The Theseus Painter
Borgers, O.E.

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: http://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
X. OTHER MYTHOLOGICAL FIGURES AND SCENES AS WELL AS RELATED REPRESENTATIONS

1. Introduction

Few of the Theseus Painter's subjects are mythological. In fact, some of them that at first glance seem to be mythological might instead be associated with theatrical performances or be non-mythological. The uncertainty results from the above-mentioned circumstance that many of the painter's subjects are not easy to identify, if at all. Therefore, what we perceive as a possibly mythological representation may originally have been intended as something completely different, a theatrical scene for example. Some of these pictures will also be dealt with below.

Nevertheless, the Theseus Painter depicted some of the more common mythological themes. One example is the figure of Triptolemos in his wheeled chair (Cat. no. 147, pl. 46 g). Another one is Perseus. But whereas the story of Perseus and the Gorgons was evidently quite popular with one of his fellow-painters - Painter of Rodin 1000 (see above) - the Theseus Painter is only known to have chosen it once (Malibu 86.AE.146, Cat. no. 192, pl. 58). Its composition is uncomplicated, consisting of Perseus with petasos, winged boots and sword, and three running Gorgons.583

Three other vases decorated by the Theseus Painter, two lekythoi and a kyathos, show the wrestling match of Peleus and Thetis584 (Syracuse 33501, London 1904.7-8.5, once Philadelphia market, Cat. nos. 137-38, 199, pls. 43 c-e, 61 e). The match is depicted in standard fashion, comparable to most of the many other black-figure renderings. Peleus grasps Thetis, with on his back some of her metamorphoses: lion-protome and fishtail (London and Syracuse lekythoi) or a complete lion only (Philadelphia kyathos). On both lekythoi Thetis holds a small dolphin or dolphin-like fish.585 The picture in London has a tree, the one in Syracuse an altar. Each lekythos has a Nereid turned to the right.

Trojan or related themes seem not to have been favoured by the Theseus Painter. The lekythos Berlín 2005 (Cat. no. 144, pl. 46 e) illustrates the Judgement of Paris. A striking iconographic detail, probably without parallel, is Hermes' apparent attempt to prevent Paris from fleeing.586 Another lekythos, Athens, NM 96/84, features Polyxena at the fountain (Cat. no. 139, pl. 44 a-b),587 which was one of the most common subjects of the Athena Painter.588 In composition and details, moreover, the Theseus Painter's picture is very close the Athena Painter's: Polyxena and Achilles gesture similarly, the fountain is comparable, with a bird (raven) on top. Only a few, small stylistic features separate the versions by the two painters; note especially the incising of the lion-head spouts and the birds as well as the more curving branches of the Theseus Painter's tree, behind which Achilles crouches in ambush.

In addition, Odysseus appears three times in the work of the Theseus Painter. The blinding of Polyphemos occurs on the oinochoe Louvre F 342 (Cat. no. 165, pl. 52 c-d). The episode is in itself quite rare in Attic black-figure,589 and the Theseus Painter's presentation is highly unusual. Two of Polyphemos' adversaries

583 For the very similar schemes of Perseus approaching the Gorgons and of Perseus fleeing from them see LIMC VII, s.v. Perseus', nos. 100-106, nos. 137-147. Also K. Schauenburg, Perseus in der Kunst des Altertums (Bonn 1960) 19-55. Compare also the skyphoi by the Painter of Rodin 1000 (Cat. nos. N39-41); see esp. Mercklin, Werkstatt.
584 LIMC VII, s.v. 'Peleus', nos. 78-168.
585 Compare Basle, Cahn coll. HC 909, Athena Painter; Kreuzer, Zeichner, 115, no. 122, where a Nereid holds a similar, small dolphin.
586 LIMC I, s.v. 'Alexandros', nos. 7-14; LIMC VII, s.v. 'Paridis Judicium', 5-21, esp. the description of Berlin 2005 (Cat. no. 144). See also C. Clairmont, Das Parisurteil in der antiken Kunst (Zurich 1951) 39-44; I. Raab, Zu den Darstellungen des Parisurteils in der griechischen Kunst (Frankfurt 1972).
587 Brommer, Vasenlisten1, 357-61; LIMC I, s.v. 'Achilles', nos. 206-81; LIMC VII, s.v. 'Polyxene', nos. 8-20, among which, a lekythos near the Theseus Painter, London 1878-1.20 (B 542) (ABL 254,2). See also C. Zindel. Drei vorhomerische Sagenversionen in der griechischen Kunst (Diss. Basel 1974) 33-49, 113-14.
588 See n. 530; Louvre F 366; Munich 1906; Karlsruhe B 27; Basle, Cahn coll.; Amsterdam 3737; once Roman market (twice); Toledo, Ohio 47.62; Muzzano, private coll.; Washington WU 3278. All by the Athena Painter.
589 See F. Brommer, Odysseus, 61-64. Also Brommer, Vasenlisten1, 436-37; LIMC VI, s.v. 'Kyklops', nos. 17-23; LIMC VI, s.v.
Two other scenes, while seemingly referring to a specific mythological context, miss narrative key elements by which they can actually be identified as such. Greifswald 197 (Cat. no. 35, pl. 15 b) has three sirens playing a lyre and auloi; a single male bystander acts as audience. A comparable subject is found in San Antonio 86.134.54 (Cat. no. 128, pl. 39 d-f), although composed slightly differently: a siren with lyre stands on a rock, between two men wearing mantles and leaning on sticks, like the lone bystander of the Greifswald skyphos. Although the sirens might suggest a context associated with Oidipous, E. Hofstetter rejects the possibility. She also doubts the correctness of E. Buschor's interpretation of them as "Plastische Denkmäler" of graves, with the mantle figures representing the dead. In Hofstetter's opinion, the rocks on which the sirens stand should not be regarded as stelai but rather as bases or simply rocks. Indeed, the shapeless objects by which the Theseus Painter's sirens are placed hardly look like stelai. And the sirens of most of the Athena Painter's more numerous illustrations of the subject, which are nearly identical to the one by the Theseus Painter in San Antonio, perch on structures which resemble a base or column. Hofstetter concludes that these scenes of sirens are more like those connected with Athena in which owls or cocks are put on pillars; moreover, the sirens may refer to an "allgemein kultisch-dämonisches Bereich".

2. Amazon or Arimasp

Two of the Theseus Painter's skyphoi are notable not only for their curious subject but also for the subject's even more remarkable execution: Boston 99.523, and Guardia Perticara (Cat. nos. 6, 10, pls. 3 a, 5 a, fig. 28 a-b). On each skyphos a female is mounted on a lion. She wears a 'Thracian' cap and tight suit (chequered in Boeotian Black Figure Vase Painting of the Archaic Period (Mainz 1990) 1-2, n. 8.

As the three visible opponents of Polyphemus are not distinguished by dress or attribute, it is impossible to identify Odysseus among them.

The possibility that the two actions (the hardening of the pole and the stabbing or burning of Polyphemus' eye) are two different episodes performed by the same people conflated into one panel is unlikely. Apart from two vases with the Deeds of Theseus (Cat. nos. 76, 136, pls. 32 b, 43 a-b), the Theseus Painter never employed this 'comic strip' technique; moreover, the Deeds of Theseus are distinctly separate occurrences, whereas the blinding of Polyphemus is only one. If these are indeed two separate scenes of one episode, furthermore, we would expect each scene to have the same number of participants: in this case two men who harden the pole or, alternatively, only one man who attacks Polyphemos. H. Frönig apparently sees the picture as episodic, in 'Anfänge der kontinuierlichen Bilderzählung in der griechischen Kunst', Jdl 103 (1988) 189, fig. 215-216.

See Brommer, Odysseus, 65-68. Also Brommer, Vaseslisten, 437-39; LIMC VI, s.v. 'Odysseus', nos. 101-37.

Maas and McIntosh-Snyder, Stringed Instruments, 35-39, 79-112, similar to a Chelys lyra.

The San Antonio lekythos has a long history of simultaneous attributions to either the Theseus Painter or the Athena Painter. It can definitely be attributed to the Theseus Painter. See also n. 261.


London 1920.3-15.1 (ABL 255,27; Kurtz, AWL, pl. 60.1); once Basle market (MuM 1964, 24, no. 42; Para 261); Amsterdam 8977 (Para 261; Gezicht van de oudheid, aanwinsten 1965-1981, Allard Pierson Museum (Amsterdam 1982) 45-46, no. 50; CVA, forthcoming); London B 651, lower part missing (ABL 256,48, pl. 45.5); Bari 2732, with sirens balancing on a tree trunk, no human bystanders (ABL 257,68, pl. 48.2).


burn out his eye instead of stabbing it as regularly seen in vase-painting. This exceptional means of blinding the giant can firstly be deduced from the dilute clay-paint found above the area of the pole's impact in the eye, as dilute clay-paint is generally a sign of either water or fire. Secondly, the figure on the left places another pole into a fire, presumably to set it alight rather than, for instance, to harden it. The Theseus Painter's other two pictures of Odysseus illustrate his escape from Polyphemos, hidden under sheep (New York, White and Levi collection; Oxford 1934.327; Cat. nos. 32, 141, pls. 15 a, 45 a-c).

'The Musen des Jenseitz', Munich 1944.

'Stirred of the Continuum of Narrative Illustration in Greek Art', Jdl 103 (1988).
round body decorated with a white-black chequered pattern and two hoof-like feet.\textsuperscript{598} Between the two figures there is a tree; and, in Boston, there is a snake on the ground. The woman has often been identified as an amazon.\textsuperscript{599} If the monster is indeed a griffin, a problem arises: in vase painting, without exception, amazons and griffins in combat are only known from the fourth century B.C.\textsuperscript{600} Perhaps these skyphos pictures are additional instances of the Theseus Painter’s depiction of rare or even otherwise unknown subjects, although in this particular case there may be another explanation. The woman possibly represents one of the Arimasps, a mythological people who lived north of the Black Sea and fought griffins to get their gold.\textsuperscript{601} Von Bothmer doubts such an identification, however.\textsuperscript{602}

Of the vases with Arimasps, apparently only two other examples are black-figure; their representations, however, are not comparable to those of the Theseus Painter. An Attic lip-cup shows a griffin and a running man with a Thracian cap and a tool or weapon resembling a pick-axe.\textsuperscript{603} The second example is a Boeotian black-figure silhouette cup on which a griffin-like monster fights a male supplied with club and mantle.\textsuperscript{604} All other portrayals of Arimasps in vase painting, like those of amazons and griffins, are much later, mainly fourth century B.C. onwards, and, furthermore, seem to have little in common with the Theseus Painter’s depictions.\textsuperscript{605} In addition, his round-bodied monster finds no parallel in Attic vase painting. On the other hand, the fowl-like birds of some other Heron Class skyphoi have a somewhat comparable form, sometimes with similarly chequered bodies. The resemblances, however, might be purely accidental.\textsuperscript{606}

In the initial publication of the Guardia Perticana skyphos, the subject receives a very different interpretation: “It [the skyphos] presents a rare depiction of the monster Lamia (with the head of a wolf, a large oval body and horse hooves) confronted by a figure with an eastern style skullcap, armed with a bow and riding a lion. [...] This is probably a ‘lord of the animals’ scene, with possible chthonic and underworld qualities, fighting against evil forces.”\textsuperscript{607} Apart from the vagueness of the explanation, there seems more often to be a tendency to assign the name Lamia to any exceptional or weird monster, as in the case of the unknown female creature led by Herakles, discussed in the following chapter (Cat. nos. 15-16, pl. 7 a–c).\textsuperscript{608}

Possibly the scenes of the Boston and Guardia Perticana skyphoi combine stories about amazons and Arimasps, supplemented with elements stemming from the Theseus Painter’s imagination. It may also be, of course, that they have their origins in a source or story which has been lost. The subject on the reverse side of each skyphos (pl. 3 b, side B of Boston illustrated only) seems unrelated to the obverse: a lion behind a tree, ready to attack a herd of four alternately black and white oxen.\textsuperscript{609} The subject, composition and style are very

\textsuperscript{598} The exaggerated, almost caricatural features of the griffin may remind one of theatre. See also Herakles leading a monster in the section on Herakles.

\textsuperscript{599} Caskey, Geometry, 150-51; ABL 250.26; V. Bothmer, Amazons, 110, no. 197; E.A.A. VII, 752-53.

\textsuperscript{600} Not mentioned in Bothmer, Amazons. See LIMC I, s.v. ‘Amazones’, nos. 565-69.


\textsuperscript{602} Bothmer, Amazons, 110, no. 197: “This is a very odd scene. A female archer dressed in a cross-hatched garment with sleeves and trousers and a rounded oriental cap is mounted on a roaring lion. She is shooting at a chequered monster with the body of an overgrown fowl and the head of a bat. This monster seems to breathe fire. [...] Miss Palmer [...] has thought of an early version of the Arimasps. I do not know what is meant, but should like to point out that the trousers are wide at the ankles instead of narrow: in contemporary r.f. this would preclude an amazon.”

\textsuperscript{603} Angers, Mus. Pincé M.T.C. 1006 (LIMC VIII, s.v ‘Arimaspoi’, no. 2, pl. 340).


\textsuperscript{605} LIMC VII, s.v. ‘Arimaspoi’, nos. 2-51. None has an Arimasp riding a lion or a creature that resembles the round bodied one of the Theseus Painter’s skyphoi.

\textsuperscript{606} Compare Tarquinia 614 (L. Campus, Ceramica Attica a figure nere, piccoli vasi e vasi plastici, Materiali del Museo Archeologico Nazionale Tarquinia II, Rome 1981, 95-99, no. 65, pl. 63); once Gallatin coll. (CVA Hoppin and Gallatin, pl. 8.6); Agora P 16766 (Vanderpool, Shaft, 293, no. 79, pl. 43; Agora XXIII, no. 1618).

\textsuperscript{607} Treasures from the South of Italy, Greeks and Indigenous People in Basilicata, 18 June-15 Nov. 1998, Ancienne Douane Strasbourg, 241.

\textsuperscript{608} It is remarkable, on the other hand, that the scene of the above-mentioned Boeotian silhouette cup has also been associated with Herakles and the monster. Possibly there is a connection between both subjects. As explained below, moreover, an Apulian vase shows a hero fighting a very similar monster, and the subject has been associated with a theatrical performance. Do the Theseus Painter’s Boston, Guardia Perticana, Acropolis and Monopoli skyphoi also refer to theatre?

\textsuperscript{609} A picture of this side, which has otherwise not been published, can be seen on the internet http://www.perseus.tufts.edu/cgi-bin/image?lookup=Perseus:image:1990.24.0330. A link with that site is also established in the Beazley Archive Pottery Database, 100
close to two skyphos pictures attributed to the Krokotos Painter, confirming further the strong tie between him and the Theseus Painters.  

3. 'Heroes at a mound'

Two skyphoi and a kyathos (Naples 81159, once Basle market, New York 1982.27.6, Cat. nos. 33-34, 200, pl. 14) depict two warriors seated on stools placed on either side of a rounded, rocklike structure, resembling a mound, on which birds (often identified as eagles) perch. On one side of the Naples skyphos a single eagle devours a snake, on the opposite side a hare (Cat. no. 33, pl. 14 a-b). Eagles confront one another on the Basle market skyphos and the New York kyathos (Cat. nos. 34, 200, pl. 14 c-d). The mound of the former shows a deer or snakes in added white, that of the latter a white dog. The New York kyathos remains unpublished.  

In the Basel sales catalogue the subject is regarded as heroes waiting for an oracle. An earlier publication similarly argues in favour of an oracular reference, like pictures of the omphalos at Delphi. In contrast, Eisman suggests that it might be better to regard the pictures as 'funerary', although he is not very sure. Rather similarly, V. Brinkmann sees a scene laden with funerary symbolism. In her opinion, the mound is a tomb which is being guarded by the deceased's companions, the vanquished dead being symbolised by the deer, hare and snake, and the fight in which he was killed by the birds of prey in combination with the three species they hunt. Although Brinkmann's search for symbolism may be a bit exaggerated (especially as a hare and snake are not seen in Cat. no. 34, pl. 14 c-d), the identification of the subject as a tomb guarded by companions (either mythological or human) seems quite sensible.

Besides nearly identical pictures by the Athena Painter and the Haimon Painter, the picture of an askos in Boston (13.169) is comparable. An additional feature on that vase is the warrior emerging from the top of the similarly shaped mound. J.R. Green identifies the figure as a dead hero's ghost rising from the grave, a motif which recalls Aeschylus' *Persae*.

---

610 St. Petersburg B 402 (Gorbunova, *Ermitazhe*, 52-3, no. 33); London 1920.2-16.3 (Ure, *Krokotos*, 90, no. 4, pl. IV). Compare also the skyphos Athens, NM 12532, with a similar subject, related to the Krokotos Painter (Ure, *Krokotos*, 90, no. 5, V; *CVA* 4, pl. 31).


617 *ARV* 188,59; not in either *ARV* or *Para*.

618 Green, *Theatre*, 35.
4. Satyrs\textsuperscript{619} and maenads

The Theseus Painter's only relatively conventional pictures of a thiasos with Dionysos and satyrs appear on either side of London B 513 (Cat. no. 166, pl. 53 a-c).\textsuperscript{620} A more common theme of the painter consists of satyrs making music, for which see Syracuse 26857, once Basle Market,\textsuperscript{621} Eleusis 314, Louvre Cp 108.56 and Malibu 71.AE.29 (Cat. nos. 1, 37, 110, 118, 150, pls. 1 a-b, 15 c-d, 47 a-b). On the skyphoi, the satyrs are generally arranged in groups of two or three, playing lyres, trumpets and auloi.\textsuperscript{622} The Malibu pelike has only two auloi-playing satyrs.

More than once it has been proposed that such scenes of satyrs may very possibly represent satyr-plays. But as J.R. Green rightly points out it is usually difficult to distinguish in vase painting between actors dressed up as satyrs and mythological satyrs/silenoi.\textsuperscript{623} In some instances the figures are obviously humans wearing satyr costumes, in others the figure of the mus is much less certain. Ultimately, the main criterion for identifying a satyr-play seems to be the representation's context.\textsuperscript{624} E. Simon agrees and sees a satyr-play in scenes where the satyr's behaviour is out of the ordinary because they are furnished with kitharai, trumpets (Syracuse 26857, Cat. no. 1, pl. 1 a-b, fig. 1 a-b), pelta\textsuperscript{625} or sports equipment instead of being more conventionally occupied with preparing or drinking wine.\textsuperscript{626}

The skyphos once in the Basle market (Cat. no. 37, pl. 15 c-d) has an additional trait that might argue in favour of a satyr-play: the white beard of the central lyre-playing satyr. The white beard has been seen as indicative of the Papposilenos — the leader of the satyr-chorus.\textsuperscript{627} But it might just as well be a trick on the part of the Theseus Painter to introduce some variation into an otherwise repetitive composition. Nevertheless, the identification of the central satyr as Papposilenos must be correct,\textsuperscript{628} as the white beard is not repeated on another satyr by the Theseus Painter, and it can hardly be coincidental that it seems so neatly suited to the expected iconography of the Papposilenos.

One of the Theseus Painter's lekythoi, once in a German private collection (Cat. no. 133, pl. 41 d-e), shows another curious scene of satyrs. A satyr seated on a rock writes with a stylus (?) on a tablet (?), flanked by satyrs leading goats. Beazley described it as "numbering the flock".\textsuperscript{629} Blümel had earlier compared it to the picture of one of the Eucharides Painter's pelike (Oxford 563).\textsuperscript{630} One side shows a satyr seated on a rock, a goat, a standing satyr and, in front, a figure said to be Hermes. The seated satyr holds an object which has been variously identified\textsuperscript{631} and, he resembles the satyr with stylus and tablet on the lekythos in Germany.

\textsuperscript{619} For the discussion whether these creatures are satyrs or silens see Hedreen, Silens; id, 'Silens, Nymphs and Maenads', \textit{JHS} 114 (1994) 47-69. For the sake of convenience — and because many of the scenes mentioned below may actually represent the satyr-play — the name 'satyr' (though possibly erroneous) is maintained by me. For older opinions see, for example, F. Brommer, \textit{Satyroi} (Würzburg 1937).

\textsuperscript{620} Maybe also the Collisani lekythos (Cat. no. 134, pl. 42 a-c).

\textsuperscript{621} Compare also the Budapest skyphos, near the Theseus Painter (Cat. no. N50), with a similar scene.

\textsuperscript{622} This seems often to be the standard number; see \textit{LIMC} VIII, s.v. 'Silenoi', nos. 92-107.


\textsuperscript{624} As Green remarks, the same applies to the "detection and interpretation [of] pictures deriving from tragedy."

\textsuperscript{625} See, for example, the following Pyrrhic satyrs: Athens, NM 18567 (\textit{ABL} 255,20; \textit{ABV} 520; \textit{Beazley Addenda} 130); London 1864.10-7.248 (\textit{ABL} 260,136; \textit{BCH} 92, 1968, 584, fig. 35). See also Karouzou, \textit{Satyrois}, 58-71.

\textsuperscript{626} E. Simon, 'Satyrs-plays on Vases in the Time of Aeschylus', in D.C. Kurtz and B.A. Sparkes, \textit{The Eye of Greece, Studies in the Art of Athens} (Cambridge 1982) 123-24. She also points out the apparent correlation between the first appearance of the satyr-play and of vases with possible representations of the satyr-play. According to Brommer, depictions of the Papposilenos generally appear only later on in the 5th century; Brommer, \textit{Satyrsplaie}\textsuperscript{\textdegree}, 38. Several of the Theseus Painter's other vases are included in Brommer's list: Brommer, \textit{Satyrsplaie}\textsuperscript{\textdegree}, nos. 61a and 81 (both referring to Naples 81154, Cat. no. 24, pl. 11 d-e, Herakles and satyrs), 158a (German private coll., lekythos, Cat. no. 133, pl. 41 d-e), 159 (Bologna C 44, Cat. no. 9, pl. 4, Hermes and satyrs). Supplementary list, in Brommer, \textit{Huckepack}, no. 211a (Malibu 71.AE.297, Cat. no. 150, pl. 47 a-c). See further, C. Blümel, \textit{Antike Kunstwerke} (Berlin 1953), 16-17, fig. 9; Bieber, \textit{Theater}, 16, fig. 50; Buschor, \textit{Satyrtrüge}, esp. 40.

\textsuperscript{627} E. Simon, ibid. preceding n., 142.

\textsuperscript{628} See also the above-mentioned rather theatrical hairy satyr of London 1902.12-18.3 (Cat. no. 18, pl. 8 d-e).

\textsuperscript{629} \textit{ABV} 518,3.

\textsuperscript{630} \textit{ABV} 396,21, "subject unexplained", 696; \textit{Para} 173; Brommer, \textit{Satyrsplaie}\textsuperscript{\textdegree}, no. 158

\textsuperscript{631} Musical instrument (T.H. Price), box and 'abacus' (Beazley); \textit{JHS} 28 (1908) 314-15; \textit{CVA} Oxford 2, pl. 8.7-8; \textit{AJA} 75 (1971) 432.
The subject of each of these pictures is probably similar, if not the same. Brommer proposed that the Theseus Painter's lekythos illustrates a satyr-play,\(^6\) which may well be the case. Once again, however, like so many of the Theseus Painter's portrayals, it is without parallel and cannot therefore be easily defined with certainty. Perhaps the Theseus Painter (as well as the Eucharides Painter) simply gave his imagination free rein.

Elsewhere, the Theseus Painter connected satyrs with deer. In the tondo of London B 446 (Cat. no. 173, pl. 55 e) a satyr sexually engages a deer.\(^6\) On the skyphos Lecece 560 (Cat. no. 38, pl. 16 c-d) two frontal-faced satyrs stand behind deer and gesture as if dancing;\(^7\) compare also a skyphos fragment in Basle (Cahn collection, HC 1405, Cat. no. 39, pl. 16 b), preserving the frontal-heads of two satyrs. On the Kanellopoulos skyphos satyrs appear together with deer as well as with hares (Cat. no. 78, pl. 33 a-b, side A with hare only).

The skyphos fragments Acropolis 1290 (Cat. no. 77, pl. 32 c-f) illustrate satyrs treading grapes, probably while a goddess and possibly Dionysos look on.\(^8\) The subject is, of course, well known in Attic vase-painting.\(^9\) Sometimes Dionysos or others are included; as a rule, however, the satyrs are alone. Generally comparable are satyrs who gather grapes. Much rarer are the pictures of humans making wine.\(^10\)

Parts of satyrs can further be seen on several fragments: Delos, Cambridge AG 320, Athens Na 1959 NAK 740 and Na 1960 NAK 211 (Cat. nos. 93, 111, 118, pl. 36 l). Because of the poor state of preservation, the activities of the satyrs cannot be determined.

Curiously, the Theseus Painter rarely depicted maenads. The Winchester skyphos (Cat. no. 4, pl. 1 c-d) has confronting maenads mounted on goats, separated by a central tree in front of which there is yellow heron.\(^11\)

---

\(^{67}\) See Bochum S 1075, Vintage Painter, with the earliest known vintage scene in Attic vase painting (Brijder, Siana Caps I, 188, 260, no. 255, pl. 48; A.N. Malagardis, Archéph 1988, 127, fig. 11c; N. Kunisch (ed.), Symposium, Vazen aus dem Antikensmuseum der Ruhr-Universität Bochum, Cologne 1989, 48-49 no. 19). See also Louvre AM 1008 (CVA 4, pl. 29.3-4; Bothmer, Amasis, 117, fig. 72); Acropolis 2560 (ABV 337,32; Beazley Addenda 2 92; E. Holmberg, On the Pyrocoater and other Athenian Black-Figure Vase-Painters with a Feeling for Nature, Jounsered 1992, 40, fig. 28, Rycroft Painter), which is also compared to Berlin, Museum für Vor- und Frühhistorische (J.D. Beazley, AJA 39, 1935, 476-77, fig. 2), Cab. des Médailles. 324 (CVA 4, pl. 82.4 ("Silenes Vendangeurs"), Heddren, Silens, no. 26, "silens or youths making wine"); a human vintage is perhaps also seen in Acropolis 1262 a-c (Graef and Langlotz, Abropolis, drawing on 140). See also A.N. Malagardis, Mondre Rural, 125-29.

\(^{68}\) LIMC VIII, s.v. 'Mainades', nos. 83-99. See also S. Mornw, Die MAIINADE in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr., Rezeptionsästhetische Analyse eines antiken Weiblichkeitsentwurfs (Mainz 1998) 169, who remarks that maenads on goats are derived from the motif of maenads on bulls; maenads and goats are linked only when Dionysos is also present. She does not mention the Winchester skyphos.

---

\(^{62}\) Brommer, Satyrspiele, no 158a.

\(^{63}\) Compare Athens, NM 22833, type A1 skyphos; CVA 4, pl. 23.3-4; LIMC VIII, s.v. 'Sileno', no. 52, same subject. See also F. Lissarrague, 'Les satyres et le monde animal', ProcCopenhagen, 335-348, esp. 345-346.

\(^{64}\) Compare two (later) red-figure pictures of satyrs standing behind donkeys; LIMC VIII, s.v. 'Sileno', nos. 58-58a.

\(^{65}\) Attributed by Haspel to the Theseus Painter's workshop ABL 253,13, although she added that in the list "several may be pieces by his own hand." Compare the incising of the legs of the satyr of St. Petersburg 4498 (Cat. no. 71, pl. 30 a-e).