporary with lip cups in Boardman *ABFV*, p. 58-59)

CONDITION: good; **Side A** cracked and restored; **Side B** intact

SHAPE:

- Attic band cup
- fairly short stem, flat foot

EXTERIOR DECORATION:

(I do not know about interior; acc. Kilmer, commonly a gorgoneion or plain black)

- wide black lip band, flaring slightly
- figural scene with 10 figures on **Side A**; 8 figures on **Side B**
- central couple: male-female copulation *a tergo*
- palmettes and tendrils at handles
- wide black band forming ground line
- fine reserved band
- narrow black band
- narrow red band?
- black base of bowl, stem, upper surface of foot.
- reserved edge and underside of foot

FIGURAL SCENES: CENTRAL HETEROSEXUAL COPULATION WITH ONLOOKERS ON BOTH SIDES

(Note: The sex of the observers is unclear. None has white flesh preserved. None is certainly bearded. Dot-rosettes seem simply to be placed on every alternate observer without more significance than that of variation. Acc. Kilmer, in general, in Black-figure, observers are male when the sex is made clear. This generalization must, however, be treated with caution.)

Side A: (Fig. 30)

(1) Small cloaked male? onlooker, standing to r., in profile, head touching top line of figural band; head tilted slightly forward; r. arm bent at elbows, covered by cloak, l. arm covered, hand supporting cloak fold; feet slightly apart into ground line.

Detail: Incision: hairline, details of hair, ear?, eye, neckline, inside and bottom of cloak fold held over l. arm.

Added White: three florets on cloak, (one 5-dot, two 4-dot).

(2) Small cloaked beardless short-haired youth?, onlooker, standing to r., in profile; head touching top line; r. arm bent, hidden under cloak, l. arm bent, supporting fold of cloak, l. hand clenched at level of waist; feet slightly apart, l. foot? forward, feet flat on ground line.

Detail: Incision: hairline, ear, eye, neckline, fingers of l. hand, line at base of cloak?.

Added White: interior lining of cloak.

(Note: I think the fact that 2 of the figures to each side of the couple on **Side A** have dotted florets on their cloaks and only the central one of each group does not, is significant. It looks as if the painter intended a contrast, so I do not think it is 'lost' white decoration. Acc. Kilmer those with dot-florets have no white panel and those with white panel have no dot-rosettes.)

(3) Small cloaked beardless short-haired youth (Note: I am fairly certain this is a youth: his ear is clearly shown and similar to that of both the runner (4) and the male of the copulating couple), onlooker, standing to r., in profile; head through top line of figural area, head slightly forward; r. arm bent, hidden under cloak, l. arm bent, supporting fold of cloak, clenched l. hand extended beyond fold of cloak; l. foot slightly ahead of r. foot on ground line.

Detail: Incision: hairline, ear, eyebrow, mouth?, neckline, inside line of cloak fold over l. arm.

Added White: Three dot-florets on cloak (one 5-dot and one 4-dot, one uncountable).

(4) Larger, near-naked beardless short-haired youth running to r., head in profile; chest and torso in three quarter view; legs in profile; head tilted forward; r. arm pulled back, upper arm level with shoulder, elbow bent, hand clenched at base of chest, l. arm bent, supporting folded cloak, arm and hand covered by cloak; thighs heavy; r. leg extended behind figure (3), foot extended above ground line, toes bent?; penis flaccid; l. leg bent at knee, extended in front of figure, foot on ground line as though touching foot of figure (5).

Detail: Incision: hairline, ear, eye, r. wrist, hand and thumb, inner thighs, penis and scrotum, r. mid-thigh muscles, inner thigh above l. knee, knee, vertical line on either side of floret decoration on cloak over l. arm, two lines at lower edge of cloak.

Added White: three 4-dot florets on cloak.

Added Red: part of cloak farthest from figure?

Note: (5) and (6) are nearly twice the size of the standing observers.

(5) Beardless short-haired youth, bending to r. in profile; top of head through top line of figural area; shoulder touching top line; above and behind (5), hanging from top line of figural area, a piece of clothing?; r. arm extended forward, slightly bent at elbow, in contact with female partner's (6) buttock and hip, r. hand clasping her waist; l. arm invisible behind (6); chest in

contact with her buttocks; erect penis penetrating (6); penis angle combined with woman's pose make this most likely vaginal penetration *a tergo*; buttocks thrust out behind; legs together, knees bent, feet flat, extending into ground line.

Detail: Incision: hairline, ear, eyebrow, eye, nose, r. shoulder and front of upper arm, r. underarm, side of r. thigh, front of r. leg, r. knee, r. ankle.

(Note: Kilmer (1993: 145, n. 36) says items similar to the clothing? are found in use in grape-pressing scenes: one holds on to these to balance while 'walking' on the grapes. They are also fairly common in Red-figure sex scenes)

(6) Nude female figure bending to r., in profile, painted white; long black hair; face raised up; arms extended, hands touching ground line; back sloping gently downwards towards her head; buttocks up touching chest of male partner (5), genital area in contact with erect penis of (5); legs apparently together, slightly bent at knees; heels slightly raised, feet on ground line, toes through ground line.

Detail: Painted: eye, mouth, throat, fingers, lumbar area, knee, ankle, heel. This figure is over-exposed in the museum photograph.

(Note: Some of what I note as painted decoration, I now realize may be simply incomplete white paint over the black figure underneath).

Under (6), not touching ground line, a folded object, nearly oval, possibly a cushion with 4? white dots at r. end. Above (6) from l. to r., from mid-back to top of head, hanging from top line of figural area, an unidentified object and two hanging-straps, or pieces of clothing?(see n. on (5)).

(7) Naked, beardless, short-haired youth, running to l.; head, in profile, difficult to see due to light in photo chest in 3/4 view, legs in profile; l. arm back, bent at elbow, hand at level of chest; r. arm hidden under cloak folded over arm; l. leg bent at knee, knee at level of groin, foot flat on ground line, partly behind hand of female figure (6); r. leg extended behind figure (8), knee slightly bent, above ground line, foot hidden behind figure (8).

Detail: Incision: (hairline, ear, head unclear due to glare in photograph); inside and outside of border of cloak, two lines at bottom of cloak over r. arm, chest muscle and l. nipple, outside of l. thigh and buttock, inner side of r. thigh, r. knee, r. calf.

Added White: three dot-florets and dots on cloak (two 4-dot, 3 dots at lower edge of cloak as it hangs).

Added Red: possibly portion of cloak farthest from figure?

(8) Cloaked, short-haired onlooker, standing to l. in profile; top of head touching top line; head forward, l. arm bent at elbows, hidden under cloak; r. arm and hand supporting fold of cloak, covered; feet slightly apart on ground line.

Detail: Incision: hairline, ear, eye, neckline, inside line of cloak held over r. arm, bottom of cloak.

Added White: three dot-florets on cloak (two 5-dot above one 4-dot).

(9) Cloaked figure of indeterminate sex, strange hairstyle or possibly *sakkos* back over shoulder; top of head enters top line of figural area; l. arm bent at elbow, hidden under cloak, r. arm and hand covered supporting fold of cloak; feet apart on ground line.

Detail: Incision: hairline, ear, eye, nose or mouth?, neckline, inside line of cloak over r. arm.
Added White: exposed lining of cloak over r. arm.

(10) Cloaked long-haired figure, onlooker, standing to l. in profile; head slightly forward, l. arm bent under cloak, r. arm bent, hidden behind fold of cloak held over r. arm, r. hand clenched ?; feet apart on ground line.

Detail: Incision: hairline, ear, eyebrow, eye, nose, neckline, inside and bottom lines of cloak fold held over r. arm, fingers of r. hand.

Added White: three dot-florets on cloak (two 5-dot above one 4-dot)

Side B: (Fig. 31)

(11) Cloaked figure, male?, standing to r. in profile; carrying a fold of the cloak over l. hand; feet slightly apart on ground line

Detail: Incision: hairline (long hair), ear, eye, neckline

Added White: interior lining of cloak

(12) Cloaked figure, standing to r. in profile; head slightly forward; r. arm under cloak slightly pulled back at shoulder; l. forearm supports fold of cloak which covers hand; feet slightly apart on ground line.

Detail: Incision: hairline (short hair), ear, eye, neck line, outline of fold of cloak or r. hand. Added White: three 5-dot florets on cloak.

(13) Nude beardless youth running to r., head in profile, torso in 3/4 view, legs in profile; head slightly forward, touching band above; r. arm pulled back, bent at elbow, hand at level of waist; l. arm covered in cloak, appears bent at elbow; legs wide apart, genitals visible, penis flaccid, heavy buttocks and thighs; l. leg ahead of r.; r. leg extended far behind in running movement, knee slightly bent, heel up, toes on ground line; l. leg extended forward, foot flat above ground line.

Detail: Incision: hairline (short hair), ear, eyebrow, eye, r. shoulder, chest, r. wrist and hand, buttock muscle, groin, penis, inner thigh of r. leg, back thigh muscle of r. leg, inner thigh muscle and calf muscle of l. leg.

Added White: three dot-florets on border of cloak (two 4-dot, one three dot?)

Added Red: portion of cloak farthest from figure?

Note: Figures (14) and (15) are nearly twice the size of the standing observers.

(14) Nude beardless youth, much taller than other figures, bending to r. in profile, head up, crown of head touching upper border band; r. arm bent at elbow, r. hand at belly of female partner (15); chest in contact with her lower back and buttocks; buttocks thrust out; erect penis penetrating (15) *a tergo*; legs close together, knees bent, feet close together, feet unclear, probably extending into black band of ground line.

Detail: Incision: hairline, ear, eye, shoulder, front of arm, underarm, side and front of r. thigh, knee, front of r. calf.

Behind and above (14), attached to upper border band, hangs a piece of clothing, or a hanging-strap (see A: (5)).

(15) Nude female, painted white, larger than (14), bending to r., in profile; long black hair; head raised; back sloping gently down towards head; arms extended, slightly bent at elbow, hands extended, touching ground line; buttocks slightly raised in contact with chest of male partner (14); genital area in contact with erect penis of (14); legs together, slightly bent at knees; l. foot slightly ahead of r. foot on ground line.

Detail: Painted: ear, eyebrow, eye outline and pupil, neck line, shoulder, back and front of r. arm, underarm, fingers of r. hand, oddly placed nipple? (same shape and size as nipple incised on figure (16) -- I think it's more than a piece of dust or a crack. There is a crack beside it though), side and front of r. thigh, knee, side of r. calf.

Above back of female figure (15), suspended from upper border band, hang two objects, one possibly a hanging-strap (see A: (5)).

(16) Nude beardless youth, running to l.; head in profile, chest in 3/4 view; legs in profile. Top of head, with short hair, slightly below top line of figural area; l. arm back, bent at elbow, hand at level of chest; r. arm forward, hidden under folded cloak; l. leg at 90° angle at knee, knee level with groin, foot flat and through ground line; r. leg extended back, bent at knee, foot off ground, hidden behind onlooker (17).

Detail: Incision: hairline, ear, eyebrow, eye, nostril, mouth, both pectoral muscles, nipples, inner and upper l. forearm; l. buttock, sides of thighs, knees, sides of calves.

Added White: border lines on cloak, and three dot-florets (one 5-dot and two 4-dot).

Added Red: portion of cloak farthest from figure.

(17) Cloaked figure, onlooker, sex unclear, standing to l., in profile; l. arm bent at elbow, covered by cloak; r. hand visible, extended, supporting fold of cloak over r. arm; one foot (which?) ahead of the other into ground line.

Detail: Incision: long? hair, ear, eye, lines on neck below ear (maybe locks of hair?), neckline, fingers of r. hand, line on inside of fold of cloak held over r. arm.

Added White: inner fold of cloak over r. arm.

(18) Smaller dressed figure, onlooker, possibly female (see note at beginning of Figural Scene), standing to l. in profile; head slightly forward; l. arm bent at elbow, covered by cloak, r. arm bent, supporting fold of cloak over arm, only hand is visible; r. foot? slightly ahead of l. foot into ground line.

Detail: Incision: Long hair down to shoulder, ear?, some damage at face?, fingers of r. hand, line separating cloak fold from body, line decorating bottom of cloak fold over r. arm; four dot-florets on cloak (three of 5-dot, one of 4-dot type).

HC 13*

Mississippi University Museum

Inv. no. 1977.3.72

PMT by Audio Visual Services, University of Ottawa, taken from Gundel Koch-Harnack (1983) *Knabenliebe und Tiergeschenke...*, 194: ill. 96 a and b; (not illustrated) 195: ill. 96 c (Figs. 32 and 33)

No *ABV*, *Para* or *Addenda*² found

Koch-Harnack (1983): 191-192, 194-195 a, b and c; also from Koch-Harnack (1983), 259: *AJA* 60 (1956), pl. 1, 5-7; Turnbull (1981) in: *Greek Vases from Southern Collections*, ill. 62

DATE: c.550 B.C acc. Koch-Harnack (1983): 259

CONDITION: good, apparently intact; minor abrasions and chips missing on figural portion of Side B and on foot of Side C.

SHAPE:

- Tripod Kothon
- flat straight lip
- 3 slightly concave sections divided by rectangular cut-out spaces
- torus foot? with flat underside
- inside (not seen in photos), a bowl shape

DECORATION:

Interior: unknown to me; probably black?

Exterior:

- wide black band
- poorly drawn or incised? light line

Figural Scenes:

Side A: (Fig. 32) l. to r. three naked homoerotic couples, two in intercrural copulation, a youth the active partner in both cases, naked male onlookers to either side, the r. one holding a cockerel. (Details below).

Side B: (Fig. 33) l. to r. a partly clothed male dancer, a clothed male facing a clothed female, two clothed male onlookers.

Side C: (not illustrated here) l. to r. mostly naked youth stepping to r., pair of clothed women facing each other, holding ends of same cloak, pair of clothed males.

- edges of cut-out areas, black
- black foot

HOMOEROTIC COPULATION SCENE:

Side A: (Fig. 32)

(1) Nude male, standing to r., head in profile, chest in 3/4 view, legs in profile; r. arm back and down, elbow slightly bent, hand open at lower back; l. arm raised, hand open, palm facing away from figure, touching upper border band; penis and scrotum not shown; legs together, feet flat on ground line.

Detail: Incision: hairline, ear, eyebrow?, eye, mouth, pectorals? (or scratch damage?), front and sides of r. thigh, front of r. leg, top of r. foot.

(2) Nude male, standing to r. in profile, head tilted slightly back; r. arm down, elbow bent at right angle, hand closed (holding wreath?) just below chest of (3); l. arm hidden; penis and scrotum not shown; legs together, feet flat on ground line.

Detail: Incision: hairline, ear, eyebrow?, eye, mouth, r. arm defied against side, groin, side of r. thigh, front of r. shin, top of r. foot.

(3) Nude youth, standing to l. in profile, long hair with side locks; head tilted slightly forward; l. arm down, elbow slightly bent, hand closed at waist; r. arm hidden (or damaged?); penis and scrotum not shown; thighs together, r. leg ahead of l., r. foot flat, extending into ground line, l. foot flat on ground line.

Detail: Incision: hairline, ear eye, mouth, l. arm, nipple and part of pectorals.

Damage: triangular black blotch under chin and near chest of (2).

(4) Nude male, possibly bearded?, standing to r. in profile; chin, neck and shoulder hidden behind head and neck of youth (5); r. arm back, elbow bent at acute angle, touching or behind elbow of (3); l. arm raised, mostly hidden behind (5), hand open, fingers touching upper border band; penis and scrotum not shown; thighs together; l. foot slightly ahead of r.; feet flat, extending into ground line.

Detail: Incision: hairline, ear, eye, nipple, underarm, front and side of r. thigh, knee, top of r. foot.

Damage: under r. elbow and forearm?

(5) Nude youth, standing to l. in profile; long hair, head down, face at shoulder of male partner (4); l. arm forward and down, hand at small of partner's back; r. arm hidden; chest touching partner's chest; erect penis shown penetrating partner intercrurally, scrotum visible; thighs together, knees bent; r. foot slightly ahead of l., both feet flat, extending through ground line.

Detail: Incision: hairline, ear, eyebrow, eye, mouth, outline of face, chin and neck against shoulder of male partner (4), outline of l. shoulder, arm and hand, upper chest and abdomen, groin, penis and scrotum, front of l. leg, side of l. thigh, l. knee top of l. foot.

(6) Nude youth standing to r. in profile, r. arm down, elbow bent, hand closed? at chest; neck and shoulder hidden behind male partner (7); l. arm raised, upper arm and elbow hidden behind (7), hand open just below upper border band; penis and scrotum not shown; legs together, feet flat, extending through ground line.

Detail: Incision: hairline, eye, r. forearm and hand, side of r. thigh, knee front of r. leg.

(7) Nude youth standing to l. in profile, long hair, head down, face at shoulder of male partner (6); l. arm straight down, hand at buttock of (6); r. arm hidden; penis and scrotum not shown; legs together, knees bent in position for intercrural intercourse, feet together, flat, extending into ground line.

Detail: Incision: hairline, ear, eyebrow, eye, mouth, outline of face against shoulder of male partner (6), chin, neck, outline of l. arm and hand, abdomen, groin, side of l. thigh, front of l. leg, knee, top of l. foot.

Damage: chip or spall at back of l. calf?

(8) Bearded nude male standing to l. in profile, head raised slightly; chest and arms hidden behind a cockerel, hands partially shown holding cockerel, penis and scrotum shown; legs together, feet together extending into ground line.

Detail: Incision: hairline, ear, eyebrow, eye, beard, upper chest, outline and tail feathers of cockerel, outline of hands, abdomen, groin, penis and scrotum, front of l. leg.

Side B: (Fig. 33)

(9) Bearded partially nude male dancing to r., head in profile, short hair, mantle around shoulders, chest in 3/4 view, legs in profile; arms out to sides, hidden in folds of mantle; r. leg, slightly bent at knee, heel slightly raised, toes on ground line; l. leg raised, knee bent, foot raised, toes pointing down touching ground line.

Detail: Incision: hairline, ear, eye, nose, mouth, tip of beard, inner edges of mantle, groin, penis and scrotum, inside of l. thigh, short lines on l. calf and outer r. thigh.

Damage: black paint splashes above r. shoulder and behind r. leg and behind r. foot.

(10) Clothed male standing to r. in profile, short hair; arms concealed under mantle; fold of mantle covering l. hand, l. foot? ahead of r., flat, extending into ground line.

Detail: Incision: hairline, ear, eye, mouth?, double line at neck line, one line at inside fold of mantle over r. arm and double line at lower edge of mantle.

Damage: spalls on lower part of mantle at thigh level and just under end of inner fold.

(11) Clothed woman standing to l. in profile, wearing peplos and mantle, face missing, mantle over head; arms not shown; l. foot slightly ahead of r., flat on ground line.

Detail: Incision: l. edge of mantle over head, double line at neck line, waist and lower edge of peplos, outline of front of peplos.

Damage: white missing from face, abrasions at l. lower edge of mantle and under feet.

(12) Clothed youth standing to l. in profile, short hair; arms concealed by mantle, fold of mantle covering r. hand, held below waist level; r. foot ahead of l. flat on ground line.

Detail: Incision: hairline, part of ear, eyebrow, eye, mouth, single line at neck and r. inner edge of mantle, double line at lower edge of mantle.

Damage: abrasions on back lower half of mantle.

(13) Clothed youth standing to l. in profile, long hair; arms concealed by mantle, fold of mantle covering r. hand at waist, r. foot ahead of l.?, feet flat on ground line.

Detail: Incision: hairline, ear, eye, nose?, neckline, inner fold and lower edge of mantle.

Damage: abrasions on lower part of mantle, ankles and feet.

Side C: (not illustrated here)

(14) Mostly nude youth standing to r., short hair, head in profile, chest in 3/4 view, legs in profile; r. arm down and back, elbow bent, hand hidden just below chest level; l. arm hidden by mantle draped over l. shoulder; penis and scrotum not shown, l. leg ahead of r., feet flat on ground line.

Detail: Incision: hairline, ear, eye, nose?, mouth, collar bone, pectorals, two lines on edge of cloak, hip, buttock?, back of thigh (error?).

(15) Clothed woman standing to r. in profile; face white, mantle over head; arms concealed by mantle extended to cover head of next woman (16); l. foot ahead of r., feet flat on ground line.

Detail: Painted: very badly preserved, eye?, mouth?

Incision: r. edge of mantle, line across mantle at chest level, double line at lower r. edge of mantle, double lines at neckline and lower edge of peplos.

(16) Clothed woman standing to l. in profile; face missing, mantle over head; arms concealed by mantle extended to cover head of (15); r. foot ahead of l., flat on ground line.

Detail: Incision: l. edge of mantle, line across mantle at chest level, double lines at lower edge of mantle, double lines at neckline and four lines at waistline of peplos.

(17) Clothed youth standing to r. in profile, short hair; arms concealed by mantle, fold of mantle covering l. hand, held at waist level; l. foot ahead of r., flat on ground line.

Detail: Incision: hairline, part of ear, eyebrow, eye, mouth, single line at neck and l. inner edge of mantle, double line at lower edge of mantle.

(18) Clothed youth standing to r. in profile, short hair; arms concealed by mantle, fold of mantle covering r. hand, r. foot ahead of l., feet flat on ground line.

Detail: Incision: hairline, ear?, eye, double line at neck and at lower edge of mantle, single line at r. inner edge of mantle.

HC 18*

Museum of Fine Arts, Boston
Boston
Acc. 95.62

The Black-Figure Mannerists
Elbows Out (The Painter of Louvre E705)

Two photographs from Museum
Neg. Nos. C25598 and C28708 and museum photocopy of C28709
Described on photographs as Group of Satyrs and Maenads
(Figs. 34 and 35)

ABV 249, and 691; no *Para*; *Addenda*² 65

h: 31.5 cm; d: 26.7 cm

DATE: c.540-530 B.C. (acc. Museum of Fine Arts Photo Caption); works of Elbows Out c.550-530 B.C. (acc. John Boardman, *ABFV*, 65 and 234)

CONDITION: broken and restored

SHAPE:

- Attic Black-Figure Hydria
- wide flat? black lip, rounded edge on top, flat, nearly vertical fillet under rim, black with incised line at lower edge
- black neck
- main vertical (rounded?) black handle from back of lip to shoulder
- two horizontal rounded black handles at widest point of vase below shoulder at sides
- wide body
- lower third of body black
- low black convex foot in two steps, red raised fillet, black rounded edge

DECORATION:

- pattern of alternating added red and black tongues on reserved background at top of shoulder

Upper Figural Area: (Fig. 34) l. to r. one spectator and ten copulating heterosexual couples on approximately two thirds of shoulder (details below); remainder black

- narrow ground line dividing upper and lower figural areas
- vertical alternating added red and black ivy patterns at sides of both figural areas, surrounded by fine black lines and a narrow reserved area

Main Figural Area: (Fig. 35) l. to r. Return of Hephaistos on front of vase only, limited by position of handles, showing from l. to r.: a naked ithyphallic satyr, a clothed female, a naked ithyphallic satyr, all dancing to r.; a flying bird to r.; a clothed man riding an ithyphallic mule beside a riderless mule, to r.; a naked ithyphallic satyr, crouching on the ground line under the mules; Dionysus, cloaked and crowned, dancing to l., holding a drinking horn in r. hand; naked ithyphallic satyr, dancing to l.; scantily clad female, standing to l.

- double black ground line under main figural scene
- narrow reserved band at lower edge of main figural area
- two added red lines on black just below main figural area
- two rows of black rays, the upper rays smaller, set at half the height of the larger
- reserved concave moulding at join of foot to belly
- reserved concave line near outer edge of foot

Shoulder Panel: (Fig. 34)

HUMAN COPULATION SCENE:

(a few details are missing due to the angle of the photographs)

(1) Nude figure, standing to r., in profile, head and shoulders obscured in photograph by lip of vase; l. arm appears raised, reaching forward behind (2), hand hidden; r. arm straight, hand touching just above own knee; knees slightly bent, l. leg slightly ahead of r., feet obscured by angle of photograph.

Detail: Painted: outline of r. arm.

Damage: calves and below appear black, possibly missing white paint (*cf.* l. calf of (5), l. ankle and foot of (7), both female).

(2) Nude bearded male standing to r., in profile, r. arm forward, slightly bent at elbow, forearm and hand at breast of female partner (3), l. arm concealed (note: acc. Kilmer: possible 'ghost' or a correction); erect penis penetrating between buttocks of (3), scrotum visible, thighs and legs together, knees bent, feet not shown in photograph.

Detail: Incision: ear, eye, beard outline, nipple and chest, groin.
Added Red: beard, possibly hair (hidden by lip of vase).

(3) Nude female, white, standing to r., looking back over shoulder to l., face near face of male partner (2); long hair with fillet; r. arm forward, raised level with shoulder, bent at elbow which obscures neck and shoulder of the next male figure (4), forearm and hand extended upwards, hand closed, touching tongue pattern above; l. hand extended down, wrist slightly bent, hand almost touching knee; buttocks pushing back towards penis of male partner (2), who penetrates her *a tergo*; thighs and legs together, knees bent. feet flat on ground line. (Note: The position of the woman's buttocks and the man's penis could indicate anal copulation; but, acc. Kilmer, there could be a problem with the angle of penetration).

Detail: Painted: eye (damaged), r. arm outline, closed r. hand, r. breast and nipple, abdomen, groin.

Added Red: fillet in hair.

Damage: lost white: chin, part of r. arm, buttock, ankles.

In field, between (3) and (4), just above ground line: a black drinking horn.

(4) Nude bearded male standing to r. in profile, face touching (partially obscured by?) face of female partner (5); r. arm forward, slightly bent at elbow, crossing breast of (5), hand clasping her l. arm; torso touching (5); penis partly visible penetrating female partner vaginally; legs together, touching front of l. thigh of (5), bent at knees, l. foot slightly ahead of r., on ground line.

Detail: Incision: eyebrow, eye, ear, hairline, mouth, beard, including several individual lines under chin, r. arm.

Added Red: hair, beard.

(5) Nude female dancing (or jumping?) to l., head in profile, torso and r. leg in 3/4 view; long black hair with fillet, face touching face of male partner(4); l. arm down straight, clasped above elbow by r. hand of male partner (4), hand just behind l. buttock; r. arm hidden, r. hand appears at back of his neck in crook of arm of woman (3); abdomen touching abdomen of male partner (4); r. leg bent, knee/flank raised to level of partner's lower back, foot stretched out, near or touching r. leg of female figure (3) of previous couple; vulva in contact with genital area and upper thighs of male partner (4); l. leg down, bent at knee, calf at right angle to thigh, toes down above ground line, near or touching ankle of male figure (6) in the next couple.

Detail: dark patch (or damage) at vulva, back of l. leg outlined, l. ankle, inside of r. thigh.

Damage: part of face, neck and hair; some white missing from l. side, l. hand and l. knee and calf.

(6) Nude bearded male, standing to r. in profile; chin down, r. arm, bent at elbow, forearm across chest of female partner (7), hand clasping her underarm; l. arm hidden; part of torso hidden behind r. thigh of (7); legs together, knees slightly bent, l. foot slightly ahead of r., heels slightly raised, toes on ground line.

Detail: Incision: hairline, beard, underside of r. upper arm, upper side of r. forearm, fingers of r. hand, small of back, back of thigh, back of knee, knee, front of r. calf, ankles.

Added Red: hair and beard.

Damage: top of head and front of face lost to break; break across r. elbow.

(7) Nude female, white, balancing on l. leg facing l., head in profile, long black hair with fillet, chest in 3/4 view, abdomen frontal, thighs splayed open, lower legs far apart in profile; l. arm back, bent at elbow, near back of male figure (8) of the next couple, forearm down at right angle to upper arm, hand open and down, palm turned away from body; r. arm partly lost to break, forearm around neck and down back of male partner (6)?; r. leg raised, knee bent just above his waist, back of r. thigh and buttock touching his r. side, calf intersecting l. forearm of female figure (5) in previous couple, foot blocking l. buttock of (5); vulva displayed to viewer (seen between her separated thighs, although there is damage), near his upper thigh; l. leg at right angle to torso, bent at knee, heel up, toes on ground line.

Detail: Painted: necklace, chest, navel, join of hip to torso groin?, outline of r. calf and foot.

Added Red: fillet in hair.

Damage: face, break through part of r. arm, abdomen and vulva; white missing from part of r. arm, part of r. knee, calf and ankle of r. leg, from front and back of l. thigh, l. ankle and foot.

(8) Nude bearded male, standing to r., in profile; face near face of female partner (9); r. bent slightly at elbow, raised to level of her shoulders, hand closed near or touching her hair; l. arm hidden; r. side and genital area in contact with l. thigh and vulva of (9); legs together, knees bent, r. foot slightly ahead of l. foot, feet flat on ground line, toes slightly into ground line.

Detail: Incision: hairline, ear, eyebrow, eye, cheek, lower beard line, mouth?, shoulder, upper and lower edge of r. arm, elbow, hand and fingers, chest and nipple, abdomen, back of r. thigh against l. thigh, front of r. leg against l. leg, knees, ankles, r. foot.

Added Red: hair and beard.

(9) Nude female, white, moving (dancing?) to l., head in profile, long black hair with fillet, torso in 3/4 view, legs apart, r. inner thigh visible in 3/4 view, l. leg in profile; nose near or touching nose of male partner (8); r. arm, bent upwards at elbow, behind and touching his hair, r. wrist slightly bent, hand horizontal, pointing to r., touching upper border tongue pattern; l. arm down behind figure, elbow slightly bent, hand open, touching l. buttock; r. leg raised, bent at knee, back of upper thigh touching side of male partner (8); vulva displayed to viewer, in contact with his genital area; l. leg, bent at knee, calf stretched behind figure, heel near or touching ankle of male figure (10) of next couple, heel raised, toes on ground line.

Detail: Painted: eyebrow, eye, iris, nostril, mouth, necklace, inside of r. hand, chest line, nipples, crotch lines, inner r. thigh, front and back of l. thigh, l. knee, ankles, toes.

(10) Nude bearded male, standing to r., in profile, r. arm raised, slightly bent, forearm touching breast and underarm of female partner (11), hand clasping her above breast; l. arm hidden; long, thin, erect penis with scrotum; exaggerated buttocks; legs together, knees slightly bent, l. foot slightly ahead of r. foot, heels slightly raised, toes through ground line.

Detail: Incision: front of hairline, ear, eyebrow, eye, iris, beard, mouth, outline of r. arm, elbow, chest and nipple, groin, back of r. thigh, knee, front of r. calf, ankles, feet.

Added Red: hair and beard.

Damage: Top of head lost to break.

Near the ground line between (10) and (11): a piece of clothing.

(11) Nude female, painted white, standing to l., in profile, head turned back to r. over shoulder, looking at male partner (10); long black hair; r. arm raised to level of shoulder, bent at right angle at elbow, forearm near or touching shoulder and back of head of male figure (12) of next couple, r. wrist and hand lost to break; l. arm down, open hand pointing towards thigh; buttocks emphasized, legs together, knees bent, l. foot slightly ahead of r. foot, heels flat on ground line, toes through ground line.

Detail: Painted: back of neck, top of r. upper arm, chest, underside of l. arm, some white missing from l. hand, l. underarm, groin, buttock, back of r. thigh, back and front of lower l. leg against r. leg, feet., ankles and toes of r. foot.

Damage: top of head including fillet (if any), r. wrist and hand lost to break; some white on r. forearm.

In field behind and below (12), just above ground line: a drinking horn.

(12) Nude bearded male, standing to r., in profile, leaning back slightly; face near or touching face of female partner (13); r. arm raised, slightly bent, forearm touching her breast and underarm, hand clasping her at underarm; l. arm hidden; waist hidden behind her raised r. leg; groin and front of thighs touching back of her r. thigh; root of erect penis penetrating her vagina, scrotum below; legs together, knees bent, l. foot slightly ahead of r., heels slightly raised, toes on ground line.

Detail: Incision: hairline, ear, eyebrow, eye, iris, beard outline, nose, mouth, neck, shoulder and outline of r. arm, fingers of r. hand, r. knee, r. calf against l. calf, ankles, tops of feet. Added Red: hair and beard.

Damage: back of hair lost to break, break line at ear and cheek.

(13) Nude female, painted white, moving (dancing?) to l., head in profile, torso in 3/4 view, r. inner leg visible, l. leg in profile; face near or touching face of male partner (12), long black hair with fillet; l. arm back, bent at elbow, closed hand just above buttock; r. arm hidden behind male partner (12), r. hand clasping his back just below shoulder; r. leg raised to level of partner's lower back, bent at knee, foot near or touching knee of female figure (11) in previous couple; l. leg down, stretched back, bent at knee, heel raised, toes on ground line.

Detail: Painted: eyebrow, eye, mouth, necklace, fingers of r. hand, chest line, crotch lines, backs of thighs, ankles.

Added Red: fillet in hair.

Damage: break line through face and hair at eye level, some white paint missing from neck, l. wrist, both calves and ankles.

(14) Nude bearded male, standing to r., in profile, longer beard than others; part of beard and shoulder hidden by r. arm of female partner (15); r. arm reaching forward across her breast, hand clasping her underarm; part of l. forearm just visible above r. forearm; waist, part of middle back and genital area hidden behind and probably touching her raised r. leg; legs together, l. leg slightly ahead of r. leg, heels on ground line, near or touching heels of female figure (13) in previous couple, toes through ground line.

Detail: Incision: hairline, ear, eyebrow, eye, outline of r. arm, back of r. thigh against l., r. knee, front of r. calf against l., ankles, outline of r. foot against l. foot. In field behind figure, at level of knees. a hanging cloth.

Added Red: hair and beard.

(15) Nude female, white, balancing (dancing?) to l., head in profile, torso frontal, vulva frontal, thighs splayed; long black hair with fillet; l. upper arm straight back, elbow bent, forearm at acute angle to upper arm, hand open, palm turned away from her body, at waist level; r. upper arm forward at shoulder level, elbow bent (in front of partner's beard (14)), forearm down (covering part of his neck, shoulder and back) wrist bent, hand open, pointing back towards her knee (in front of arm of female figure (13) in previous couple); r. leg raised, knee bent above waist level of male partner (14), inner thigh fully displayed, thigh apparently in contact with his abdomen and genital area, lower leg at right angle to thigh, foot in front of buttock and thigh of female figure (13); l. leg down, inner thigh fully displayed, knee bent, lower leg at right angle to thigh, foot flat on ground line.

Detail: Painted: eyebrow, eye, iris, necklace, chest, r. forearm wrist and thumb, groin, vulva, r. ankle.

Added Red: fillet in hair.

Damage: line of break across face and hair at mouth level; some white missing from part of r. arm, l. elbow and forearm, finger-tip of l. hand, r. calf and ankle, r. buttock, l. inner thigh, knee, calf, ankle and foot.

In field below (15), suspended clothing?; between (15) and (16), 'floating' above ground line, a black drinking-horn.

(16) Nude bearded male, standing to r., in profile, leaning back slightly, nose near or touching nose of female partner (17); r. arm raised, upper arm at level of shoulder, elbow bent, forearm touching her l. arm and shoulder, hand closed behind her hair; l. arm hidden, fingers of l. hand just visible clasping her upper back; abdomen and genital area hidden behind her raised r. leg, legs together, l. foot slightly ahead of r., heels flat, toes extending into ground line.

Detail: Incision: hairline, ear, eyebrow, eye, mouth, beard line, shoulder, outline of r. arm, l. fingers, chest and nipple, r. side, groin, back of r. thigh and front of r. calf against l. leg, ankles, r. foot.

Added Red: hair and beard.

Damage: thin break line across neck.

(17) Nude female, white, moving to l., in profile, lower abdomen in 3/4 view, head slightly forward, nose near? or touching nose of male partner (16); l. arm down straight, slightly forward, partly closed hand at level of raised r. calf; r. arm hidden; r. leg raised, knee bent at waist level, thigh blocking male partner's r. side., calf at right angle to thigh, foot in front of l. inner thigh of female figure (15) in previous couple; vulva near or touching his genital area; l. leg down, slightly bent at knee, ankle flexed, foot flat on ground line.

Detail: Painted: eyebrow, eye, iris, nose, mouth, outline of l. arm, crotch lines, vulva, inside of r. thigh, l. ankle? outline of r. foot against inner thigh of female figure (15).

Added Red: fillet in hair.

Damage: vertical break through head behind eye, thin break across neck.

In field between (17) and (18), a folded piece of clothing.

(18) Nude bearded male, standing to r., in profile, part of head behind or touching head of female partner (19); r. arm raised, slightly bent at elbow, forearm across her, hand clasping her l. breast or underarm; l. arm hidden, erect penis penetrating female partner (19) *a tergo*, scrotum below; legs together, bent at knees, l. foot slightly ahead of r. foot on ground line.

Detail: Incision: hairline, ear, mouth, beard line, shoulder, underarm, chest, nipple, groin, front and back of r. thigh and front of r. calf against l. leg, ankles, r. foot.

Added Red: hair and beard.

Damage: slight break line across shoulder and neck.

(19) Nude female, painted white, standing in crouch to r., in profile, top of head hidden under rim in photograph; head turned to l. touching face of male partner (18), long black hair; r. arm raised to shoulder level, part of forearm and hand damaged or missing in photograph; l. arm down,

upper arm hidden, elbow bent, wrist bent, hand touching mid-thigh; buttocks thrust back, in contact with erect penis of male partner (18); legs together, l. foot slightly ahead of r. foot, flat on ground line.

Detail: eyebrow, eye, iris, neck?, outline of r. arm, thumb of l. hand?, chest, groin, back of r. thigh against l. thigh, ankle.

Damage: break through neck, some white missing from face and r. calf.

Below (19), suspended cloth. Between (19) and (20) a stool with plain straight legs ending in feline feet at ground line.

(20) Nude male, standing to r., head, part of torso, and most of arms hidden under rim of vase in photograph, in profile, as if rising from stool below him?; r. elbow just visible; genital area touching vulva of female partner (21), penis penetrating her vagina, legs together, knees bent, thighs almost at right angle to lower legs, l. foot slightly ahead of r. foot on ground line.

Detail: Incision: back of r. thigh, knee, front of r. calf.

(21) Nude female, white, head, upper torso and arms hidden by rim of vase in photograph; torso frontal, legs splayed, genital area frontal, inner thighs visible; r. leg raised, bent knee at armpit of male partner (20), lower leg at right angle to thigh, foot pointing down, obscuring hand and part of thigh of female figure (19) in previous couple; vulva penetrated by male partner (20) l. leg, bent at knee, inner thigh displayed, lower leg at right angle to thigh, foot hidden in photograph.

Detail: Painted: chest?, crotch, r. inner thigh.

Damage: white missing from r. calf.

Below (21), a suspended cloth.

HC 24*

Louvre
Paris
Inv. F85 *bis*

One photograph from Museum
Neg. no. fr cp 55
(Fig. 36)

No *ABV*, *Para*, or *Addenda*² found
CVA France 12, Louvre 8, Plate 79.6

DATE: ? no date given in *CVA*: 62; De Vries (in press) places it between c.560-525 B.C.

CONDITION:

Fragmentary cup tondo

Preserved: tondo, minus centre; part of bowl to r.

DECORATION:

Interior only:

Tondo: (Fig. 36)

- 4 alternating fine reserved and black bands
- alternating added red and black tongues in larger rectangular reserved spaces
- black lines separating tongues, ending in white dots on innermost of outer circles
- 4 alternating fine reserved and black bands
- remainder of preserved interior of bowl, black

HOMOEROTIC COPULATION SCENE:

-two nude males, apparently in position for intercrural intercourse; dog to l. and large scale hare? to r. standing to either side of couple.

Dog, on l. side of tondo, standing to l. on tondo circle, in vertical stance, in profile, head turned to r. at level with shoulder of youth (1); front legs slightly apart in crouching position?; neck and back curved to fit around bent elbow of (1); back legs apart, l. foot standing on ground line, r. foot through ground line; tip of long tail touching ground line.

Detail: Incision: eye, ear, neck hairs, shoulder, centre of shoulder muscle, front of l. leg, l. flank, haunch muscles.

Added Red: ruff, part of haunch.

Hare, on r. side of tondo standing to r. on tondo circle in profile, head facing tondo line, tip of ears at level of chest of figures; ears long, slightly separated, l. ear touching ground line; front legs almost together, through ground line; back and hindquarters parallel to buttocks and thighs of (2); back legs together, extended back, feet through ground line. Short tail.

Detail: Incision: ears, eye, nose, neck hairs, shoulder, chest, front of r. front leg, flank or ribs?, thigh muscle, tail, front of r. rear leg.

Added Red: ruff.

(1) Nude youth standing to r., head in profile, chest in 3/4 view (damaged, unclear), legs in profile; long hair to shoulder; r. arm back, bent at elbow, forearm at level of waist, hand lost to break in centre of tondo; l. forearm encircling male partner (2); genital area lost to break; r. buttock just visible outside break; legs slightly apart, l. leg ahead of r., r. foot overlapping back of l. foot on ground line.

Detail: Incision: Fillet in hair, individual hairs at front and side of head, hair defined in front of ear, line of lock defined behind ear, ringlet circle at r. shoulder, r. ear, r. eyebrow, r. eye, iris of r. eye, nose, mouth, chin, r. shoulder, chest line, front of r. thigh.

(Note: Kilmer does not think that this is right. It looks to him as though the man's l. arm goes over the youth's l. shoulder, the youth's arm coming under his partner's armpit. It is not very clear though. If we take the youth's l. arm to be back and bent at the elbow, his hand should be able to be holding something and the position he's in makes it very difficult to see how his other arm could possibly reach far enough around his partner to have his whole forearm under the man's armpit.)

(2) Nude male standing to l. in profile. Head partly hidden by and lower than head of youth (1), lower face obscured; l. arm down straight, upper arm embracing chest of youth, forearm and hand lost to break, torso in contact with torso of youth (1); genital area lost to break; buttocks out; legs together, knees bent, in position for intercrural copulation, r. foot slightly ahead of l., both feet on ground line.

Detail: Incision: hairline, eye, back and front of l. arm, front of l. leg and foot.

Added Red: front of hair.

(Note: age ambiguous due to the positioning of the head: the presence or absence of a beard cannot be determined.)

HC 25*

Staatliche Museen zu Berlin
Berlin
Inv. F2052

Krokotos Group - derivative (Jordan (1988), 78)

Three photographs from Museum
Neg. Nos. Ant. 4160, Ant. 4532 and Ant. 4911
(Figs. 37, 38 and 39)

No *ABV*, *Para*, or *Addenda*² found

DATE: ? after the beginning of Red Figure and down to the end of the 6th c. B.C. (acc. Boardman (1974), 108; vase with closest resemblance in Boardman, ill. 178)

CONDITION:

- broken, repaired and restored
- now lost (acc. Jordan (1988), 78)

SHAPE:

- Phallus Foot Eye Cup (Fig. 37)
- wide bowl
- rounded handles joined at mid-point of bowl, high-point just below rim
- hollow phallus foot with globular testicles (acc. Kilmer: not usual football shape of real anatomy); immature genitals, as is usual on phallus foot cups
- shaft of penis almost conical, short in proportion to length of testicle, projecting nearly horizontally.

DECORATION:

Jordan (p. 78) reports a gorgoneion in the tondo.

Exterior:

Except figural scenes, both sides similar:

- Single heavy black-slip line contour eye including drooping tear-duct. Central, circular portion of eye: black band, broader white band, narrow added-red band, iris black with compass dot at centre.
- under and around handles, intertwined vine-stems? and vine tendril and leaf pattern

Side A: (Fig. 38, upper) (Note: I have assumed it to be intended as **Side A** because it is towards this side that phallus points and is most clearly seen. However, Jordan p. 78, C 106 makes Dionysos **Side A**). Between eyes: ornately decorated black and white *kline* on which two heterosexual couples are copulating; in front, food on a table; under table, a dog crouching. Details below.

Side B: (Fig. 38, lower) Between eyes, ornately decorated black and white *kline* with clothed male reclining, identifiable as god Dionysos by wreathed head, (difficult to see in photograph), large kantharos in hand, and long decorated flowing robe; in front, a table with food, four strips of meat, coloured black and four white buns or cakes; in front of table, a dressed female figure, with long dark hair past shoulder, face, arms and feet painted white, standing to l. pouring from an oinochoe; to r. under table a footstool (or box?). Above figures and behind head and shoulder of Dionysos, grapevines with full clusters of grapes, probably ripe, and leafy tendrils.

SIDE A: (Fig. 39)
HUMAN COPULATION SCENE

Two naked heterosexual couples on a couch (*kline*) with a decorated mattress, and a cushion, in front of which stands a table with buns or cakes and strips of meat hanging down, beneath which a white dog crouches to l., in profile, gnawing a bone; behind and above the *kline*, grapevines with ripe bunches of grapes and leafy tendrils.

(1) Nude female, painted white (some paint missing) lying on r. side, head in profile, facing upwards; torso in 3/4 view, r. arm, r. calf and ankle and foot in profile, r. thigh in 3/4 interior view; l. ankle and foot in profile over r. shoulder of male partner (2); shoulder-length or longer black hair, pulled behind ears, with added red fillet; r. arm back, bent at elbow, does not seem to bear weight, r. hand open, facing down, thumb under fingers, forearm and fingers beside mattress; l. arm invisible behind male partner (2) r. breast partly visible to r. of l. arm and hand of male partner (2), which hides her l. breast; genital area exposed between open legs, but unclear in detail due to damage; legs splayed wide, r. knee drawn up to waist level, toes pointing down over side of *kline*; l. leg mostly hidden behind male partner (2); l. ankle and foot profile, toes pointing up, behind his r. shoulder.

Detail: Painted: eyebrow?, ear, neck, muscles of upper r. arm, crease of elbow, insides of breasts, abdomen?, inner r. thigh against abdomen, genital area?, r. knee, r. ankle.

Damage: face, r. abdomen and thigh, genital area, paint missing from l. ankle and foot.

(2) Nude bearded male, leaning to l., in profile, shoulders forward?, back in gentle convex curve, hips lower than shoulders; head up, facing female partner's (1) chin, beard touching her neck; l. arm straight, hand clasping female partner (1) at r. underarm; r. arm blocked by figures; chest, genital area and thighs touching female partner (1); legs together, knees bent, thighs at right angle with torso, shins almost at right angle with thighs, knees held off mattress above woman's r. foot; feet together, heels visible, toes invisible sinking into mattress.

Detail: Incision: hairline, ear, eye, nose (damaged), mouth, beard outline and fringe of individual hairs, shoulder, muscles on upper l. arm, elbow, forearm muscle, hand, beginnings of bent fingers, thumb; underarm, chest and nipple, ribs, side of stomach; front of l. leg, side muscle of thigh and calf, knee.

Added Red: hair and long beard.

Damage: curved break from lip of vase through vines, behind back of head, passing through shoulder, rib cage, and buttock; break at foot obscures ankle and details of foot.

(3) Nude bearded male kneeling to r. in profile; face upturned, shoulders slightly forward, torso erect; r. arm straight reaching forward and clasping back and shoulder of female partner (4); l. arm blocked by (4); erect penis visible penetrating her vagina; legs together, thighs supporting her buttocks, knees bent, kneeling on mattress, back of calves pressed against backs of thighs, feet at right angle to lower legs, toes hidden in mattress.

Detail: Incision: hairline, ear, eye, face, nose, mouth, beard hairs under chin, neck, shoulder, front of r. arm, (hand damaged), nipple, chest, creases on abdomen, r. side from waist to groin, front of r. upper thigh, r. buttock, side of r. thigh, side and back of r. calf, r. ankle, upper and lower side of r. foot.

Added Red: hair and beard.

Damage: break from behind and just below shoulder, through r. upper arm and elbow; crack under chest.

(4) Nude female, painted white, semi-sitting to l., in profile. Long black hair in ringlets below shoulder, tied back behind ear with fillet; head higher than head of male partner (3), nose and chin in contact with his nose; short necklace around neck; l. leg over shoulder and at neck of male partner (3), backs of thighs near his chest and stomach; l. foot pointed towards grape-cluster to l. of male partner's head and shoulders; r. leg hidden behind and over his shoulder, r. knee just visible to r. of his neck, r. foot? behind his head; lower back in proximity to or leaning on decorated cushion at head of *kline*; buttocks on fronts of his thighs; genital area partially exposed, but unclear, being penetrated vaginally by his erect penis.

Detail: Painted: ear, eye, iris, nose, mouth, necklace, shoulder, upper l. arm, outline of l. breast, nipple (some damage)

(Note: Kilmer sees outline of aureola?, but knows of no good parallels; aureolas when shown, are most often indicated by dots rather than lines), back, buttock, side of l. calf, ankle.)

HC 26*

Sotheby's Catalogue of Antiquities: Sale of July 11-12, 1983

315: **A** and **B** illustrated with brief description
(also Sale of December 10, 1992: Lot 225)

Euphiletos Painter

Two photographs from Sotheby's
(Figs. 40 and 41)

No *ABV*, *Para*, or *Add*²

h. 43.8 cm

DATE: 6th century BC; Euphiletos Painter's work mainly in the 520's (Boardman, *ABFV* (1974): 112); but according to Beazley, Bothmer and Moore *Dev*² (1986), in the 530's.

SHAPE:

- Attic Black Figure Belly Amphora, Type B
- knobbed lid, black knob surrounded by purple concentric bands and tongues
- echinus lip clearly offset from neck, black
- neck black with two purple bands between handles
- handles black, circular section
- body black except for panels on A and B and ray pattern near base
- panel begins immediately below upper join of handle to neck of the vase
- conjoined lotus buds on the shoulder, touching a purple ground line between the handles
- thin ground line, on which figures stand, just within lower limit of panel

DECORATION:

Side A: (Fig. 40)

HOMOEROTIC SCENE: Intercrural homosexual copulation with onlookers.

(1) Bearded nude male dancing to l., head in profile, looking back over shoulder; torso frontal, hips and legs in profile; r. arm in an arc, hand pointing toward abdomen; l. arm bent at elbow, hand closed; l. leg raised, knee bent and raised high to hip level, l. foot level with r. knee; r. leg slightly bent at knee, foot flat on ground line.

Detail: Incision: eyes, hair outline defining face, mouth, neck; l. and r. underside of pectorals, and nipples; muscles on back and front of upper arms, r. forearm and fingers of r. hand, l. elbow, l. forearm and l. hand against upper abdomen, three lines on abdomen, l. leg at groin; two lines on l. buttock, defining l. buttock against r. leg, thighs, knees, calves and ankles of both legs, r. foot.
Added Red: front of hair and beard.

(2) Bearded nude male facing r., in profile; head at breast of youth (3); shoulders hunched; r. arm down, slightly bent at elbow, hand clasping small of back of (3); l. arm blocked by figures, fingers of l. hand just visible at mid-back and near wrist of (3); buttocks thrust out; erect penis clearly visible in gap between figures, in contact with youth's (3) groin; thighs in contact with and outside legs of youth (3); knees bent, feet slightly apart, l. foot slightly ahead, both feet flat on ground line. (Note: This is Beazley's *gamma* position, referred to by Dover as "intercrural" intercourse, (between the thighs) and by De Vries as *diamerion*.) (Beazley, ed. Kurtz (1989):19; Dover (1978): 97-99; De Vries (unpublished))

Detail: Incision: hair and beard outline, ear, eyebrow, eye; back of neck, shoulder line, under r. arm defining laterals, back and front of r. arm, elbow, fingers of r. hand; base of rib cage, three straight lines on abdomen, two small crescent lines on r. buttock, line from r. hip down thigh defining r. leg against l. leg of youth (3), back of r. thigh, knee, back of r. calf, ankles, r. foot. Added Red: fillet in hair, beard.

Damage: possibly an error line crossing r. forearm or possibly post-firing surface damage. (Note: Kilmer also points out the possibility that photographic representations may contain lines not on original vases, due to contamination of the lens, negative, or enlarger lens by hair, dust particles, or scratches. The same may apply to all odd marks -- the most common being out-of-place incisions.)

(3) Nude youth, standing to l., in profile, chest likely frontal but concealed behind (2); fillet around hair, hair length unknown, concealed behind head of (2); r. arm, elbow bent, embracing shoulders of (2), r. hand, closed, near mouth and nose of (2)?, l. arm drawn back, bent at elbow, hand concealed behind back; buttocks and legs in profile, legs straight, l. foot slightly ahead, between partner's feet, feet flat on ground line.

Detail: Incision: hair line, outline of face, ear, eyebrow, eye, iris, mouth; trace of line on l. upper arm; line on torso; two crescent lines on l. buttock, back of l. leg, calves, ankles, top of l. foot. Added Red: thick fillet in hair.

(4) Bearded nude male stepping to r., looking back at couple over shoulder; head in profile, torso frontal, thighs and legs in profile, elbows raised and bent at chest level with r. hand in front of figure at chest level, l. hand hidden behind back; r. knee bent slightly more than l. knee; r. foot, about to be moved, with lifted heel, toes through ground line; l. foot ahead, flat on ground line.

Detail: Incision: hair, hair line and beard line defining face, ear, eyebrow, eye, iris, nose, mouth?; collar bone, top of chest, nipples, underside of pectorals; defining r. hand against chest, three lines on abdomen, genitals, two crescent lines on r. buttock, line defining front of r. thigh against l. leg and hamstring muscle of r. thigh, knees, two lines on side of r. calf, one line on inside of l. calf, ankles.

Added Red: front of hair, beard.

(5) Nude youth dancing to l., facing l. in full profile; l. elbow back, closed hand at lower ribs; r. arm hidden behind figure, r. wrist with hand open and extended, just above the hip; l. leg lifted, bent at knee, knee level with hip (similar to first figure), toes pointed down; r. leg only slightly bent at knee, foot flat on ground line.

Detail: Incision: eyes, hair outline defining face, ear, eyebrow, eye, iris, mouth; collar bone, l. nipple and underside of pectorals, base of rib cage, defining l. hand against abdomen, three lines on abdomen, top of l. thigh against groin, two crescent lines on l. buttock, back of l. knee, inside of r. thigh, two lines on inside of r. calf, ankles.

Added Red: thick fillet in hair.

(Note: The problem with the r. arm appears to be an anatomical drawing error: to get hand and forearm to this level and this far forward, the elbow ought to be behind the ribs and thus visible, or there must be a clean fracture of the radius and ulna at about its midpoint. (Kilmer))

(Note: For the calf on his other figures on this vase, the painter mostly uses two lines on the outside of the calf - shorter curved line to define muscle, longer straighter line behind that to indicate the tendon -- see (1), (2), (4), (8). When the leg is straight -- (5), l. leg of (6) -- or stressed (7), there are two lines on the inner calf. (Kilmer))

Side B: (Fig. 41)

KOMOS SCENE:

(6) Bearded nude male, facing r., in profile, head forward; r. elbow back, hand level with abdomen; l. arm bent at elbow, upper arm, hidden, at side, hand raised slightly in gesture, palm up, two fingers and thumb, separated and pointing; legs feet on ground-line, r. heel raised, as though walking.

Detail: Incision: hairline, curls at front of hair, ear, eyebrow, eye, mouth beard; collar bone, side of r. upper arm and forearm, outline and thumb of r. hand, underarm to chest, r. nipple, r. chest, base of rib cage, two lines at side of abdomen, genitals, two crescent lines on r. buttock, side of r. thigh, front of r. thigh against l., knees, one line on outside of r. calf, two lines on inside of l. calf, ankles.

Added Red: front of hair, beard.

(7) Bearded nude male, dancing to r., looking back over r. shoulder, face in profile; torso frontal; hips and legs in profile; r. arm, back to shoulder height, hand at waist; l. arm bent, raised, hand level with top of head, thumb and fingers forming V, thumb forward, fingertips near head; r. leg bent at knee, foot raised behind to buttock level; l. leg forward, slightly bent at knee, toes on ground-line, heel raised.

Detail: Incision: hairline, beard, ear, eyebrow, eye, iris, nose?, mouth; collarbone; muscles on upper arms, sides of forearms, fingers; chest line, nipples, underside of pectorals, three lines on abdomen; two crescent lines on r. buttock, genitals, defining front of r. thigh against l., sides of thighs, knees, two lines on each calf, r. ankle.

Added Red: front of hair, beard.

(8) Bearded male moving to l., head in profile; torso botched three-quarter view; legs in profile; head slightly forward; r. arm, extended, palm forward, fingertips touching thigh just above knee; l. arm, bent at elbow, raised to level of shoulder, hand at small of back; l. leg forward, bent at knee, l. foot on ground-line; r. leg bent, heel raised.

Detail: Incision: hairline, beard, ear, eyebrow, eye, iris; collarbone, muscles of upper arms, r. elbow, sides of forearms, fingers, line from underarm across top of chest, l. nipple, l. underside of

pectorals, three lines on abdomen, two crescent lines on l. buttock, side of l. thigh, back of buttock and thigh, back of l. thigh, two lines on sides of calves, ankles.
Added Red: front of hair, beard.

HC 28*

Antikenmuseum der Universität Leipzig
Leipzig
Inv. no. T3362

Four photographs from Museum
(Figs. 42-45)

No *ABV*, *Para* or *Addenda*² found

CVA Deutsche Demokratische Republik Band 2, Leipzig, Band 2, Plates 32.1 and 2, 33.4 and 34.5

h.: 9.5 cm, d.: 22.0 without handle

CONDITION: broken and restored; a few fragments missing

DATE: end of 6th century B.C. (*CVA DDR Leipzig Antikenmuseum*, Band 2: 31)

SHAPE:

Attic Black Figure Cup: shape related to Droop cup (*cf.* Boardman (1974) ill. 173)

- low footed kylix, broken and reconstructed
- wide bowl
- plastic ring, emphasized by pale reserved bands at join of stem to bowl
- short stem flaring to broad flat foot

DECORATION:

INTERIOR:

- painted black except for tondo

Tondo: (Fig. 42)

- broad circular reserved band, divided by two narrow black bands irregular in shape, placement, and density of slip
- in centre Gorgoneion, black hair, locks incised; reserved face; ear reserved, outlined in black; eyebrows black, eye outlines and centres black, iris pale circle; nose black, mouth outlined black, lips reserved, black protruding tongue, beard black with incised detail

EXTERIOR: (Fig. 43, Side A only)

- rim black
- reserved from just above handle joins to ground line of figural scene
- alternating dark and reserved bands at base of bowl: on reserved ground, two broad black lines flanked by narrow lines in dilute slip
- around the raised join with stem, alternating outline and black ray pattern, some rays protruding into line pattern above

HETEROSEXUAL COPULATION SCENE: Four copulating couples per side

Side A: (Fig. 44)

(1) Naked woman, flesh white, white missing except for arms and back, standing bent over to l., in profile; hair and face unclear; hands slightly apart touching ground line; back arched; buttocks in contact with l. hand of male partner (2); legs partially hidden behind his legs; feet together into ground line.

Detail: none.

(2) Naked, beardless youth, squatting facing l. in profile; odd hairstyle, short curled bob (with an unusual? shaping at the front and lower back of hair); l. arm down, bent at elbow, hand at waist level, touching buttocks of female partner (1) to l. and/or holding penis? penetrating or about to penetrate female partner (1); torso leaning slightly backwards; legs bent double, buttocks between heels, heels raised, toes on ground line.

Detail: Incision: hairline, details of hair locks, ear, eye, shoulder, chest, nipple?, l. hand, l. buttock, front and knee to calf of l. leg.

(Note: a hair band around short full hair will produce this effect (Kilmer); however, I have seen no fillets or hair bands on any of the figures on this vase.)

(3) Bearded nude male kneeling or crouching to r. in profile, copulating with female partner (4); head down, top of head at level of her breasts; r. arm slightly bent at elbow, hand partly under breast and arm of (4); back arched; chest and genital area in contact with female partner's genital area and undersides of her thighs; legs together, thighs supporting female partner's buttocks, legs bent double, heels raised, toes slightly through ground line.

Detail: Incision: hair, eyebrow, eye, nose, mouth, beard, r. shoulder and arm, hand, chest, front of r. thigh, back of r. calf, r. ankle?

(4) Nude female, painted white, leaning back to r., facing l., in profile, torso frontal?; head raised, long black hair; r. arm around male partner's (3) head and neck, r. hand incomplete or hidden; l. arm down, bent at elbow, forearm, bearing weight, touches a vine stem; r. hand open; torso and buttocks supported by male partner (3); buttocks and genital area in contact with male partner's thighs and genital area (but genital areas not clearly visible); r. leg over male partner's l. shoulder and in contact with his back, l. foot barely visible just below r. foot; both legs appear to be over male partner's l. shoulder.

Detail: Painting: eyes and eyebrows, neckline, elbow, l. inner forearm.

(Note: As far as I know, the details on white figures are painted on. This is difficult to tell absolutely from photographs but on pots I have seen in museums this seemed to be the case. As for incision through white, it could (or probably would) go through the black slip as well, leaving the reserved colour showing, and thus giving little contrast. Kilmer comments that if incision were done in fresh white paint applied over dry black, it might work, but it is difficult to be certain.)

(5) Bearded nude male, bending and leaning to r. in profile, details difficult to distinguish from female partner's (6) due to missing white paint, of which no trace survives; head down beside or in contact with partner's back?; arms unclear; back nearly horizontal; genital area and thighs in contact with partner's buttocks and genital area (no details are clear); legs together and bent at knee, heels near vine stem, toes through two thin bands of ground line.

Detail: Incision: hairline, ear, beard, possibly r. shoulder and arm (very faint), part of r. thigh and calf.

(Note: Is the explanation possibly different?: cf. HC 22 another vine cup Berlin F1798 illustrated and described by Dover (1978: B634) and Beazley, ed. Kurtz (1989: 21, γ 13), where one couple is definitely homoerotic in intercrural copulation. Kilmer comments that a single homoerotic pair clustered with 7 heterosexual strikes him as odd. A single heterosexual among homosexual copulations has (in his mind at least) more parallels. Homosexual solicitation when all women present are 'taken' does have parallels, though. One clue to support the interpretation of this partner as a female is the lack of incision on this figure (6) and another is the lack of incision on **Side B**: (12).)

(6) Nude figure bending forward to r., head nearly vertical, turned facing l. in profile; arm straight down, hand on ground line, behind vine prop; torso partially hidden by male partner's head (5); legs together, bent at knee, pulled up under torso, ahead of feet; buttocks thrust out, in contact with genital area and upper thighs of male partner (5); feet flat and together within two thin lines of ground line. Something, possibly a hand? protrudes above bearded partner's head (5).

Detail: Incision: none

Painting: none preserved.

(7) Bearded nude male, bending to r. in profile; head down over back of female partner (8); shoulders hunched; r. arm slightly bent, hand unclear, arm holding female partner at thigh?; lower back straight; legs bent at knees; genital area and thigh fronts in contact with female partner's buttocks and thighs; heels up, toes between two thin ground lines.

Detail: Incision: hairline, beard, eyebrow, eye, nose, shoulder, front and back of r. arm, front of r. thigh and knee, ankle?.

(8) Nude female, flesh once white, (some paint remains), bending to r.; head down, back of head touching join of handle; torso horizontal; arms straight down, l. hand touching a vine stem, r. hand unclear; buttocks raised, in contact with and supported by male partner's (7) genital area and thighs; legs together, straight, feet flat, toes into ground line.

Side B: (Fig. 45)

(Note: *CVA* gives a photograph of what I call **Side A** before what I call **Side B**, but the picture of the whole cup illustrates which the museum sent me shows what I refer to as **Side A**. The text describes both sides as obscene scenes of satyrs and maenads. I see humans.)

(9) Bearded nude male, kneeling and bending to r. in profile; head down at level of partner's (10) chest; shoulders hunched; back rounded; r. arm bent at elbows, hand around partner's (10) waist;

buttocks raised; genital area not shown; legs bent at knees, legs almost together, weight borne on toes which touch vine stem above ground line.

Detail: Incision: hairline, ear, eye, beard, nose, shoulder, front and back of r. arm, hand, front and back of r. calf, abdomen and front of thigh.

(10) Nude female figure, much white paint missing, leaning back to r. facing l., most of figure hidden behind male partner (9); l. arm straight, hand touching ground line bearing weight; r. leg over partner's l. shoulder, r. foot extended, painted white. Both legs may be over partner's l. shoulder, though this is not clear.

Detail: Incision: three slashes on head (very unusual on female hair), likely a *sakkos*.

(11) Bearded nude male crouching to r. in profile; head down, at level of partner's waist; shoulders hunched; back vertical; r. arm very slightly bent at elbow, r. hand holding lower back of partner (12); genital area not clear; legs together, thighs supporting buttocks of partner (12), knees bent tightly, back of thighs touching back of calves, heels raised, toes through ground line.

Detail: Incision: hairline, ear, eyebrows, eyes, forehead, nose, mouth, beard, shoulders, front and back of r. arm, r. hand and thumb, front of r. thigh, side and back of r. calf.

(12) Nude figure, probably female, white missing, in profile, leaning back on one hand facing male partner (11) to l.; details of hair, probably a *sakkos*, and facial features missing; l. arm bent slightly at elbow, supporting body weight on l. hand on ground line; torso suspended in air between l. arm and hand; buttocks resting on male partner's (3) thighs; r. leg and foot raised over partner's l. shoulder.

Detail: missing

(13) Bearded nude male crouching to r. in profile; head down at level of female partner's (14) chest; back slightly rounded; r. arm bent at elbow, hand holding partner at waist; chest in contact with her back; erect penis visible but too high to penetrate female partner *a tergo* in their current positions; legs bent double, knees in contact with female partner's ankle, heels up, toes behind vine stem, on ground line.

Detail: Incision: hairline, ear, eyebrow, eye? (not clear), forehead, nose, beard, front and back of r. arm, front of r. thigh, back of r. calf, ankle?.

(14) Nude female, painted white, some paint missing; head turned back to l.; long black hair; shoulders behind male partner (13) possibly frontal, position difficult to determine; r. arm appears to be around male partner's neck?, l. arm straight, wrist bent back, crossing vine support; torso largely hidden by male partner's head; inside of her l. thigh visible; bent at knee, back of thigh touching calf, heels raised, toes through ground line.

Detail: Painting: eyebrow, eye, inside of thigh, calf.

(15) Bearded nude male bending to r. in profile; head down; bending to r., shoulders hunched; r. arm straight down grasping female partner (16) (difficult to distinguish due to break); genital area obscured but in contact with female partner (16); legs together, knees bent slightly, heels slightly raised, toes through ground line.

Detail: Incision: hairline, ear, eye, beard (rest of face lost to break), front and back of r. arm, front of r. thigh, back of r. knee, r. ankle.

(16) Partner of (15), probably female, largely lost to break; probably in profile, bending to r., in same position as (8) under handle but difficult to see; most of her face preserved -- almost vertical; hint of white shadows of legs and a foot through ground line; her right thigh fairly clear, and her shin parallel to shin of (15); white to our r. of this may be an arm, with the hand down by vine root?, making this female figure very close in pose to (8).

(Note: Kilmer notes that this figure's legs were apparently just put in with white rather than coating black with white; so possibly also the forearm and part of hand? This is all very poorly preserved. I agree.)

CHAPTER THREE - DISCUSSION, CONCLUSIONS AND FURTHER STUDY

The purpose of this chapter is to provide discussion and analysis of the vases which form the basis of this Thesis. Elements of iconography and subject-matter in the pictures on this group of vases will also be studied. The iconography of various scenes seems clearly related to Dionysian imagery and also to the *komos*, and these aspects will be discussed.⁴² In several cases, homoerotic courting and copulation scenes appear to follow certain prescribed conventions, while in other cases, the conventions as they have previously been understood and explained by scholars,⁴³ in terms of later literary references and images of later date, appear not to be followed at all.⁴⁴

The discussion is set out as follows: in the first section, positions for copulation are discussed under the sub-headings of heterosexual and homoerotic copulations respectively; following this is a section on Dionysian iconography and connected material relating to the *komos*, symposion and banquet. A third section deals briefly with homoerotic courting imagery and at greater length with aspects of homoerotic copulation; in a fourth section, the women in the human copulation scenes will be considered, in terms of what can be understood, if anything, of their social status and position in relation to the men.

⁴² Carpenter (1986), *passim*; Hedreen (1992), *passim*

⁴³ Beazley *Cypr.* (1989) ed. Kurtz, *passim*; Dover (1978), 91-100; Johns (1982), 99-102; DeVries (in press), 1-5; Hupperts (1988), 256-258; Boardman (1974), 210-211. It must be and has been noted that Beazley's list of vases with homoerotic courting scenes is not exhaustive. DeVries (in press), 6; Kilmer (in press): "Painters and Paederasts", 2-3

⁴⁴ Hupperts (1988), 260-265; Garland (1990), 187; DeVries (in press), cat. 1. 14 (here HC 8*); Kilmer (in press) "Painters and Paederasts", 6-7 where he uses the examples of Mississippi Inv. 1977.3 72 (here HC 13*) and Orvieto Faina Inv. 2664 (here HC 6*).

In searching for possible clues to the sexual perceptions and attitudes of the sixth-century Athenian vase-painters responsible for these scenes, and also of their customers, who purchased and made use of these vases, we need to be aware of the problem of who these customers were. Do the scenes on these vases tell us about Athenian values, tastes and practices, or those of the Etruscan consumers? Most of the vases with human copulation scenes described in this Thesis, as well as those listed in Appendix One, and most other extant Archaic Attic vases from about the middle of the sixth century onwards,⁴⁵ on all themes, come from Etruscan tombs.⁴⁶ As Pallottino states:

...as far as the presence of Greek wares in Etruria is concerned: the cemeteries of the coastal towns of Vulci, Tarquinia, and Cerveteri especially have yielded them by the thousand; as a result, present-day study of Attic pottery is to a large extent based on material from Etruscan sites. It is also clear that, in the commercial exchanges between Etruria and the East, Etruria played on the whole a buyer's role: the quantities of Etruscan articles found in other lands, especially in Greece, cannot be compared with the number of foreign articles found in Etruria.⁴⁷

Parallel information from Etruscan graves shows that the Etruscans had this kind of scene in other forms than just Attic vases, for example wall paintings. There are indications that they had erotic works in their tombs, and human copulation is shown in a wall-painting from the Tomb of the Bulls. There seems to have been a belief in the continuation of life after death. This is demonstrated by the existence of fully furnished ornate tombs, designed in the architectural form of houses, in which the soul of the dead person was thought to 'live'.⁴⁸ The question of whether the erotic depictions on the Attic vases found in Etruscan tombs represent Athenian or Etruscan attitudes cannot be adequately debated, let alone solved here, primarily because it would involve a

⁴⁵Kilmer, personal communication: "No vase by Sophilos has been found on 'Western Greece' or Etruria. Vases of Kleitias are found in Spain (Huelva) and in Etruria."

⁴⁶Boardman (1974). 9: "The vases were not being collected in any numbers until the eighteenth century, usually from Italy where the built tombs often gave up intact specimens. Greece was less accessible and at any rate the circumstances of burial seldom yielded up complete vases, so it remains true that Italy is the prime source."

⁴⁷Pallottino (1974). 86

⁴⁸Pallottino (1974). 147-148

high degree of speculation. It is however worthy of mention as one problem which affects the use of this material for understanding Archaic Athenian society.

COPULATION POSITIONS

Many different positions for heterosexual and homoerotic copulation are shown on the vases described in this Thesis. These will initially be divided into categories of positions, with all the relevant depictions and photographic references listed. The possible significance of this information will be discussed later.

It is important to bear in mind that this material does not constitute the whole corpus of scenes involving human copulation. Furthermore, it is impossible to know how many such scenes originally existed. As a result any attempt to interpret the prevalence of one type of scene over another as statistically significant would be misleading.⁴⁹ Despite this, some comparisons and contrasts can be drawn concerning the vases described, and between these and some aspects of similar scenes on red-figure vases. There do appear, for instance, to be more homoerotic copulation scenes in black-figure, than in red-figure.⁵⁰ There are 7 homoerotic copulation scenes described in detail in this Thesis. The heterosexual copulation scenes described in detail total 7, and there is a possibility that an eighth heterosexual copulation may be found on the same vase as a homoerotic copulation, namely HC 8* (3+4); it is not absolutely clear whether (4) on this vase is male or female. However, in describing this couple, I have taken them both to be male.⁵¹ Another significant feature is the fact that one finds such a variety of positions in the heterosexual human copulation scenes.

⁴⁹Kilmer (1993), 74 makes a similar argument with reference to the number and type of copulation scenes on red-figure vases.

⁵⁰Kilmer (1993), 73-75 points out that there are considerably fewer homoerotic than heterosexual copulation scenes extant in red-figure.

⁵¹Kilmer sees (4) as female. Parallels exist for both interpretations. See note immediately after description of (4) on HC 8* for details of this.

The heterosexual positions can be categorized as follows. The male partner may be shown standing or bending behind the female partner and penetrating her from the rear (*a tergo*); examples of couples in this position are found on HC 2* (1+2), (3+4), and (7+8) (see Figs. 3 to 6); HC 3* (5+6) (see Figs. 7 and 9); HC 4* (6+7) (see Figs. 11 and 13); HC 5*: (2+3) and (5+6) (see Figs. 16, 18 and 19); HC 12* (5+6), (14+15) (see Figs. 31 and 32); and HC 18*: (2+3), (18+19) (see Fig. 35). There are also several examples of copulation *a tergo* in a crouching position; these are seen on HC 3* (3+4) (see Figs. 7 and 9); HC 28* (1+2), 5+6, (7+8) and possibly (15+16?) (see Figs. 44 and 45).

Several acrobatic positions can be observed: for example, HC 4* (1+2) (see Fig. 13) in which the male partner lifts a facing female partner and penetrates her; on another vase with acrobatic poses, HC 18*, several couples are depicted in a position in which the man stands and penetrates the woman from the front or side while the woman balances on one leg and lifts the other: HC 18* (4+5), (8+9), (12+13), (16+17) (see Fig. 35); in a variant on this acrobatic pose, the male partner stands while the female, with legs splayed far apart, lifts one leg and balances on the other: HC 18* (6+7), (14+15), (19+21) (again, see Fig. 35).

There are only a few examples of almost supine copulation with the male partner superior, and the female partner inferior: a couple on a *kline* is shown not exactly supine but partially so: HC 25* (1+2) (see Fig. 39); roughly the same position can be seen on the ground in a vineyard: HC 28* (3+4), (9+10) and (11+12) (see Figs. 44 and 45). There is also one instance in which a man kneels on a *kline*, supporting and penetrating a female who is seated on his thighs, facing him, with her feet over his shoulders: HC 25* (3+4) (see Fig. 39).

By contrast, the homoerotic positions for copulation are less varied. Several instances of male-to-male *a tergo* copulation, involving anal penetration are shown. One such scene involves a bearded male, leaning or lying down with his chin on the ground, his buttocks raised while a youth

penetrates him anally *a tergo*: HC 6* (5+6) (see Fig. 22). The first of two copulating couples on HC 8* (3+4?) is in a standing *a tergo* position, but as mentioned above, there may be some doubt regarding the sex of (4), though I take this to be a male; the second couple on the same vase, (5+6), definitely both male, consists of a bearded man, bending double over a krater, and a youth who is penetrating him anally *a tergo* (see Fig. 26). There is also one doubtful instance of a crouching homoerotic *a tergo* copulation: HC 28* (5+6) (see Fig. 44).

The more usually depicted intercrural (*diamerion*) position -- to be discussed in more detail later -- in which one partner bends his knees and pushes his erect penis between the closed thighs of the other, is shown on HC 11* (2+3) (see Fig. 29); HC 13* (4+5) and (6+7) (see Fig. 32); HC 24* (1+2) (see Fig. 36); and HC 26* (2+3) (see Fig. 40).

DIONYSIAN ELEMENTS

Most of the vases studied in detail in this Thesis contain elements and attributes of Dionysian iconography. These include: vines, often with full grape clusters; Dionysos himself, almost always with a long beard, always robed and with an ivy wreath;⁵² typical companions of Dionysos, such as satyrs (often ithyphallic),⁵³ and/or maenads; ithyphallic donkeys (mules?); wine containers and drinking vessels; and dancing, frolicking people in komos scenes, quite often without clothing, and/or sexually aroused.⁵⁴

Examples of the above can be summarized as follows: HC 3* shows on Side A, two dancing satyrs, a vine with full grape clusters and on Side B, a frontal satyr and a dancing frontal-

⁵²Or is the long-bearded, naked, jumping figure with an ivy wreath on Munich 1432 (HC 4*) possibly Dionysos? If so, it is the only instance I have seen of him naked, and also the only one I have seen in which he is directly involved with a copulation scene. However this remains speculative. Johns describes the scene on HC 4* as "a Dionysiac scene or komos" - Johns (1982), 82.

⁵³Grant and Hazel (1993), 112

⁵⁴Morford and Lenardon (1977), 206-207

faced satyr. HC 4* has two stander kraters (wine containers) and a kylix, as well as male and female dancers on Side A; Side B shows nude male dancers, some ithyphallic. HC 5* shows a large kantharos, ithyphallic males and a nude male dancer on Side A; and on Side B, there are male and female dancers, with some of the males ithyphallic. HC 6* has a stander krater on Side A, as well as a clothed female and an ithyphallic satyr; on Side B, Dionysos robed and seated on a camp stool, is shown facing a vine with full grape clusters, with a container which may be a basket under it. HC 8* shows a stander krater and nude male ithyphallic dancers on Side A; on Side B, nude males, one ithyphallic, are shown dancing. There is nothing of this sort on either HC 11* or HC 12*. These are two of only three vases with no Dionysian imagery in the selection of vases studied in detail in this Thesis. On HC 18* the main register contains ithyphallic satyrs and a clothed maenad (wearing an animal skin) dancing, 2 ithyphallic donkeys (or mules?) with Hephaistos riding one, a grovelling satyr, Dionysos wearing a short bordered robe and ivy wreath and carrying a drinking horn, a dancing satyr and a clothed woman with lifted skirt; in the shoulder register there are several drinking horns in field between copulating heterosexual couples. HC 24* is the third example without Dionysian elements. HC 25* Side A shows a *kline*, (not necessarily a Dionysian feature), a vine with full grape clusters and a white dog under the table (again not necessarily connected with Dionysos); on Side B are a *kline*, a table laden with food, vines with full grape clusters, and a woman (possibly Ariadne) about to pour wine from an oinochoe for the god Dionysos, shown robed but with his chest bare, who is reclining with a large kantharos. HC 26* Sides A and B show male nude dancers (who may or may not be connected with Dionysos). HC 28* Sides A and B show multiple vines with full grape clusters.

On the Tyrrhenian vases studied here, there are animal registers and *komos* scenes which are thought to be related to the mythology of Dionysos.⁵⁵ These are clearly adopted from the

⁵⁵Payne (1971). 120

Corinthian style, and the Athenians appear to have had the deliberate intention of using them to overtake the Corinthian supremacy in the vase trade.⁵⁶

Many frontal-faced felines, often referred to as panthers, appear in the animal registers on Tyrrhenian vases. Felines in profile are taken to be lions by similar convention. Their colouring (black with added red and incised detail) is the same. Panthers appear on the following: HC 2* has some; HC 3* has one in the third animal register; HC 4* has panthers in all animal registers on both sides of the vase; HC 5* has panthers in all three animal registers on both sides; HC 6* has panthers in two of the animal registers on Side A and in all three animal registers on Side B; HC 8* has panthers in the first and third animal registers on Side A and Side B has panthers in all animal registers. Lions appear on HC* 6 attacking a deer.

Of the felines, leopards are those most commonly associated with Dionysos in myth, as the animals which drew his chariot back to Athens after he had imposed his worship in India.⁵⁷ As lions are shown in black without respect to their colours in nature, and so are the felines commonly designated as panthers, which are in life black, it seems possible that leopards might be similarly depicted, especially since they are so similar in appearance to panthers except for their colouring.⁵⁸ Perhaps the felines we are seeing here could be Dionysian leopards. This, however, remains speculative.

There are rams on almost all of the Tyrrhenian vases in this Thesis. These can be itemized as follows: HC 2* in both animal registers on both sides; HC 3* on Side B; HC 4* has rams on both sides; on HC 5* on both sides; HC 6* on Side B.; HC 8* on both sides. The ram is associated in myth with Dionysos' trip to Egypt, where he founded the oracle of Ammon. While

⁵⁶Boardman (1974), 204 and Boardman and La Rocca (1976), 76

⁵⁷Grant and Hazel (1993), 115

⁵⁸Kilmer points out that the panther is generally considered to be an all-black leopard, not a distinct species. (Personal communication).

there, he and his followers saw a lone ram in the desert; as they followed it, it disappeared, but a spring was found in its place. The god placed the oracle here and set the ram in heaven as Aries.⁵⁹ Goats, the sacrificial animal of Dionysos⁶⁰, are also found on all except one of the Tyrrhenian vases in this Thesis: HC 3*, HC 4*, HC 5*, HC 6* on Side A; HC 8*.⁶¹ Thus all these animals are also connected to the myths of Dionysos.

Other creatures appear as well, for example boars, flying birds and geese or other fowl. Also sirens and sphinxes are common. While I cannot link most of these directly to any myth of Dionysos, the flying bird does appear in the Return of Hephaistos scene on HC 18* with Dionysos in it. Also Dionysos is reported in mythology to have turned the daughters of Anius of Delos into doves.⁶² Given the heavy emphasis on Dionysian iconography on these vases, I attempted to discover possible connections between the god and these animals. The results for the boar, the geese, and the mythical sphinxes and sirens, however, were negative. This is a subject which may merit further investigation.

Elements of Dionysian iconography have been discussed in great detail by Carpenter, who points out that the earliest known representations of Dionysos, recognizable because of the inscriptions with the name of the god, are on a dinos by Sophilos⁶³ and on the François Vase by Kleitias.⁶⁴ In Sophilos' early representation, the god is dressed simply and is the only male deity walking; his only attribute, a grape-vine, defines his role as the bringer of wine to the Wedding of Peleus and Thetis. Kleitias' Dionysos, in the context of the same wedding, carries a large amphora as well as a piece of grape-vine, and in addition has a long beard and is frontal-faced. In these

⁵⁹Grant and Hazel (1993). 115

⁶⁰Parke (1977). 111

⁶¹At one point Zeus transformed Dionysos into a kid. at another Dionysos turned himself into a goat - Grant and Hazel (1993). 113 and 115

⁶²Morford and Lenardon (1977). 424

⁶³Carpenter (1986). 1 and 31. London 1971.11-1.1; *Para* 19.16

⁶⁴Carpenter (1986). 1 and 31. Florence 4209: *ABV* 76.1

ways he resembles the satyrs and centaurs rather than the other gods.⁶⁵ The features of Dionysian imagery developed over time and were not all present in the original renderings of the god. In fact the representations of the god by Sophilos and Kleitias were not followed in later iconography.⁶⁶ However, later, the Heidelberg Painter gave Dionysos an ivy wreath and a drinking-horn or a kantharos, and sometimes had the god carry ivy instead of, or along with, the grape-vine.⁶⁷ This is the standard Dionysos for a century, from c. 560 B.C. on.⁶⁸ What is most significant about this for the purposes of this Thesis is that, as Carpenter states, "... there is reason to believe that the Heidelberg Painter may have found his imagery for Dionysos in festivals or cults of contemporary Athens"⁶⁹ The possible significance of this will be discussed later. Scenes of the Return of Hephaistos and other scenes such as Dionysos with Aphrodite or Dionysos with Ariadne, incorporated additional new features, such as the kantharos, other wine containers, the ivy wreath, grape vines, and companions (satyrs and/or maenads) as mentioned above.

The coincidence of representations of the god Dionysos and human copulation scenes, and of clearly Dionysian imagery even when the god himself is not specifically depicted, seems too frequent to be accidental. On the contrary, it appears to be deliberate and meaningful. As can be seen from the above, all of the Tyrrhenian vases described in detail in this Thesis have elements that are clearly related to Dionysian imagery. In addition several other shapes discussed in this Thesis also demonstrate Dionysian elements. In fact, only three of the vases studied contain no Dionysian references. Of these two are homoerotic copulation scenes (HC 11* and 24*), and the third a single heterosexual couple copulating in the presence of fully clothed onlookers (HC 12*).

⁶⁵Carpenter (1986). 30

⁶⁶Carpenter (1986). 31

⁶⁷Grant and Hazel (1993). 115. At the Euphrates Dionysos built a bridge of ivy and vine strands. Dionysos is frequently depicted carrying a branch of ivy. Also the wreaths worn at festivals were often made of ivy.

⁶⁸Carpenter (1986). 31-32. Carpenter gives the Heidelberg Painter's dates as from the 560s to the 550s, thus between the C Painter on whose vases no representations of Dionysos are known, and the Amasis Painter (c. 570 through to 520 or later) on 24 of whose vases Dionysos is seen.

⁶⁹Carpenter (1986). 31

Although, originally, I accepted the contrast which Brendel drew between the rituals of the *hieros gamos* and erotica, after further investigation it seems that attempts to see the Archaic Greek representations as an entirely separate phenomenon may not be justified. Dionysos was god of growth and regeneration, particularly where vines were concerned. In addition, because his mother, Semele, was incinerated when her request to see Zeus (Dionysos' father) was granted, Dionysos was taken by Zeus from the dead body of his mother, sown into his father's thigh and thus 'reborn' at the appropriate gestational stage from Zeus. There are significant parallels in these aspects of the story of Dionysos with the earlier fertility, rebirth theme of the *hieros gamos*, from the east.

There is thus another aspect of Dionysos which requires consideration in this context. There was in fact a festival at Athens which involved a *hieros gamos*, a rare occurrence in Greek religion, of which there is only this one example, and this at Athens.⁷⁰ This was the Anthesteria, a three day festival in the month of Anthesterion, named for the time of flowering, which was approximately February by our calendar.⁷¹ On its second day, it involved, among other rituals, the sacred marriage of Dionysos and the Archon Basileus' wife, the Basilinna. The Archon Basileus was a residual royal position of high priest, and the last vestige of an earlier monarchy. When the monarchy was discontinued at Athens, the religious functions originally fulfilled by the king became the duties of an elected official, The Archon Basileus, the King Archon. As there is a connection between Dionysos and these vases with human copulation scenes, so there is perhaps also a connection between these same scenes and the *hieros gamos* of Dionysos during the Anthesteria at Athens, though this cannot be proved with the evidence at hand. An example does

⁷⁰Parke (1977), 113

⁷¹I owe the reference to the time of year to the late Dr. Pierre Brind'amour, who also loaned me Mikalson (1975), 113-114, where details of the ancient sources concerning this festival are found; see Parke (1990), 107-119. See also n. 10 *supra*.

exist in black-figure of the ship coach used to bring the god through the streets of Athens for this occasion.⁷²

The time of year was February, seemingly an odd time for a wine festival, but possibly it was the time of the sprouting and flowering of the vines, and if that could be shown to be true, then perhaps Dionysos was being brought back to the city for this sprouting of the vines.⁷³ The new wine from the harvest of the previous fall was tasted during this festival, and offered to Dionysos, the god of wine. The *hieros gamos* may thus be a fertility or regeneration rite, in that it is seen as making the vines come to life again when they appear dead. A point worth noting is that almost all the vines and grape-clusters shown on vases with copulation scenes show ripening or full grape-clusters, and leafy vines. Some of these are connected to Dionysos directly by his presence in the image, others are suggestive of a Dionysian theme. The first day of the Anthesteria, known as Pithoigia, celebrated the opening of the new jars of wine and the offering of the first wine to Dionysos. There was therefore a lot of drinking, and revelling, also appropriate to a sacred wedding feast.

Interestingly, the vases bearing human copulation scenes are of many shapes, but virtually all have to do with wine. These shapes are amphorae, cups, one hydria⁷⁴, and cup fragments. The

⁷²Boardman (1974), 213 and ill. 247; both Boardman (1974), 213 and Parke (1977), 112 note that the Archon Basileus himself may have played the role of Dionysos in this procession and ritual marriage. Simon (1983), 97, suggests that just as Theseus, king of the Athenians, abandoned Ariadne to Dionysos, who then married her, so the Archon Basileus, as the successor of Theseus, had to relinquish his wife to the god Dionysos, possibly represented by the priest of Dionysos.

⁷³Parke (1977), 107 says that Anthesterion was named for "the Greek word for flowers and corresponded to the time of year when the first shoots of blossom begin to show themselves.... It was an Athenian custom on this day to crown with flowers the children who were three years old... They were given as presents little miniature wine-jars..."; Garland (1990), 122 gives details of this day called Choes, the second of the three days of the Anthesteria. He mentions that the three-year olds tasted their first wine from the small choes.

⁷⁴The use of a hydria in a vineyard scene with satyrs is seen on a black-figure amphora by the Amasis Painter (Würzburg L 265 and L 282) in Bothmer (1985), 61. The use of hydrias for adding water to wine is likely.

only exception is the tripod kothon (HC 13*)⁷⁵. Dionysos, being the god of wine, is appropriate on these wine vessels.

KOMOS, SYMPOSION AND BANQUET IMAGERY

Dancers recognized as komos dancers are found on many Attic black-figure vases with human copulation scenes. These are clearly related to and derived from earlier Corinthian examples, which began to appear in the seventh century, and on these vases the dancers appear, sometimes wearing padded costumes and sometimes nude.⁷⁶ They can also be connected with the Dionysian thiasos.⁷⁷ Yet the komos could be part of a symposion as well, without additional religious overtones. The symposion did include elements connected to religion, such as libations and dedications to Apollo and Dionysos, although these may not always have been experienced by the participants in a deeply religious sense.⁷⁸ Examples of komos dancers on vases with human copulation scenes include: HC 2* (9); HC 3* (12, 16, and 17); HC 4* (3, 4, 9 and all but 17 on Side B); HC 5* (9 and all on Side B); HC 6* (10); HC 8* (1, 6, 7, and all on Side B); HC 11* (1 and 4); HC 13* (1 and 9); HC 18* (all except Hephaistos in the main register); HC 26* (1, 5, 7 and 8). The dancers are most often naked, with the exception of several clothed females and a few males who appear to be wearing very short chitons. These have been discussed in the detailed descriptions.

Fillets, wreaths and garlands are shown with great frequency in almost every scene studied here. The only scenes which show no fillets are as follows: HC 11*, probably HC 12*, HC 13*, and HC 28*. Not every figure on the remainder is wearing a wreath or fillet, but most are, and

⁷⁵The tripod kothon has often been taken to be a shape used for women's cosmetics. However the existence of homoerotic copulation scenes on several vases of this shape raises questions concerning their use. More research on this is needed, to study all the known examples.

⁷⁶Payne (1971). 118-119

⁷⁷Payne (1971). 118-119

⁷⁸Kilmer, personal communication.

others hold them in their hands. Fillets in the hair are a usual feature of festivals and by extension of festive occasions. They are in no way confined to human copulation scenes, nor to Dionysian iconography, though they are connected with Dionysos (ivy wreath), and with the festival of Anthesteria.⁷⁹

The wine vessels used for the symposion, the kantharos, kylix, krater, and drinking horn (*keras*) have been mentioned above. Although flutes and flute-players are commonly seen in symposion scenes, there are none on any of the vases with human copulation scenes studied in this Thesis. Furnishings are also rare in these scenes, although in symposion and banquet scenes furniture is frequently shown, especially the couch (*kline*), and the table laden with food. This occurs only once here, on HC 25*. One side of this Phallos Foot Eye Cup shows Dionysos reclining on a *kline*, while a woman (Ariadne?) approaches with an oinochoe to pour wine; the main scene shows two heterosexual couples in the same setting, copulating side by side on an identical *kline*. The only other example of a *kline* used for copulation in black-figure technique, of which I know, is on HC 14, a stand in the British Museum which shows a naked woman reclining, while a man copulates with her in a standing position.⁸⁰ The only other pieces of furniture which occur on the vases studied here in detail are a camp stool, on which Dionysos is seated (HC 6*, Side B), and a chair (HC 18*, shoulder scene). Furnishings are not uncommon in other black-figure scenes, and banqueting imagery clearly includes them. The furnishings and banqueting imagery are clearly also derived from Corinthian sources, and perhaps ultimately from the east.⁸¹ Most human copulation scenes in black-figure do not include furniture, whereas in red-figure furniture becomes a much more usual part of human copulation scenes. Of the many scenes without furnishings, some settings are clearly intended to show contexts out of doors, particularly in the vineyard. Examples of this include HC 28*, described in this Thesis, and HC 22.

⁷⁹Parke (1977), 107, 115-116; 116: One interesting feature is that after the feast each of the participants placed his garland round his empty chous and gave it to the shrine of Dionysos in the Marshes.

⁸⁰Johns (1982), colour ill. 33.

⁸¹Payne (1971), 118

COURTING IMAGERY

Much has been written concerning the many types of gifts offered in courting scenes and of this, most relates to homoerotic courting gifts (from *erastes* to *eromenos*) in particular.⁸² Of the many possible gifts, only the cockerel will be discussed here, since, among the vases studied here, only HC 13* shows a courting gift -- a cockerel held by a bearded man out to the far right of the homoerotic copulation scene. He is not with a partner but may have hopes. The cockerel was certainly frequently offered as a courting gift.⁸³ Beazley defined his courting position 'β' on the basis of the giving of a cockerel: "There are black-figured pictures of a man presenting a cock to a boy, and a good many of a boy holding the cock which he has been given by the man. In most of them it is made plain that that the wooer hopes for a prompt recompense."⁸⁴

WOMEN

There are many women on the vases studied in this Thesis. Of these, many are involved in nude dancing, others in sexual intercourse with men. Some of these women show gestures of affection to their partners. One gesture of affection is the woman's head turned to look at her partner's face, in many *a tergo* couplings: HC 2* (2) and (6); HC 3* (4); HC 5* (3), (6); HC 18* (3), (11) and (19). Another such gesture is the woman's arm or hand shown reaching around the man's head or shoulder: HC 2* (4) and (7); HC 4* (7); HC 18* (7), (13), and (17). Other women are shown partially, or in some cases, fully clothed, for example: HC 3* (11), (12), and (13); HC 4* (9), and (13); HC 6* (9); possibly some of the onlookers on HC 12*. One couple is shown wrapped in a cloak, probably copulating, namely HC 2* (5+6), although all other figures on the vase are naked.

⁸²Dover (1978). 92 f.; Kock-Harnack (1983). *passim*; Boardman (1974). 210

⁸³Beazley *Cypr.* (1989) ed. Kurtz. 14; Dover (1978). 92; DeVries (in press). 8 n. 33; Csapo (1993). 16 and 27 and *passim*, describing in detail the ancient view of the cockerel as particularly salacious and pugnacious; Kock-Harnack (1983). 99-105, expressing the view that the cockerel carried a sexual symbolism.

⁸⁴Beazley *Cypr.* (1989) ed. Kurtz. 14

The way that earlier generations of scholars saw the differentiation between what pertained to women (emotions, sexual reproduction, child-rearing, the family -- i.e., private) and civilization which pertained to men (politics, public speaking, law, commerce, the acquisition and management of wealth, land and agricultural produce -- i.e., public) has artificially hidden some aspects of Archaic Attic culture, namely those elements pertaining to homoerotic and heterosexual copulation depictions. As sexual matters were considered 'private', so on the basis of Christian ethical values and a sense of social propriety these aspects of Archaic Attic culture were, as mentioned before, left out of the record in favour of a definition of 'culture' and 'civilization' which involved only those things considered proper to the 'public' sphere.⁸⁵ That these attitudes did not completely pervade Western European culture is evident from the very number of examples of clearly erotic and explicit scenes and objects which existed in private and secret collections, some of which have become available for study and display in the last 30 years.

How does it appear that the men in these sexual scenes view the women with whom they are seen dancing and copulating? Gestures of affection have been pointed out. The light mood expressed in many of the dance scenes seems to show enjoyment of each other's company for both men and women, and if the evident sexual arousal of many of the men is taken into account, then the women may be assumed to know what will probably transpire. It is difficult if not impossible to show female arousal clearly in the small scale of these images, and with the techniques and traditions of black-figure pottery painting, and Greek pot-painters seem not to have made the attempt. Nevertheless, it is possible to deduce that the men are not alone in their arousal, for there appears to be no resistance on the part of the females to their desires for copulation. This is in contrast to homoerotic scenes in which the often younger (passive) partner appears not to be aroused during courting and copulation (for instance, HC 13* (4); HC 26* (3)).⁸⁶

⁸⁵Blok and Mason (1987). 6-7

⁸⁶Dover (1978). 96: "The penis of the *erastes* is sometimes erect even before any bodily contact is established. ... but that of the *eromenos* remains flaccid even in circumstances to which one would expect the penis of any healthy adolescent to respond willy-nilly."

The assumption has commonly been made that all women shown naked or in copulation must, of necessity, be *hetairai* (female companions) or prostitutes.⁸⁷ One argument that has been used to demonstrate that women in such scenes in red-figure technique are *hetairai* or prostitutes has been their nudity and their hairstyle. Short hair has been taken to indicate a slave prostitute,⁸⁸ and longer hair in a more elaborate hairstyle to be indicative of the attempts of *hetairai* to imitate high-class women.⁸⁹ Against this, Kilmer has pointed out that neither hair length nor nudity, nor the wearing of an amulet can be taken as a certain indicator of status as a prostitute or *hetaira*.⁹⁰ The question of the status of the women shown dancing, naked or copulating on the black-figure depictions discussed in this Thesis is complicated by the fact that there are many different hairstyles shown. Examples of long hair past the shoulder are found on: HC 2* (2) and (4); HC 3* (4), (6), (11) and (13); HC 4* (5), (7) and (9); the goddess Athena on **Side A** of HC 11*; HC 12* (6) and (15); all of the women on HC 18*; HC 25* (1) and (4), and the clothed woman (Ariadne?) on **Side B** with Dionysos; and HC 28* (4) and (14). Examples of hair tied up in a bun are seen on: HC 2* (4) and (7); HC 4* possibly (5) with a ribbon hanging down. There is one example of a hair-net entirely covering the hair: HC 4* (2). Two women are shown with long hair with the ends tied up in a ball: HC 4* (7); HC 5* (6). There may be an example of a woman wearing a sakkos: HC 28* (10). From these data, it is impossible to tell on the basis of hairstyle, whether these women are prostitutes, *hetairai* or 'respectable' women. At least two long-haired female figures in the above list, Athena and one who may possibly be Ariadne, are surely to be thought of as 'respectable', one being a goddess and the other the wife of a god. I found no instances of the short hairstyle, thought by some to be characteristic of slave-girls, which is frequently seen on red-figure vases.⁹¹

⁸⁷Kilmer (1993), 161

⁸⁸Keuls (1985), 168, 188, 262. For an outline of Keuls arguments see Kilmer 159, n. 73 and 161, n. 77.

⁸⁹Keuls (1983), 225

⁹⁰Kilmer (1993), 159-168

⁹¹Dr. Edmund F. Bloedow kindly brought to my attention a publication in German on the subject of *hetairai* in red-figure, but unfortunately, I have been unable to consult this personally, and so have not included it in the bibliography. The reference is: I. Peschel (1987) *Die Hetäre bei Symposion und Komos in der Attisch-Rottfigurigen Vasenmalerei des 6 - 4 Jahrh. v. Chr.* (Frankfurt am Main)

CONCLUSIONS

One conclusion which became apparent from the detailed examination of fourteen vases with human copulation scenes is that there can be very little doubt that there is an iconographic and thematic connection between Dionysos and depictions of heterosexual copulation. This was not an expected discovery, but rather contradicted what I had previously thought to be a clear distinction between earlier Near Eastern scenes of the *hieros gamos* genre, mentioned in Chapter One, and Greek erotic representations which were supposedly designed to titillate the viewer, rather than primarily to evoke religious or mythological connections⁹². These human copulation scenes were supposed to be separate and distinct from the ritual, apotropaic, and mythological use of phallic imagery. Yet, upon closer examination, it became clear that the god Dionysos himself, or at least elements of iconography strongly associated with him and his function as a god of regeneration (particularly of the vines), were present on almost every vase studied here. The possible exceptions are three homoerotic copulation scenes, HC 11, HC 13* and HC 24*. Yet a vase with a homoerotic anal copulation scene on one side, HC 6*, shows Dionysos, his companions and vines on the other. It thus seems imprudent to ignore this conjunction of Dionysian imagery and human copulation scenes, or to try to explain it away.

Another interesting aspect of this research was the light it threw on homoerotic copulation in depictions on sixth-century Attic black-figure vases. The conventions have been briefly set out above, together with scholarly interpretation. The conventions for homoerotic relationships which have come to be accepted, are challenged by details which appear in the iconography of some of the vases studied here. Two examples of what could be considered the norm, an older bearded *erastes* and a younger smooth-faced *eromenos*, in intercrural (*diamerion*) intercourse are found on HC 11* and HC 26*; this fits with the usual description of these relationships. Several examples of what might be considered to be anomalous or different versions of the homoerotic relationship are found on HC 6* (anal penetration of a bearded man by a youth), HC 8* (one

⁹²Johns (1982), 99

certain homoerotic anal copulation (5+6), and one possible homoerotic anal copulation (3+4?), the former also a case of a bearded man being penetrated by a youth), HC 13* (6+7) (a long-haired youth in *diamerion* intercourse with another youth), and possibly HC 24* (the face of the penetrating partner, the *erastes*, is hidden behind the head and shoulder of the *eromenos*, a youth, and therefore the age of the *erastes* is unclear). These examples show that, at least for sixth century black-figure, the conventions known from later literary sources were not the only pattern imagined.

A third interesting observation is that there is only one black-figure vase I know of which shows a single heterosexual couple copulating, alone with no onlookers. This is HC 14, London 1865.11-18.44, a black-figure stand.⁹³ The woman is supine on a *kline* and the man penetrates her from a standing position, also very unusual. The usual black-figure heterosexual copulation scene from sixth century Attica involves multiple couples, in the same panel, though we do not know whether we are to understand it as a single point in time or a single venue. Examples of multiple couple heterosexual copulation scenes illustrated here are as follows: HC 2*, HC 3*, HC 4*, HC 5*, HC 18*, HC 25*, and HC 28*.

This Thesis has also raised questions about earlier views on the appropriateness of the study of explicitly sexual aspects of Archaic Athenian culture. The 19th century view, outlined by Blok,⁹⁴ was that private life and public life were completely separate and that emotions and sexual expression were a part of private family life. What we see in the images on the selection of sixth-century Attic vases described in this Thesis, as well as on others used for purposes of comparison, is that such a division of 'private' and 'public' spheres may not be an accurate reflection of Archaic

⁹³ Johns (1982), colour ill. 33. There may be a problem with this, as I am not sure that it is Archaic Attic black-figure.

⁹⁴ Blok (1987), 1-57

Athenian practice, perception, or attitude.⁹⁵ Indeed the use of multiple couplings in what are, in some cases, clearly intended to be out-of-door contexts, for both homoerotic and heterosexual copulation scenes, implies a substantially different idea from that prevalent in 19th century Europe and indeed present day Western society. The difficulty is, of course, that we do not know whether these scenes were intended to depict day-to-day reality, or visually to arouse the fantasies of the viewer, or both. Given that the festival of the Anthesteria was an important civic festival for the city of Athens, and that it involved wine and a purported sexual union between the god Dionysos and the Basilinna (evidently a well respected and highly placed woman, being the wife of the Archon Basileus, the highest religious magistrate at Athens), it is difficult to conclude absolutely that only *hetairai*, and female slaves or prostitutes are shown engaged in sexual pleasures, and that no 'respectable' citizen women could possibly be involved. Was it respectable women or slaves, *hetairai* and prostitutes who carried the sacred phallic objects in honour of other Dionysian rites? This question remains to be adequately answered. By comparison to other festivals in which sacred objects were carried, it might have been citizen women, or young maidens.⁹⁶ The acceptance of Dionysos at Athens was considered an important matter. Many festivals were dedicated to him there, and as Simon points out, this was wise on the part of the Athenians, given that the women of the Mycenaean royal houses of Thebes, Orchomenos and Tiryns went mad, due to their respective cities' refusal to accept Dionysos.⁹⁷ Given the importance attributed and the important role played by the Basilinna, it seems unlikely that the only women involved in Dionysian scenes would be *hetairai* and prostitutes, but it is impossible based on the data available here to be certain.

As for the homoerotic courting and copulation scenes, the penetrated partners can clearly not all be slaves and prostitutes, especially given the politeness of the approach of the requesting

⁹⁵The use of these vases by Etruscans in burials raises even more questions as to their values and perceptions. Unfortunately . my research has not resulted in an explanation.

⁹⁶cf Pomeroy (1975). 75-78

⁹⁷Simon (1983). 97-98

partner, the often expensive love-gifts of cockerels, hares, dogs and even deer, and the position which the partners take especially for intercrural intercourse, with the head of the passive partner clearly above the head of the penetrating partner, and thus not his inferior, possibly at least equal to him, if not superior.⁹⁸ The anal homoerotic *a tergo* positions raise a problem, however, and form an important exception. However we cannot be sure of the status of the penetrated partner in these examples.

Clearly this Thesis has only begun to investigate the many questions connected with its subject matter. Nonetheless, the detailed study of particular vases has revealed a number of interesting aspects of Archaic Greek sexuality which had to some extent been hidden in analyses which included interpretation based on much later texts. If much of the discussion and most of the conclusions seem tentative, that is due in part to the fact that the sample studied in detail was small. A study of the differences between black-figure and red-figure representations of human copulation would in my opinion, lead to significant insights into changing Athenian attitudes towards this subject. Although much work remains to be done in this area, it is my belief that this Thesis has demonstrated that a very detailed approach to this material can be effective.

⁹⁸Dover (1978), 98

APPENDIX ONE - CATALOGUE OF HUMAN COPULATION SCENES IN BLACK-FIGURE

The designation 'HC' indicates a human copulation scene on the vase catalogued. Insofar as possible vases are listed in chronological order. Those listed in *ABV*, *Paralipomena* or *Addenda*² are in the order in which they appear in these works.

Vessels illustrated and discussed in detail in the descriptive catalogue of this Thesis are indicated by an asterisk (e.g. HC 2*). This is not intended to be an exhaustive catalogue of all human copulation scenes on Attic sixth century black-figure vases.

HC #	Museum	Inventory # and Provenance	ABV/ Para Add ²	Date and Painter	Shape and Description
HC 1	Berlin Antikensammlung, Staatliche Museen zu Berlin/ Preußischer Kulturbesitz	Inv. 3267 [provenance unknown]	ABV 90.6 Para 33 Add ² 24	c. 570-555 Nearchos and others: The Burgon Group	Plate Floor. Achilles and Ajax, playing Rim. Love-making (youths; two women present), cockfight
HC 2*	Sassari Museo Archeologico Etnografico Giovanni Antonio Sanna	Inv. 2402 from Tharros	ABV 102.96, 684 Para 38 Add ² 27	c. 565-550 Tyrrhenian Group: Timiades Painter	Tyrrhenian Ovoid Neck Amphora A. Love-making (men and women) B. Siren between swans Below. Two rows of animals
HC 3*	Copenhagen Nationalmuseum	Inv. 57 (Chr VIII 323) from Vulci	ABV 102.97, 684 Para 38 no Add ²	c. 565-550 Tyrrhenian Group: Prometheus Painter	Tyrrhenian Ovoid Neck Amphora A. Love-making (men and women; satyrs and vine) B. Love-making (men and women, and youth) Below. Three rows of animals

HC #	Museum	Inventory # and Provenance	ABV Para Add2	Date and Painter	Shape and Description
HC 4*	Munich Staatliche Antikensammlungen und Glyptothek	Inv. 1432 (J.175) from Vulci	ABV 102.98 Para 38 Add2 27	c. 565-550 Tyrrhenian Group: Guglielmi Painter	Tyrrhenian Ovoid Neck Amphora A. Love-making (men and women) B. Komos (men dancing) Below. Three rows of animals Inscriptions
HC 5*	Munich Staatliche Antikensammlungen und Glyptothek	Inv. 1431 from Vulci	ABV 102.99 Para none Add2 27	c. 565-550 Tyrrhenian Group: unattributed	Tyrrhenian Ovoid Neck Amphora A. Love-making (men and (detail) women, more men) B. Komos (men and women dancing) Below. Three rows of animals Inscriptions
HC 6*	Orvieto Museo Claudio Faina	Inv. 2664 (41) from Crocifisso del Tuffo	ABV 102.100 Para Add2	c. 565-550 Tyrrhenian Group: Guglielmi Painter	Tyrrhenian Ovoid Neck Amphora A. Dionysos seated, grape arbour, masturbating satyr, nude man dancing, woman dancing B. Lovemaking (homoeotic copulation <i>a tergo</i> , with male onlookers and one female onlookers) Below. Three rows of animals Inscriptions
HC 7	Heidelberg Antikenmuseum und Abgusammlung	Inv. 67.4 (once Meggen, Käppeli) Roman market, exact provenance unknown	ABV 102.101 Para 39 Add2 27	c. 565-550 Tyrrhenian Group: Timiades Painter	Tyrrhenian Ovoid Neck Amphora A. Love-making (four groups of a man and a woman, one group of a man and a youth) B. Naked man between two panther-cocks Below. Two rows of animals

HC #	Museum	Inventory # and Provenance	ABV/ Para Add2	Date and Painter	Shape and Description
HC 8*	Montpellier Musée de la Société Archéologique	Inv. 256 (149 bis) from Vulci	ABV 102.102 no Para Add2 27	c. 565-550 Tyrrhenian Group: unattributed	Tyrrhenian Ovoid Neck Amphora A. Love-making (men and youths) B. Komos (men and youths dancing) Below. Three rows of animals
HC 9	Forest Hills NY: Ternback (formerly Great Neck, Long Island, NY: Pomerance)		no ABV/ Para 41, 569 no # Add2 28 (104)	c. 565-550 Tyrrhenian Group: Castellani Painter	Tyrrhenian Ovoid Neck Amphora A. Fight; six women watching B. Love-making Below. Two rows of animals
HC 10	Los Angeles CA: Oldknow (formerly Philadelphia Market)		no ABV/ Para 41 no # Add2 287 (104)	c. 565-550 Tyrrhenian Group: Timiades Painter	Tyrrhenian Ovoid Neck Amphora A. Love-making (men and women) B. Man and woman dancing, between sphinxes Below. Two rows of animals
HC 11*	Copenhagen Nationalmuseum	Inv. 13966	no ABV/ Para 48 no Add2	c. 560 - c. 530 signed by Epitimos (<i>epoiesen</i>)	Lip Cup A. Athena; two horsemen B. Enkelados; 2 warriors I. Homoerotic scene, 4 nude males, centre pair in position for intercrural intercourse
HC 12*	Leipzig Antikemuseen der Universität Leipzig	Inv. T3359	no ABV/ no Para no Add2	mid-6th century	Band Cup A. Lovemaking (youth and woman) with onlookers B. same

HC #	Museum	Inventory # and Provenance	ABV Para Add ²	Date and Painter	Shape and Description
HC 13*	Mississippi University Museum	Inv. 1977.3.72	no ABV no Para no Add ²	c. 550 (acc. G. Koch- Harnack (1983: 259))	Tripod Kothon A. Homoerotic courting and copulation (mostly youths) B. Partly clothed men and one dressed male-female couple C. Youths and 2 clothed women holding ends of a single cloak
HC 14	London British Museum	Inv. 1865.11- 18.44	no ABV no Para no Add ²	second half of sixth century (acc. C. Johns (1982: colour ill. 33))	Stand Top: Heterosexual copulation on a <i>kline</i> (man standing, woman supine).
HC 15	Rome Villa Giulia	Inv. 50653 (M. 566)	ABV 175.11 no Para no Add ²	third quarter of sixth century (acc. Beazley <i>Cypr</i> (1989 ed. Kurtz: 20, γ 4) After middle of sixth century (acc. Boardman (1974: 60-61)) Taleides Painter	Shouldered Lekythos Shoulder: 'youth courting boy' Main Register: 'Man courting boy'
HC 16	Berlin Antikensammlung, Staatliche Museen zu Berlin/ Preußischer Kulturbesitz	Inv. F 1773	ABV 198.1 Para 80 Add ² 53	550-525 (acc. Beazley <i>Cypr</i> : (1989 ed. Kurtz) 19, γ 3) Painter of Boston Polyphermus	Lip-cup A. Nike B. same I. Four males; two central figures in interracial copulation

HC #	Museum	Inventory # and Provenance	ABV Para Add ²	Date and Painter	Shape and Description
HC 17	Athens Acropolis Museum	Inv. 1639 fr. from Athens	ABV 198.2 Para 80 Description in Add ²	?	Exterior fragments. Multiple heterosexual copulations; <i>kline</i> ; one <i>a tergo</i> copulation with woman clothed
HC 18*	Boston Boston Museum of Fine Arts	Acc. No. 9562	ABV 249.9, 691 no <i>Para</i> Add ² 65	c. 540-530 Elbows Out (Painter of Louvre E705)	Hydria Upper Figural Area. 'Love-making' (men and women) Main Figural Area. Return of Hephaistos
HC 19	Rome Villa Giulia	no Inv., fr.	ABV 250.19	c. 540-530 Elbows Out (Painter of Louvre E705)	Small bowl-like vessel 'Love-making' (not seen)
HC 20	Oxford	no Inv., 4 fr.	ABV 250.20	c. 540-530 Elbows Out (Painter of Louvre E705)	Covered Cup? 'Love-making' (not seen)
HC 21	Vatican Monumenti, Musei e Gallerie Pontificie - Raccolta del Vasi	Inv. 34577 (G64) from Vulci	ABV 250.23 no <i>Para</i> no Add ²	540 Black Figure Mannerists Elbows Out (Painter of Louvre E705)	Band Cup A. Heterosexual love-making B. Heterosexual love-making

HC #	Museum	Inventory # and Provenance	ABV Para Add2	Date and Painter	Shape and Description
HC 22	Berlin Antikensammlung Staatliche Museen zu Berlin/ Preußischer Kulturbesitz	Inv. F 1798 Lost?	no ABV no Para no Add2	c. 550-525 (acc. Beazley Cyp: (1989 ed. Kurtz: 21 γ 13))	Band Cup A. 1 interracial copulation (man and youth); 4 heterosexual copulations in a vineyard B. 5 heterosexual copulations in a vineyard
HC 23	London British Museum	1865.11-18.39 (W 39) from Vulci	ABV 297.16 Para 128 Add2	c. 545-530 (acc. Boardman (1974: 234)) Painter of Berlin 1686	Belly Amphora A. Homoerotic interracial copulation with male onlookers with courting gifts. B. Homoerotic interracial copulation with male onlookers with courting gifts.
HC 24*	Paris Musée du Louvre	Inv. 85 bis fr.	no ABV no Para no Add2	Date uncertain unattributed	Kylix Tondo. Homoerotic interracial copulation (youth and male of indeterminate age?); a dog and hare running on exergue line.
HC 25*	Berlin Staatliche Museen zu Berlin/ Preußischer Kulturbesitz	Inv. F2052 Lost?	no ABV no Para no Add2	after 530 - c. 500 Krokotos group derivative (attr. Jordan (1988, 78))	Eye Cup A. Two heterosexual copulating couples on couch under vines; table laden with food and dog underneath B. Dionysus on couch under vines, with Ariadne? standing by; table laden with food I. Gorgoneion
HC 26*	Sotheby's Catalogue of Antiquities	Sale of July 11-12, 1983: Lot 315 Sale of Dec. 10, 1992: Lot 225	no ABV no Para no Add2	c. 530's - c. 520's Euphiletos Painter	Belly Amphora A. Interracial homoerotic copulation with onlookers B. Komos (men dancing)

HC #	Museum	Inventory # and Provenance	ABV Para Add ²	Date and Painter	Shape and Description
HC 27	Paris Musée du Louvre	F 130 bis	no ABV no Para no Add ²	c. 510 (acc. CVA France 17, Louvre 10; 97, pl. 109, 5 and 8-11) partly modern	Hermaphrodite Foot Cup Exterior. 12 heterosexual couples in a <i>tergo</i> copulation in a vineyard; one odd male Interior. Dionysos; <i>thiasos</i> in vineyard, with ithyphallic mules Tondo. Gorgoneion
HC 28*	Leipzig Antikemuseen der Universität Leipzig	Inv. T3362	no ABV no Para no Add ²	end of 6th century	Cup related to Droop Cup A. Multiple heterosexual copulation in vineyard (possibly one homoerotic couple) B. Multiple heterosexual copulation in vineyard (possibly one homoerotic couple) Tondo. Gorgoneion
HC 29	Athens National Museum	Inv. 2232	no ABV no Para no Add ²	c. 500 (acc. G.Koch- Harnack (1983: 259))	Kylix Interior Tondo. Homoerotic anal copulation Exergue. Battle scene with Herakles, Scythians, and others

FIGURES LIST

HC 2*

Figs. 1-6. Sassari, Museo Archeologico Ethnographico Giovanni Antonio Sanna, Inv. 2402, from Tharros, photographs courtesy Soprintendenza Alle Antichità per le Prov. di Sassari e Nuoro.

HC 3*

Figs. 7-10. Copenhagen, National Museum, Department of Near Eastern and Classical Art, Inv. Chr. VIII 323 (57), from Vulci, photographs courtesy of museum.

HC 4*

Figs. 11-15. Munich, Staatliche Antikensammlungen und Glyptothek, Inv. 1432, from Vulci, photographs courtesy of museum.

HC 5*

Figs. 16-21. Munich, Staatliche Antikensammlungen und Glyptothek, Inv. 1431, from Vulci, photographs courtesy of museum.

HC 6*

Figs. 22-25. Orvieto, Museo Claudio Faina, Inv. 2664 (41), from Crocifisso del Tufo Cemetery, PMT reproductions by the Services Audio-visuels/Audio-Visual Services of the University of Ottawa, after Wójcik (1989): 46-48.

HC 8*

Figs. 26 and 27. Montpellier, Musée de la Société Archéologique, Inv. S.A. 256 (149 *bis*), from Vulci, photograph by Francis de Richemond.

HC 11*

Figs. 28 and 29. Copenhagen, National Museum, Department of Near Eastern and Classical Art, Inv. 13966, provenance unknown, photographs courtesy of museum.

HC 12*

Figs. 30 and 31. Leipzig Antikenmuseum der Universität Leipzig, Inv. T 3359, provenance unknown, photographs courtesy of museum.

HC 13*

Figs. 32 and 33. Mississippi University Museum, Inv. 1977.3.72, PMT reproductions by the Services Audio-visuels/Audio-Visual Services of the University of Ottawa, after Koch-Harnack (1983) 194: ill. 96 a and b.

HC 18*

Figs. 34 and 35. Museum of Fine Arts, Boston, Inv. 95.62, provenance unknown, photographs courtesy of Museum of Fine Arts, Boston.

HC 24*

Fig. 36. Paris, Musée du Louvre, Inv. F 85 *bis*, provenance unknown, photographs courtesy of museum.

HC 25*

Figs. 37-39. Berlin, Staatliche Museen zu Berlin/Preußischer Kulturbesitz, Inv. F2052, lost, photographs courtesy of museum.

HC 26*

Figs. 40 and 41. Sotheby's *Catalogue of Antiquities*, July 1983, Lot 315 and December 1992, Lot 225, provenance unknown, photographs courtesy of Sotheby's.

HC 28*

Figs. 42-45. Leipzig, Antikenmuseum der Universität Leipzig, Inv. T3362, provenance unknown, photographs courtesy of museum.

BIBLIOGRAPHY

Primary Sources

Aristotle's Constitution of Athens and Related Texts. (1950) Ed. Kurt von Fritz and Ernst Knapp. The Hafner Library of Classics Number, 13 (New York and London).

Secondary Sources

Andrewes, A. (1963) *The Greek Tyrants.* (New York and Evanston) [First published 1956].

Baines, John, Gary Beckman and Karen S. Robinson edd. (1995) *Civilizations of the Near East.* (New York).

Beazley, John D. (1944) "Potter and Painter in Ancient Athens." *Proceedings of the British Academy* 30: 87-125.

----- (1951) *The Development of Attic Black-Figure.* (Berkeley and Los Angeles).

----- (1956) *Attic Black-Figure Vase-Painters.* (Oxford).

----- (1972) *Paralipomena: Additions to Attic Black-Figure Vase-Painters and Attic Red-Figure Vase-Painters.* (Oxford).

----- (1986) *The Development of Attic Black-figure.* Ed. and rev. D. von Bothmer and M.B. Moore. (Berkeley and Los Angeles).

- (1989) *Some Attic Vases in the Cyprus Museum*. Ed. Donna Kurtz. Oxford University Committee for Archaeology: Monograph Number 7. (Oxford). [First published as "Some Attic Vases in the Cyprus Museum." *Proceedings of the British Academy* 33 (1947): 195-243].
- Beazley, John D. and H.G.C. Payne. (1929) "Attic Black-figure Fragments from Naucratis." *JHS* 49: 253-272.
- Bengtson, Hermann. (1988). *History of Greece from the Beginnings to the Byzantine Era*. Tr. Edmund F. Bloedow (Ottawa) [from fourth edition in German, 1969].
- Blok, Josine and Peter Mason (edd.). (1987) *Sexual Assymetry: Studies in Ancient Society*. (Amsterdam: Gieben).
- Blundell, Sue. (1995) *Women in Ancient Greece*. (Cambridge, Mass.).
- Boardman, John. (1985) *Athenian Black Figure Vases*. (London). [First published 1974].
- Boardman, John and Eugenio La Rocca. (1976) *Eros en Grece*. (Italy, n.c.).
- Bothmer, Dietrich von. (1985) *The Amasis Painter and His World*. (Malibu, California and New York and London).
- Bowie, Theodore and Cornelia V. Christenson, edd. (1970) *Studies in Erotic Art*. (New York and London).
- Brandt, Paul. (1925-1928) *Sittengeschichte Griechenlands*. 3 vols. (Dresden and Zurich).
- Bremmer, Jan N. (1983) *The Early Greek Concept of the Soul*. (Princeton, New Jersey).
- Brendel, Otto J. (1970) "The Scope and Temperament of Erotic Art in the Greco-Roman World", in T. Bowie and C.V. Christenson, edd. (1970) *Studies in Erotic Art*. (New York and London), 3-69.

- Buitron, Diana M. (1972) *Attic Vase Paintings in New England Collections*. (Cambridge, Mass.).
- Cantarella, Eva. (1982) *Bisexuality in the Ancient World*. (New Haven and London).
- Carpenter, Thomas H. (1989) *Beazley Addenda*. Second Edition (Oxford).
- (1986) *Dionysian Imagery in Archaic Greek Art: Its Development in Black-Figure Vase Painting*. (Oxford).
- Corpus Vasorum Antiquorum*. Denmark 8, Copenhagen, Musée National.
- Corpus Vasorum Antiquorum*. France 17, Paris, Louvre 10.
- Corpus Vasorum Antiquorum*. Germany 32, Munich 7.
- Csapo, Eric. (1993) "Deep Ambivalence: Notes on a Greek Cockfight, (Part I)." *Phoenix* 47: 1-28.
- De Vries, Keith. "Homosexuality and the Athenian Democracy." Unpublished manuscript, used with permission of the author.
- Dierichs, Angelika. (1993) *Erotik in der Kunst Griechenlands*. (Mainz).
- Dover, K.J. (1978) *Greek Homosexuality*. (London and Cambridge, Mass.).
- Ehrenberg, Victor. (1967) *From Solon to Socrates: Greek History and Civilization During the Sixth and Fifth Centuries B.C.* (London).
- Frischauer, Paul. (1968) *L'Archéologie de la sexualité*. (Stock); reissued as *Sexualité dans l'antiquité* (Paris: 1974)

- Garland, Robert. (1990) *The Greek Way of Life From Conception to Old Age*. (London).
- Grant, Michael and John Hazel. (1993) *Who's Who in Classical Mythology* (London) [First published (1973)]
- Halperin, David. M. (1990) *One Hundred Years of Homosexuality*. (New York and London).
- Hedreen, Guy Michael. (1992) *Silens in Attic Black-figure Vase-painting: Myth and Performance*. (Ann Arbor, Mich.).
- Hupperts, Charles A.M. (1988) "Greek Love: Homosexuality or Paederasty? Greek Love in Black Figure Vase-Painting." *Conference Proceedings, Greek Vases and Related Pottery*. (Copenhagen), 255-268.
- Johns, Catharine. (1982) *Sex or Symbol: Erotic Images of Greece and Rome*. (London).
- Jordan, Jeanne Aline. (1988) *Attic Black-Figured Eye-Cups*. Doctoral Dissertation, New York University. (U.M.I. Dissertation Service, Ann Arbor, Mich.).
- Keuls, Eva C. (1983) "Attic Vase Painting and the Home Textile Industry", in Moon, W. (ed.) (1983) *Ancient Greek Art and Iconography*. (Madison, Wisconsin).
- (1985) *The Reign of the Phallus: Sexual Politics in Ancient Athens*. (New York).
- Kilmer, Martin. (1982) "Genital Phobia and Depilation." *JHS* 102: 104-112.
- (1993) *Greek Erotica on Attic Red-Figure Vases*. (London).
- (in press) "Painters and Paederasts".
- Koch-Harnack, Gundel. (1983) *Knabenliebe und Tiergeschenke: Ihre Bedeutung im päderatischen Erziehungssystem Athens*. (Berlin).

- Licht, Hans. See Paul Brandt.
- Lloyd, Seton. (1961) *The Art of the Ancient Near East*. (New York).
- Marcadé, Jean. (1965) *Eros Kalos: Essai sur les représentations érotiques dans l'art grec*. (Genève, Paris, Munich).
- Mikalson, Jon D. (1975) *The Sacred and Civil Calendar of the Athenian Year*. (Princeton, New Jersey).
- Moon, W. (ed.). (1983) *Ancient Greek Art and Iconography*. (Madison, Wisconsin).
- Moore, Mary B. and Mary Zella Pease Philippides, with the collaboration of D. von Bothmer. (1986) *The Athenian Agora*. Vol. XXIII. *Attic Black-Figured Pottery*. (Princeton, N.J.).
- Morford, Mark P.O. and Robert J. Lenardon. (1977) *Classical Mythology*. Second Edition (New York and London) [First edition, published 1971].
- Murray, Oswyn. (1980) *Early Greece*. (Sussex and New Jersey).
- Noble, Joseph Veach. (1988) *The Techniques of Painted Attic Pottery*. Rev. ed. (London). [First edition, 1965 (New York)].
- Ohly-Dumm, Martha. (1985) "Tripod-Pyxis from the Sanctuary of Aphaia in Aegina." tr. Martin Robertson. Appendix 4 in D. von Bothmer. (1985) *The Amasis Painter and His World*. (Malibu, California and New York and London), 236-238.
- Pallottino, Massimo. (1974) *The Etruscans*. (London) [First English ed. Penguin (1955); this ed. based on 6th Italian ed. (1968, 1973).]
- Papers on the Amasis Painter and His World*. (1987) Colloquium sponsored by the Getty Center for the History of Art and the Humanities, and Symposium sponsored by the J.Paul Getty Museum. (Malibu, California).

- Parke, H.W. (1977) *Festivals of the Athenians*. (Ithaca, New York).
- Payne, H. (1971) *Necrocorinthia: A Study of Corinthian Art in the Archaic Period*. (College Park, Maryland).
- Pease, Mary Zella. (1935) "The Pottery from the North Slope of the Acropolis." *Hesperia* 4: 214-302.
- Pinnock, Frances. (1995) "Erotic Art in the Ancient Near East" in J.Baines, G. Beckman, and K.S. Robinson edd. *Civilizations of the Near East*. (New York): 2522-2531.
- Pischelt, Maria. (1949) *Dionysos in der griechischen Vasenmalerei*. (Willsbach and Heidelberg).
- Pomeroy, Sarah B. (1975) *Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity*. (New York).
- Rasmussen, Tom and Nigel Spivey, edd. (1991) *Looking at Greek Vases*. (Cambridge).
- Richter, Gisela M.A. (1967) *Attic Red-figured Vases: A Survey*. Rev. ed. (New Haven and London) [First published 1946].
- Robertson, Martin. (1959) *Greek Painting*. (Geneva).
- Sergent, Bernard. (1986) *L'Homosexualité initiatique dans l'Europe ancienne*. (n.c.)
- Shapiro, H.A. (1981) "Courtship Scenes in Attic Vase-Painting." *AJA* 85: 133-143.
- Simon, E. (1983) *Festivals of Attica*. (Madison, Wisconsin).
- Sourvinou-Inwood, Christiane. (1991) *'Reading' Greek Culture: Texts and Images, Rituals and Myths*. (Oxford).

Snodgrass, Anthony. (1980) *Archaic Greece: The Age of Experiment*. (London, Melbourne, and Toronto).

Sutton, Robert Franklin. (1981) *The Interaction Between Men and Women on Attic Red-Figure Pottery*. Doctoral dissertation. (UMI Dissertation Service, Ann Arbor, Mich.).

Vermeule, Emily. (1959) "Some Erotica in Boston." *Antike Kunst* 12: 9-15.

Vorberg, Gaston. (1965) *Glossarium Eroticum*. (Rome) [First published Stuttgart, 1932].

Webster, T.B.L. (1972) *Potter and Patron in Classical Athens*. (London).

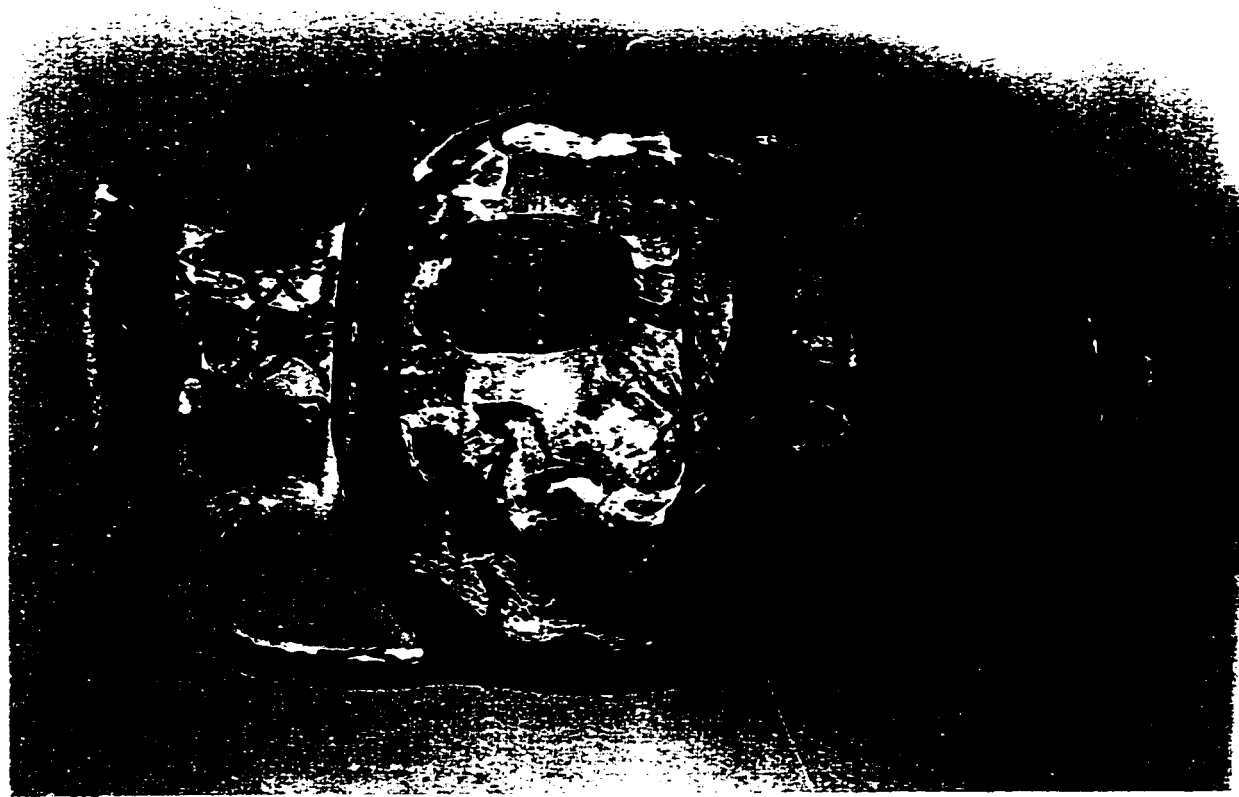


Figure 1. HC 2*: Side A

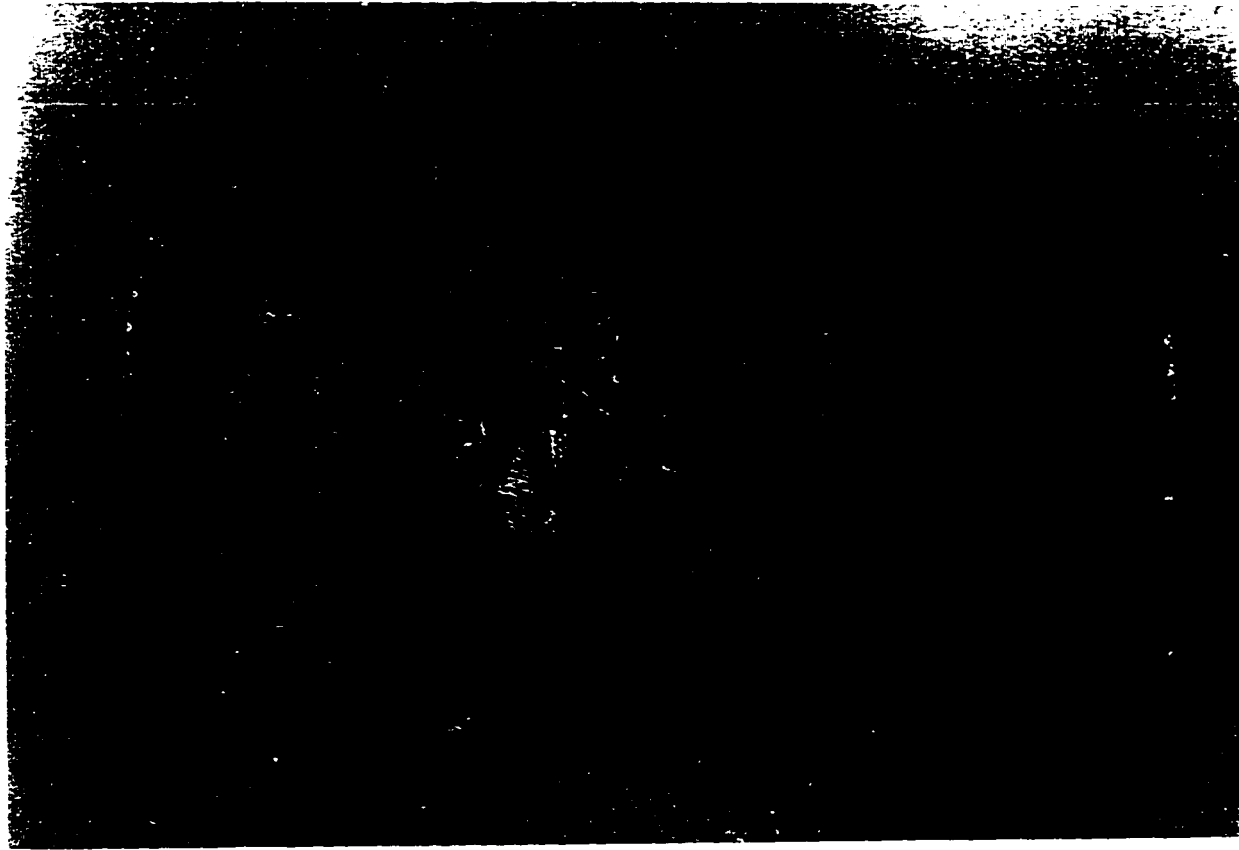


Figure 2. HC 2*: Side B



Figure 3. HC 2*; Side A, detail



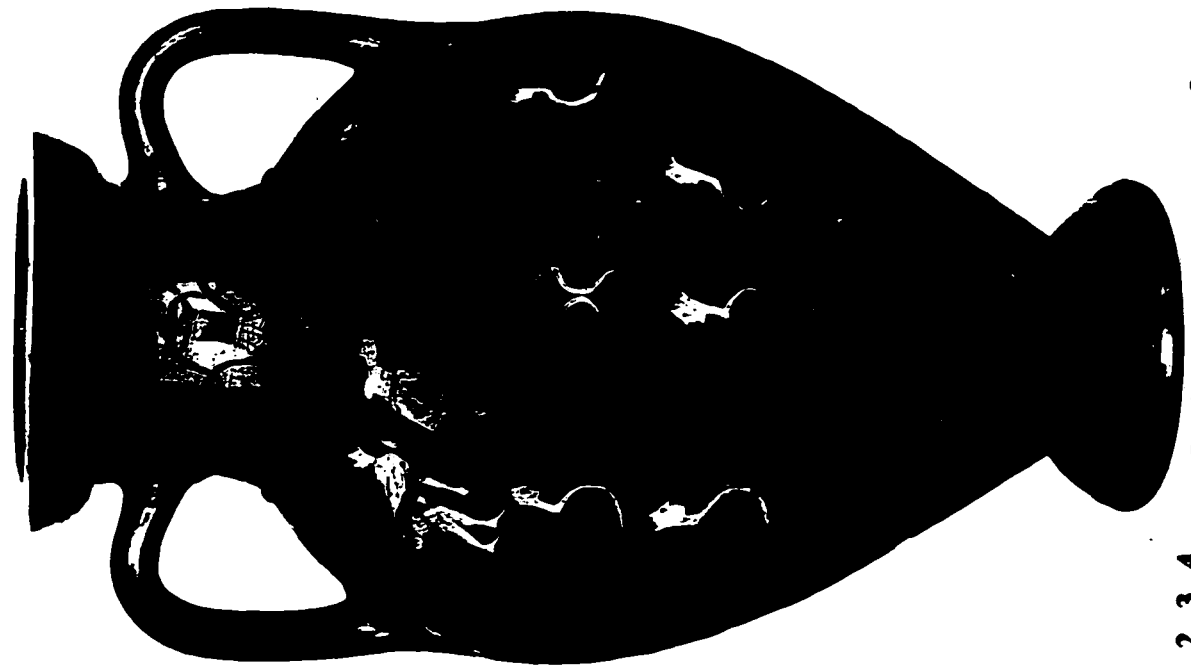
Figure 4. HC 2*; Side A, detail



Figure 5. HC 2*: Side A, detail

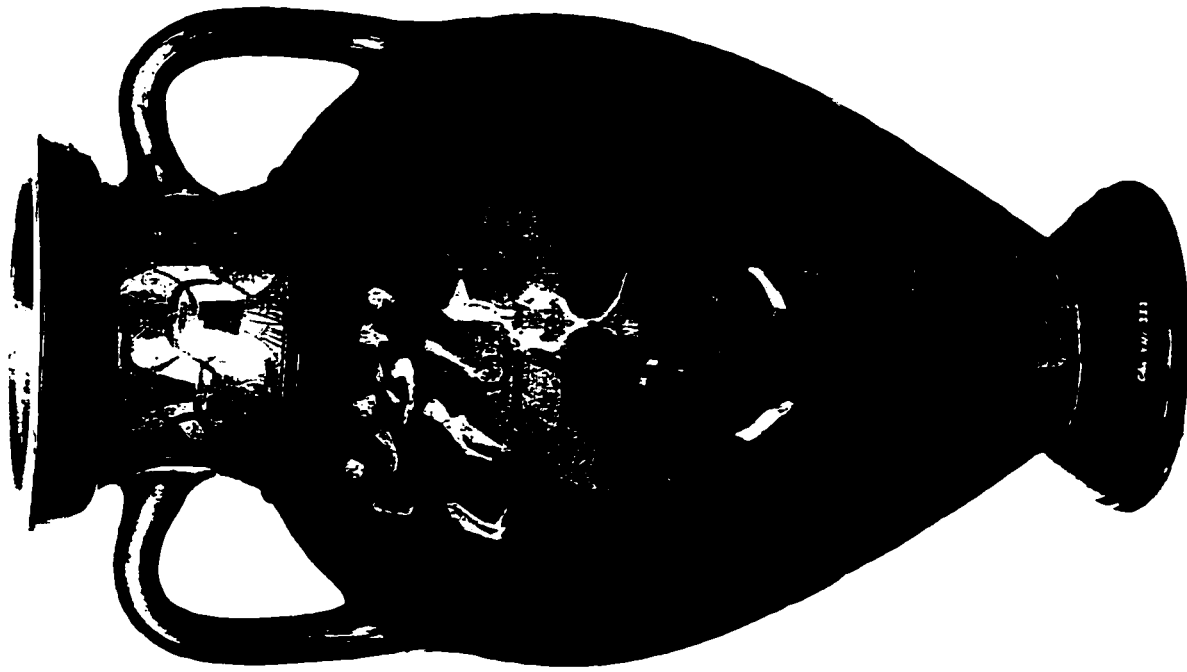


Figure 6. HC 2*: Side A, detail



1 2 3 4 5 6 7 8

Figure 7. HC 3*: Side A



9 10 11 12 13 16 17

Figure 8. HC 3*: Side B

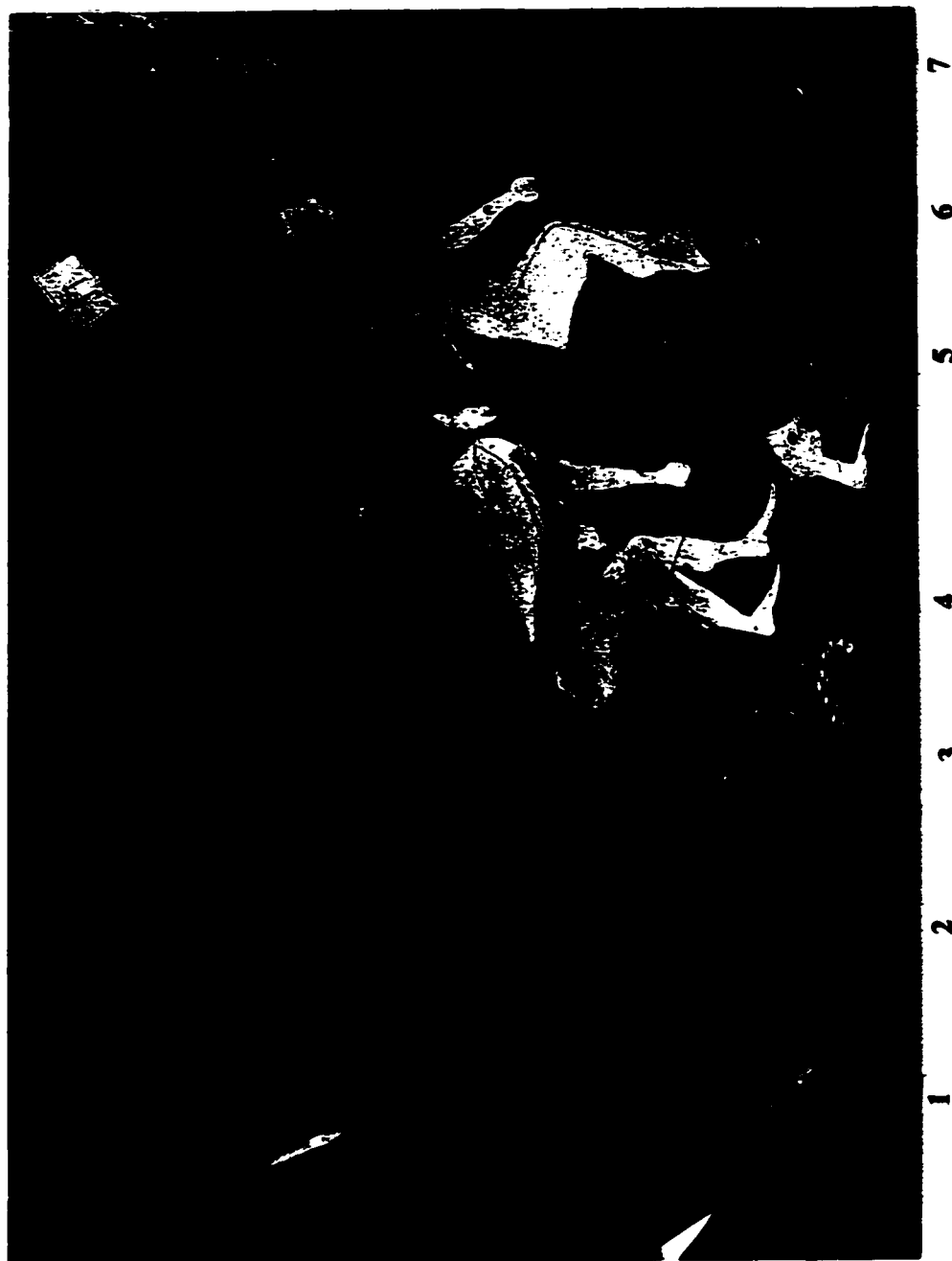


Figure 9. HC 3*: Side A, detail

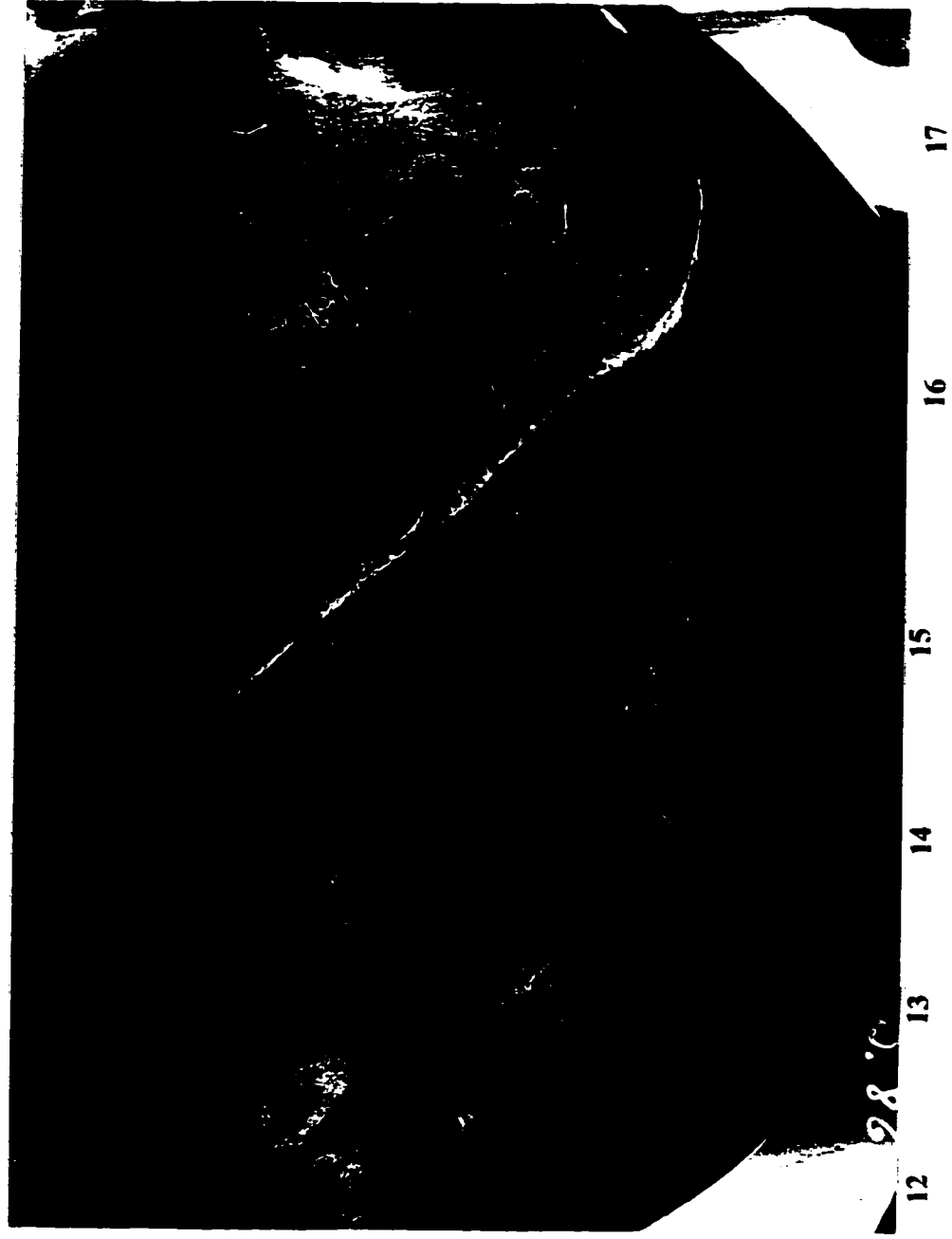


Figure 10. HC 3*: Side B, detail

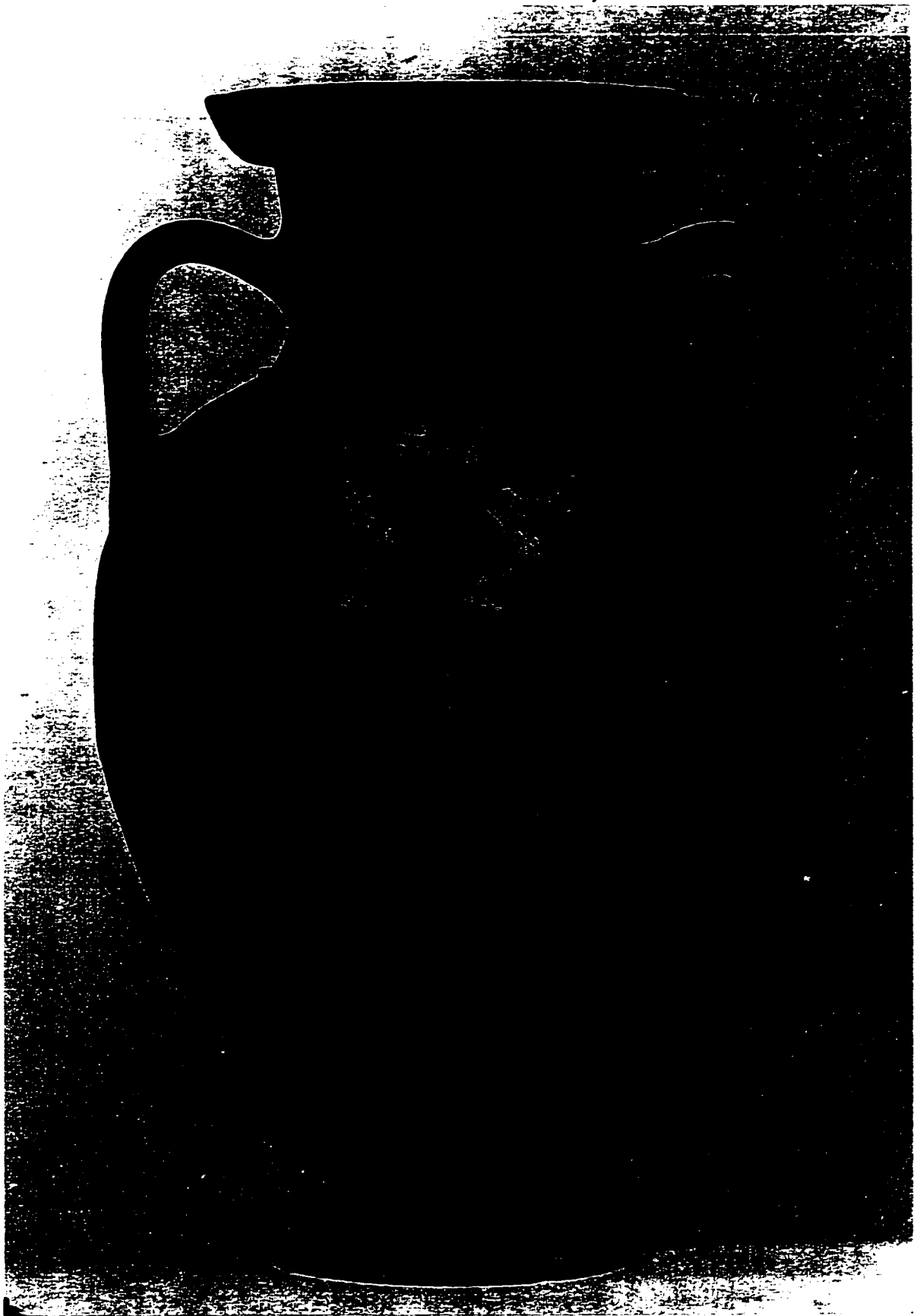


Figure 11. HC 4*: Side A

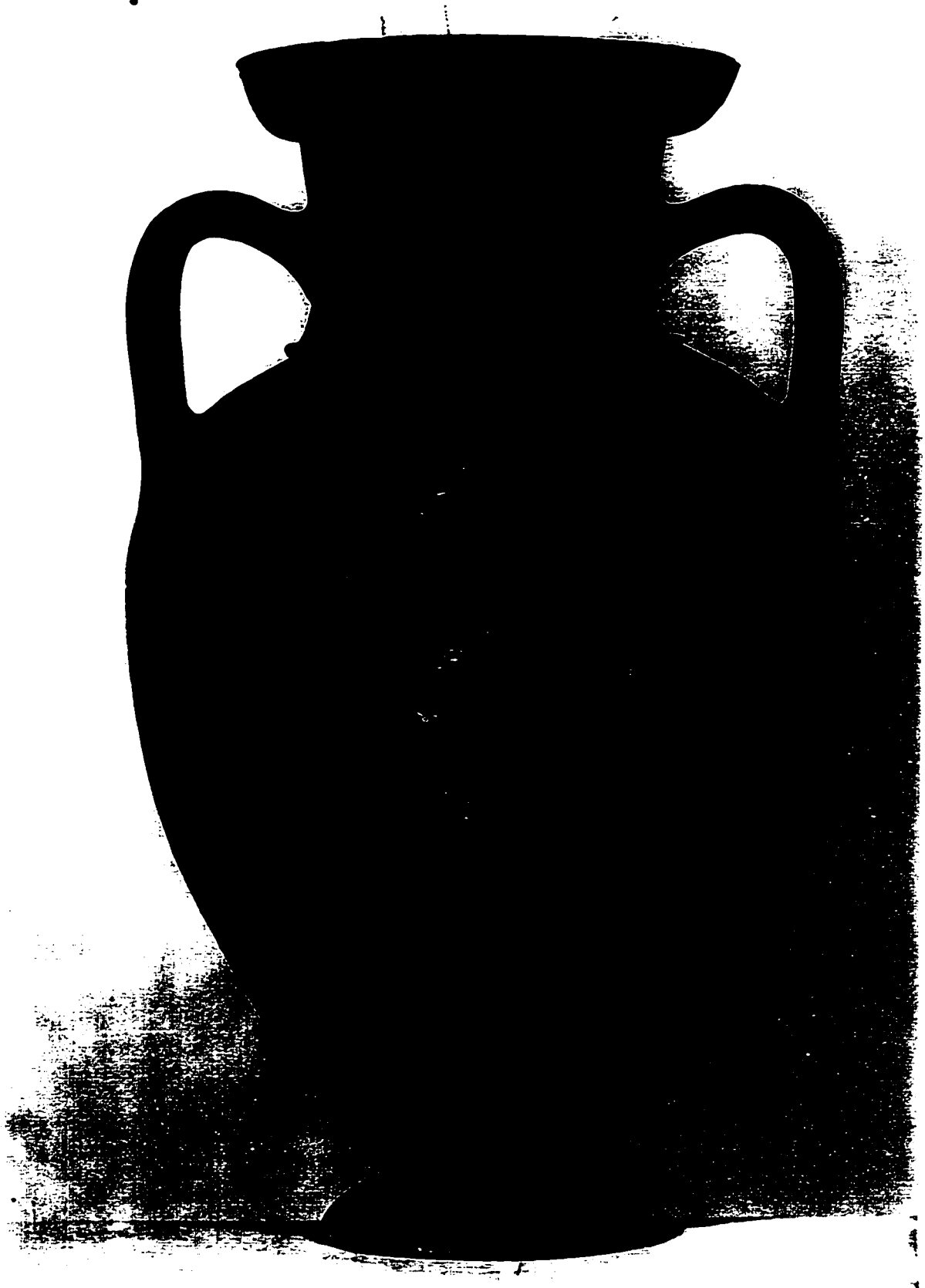
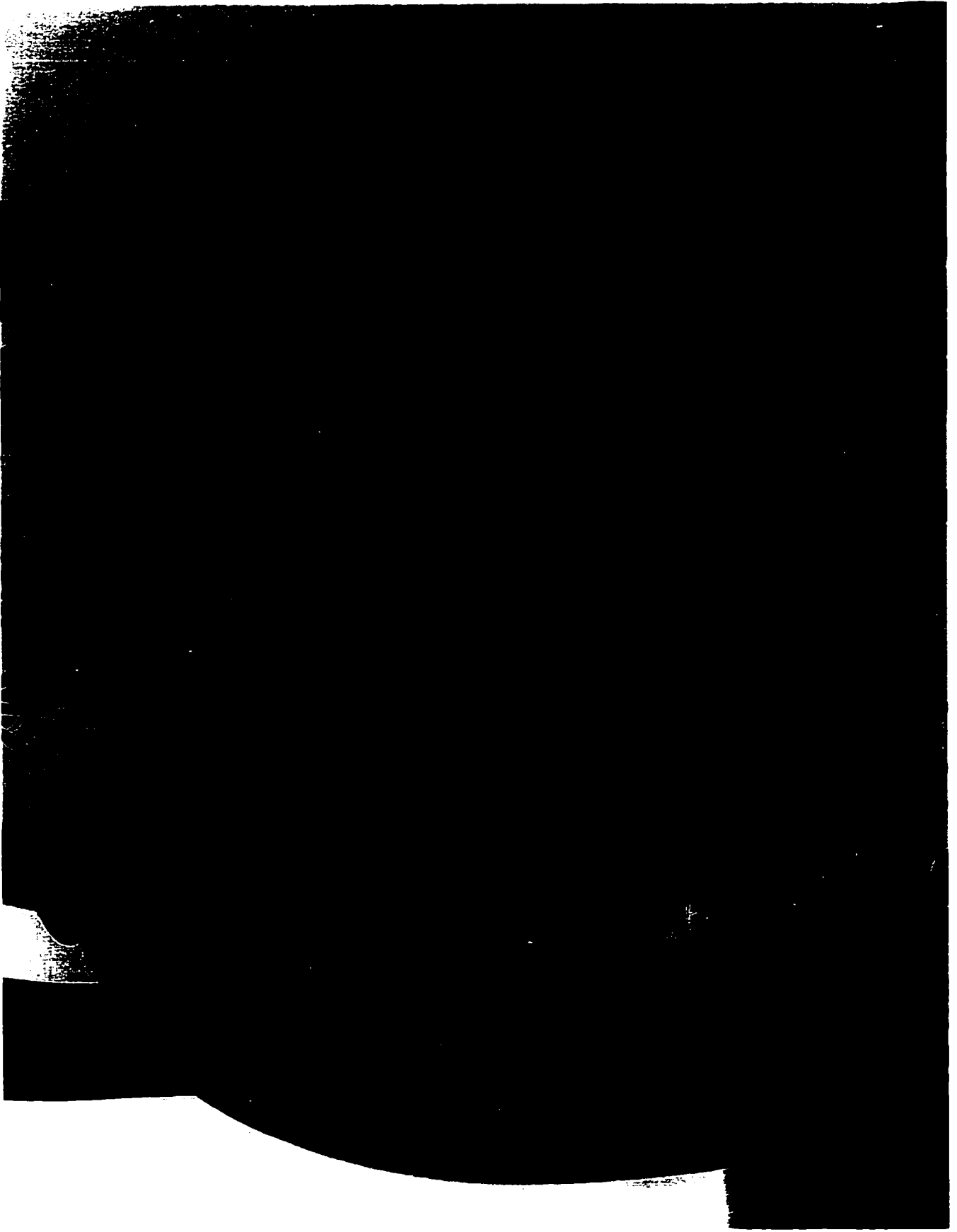


Figure 12. HC 4*: Side B



Figure 13. HC 4*: Side A, detail



16

15

14

13

12

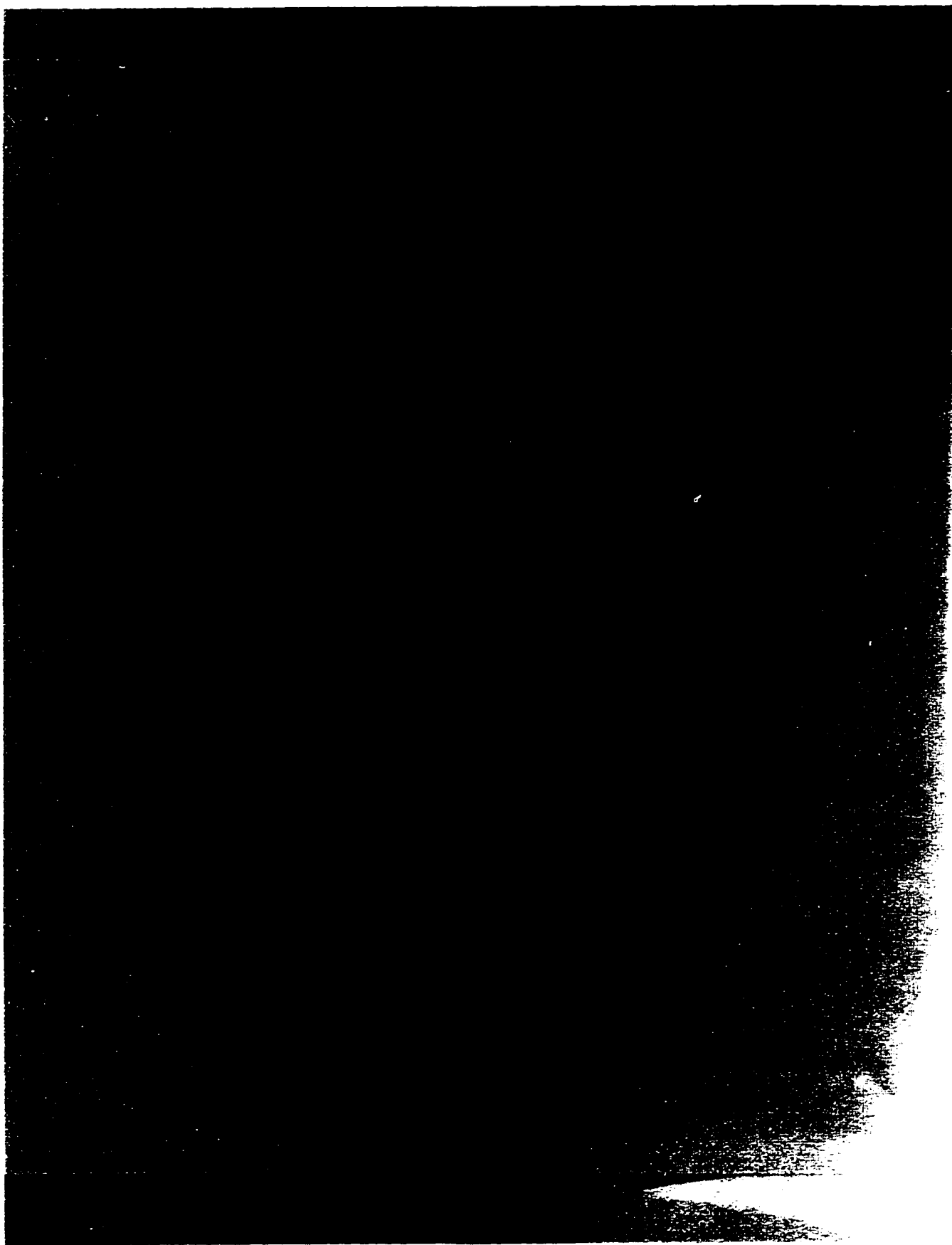
11

Figure 14. HC 4*: Side B, detail



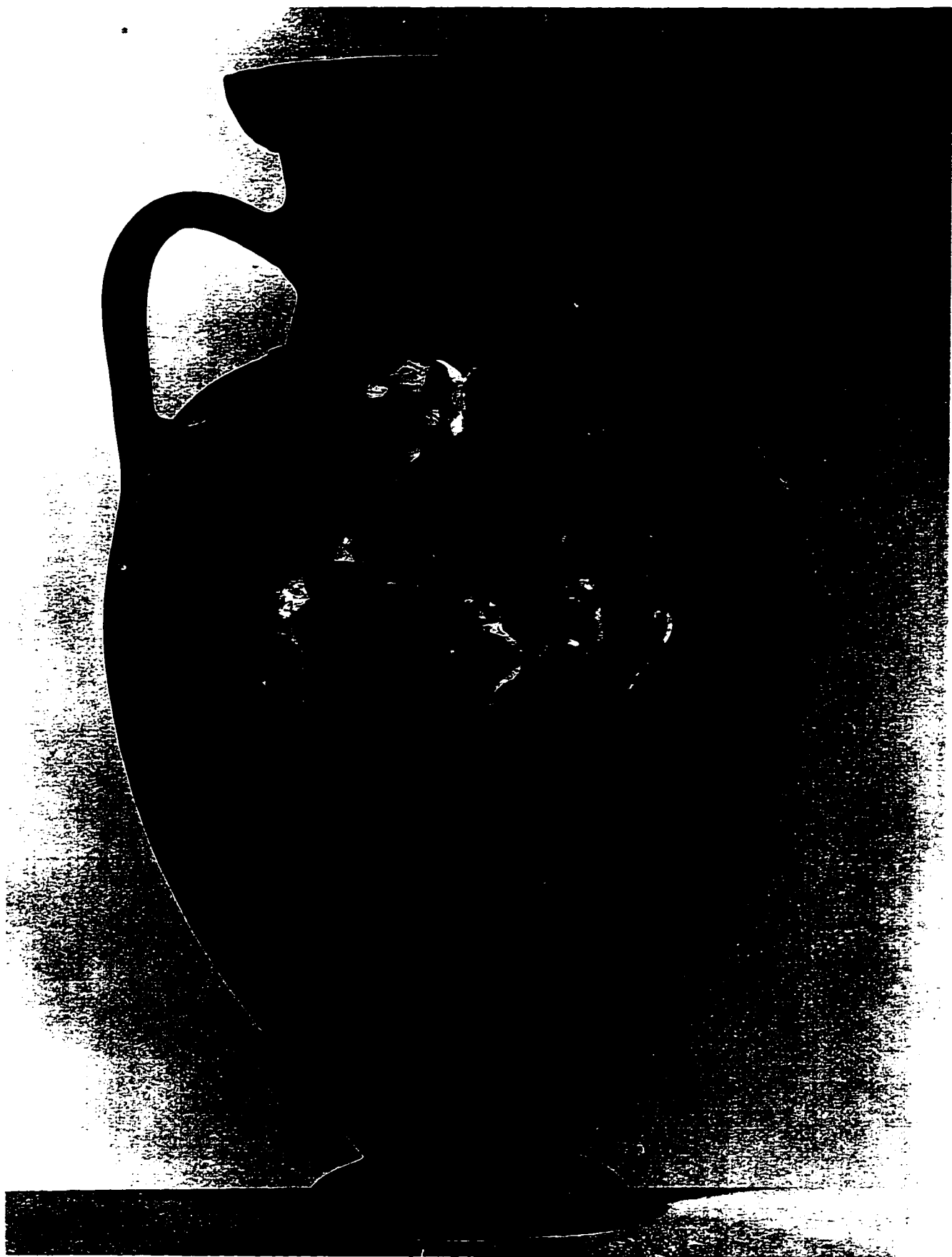
12 13 14 15 16 17 18

Figure 15. HC 4*: Side B, detail



1 2 3 4 5 6 7 8 9

Figure 16. HC 5*: Side A



10 11

12

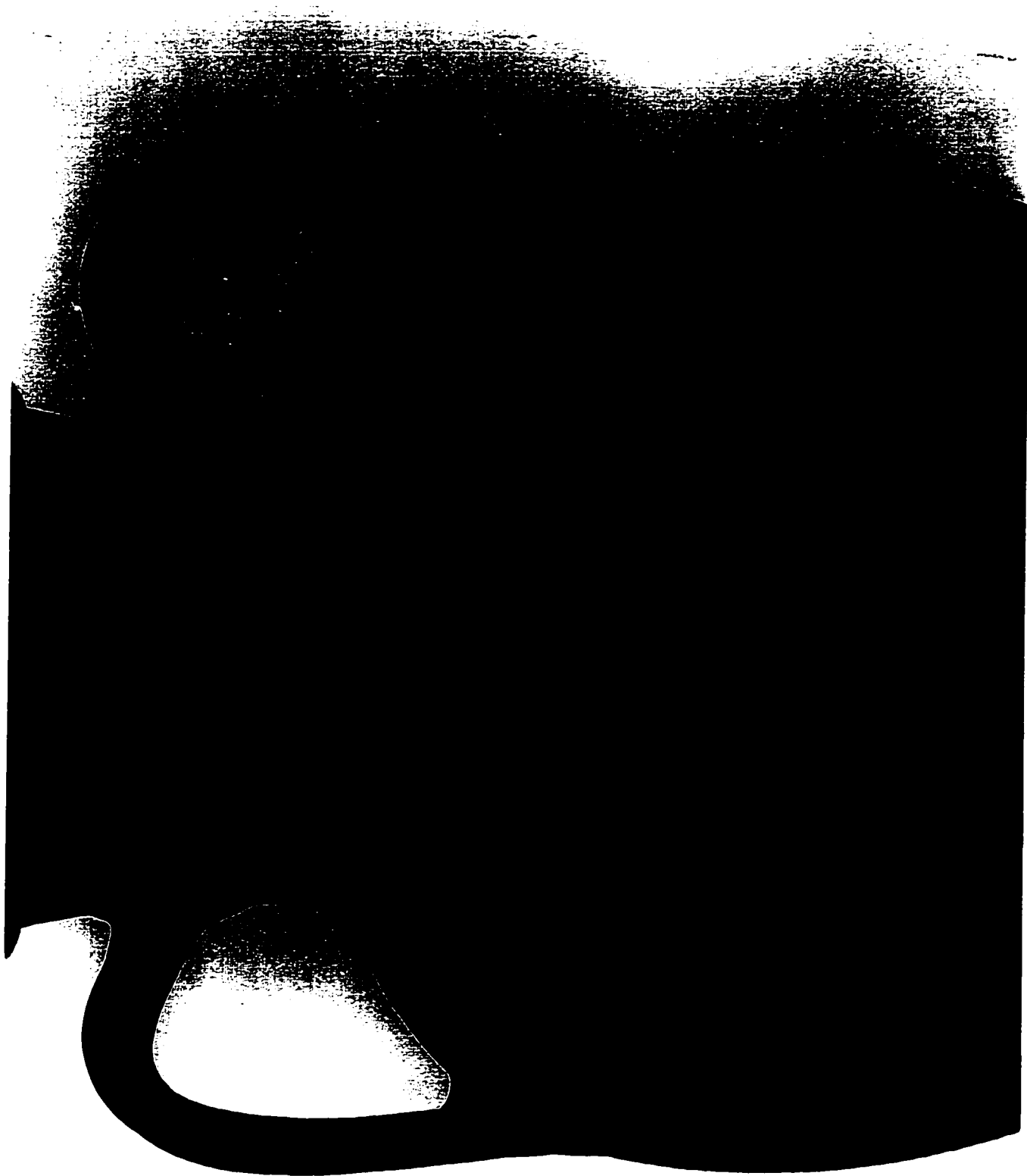
13

14

15

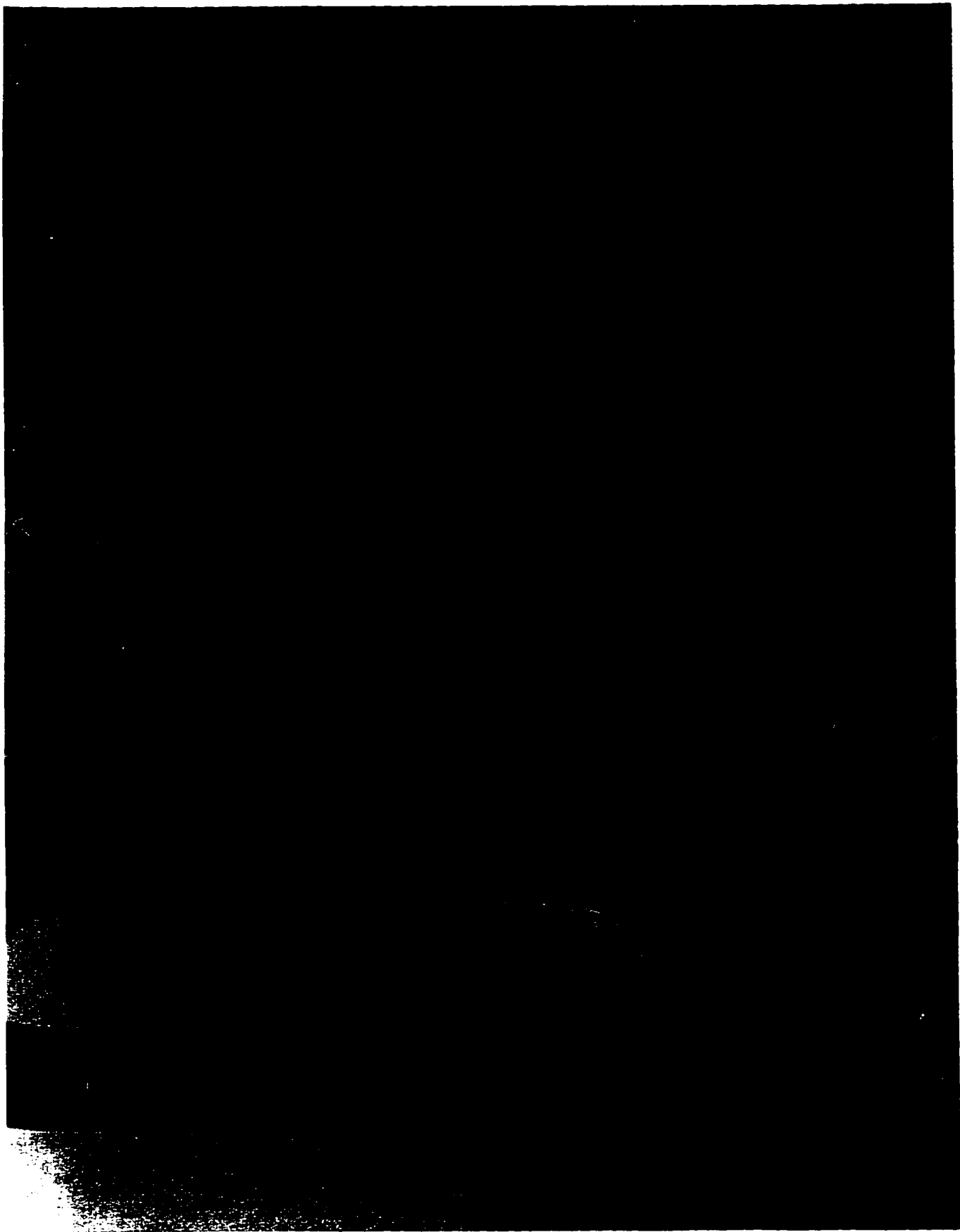
16

Figure 17. HC 5*: Side B



1 2 3 4 5 6 7 8 9

Figure 18. HC 5*: Side A, detail



9

8

7

6

5

4

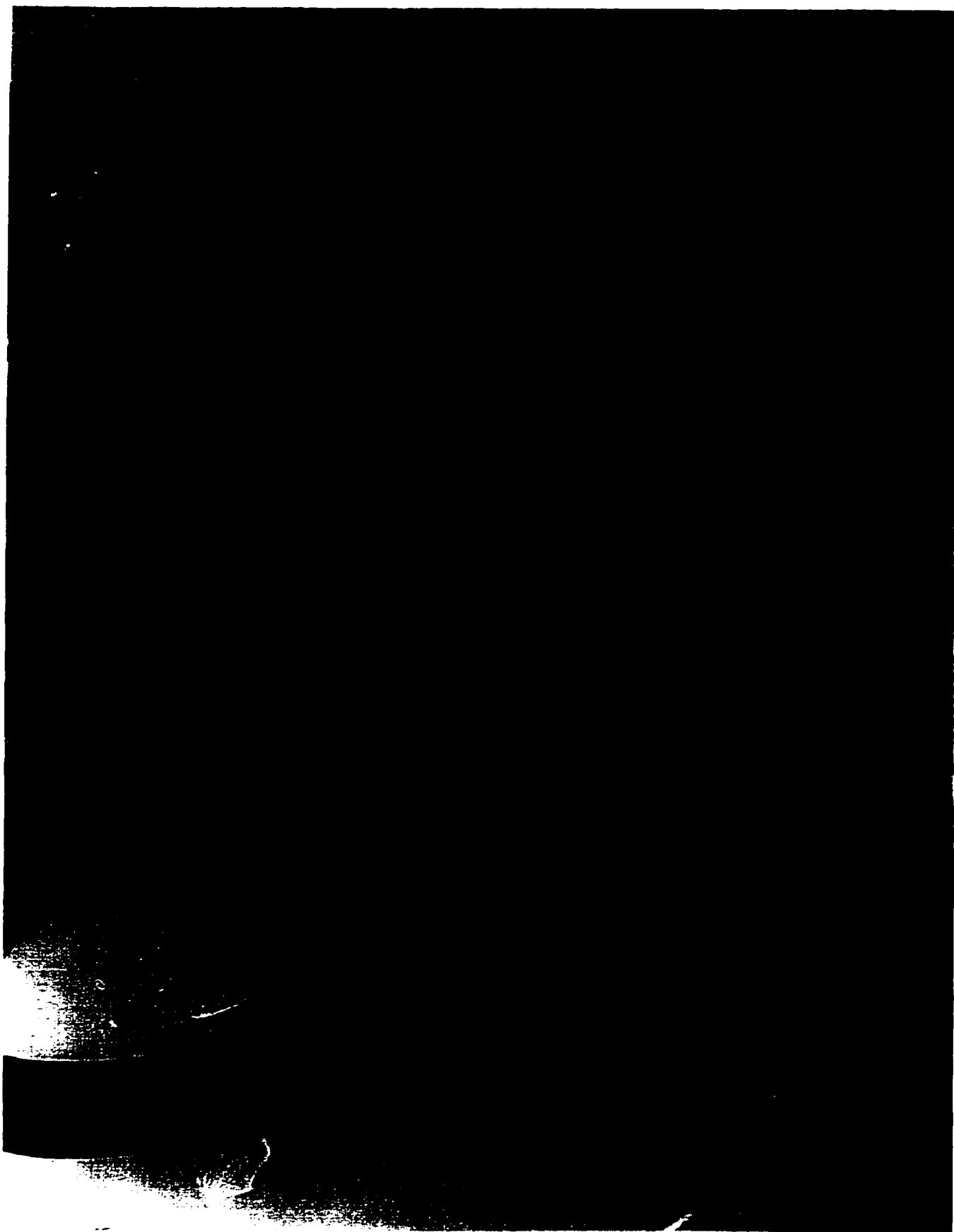
3

Figure 19. HC 5*: Side A, detail



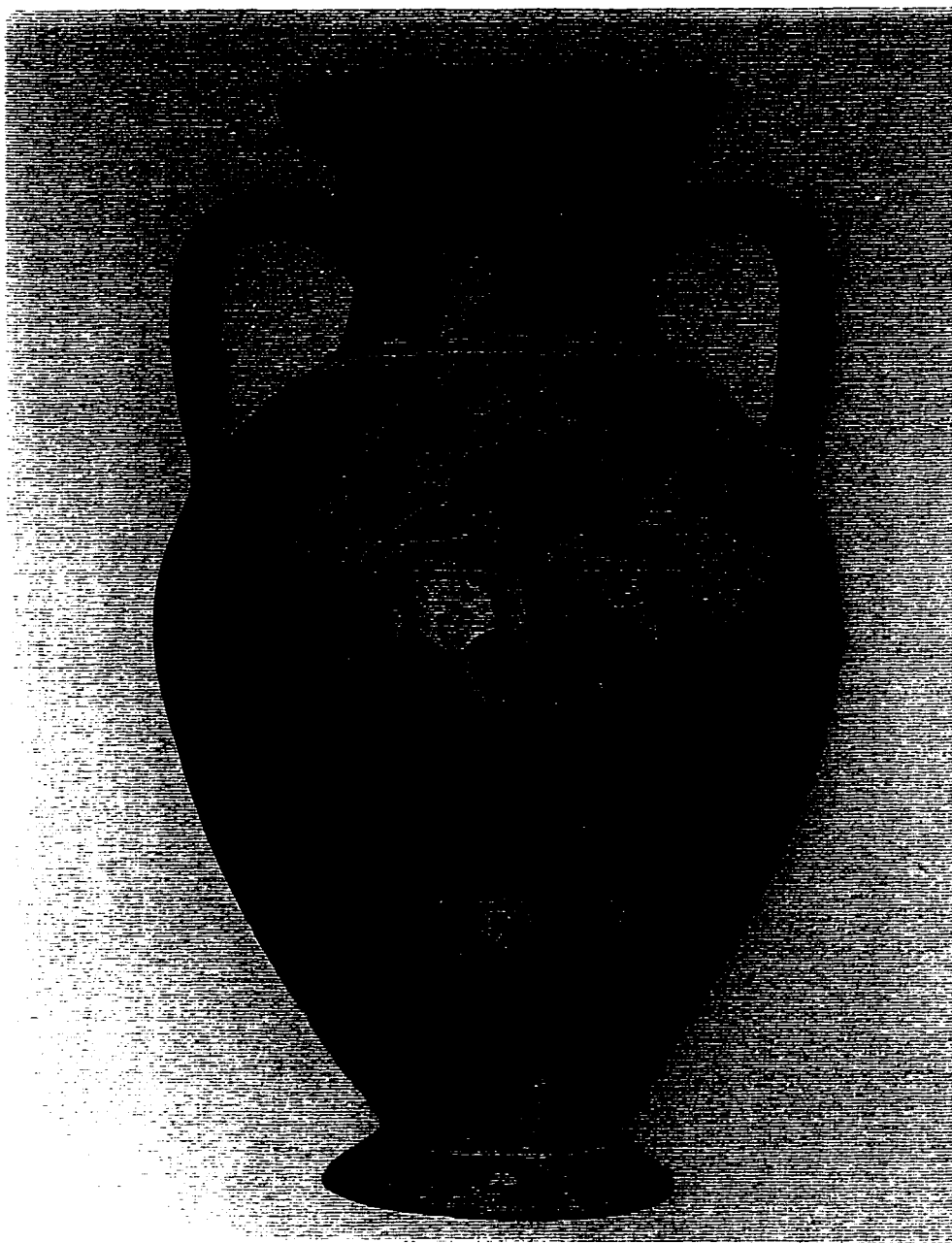
10 11 12 13 14 15 16

Figure 20. HC 5*: Side B, detail



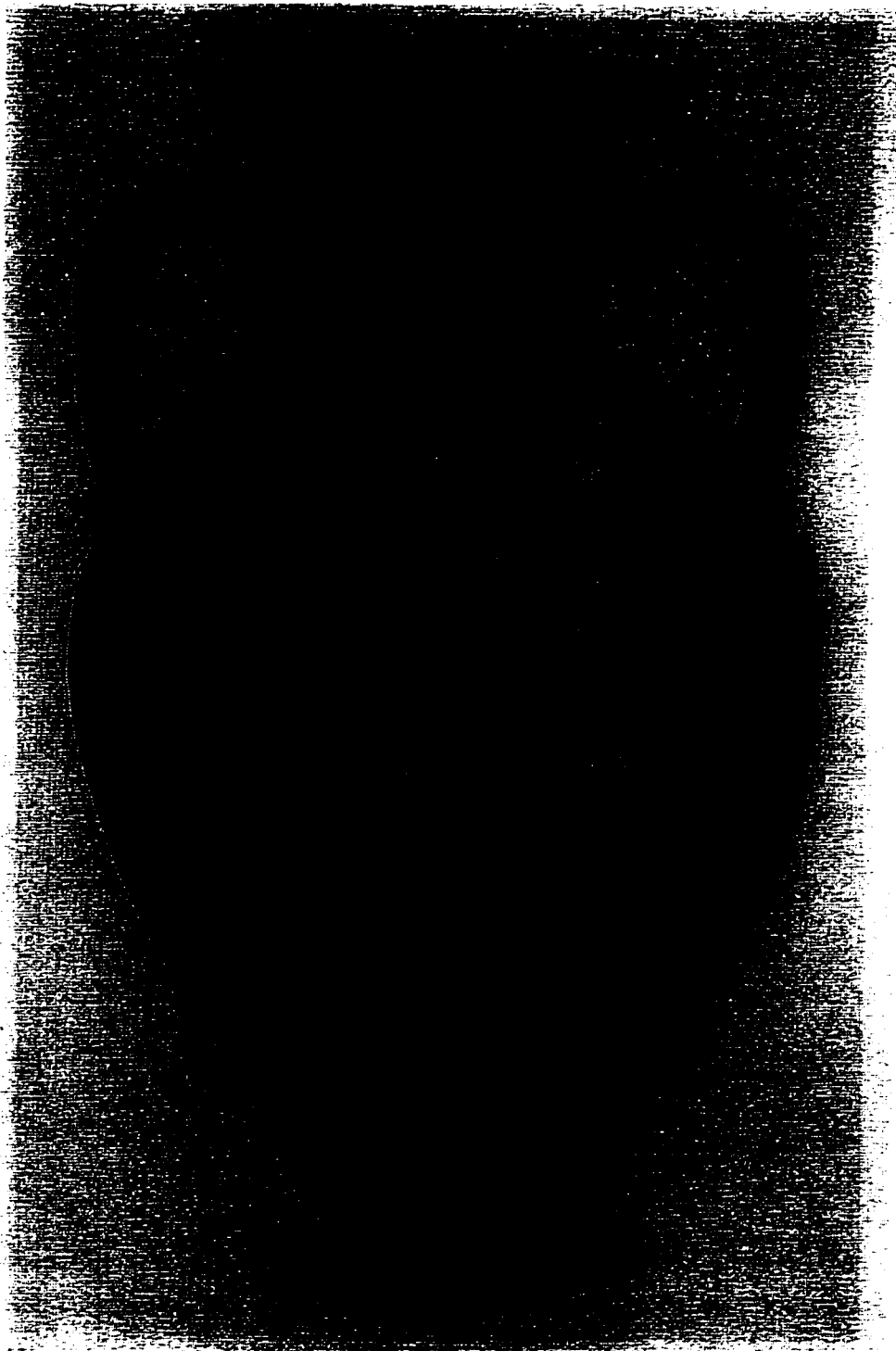
11 12 13 14 15 16

Figure 21. HC 5*: Side B, detail



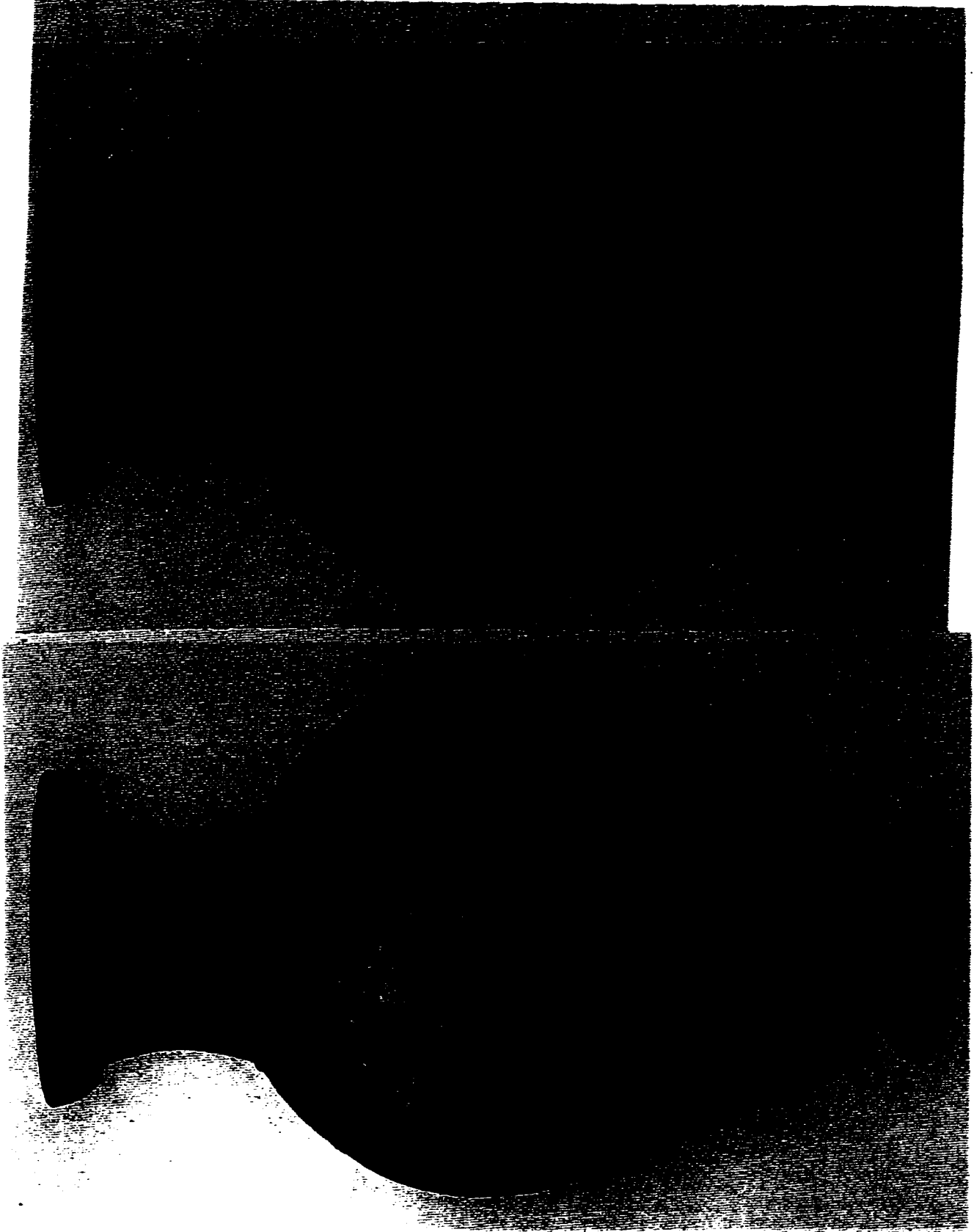
1 2 3 4 5 6 7 8

Figure 22. HC 6*: Side A



9 10 11 12

Figure 23. HC 6*: Side B



6 7 8

Figure 24. HC 6*: Right Handle View (from Side A)

1 2 3 4

Figure 25. HC 6*: Left Handle View (from Side A)



Figure 26. HC 8*: Side A (off centre)

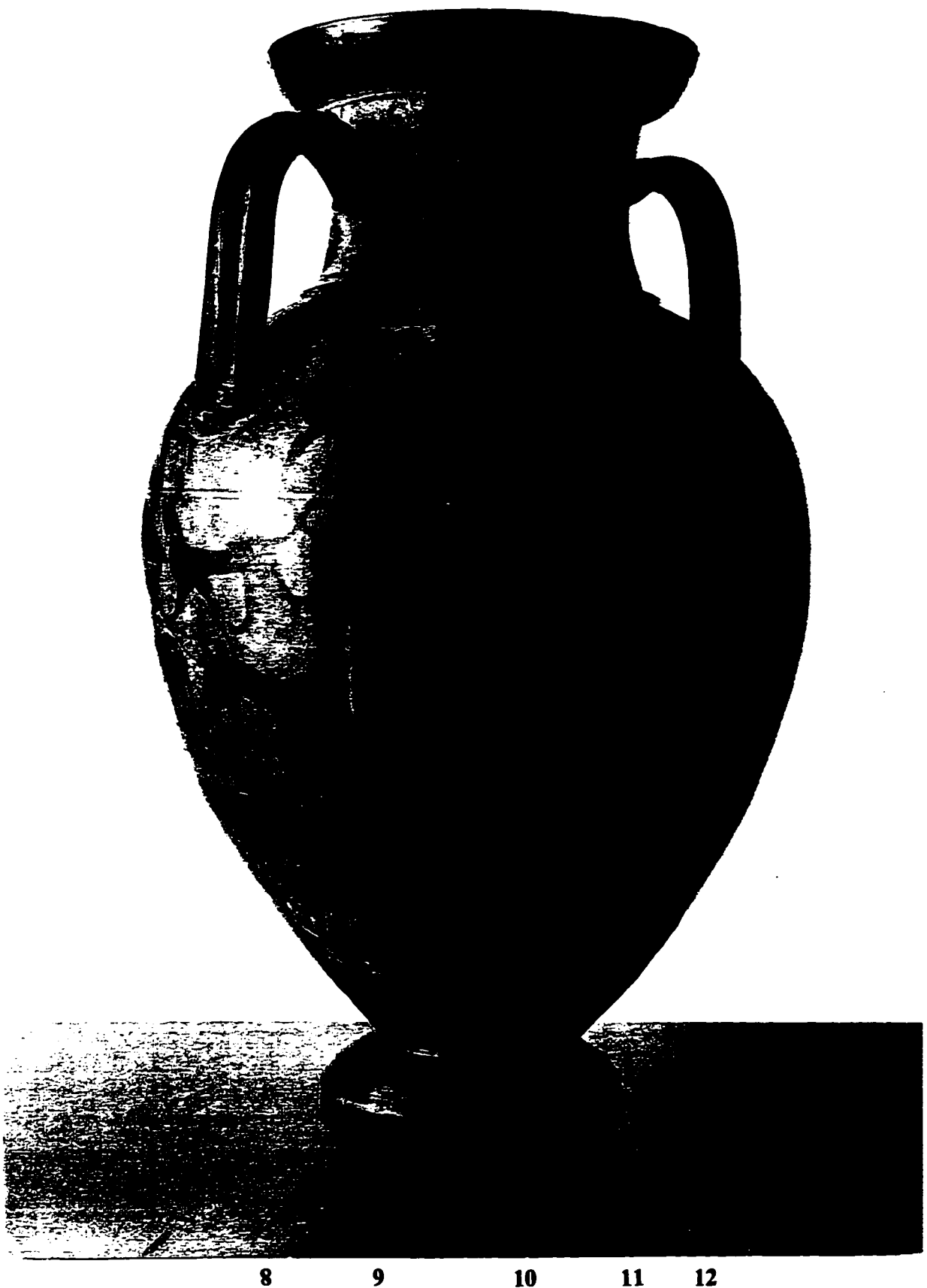


Figure 27. HC 8*: Side B (off centre)

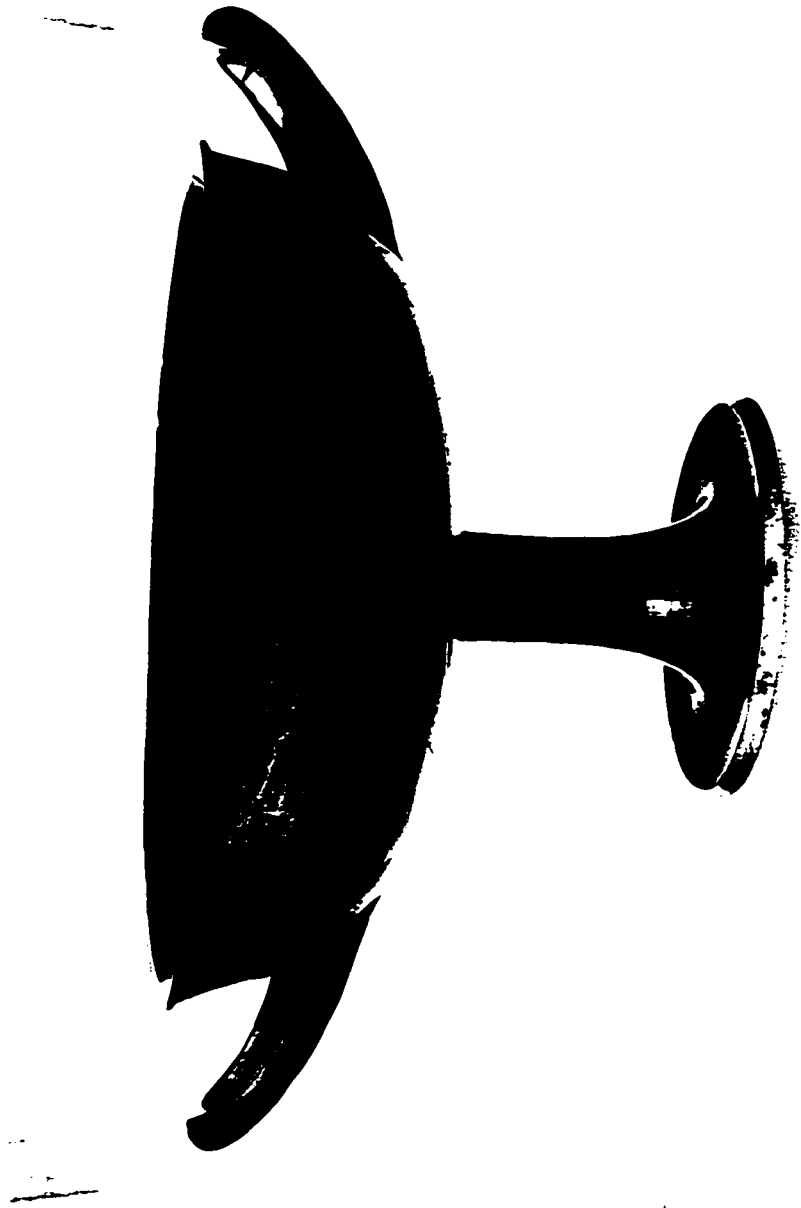
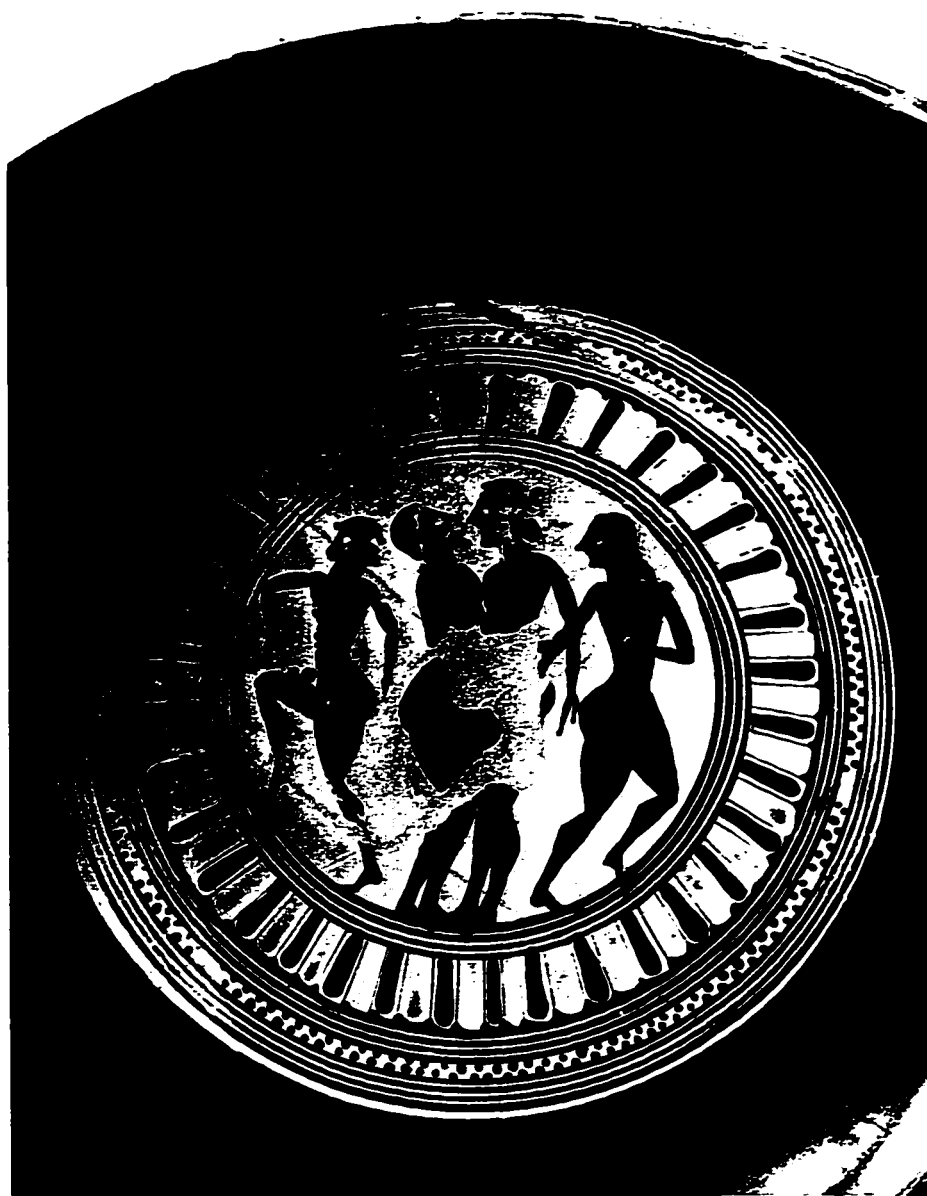


Figure 28. HC 11*; Side A



1 2 3 4

Figure 29. HC 11*: Tondo

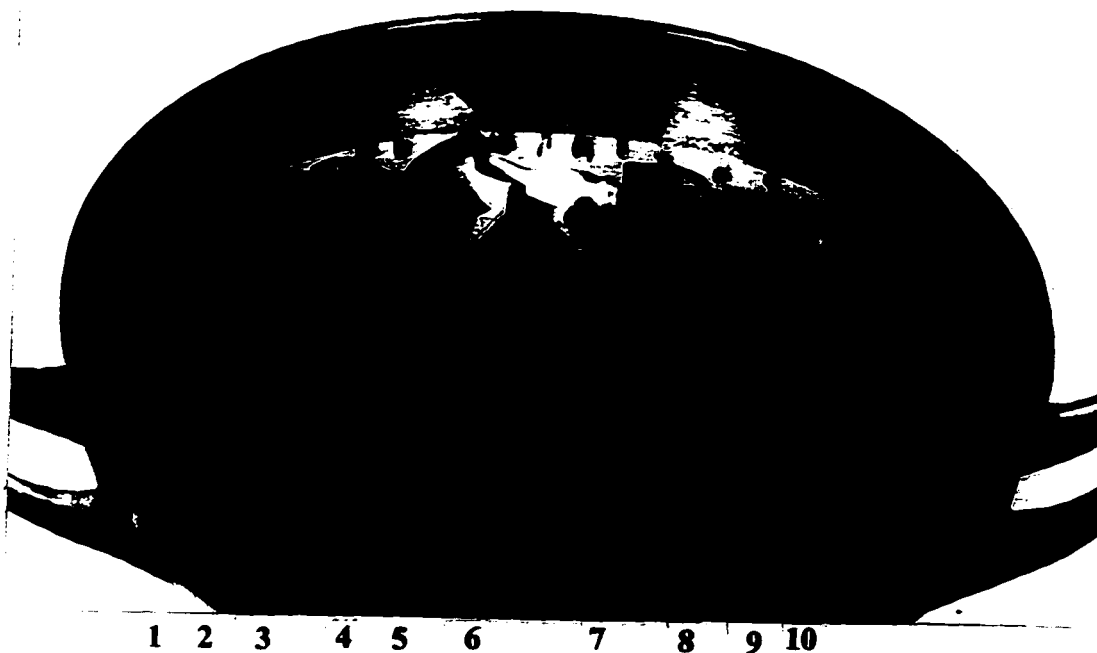


Figure 30. HC 12*: Side A

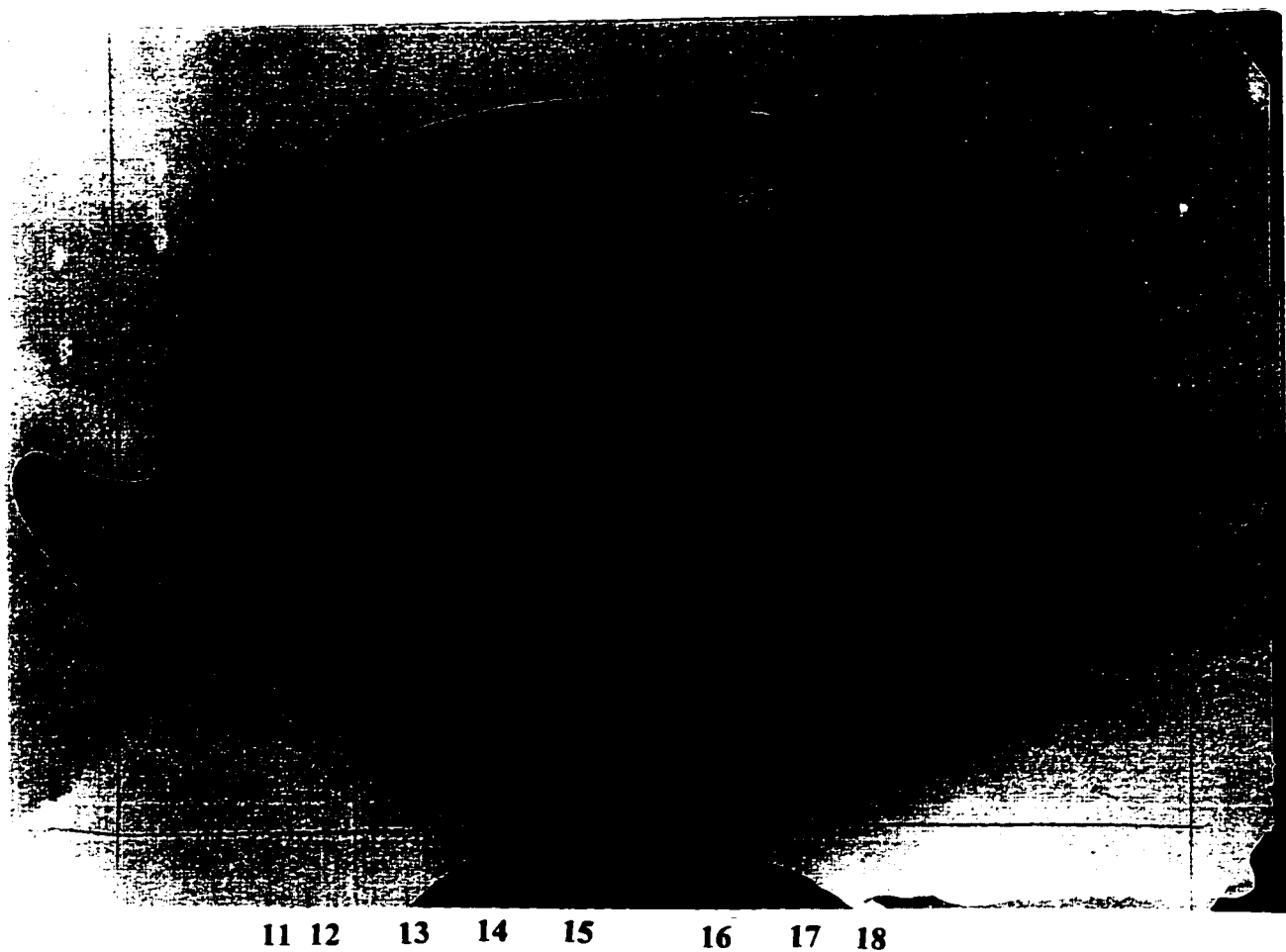
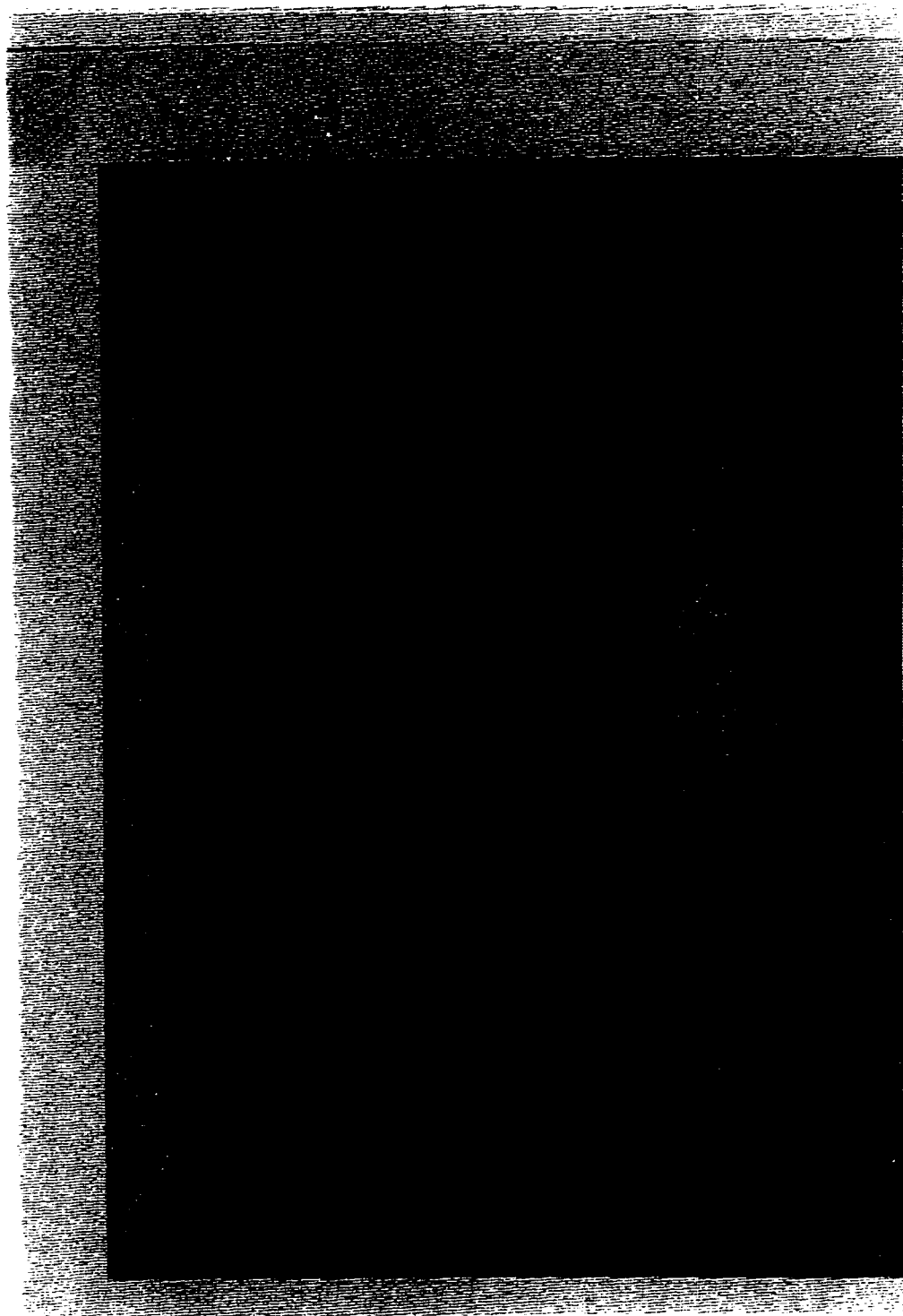
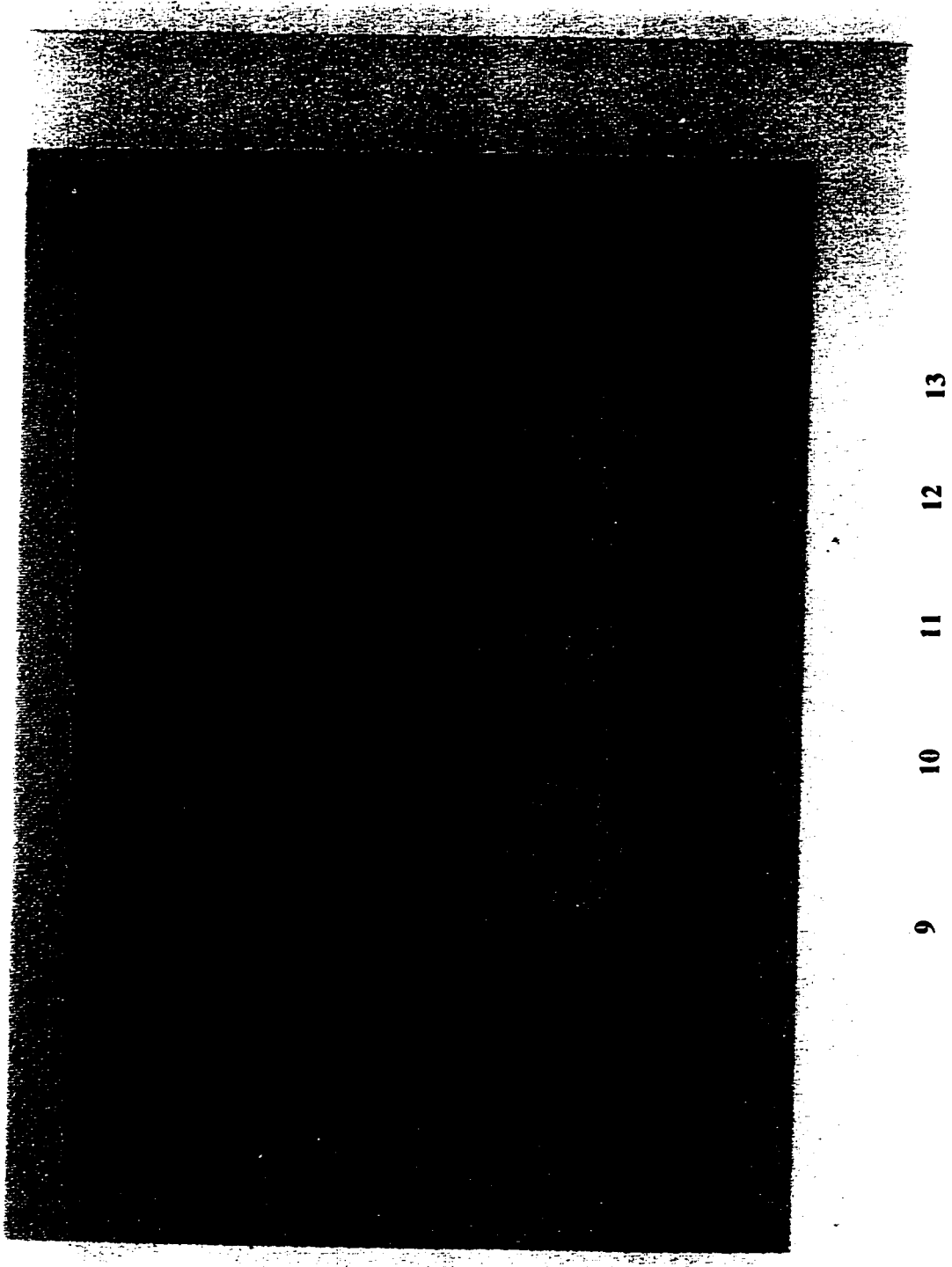


Figure 31. HC 12*: Side B



1 2 3 4 5 6 7 8

Figure 32. HC 13*: Side A



9 10 11 12 13

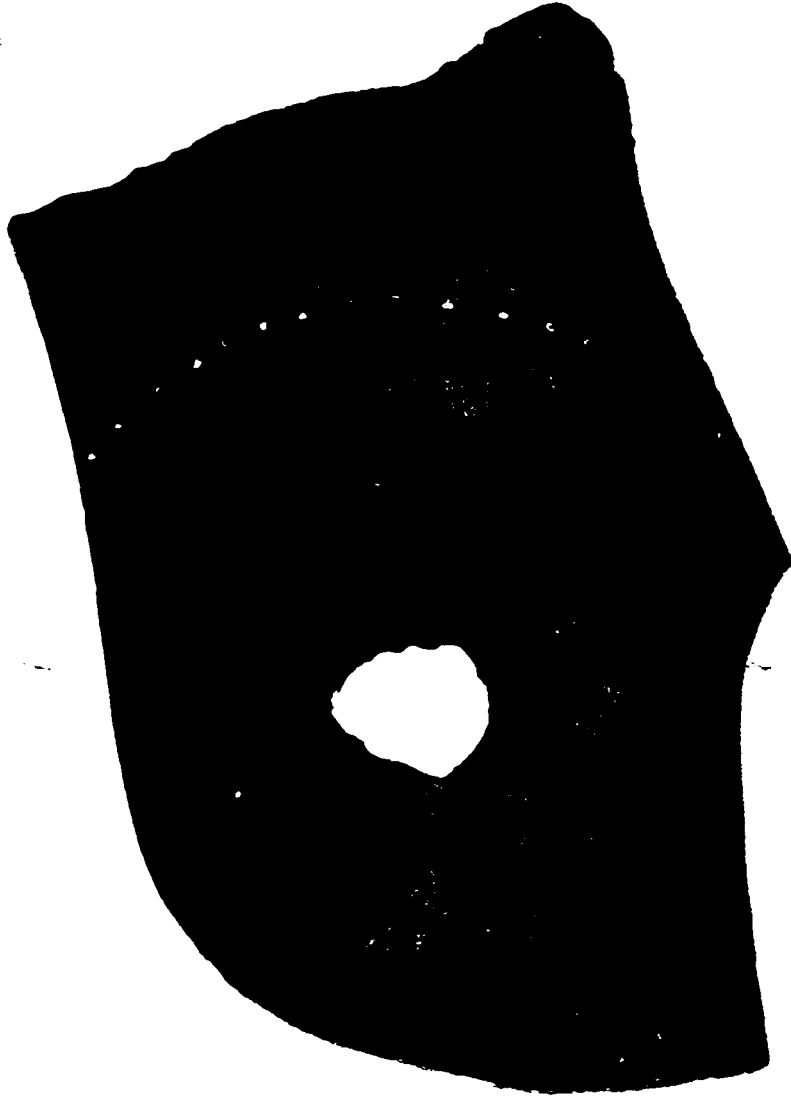
Figure 33. HC 13*: Side B



Figure 34. HC 18*: Whole Front



Figure 35. HC 18*: Shoulder



1 2

Figure 36. HC 24*: Tondo

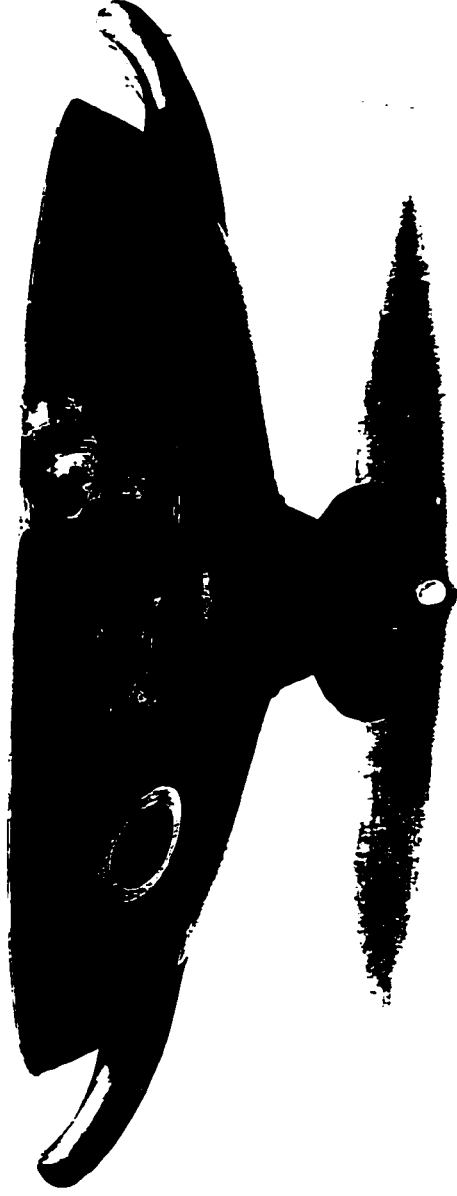


Figure 37. HC 25*: Side A

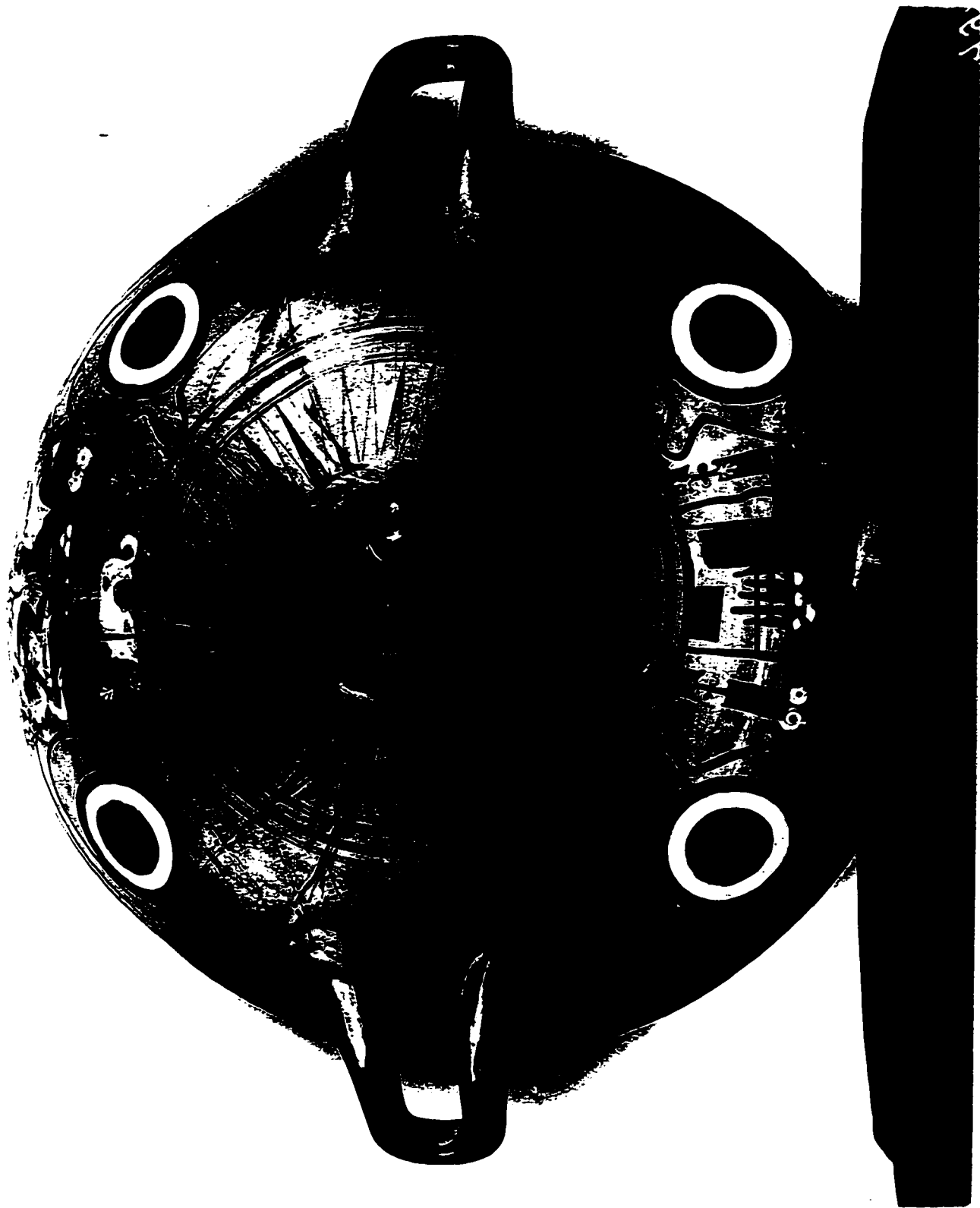


Figure 38. HC 25*: Whole Exterior

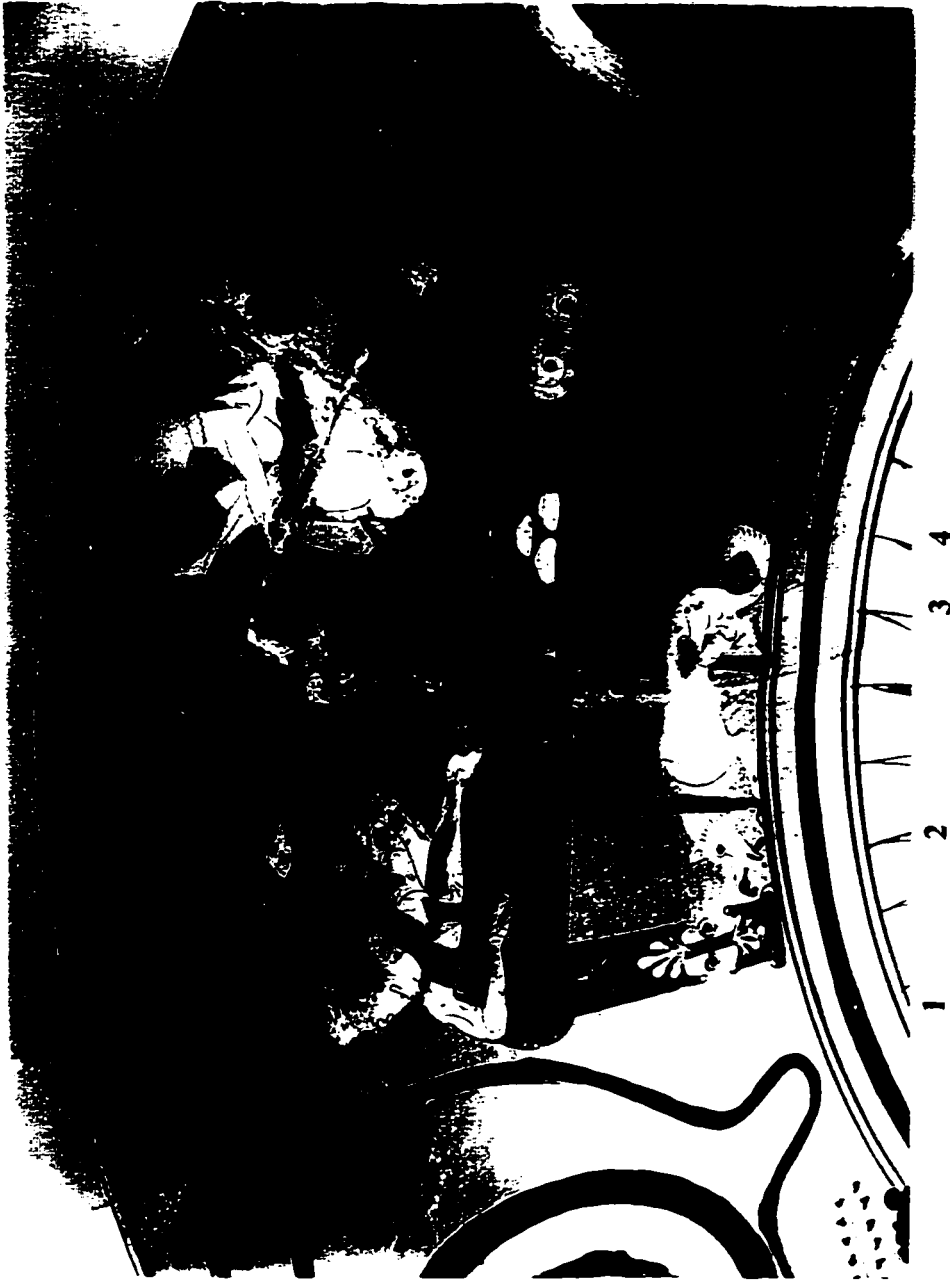


Figure 39. HC 25*: Side A, detail



1

2

3

4

5

Figure 40. HC 26*: Side A



6

7

8

Figure 41. HC 26*: Side B

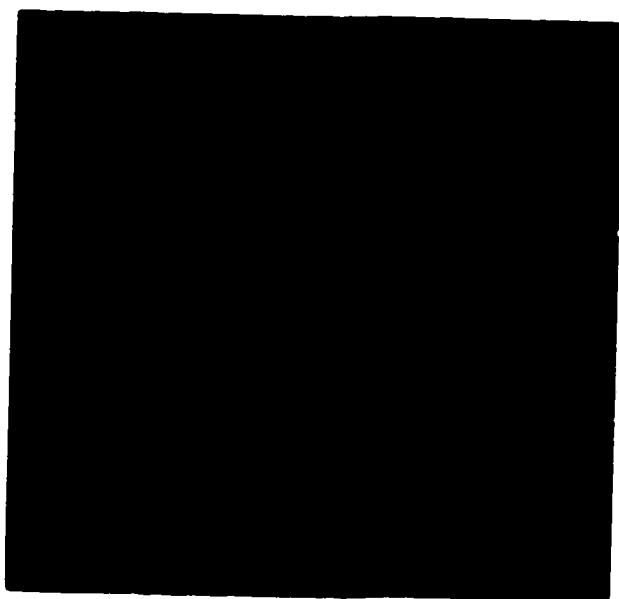


Figure 42. HC 28*: Tondo



Figure 43. HC 28*: Side A



Figure 44. HC 28*; Side A, detail



9 10 11 12 13 14 15 16

Figure 45. HC 28*: Side B, detail