

CENTAURS

IN ANCIENT ART

THE ARCHAIC PERIOD

BY

PAUL V. C. BAUR

ASSISTANT PROFESSOR OF CLASSICAL ARCHAEOLOGY
YALE UNIVERSITY

WITH 38 ILLUSTRATIONS IN THE TEXT AND 15 PLATES



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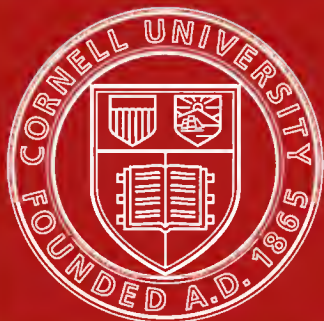
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TO MY WIFE

PREFACE.

The centaur in ancient literature has often been discussed, but so far as I know an exhaustive study of the centaur in ancient art has never been made. Such a study seemed to me worth while, especially since an erroneous impression concerning the development of the types has become almost universal, due to the limited horizon of those who have dealt only casually with this subject. For Nessos, Chiron and Pholos Stephani, *Compte-Rendu* 1865, 102 *sqq.* and 1873, 73 *sqq.*, 90 *sqq.* has collected valuable material.

I have attempted to catalogue the various types from the earliest times down to the end of the archaic period, 480 B. C., and have made a three-fold division, Class A: Centaurs with equine forelegs, Class B: Centaurs with human forelegs, and Class C: Centaurs with human forelegs ending in hoofs. So far as it was practical I have arranged the examples collected according to locality and in chronological order, at the same time attempting to form groups of the various mythological subjects. This could not very well be carried out systematically and methodically in the archaic period of Attic ceramic art of Class A for various reasons, but especially because two different subjects sometimes are found on one and the same vase. Occasionally I have included monuments of even later date than 480 B. C., but only where the types seemed important for a full understanding of those of earlier times.

It is an agreeable task to acknowledge my indebtedness to my friend and teacher, the late Professor Kekulé von Stradonitz, who encouraged me to publish this work, and to Professor Robert Zahn who also had made a collection of centaurs in ancient art which he unselfishly placed at my disposal. Both were of inestimable help in making it pleasant for me to collect the material in the Berlin Museum and in the Archaeological *Apparat* of the Berlin University. To Dr. J. Sieveking of Munich my hearty thanks are due for his help in procuring illustrative material, so too to Dr. Edward Robinson of the Metropolitan Museum and to Drs. J. H. Holwerda and M. A. Evelein of Leyden. To all the other curators of Museums who have aided me by supplying photographs and other needful information I hereby acknowledge my thanks.

Berlin, April 1912.

Paul V. C. Baur.

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ABBREVIATIONS.

- A. J. A.* = American Journal of Archaeology.
Annali = Annali dell' Instituto.
Ant. Denkm. = Antike Denkmäler, herausgegeben vom K. Deutschen Archäologischen Institut.
Arch. Anz. = Archäologischer Anzeiger (Beiblatt zum Jahrbuch).
Arch. Ztg. = Archäologische Zeitung.
Ath. Mitt. = Mitteilungen des Deutschen Archäologischen Instituts, Athenische Abteilung.
Babelon-Blanchet, *Catalogue* = E. Babelon-J. A. Blanchet, Catalogue des Bronzes antiques de la Bibliothèque Nationale.
B. C. H. = Bulletin de Correspondance Hellénique.
B. S. A. = Annual of the British School at Athens.
Bull. d. Inst. = Bullettino dell' Instituto.
Bull. Nap. = Bullettino Napolitano.
Coghill = J. Millingen, Peintures antiques de Vases Grecs de la Collection de Sir John Coghill, Bart.
Collignon-Couve = Catalogue des Vases peints du Musée National d'Athènes.
Compte-Rendu = Stephani, Compte-Rendu de la Commission Impériale Archéologique.
Ep. Arch. = Ἐφημερίς Ἀρχαιολογική.
Friederichs, *Bronzen* = C. Friederichs, Berlins Antike Bildwerke II. Geräte und Bronzen im Alten Museum.
Furtwängler-Reichhold = A. Furtwängler und K. Reichhold, Griechische Vasenmalerei.
Furtwängler = A. Furtwängler, Beschreibung der Vasensammlung im Antiquarium, Berlin.
Head, *Hist. Num.* = B. Head, Historia Numorum (1st ed.).
Helbig, *Führer* = W. Helbig, Führer durch die öffentlichen Sammlungen klassischer Altertümer in Rom.
Heuzey, *Cat. des figurines* = L. Heuzey, Les figurines antiques de terre cuite du Musée du Louvre.
Heydemann = H. Heydemann, Die Vasensammlungen des Museo nazionale zu Neapel.
Jahn = O. Jahn, Beschreibung der Vasensammlung König Ludwigs in der Pinakothek zu München.
Jahrb. = Jahrbuch des Deutschen Archäologischen Instituts.
J. H. S. = Journal of Hellenic Studies.
Laborde = A. de Laborde, Collection de Vases Grecs de M. le Comte de Lamberg.
Masner = K. Masner, Die Sammlung antiker Vasen und Terracotten im K. K. Österreichischen Museum.
Micali, *Mon. Ined.* = G. Micali, Monumenti inediti a illustrazione della storia degli antichi popoli italiani.
Micali, *Storia* = G. Micali, Monumenti per servire alla storia degli antichi popoli italiani.
Müller-Wieseler, *D. a. K.* = Müller-Wieseler, Denkmäler der alten Kunst.
Overbeck, *Her. Bildw.* = J. Overbeck, Gallerie heroischer Bildwerke der alten Kunst.
Pottier, *Album* = E. Pottier, Vases antiques du Louvre (Two volumes of plates).
Pottier, *Catalogue* = E. Pottier, Catalogue des Vases antiques du Louvre.
Reinach, *Rép. Reliefs* = S. Reinach, Répertoire de Reliefs Grecs et Romains.
Reinach, *Rép. Statuaire* = S. Reinach, Répertoire de la Statuaire Greque et Romaine.
Reinach, *Rép. Vas.* = S. Reinach, Répertoire des Vases peints Grecs et Étrusques.
Rev. Arch. = Revue Archéologique.
De Ridder, *Cat. d. Vases Peints* = A. de Ridder, Catalogue des Vases peints de la Bibliothèque Nationale.
Robinson = E. Robinson, Catalogue of Greek, Etruscan and Roman Vases, Museum of Fine Arts, Boston.
Röm. Mitt. = Mitteilungen des Deutschen Archäologischen Instituts, Römische Abteilung.
Schmidt, *Der Knielauf* = Eduard Schmidt, Der Knielauf und die Darstellung des Laufens und Fliegens in der älteren Griechischen Kunst (Münchener Archäologische Studien, dem Andenken Adolf Furtwänglers gewidmet).
Sieveking-Hackl = J. Sieveking und R. Hackl, Münchener Vasensammlung, I. Bd., Die älteren nicht-attischen Vasen.
Stephani = L. Stephani, Die Vasen-Sammlung der kais. Ermitage.
Walters = H. B. Walters, Catalogue of the Greek and Etruscan Vases in the British Museum, vol. II. Black-Figured Vases.
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CLASS A.

I. ORIENTAL MONUMENTS.

1. Prism-seal. Fig. 1. Steatite. Crete. Berlin, *Cat.* no. 62. Evans, *J. H. S.* 1894 p. 344 fig. 69; *Scripta Minoa* I p. 11 fig. 5b.

A centaur stands to r. with one arm outstretched, the other drawn back; in front of him is an unexplained object. Evans, *Scripta Minoa* I p. 130 dates the early prism-seals of Crete between the sixth and eleventh dynasty, and on p. 119 he says they belong to Early Minoan II and III and to the beginning of Middle Minoan. The earliest date then that can be assigned to our prism-seal is 2500 B. C. the latest 2000 B. C. Evans does not comment on the very remarkable phenomenon of a centaur in prehistoric Crete. Although I have made a thorough search I have not been able to find another example either in the pre-Mycenaean period or in the Mycenaean period. This non-existence of the centaur before the geometric period is surprising, for in the Minoan period monstrosities fantastic and demoniac abound. Every conceivable combination occurs, except that of horse and man. Since the centaur on this prism-seal is unique in Crete I consider the seal a foreign, probably Babylonian, importation. Although Evans considers these early seals to be of local manufacture, he does admit on p. 123 that they and the cylinders show reminiscences of Chaldean and Babylonian forms and on p. 243 he admits a remote connection between primitive pictography of Crete and Anatolia.



Fig. 1. Detail from *J. H. S.* 1894 p. 344 fig. 69.

Of course the date of the origin of the centaur depends largely on the date of the origin of the horse. Furthermore we must look for the origin of the centaur in a locality where the horse was well-known and at home. (Ridgeway, *Origin and Influence of the Thoroughbred Horse*) p. 198 on authority of Hilprecht, *Explorations in Bible Lands* p. 527 states that "the horse does not appear to have been known in that region much before 1500 B. C." Ridgeway holds that "they came to the Euphrates Valley from Upper Asia." In Babylonia the horse is called the "Ass of the Mountains", which shows that it is a foreign importation. On p. 475 Ridgeway says that the horse "originated in North Africa, from whence it has gradually kept spreading northward and eastward from at least 1000 B. C." That the horse was introduced from Libya into Crete not earlier than 1500 B. C. is now made highly probable by the seal impression found by Evans, *B. S. A.* XI p. 13 fig. 7, depicting a horse being transported in a sailboat. If Hilprecht were correct in his statement that the horse was not known in Babylonia much before 1500 B. C., then our seal could not come from Babylonia, but Ungnad, *Orient. Litteraturzeit.* 1907 p. 638

proves that the oldest reference to the horse in Babylonia goes back to 2000 B. C. One might suppose that we have Libyan influence in this seal, and that the centaur is a Libyan invention. If this were true, it would, however, be very surprising that the Egyptians did not know the centaur. But since, as we have seen, the horse was known in Babylonia as early as 2000 B. C., there is no reason why our prism-seal should not have been made in Babylonia. Now since at this time the Hittites were in power in Babylonia it is quite possible that the seal was made under Hittite influence.)

2. Cassite Boundary Stone. London. Hinke, *The Babylonian Expedition of the University of Pennsylvania*, vol. IV. *A New Boundary Stone of Nebuchadrezzar I* p. 98 fig. 32, Perrot-Chipiez, *Hist. de l'Art III* 604 fig. 412, Roscher's *Lexikon II* 1 p. 1055.

(According to Hinke *l. c.* p. 7 the Cassite rulers were foreigners, "who came most likely from the mountainous regions east of Babylonia," and introduced the custom of setting up boundary stones on private land. The text contains curses, also symbols of 1. shrines or seats of the gods, 2. weapons of the gods, 3. reliefs of the gods themselves. The arrow occurs 1. alone, or 2. held by a scorpion-man with a bow, or 3. by a centaur with a bow. The centaur who is double-headed and winged gallops to 1. and stretches his bow; he is bearded, wears a pointed cap and a quiver on his back. His other head is that of a dragon facing 1., his human head, however, faces 1. He has two tails as well as two heads, one is that of a horse, the other of a scorpion, and under him is a scorpion.) (On a boundary stone found at Susa, Hinke *l. c.* p. 76 fig. 23¹², the centaur is also found, but here he is wingless, has only one head and one tail. He is walking to the 1. and is about to shoot an arrow. This is evidently the symbol out of which the sagittarius of the zodiac developed.) (The centaur on the boundary stones of Babylonia is, according to my mind, not a sign of the zodiac, which would be entirely out of place on such a monument, but has power to ward off evil, which fits in well with the curses on the stones.) I have sought in vain for a satisfactory explanation of the centaur's appearance in the zodiac, nor have I been able to discover when this took place.

Perrot *l. c.* in connection with the centaur on the boundary stone in the British Museum, cites an interesting passage from Berosus (*Fr. hist. graec.*, ed. Didot, vol. II fragm. I) to the effect that before human beings lived on earth, it was inhabited by monsters, and among these he mentions men with the hindquarters of a horse, having the appearance of hippocentaurs, and that images of all these strange beasts were to be seen in the temple of Bel. According to this description the centaurs, even though they are called hippocentaurs by Berosus, must have been of my Class B. Up to the present not a single example of this class has been found in the Orient, but in Etruria under oriental influence they are common enough. Since the Greeks from the very beginning were acquainted with both types of centaurs, those with equine and those with human forelegs, and since in Babylonia Class A actually exists and Class B is recorded, it seems more than probable that the idea of the centaur came to the Greeks through the Orient. (It is noteworthy that in the geometric period the Greek centaurs have not yet mythological significance, unless we have an exception in no. 203. At first purely decorative, they soon were supposed to have power to avert evil, and as early as the seventh century B. C. stories began

to be invented about them. In other words the finished art type existed before any legends concerning centaurs were known. These legends arose in connection with and in explanation of the art type.

3. Impression on a clay tablet made from a seal cylinder. Fig. 2. Nippur. Philadelphia, Mus. No. 3176. Clay, *Babylonian Expedition of the University of Pennsylvania*, vol. 14, p. 15 and pl. XV. 6, Ward, *Seal Cylinders of Western Asia* p. 4 fig. 21.

According to Clay the impression representing a centaur which is on all sides of the tablet dates from the Cassite period about 1350 B. C., and is accompanied by a text which is a payment of salary. The tablet was not large enough to receive the entire impression, but the lower border partly preserved has as its most conspicuous element a lozenge pattern. Other sealings of the same period have a triangular pattern similar to that on the geometric stamped gold diadems nos. 5 and 199 and to that on the stamped red ware found in Sicily, nos. 197 and 198. The centaur with small wings growing out of the small of his back is galloping to r. and is about to shoot an arrow from a bow; his quiver is on his back and over his equine body he wears the skin of a wild animal, probably a panther, fastened at his waist. On the r. is a date tree, and under him three flowers.

As to the decorative border at each end of the cylinder, Clay says: "This seems to be a characteristic feature of the seals of the Cassite period. Dr. W. H. Ward has suggested that the seal had a thin metal cap, presumably of gold, upon which the border was cut."

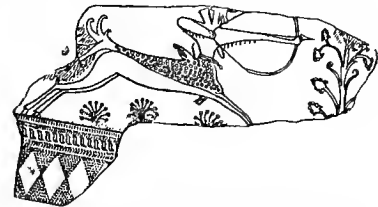


Fig. 2. After Babylonian Expedition of the University of Pennsylvania, vol. 14 p. 15.

It would be mere speculation to suppose that because the centaur is found on Cassite monuments, it was originated by the Cassites. All we can say is that they knew the centaur as early as 1350 B. C. The Hittites, I am convinced, have a better claim than the Cassites to the invention of the combination between horse and man.

As to the vexing question whether the seal cylinders of Assyria, Ward *l. c.* p. 209 fig. 629, p. 210 figs. 631—633 should be interpreted as centaurs, there has been, so far as I can see, little divergence of opinion, except Ohnefalsch Richter, *Kypros, Bibel und Homer* p. 259 note **, who states that although we find in Assyrian Art all kinds of monstrosities made up of man and animal, we do not find real centaurs. The fantastic figure 633 Ward calls a centaur, but it is a human-headed lion. If we should follow this method and call every human-headed animal a centaur, we would have to include the Minotaur in our discussion. It seems to me that unless we hold closely to the interpretation of the centaur as a human-headed horse with human arms and torso, we shall not be able to make any progress. Fig. 632 is called by Ward an archer-centaur shooting a lion-headed winged horse. He is winged, and seems to have one human and one equine foreleg. He wears a head-dress of reeds, a beard, and a quiver on his back. The figures move from r. to l. Fig. 631 is also called an archer-centaur pursuing a dragon to r. In this as well as in the preceding figure the scorpion is also represented in the field. One foreleg is human, but there seems to be two others ending in a scorpion's claws. Even less claim has the "archer-centaur" on fig. 629, where a bull to l. is being pursued by a winged monster span-

ning a bow. Here neither the body nor the legs are equine. Ward *l. c.* p. 382 considers it "very probable that the Greek Centaur came from this Eastern source." Such figures as these probably had no connection with the Greek centaur at all, and perhaps not even with the sagittarius of the zodiac. They are certainly not symbols of the zodiac on the cylinder seals. Although their date is not fixed they are probably later than the early geometric period, a time when in Greece the centaur was already fully established. If we could localize the oriental influence on Greece during the ninth century B. C. we would also know the oriental locality from which the Greeks derived the idea of the centaur. This Ohnefalsch Richter *l. c.* claims he has done: „Der Kentaur ist eine spezifisch graecophönikische Schöpfung“, but he offers no evidence.

Ward *l. c.* p. 355 makes the astonishing statement that the Greeks had no use for cylinders. How then was the stamped pottery, both Red and Bucchero ware, how were the stamped diadems of gold, nos. 5 and 199 made?

In St. Petersburg I have seen an interesting Persian sheath of gold, found in southern Russia, on which are depicted in repoussé work all kinds of monstrosities, combinations of animal and man, but no real centaurs. See E. Pridik, *Materialien zur russischen Archäologie* (Russian) 1911 Heft 31 pls. 1, 3 and 4.

II. MONUMENTS OF THE GEOMETRIC PERIOD.

4. Cup. Dipylon cemetery. Athens. Brückner and Pernice, *Ath. Mitt.* XVIII, 1893 p. 113 fig. 10. Perrot-Chipiez, *Hist. de l'Art* VII p. 222 fig. 96. Collignon-Couve, *Catalogue des vases* 352. Two winged centaurs confronted.

On the inside round the central disc is a band of figures as follows: On a throne to l. is seated a female deity; approaching her is a procession of four women holding hands and branches; the foremost offers the goddess a crown. Behind the throne are two armed warriors to r. separated by a female (?) figure kneeling to r. on a stool, and holding in l. hand a branch, in r. a lyre. Beyond are two winged centaurs confronted, rearing with outstretched hands as if about to attack each other. Their tails are uplifted and curve in an impossible but decorative manner. According to Brückner *l. c.* 114 and Perrot *l. c.* p. 222 the winged figure to r. is a sphinx, but I prefer to call it a centaur because it has human hands. Brückner is very much mistaken when he says that winged centaurs do not occur. They occur in Babylonia as early as the Cassite period, see nos. 2 and 3 and in Etruria, nos. 285 and 289, and on the helmet from Oppeano, no. 303. It is therefore evident that in the early geometric period, perhaps as early as the ninth century B. C., oriental influence was already felt in Athens; our vase is the earliest illustration of such influence. See also Hoernes, *Urgeschichte* p. 617 and Poulsen, *Die Dipylongräber und die Dipylonvasen* p. 114.

That centaurs did not always live peaceably together is also evinced by the cylix of Xenokles, no. 85, where other instances, for the most part Etruscan and Etrusco-Ionic, are cited.

5. Stamped gold band. Fig. 3. Corinth. Berlin. Furtwängler, *Arch. Ztg.* 1884 pl. 8, 1. Centaurs of Class A and Class B in a procession of cavalry and infantry.

The procession moves from r. to l. contrary to the usual custom in early Greek art; it is led by three centaurs with human forelegs, carrying small branches in their hands. The second has a long branch over his shoulder as on the somewhat later stamped Bucchero and red ware. They are followed by two cavalry-men, the first wearing a helmet. Then come two centaurs with equine forelegs, carrying branches, followed by a long procession of infantry holding hands, the leader with a lance, the fifth with a bow or a shield. This group is interrupted by a horned animal, evidently a sacrificial victim, the same motive occurring again on the lower frieze of the same strip of gold. Here some of the cavalry-men have not yet mounted, that is, they are preparing to join the procession. In the field, branches and a swastika. For a very similar gold fillet from Athens, now in Copenhagen, on which, however, no centaurs of Class A are preserved, see no. 199. Similar processions with dancing men and women also occur on the geometric pottery, see no. 4 and on the fragments found in the excavations of the Argive Heraeum, especially *Argive*

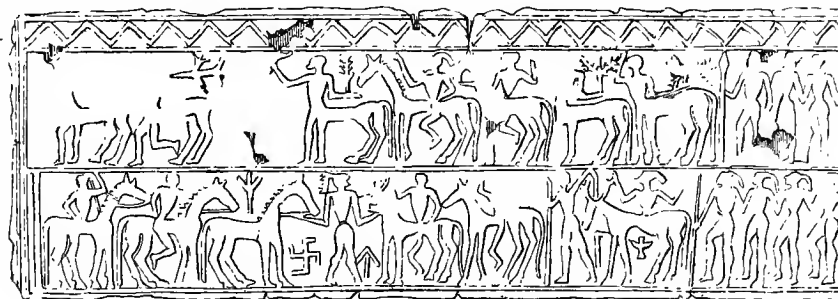


Fig. 3. Detail from *Arch. Ztg.* 1884 pl. 8, 1.

Heraeum vol. II pl. 57 fig. 17, where again the swastika and branches which resemble arrow-heads decorate the field. It is therefore evident that the gold fillets or diadems must be dated not later than the eighth century B. C. Poulsen, *Dipylongräber u. Dipylonvasen* p. 130 holds that some of the moulds used in stamping the reliefs on the diadems came from the Orient, whereas others were of local manufacture. He comes to this conclusion because the centaurs do not make an Attic impression, being more closely related to the Rhodian stamped reliefs in terracotta, and to the Italian Bucchero ware. But as we have seen above, no. 4, there must have been stronger oriental influence at Athens during the geometric period than is usually granted, and I see no reason why the matrixes used to stamp our gold bands were not made in Athens or perhaps in Corinth, to be sure under oriental influence. That this same influence was felt in Crete, Rhodes, Melos and elsewhere is made plain by the stamped ware of those centers. Perrot, who also discussed these diadems in Perrot-Chipiez, *Hist. de l'Art* VII p. 246 sq. holds that they were used to decorate the head of the dead; the frieze then would represent a funeral procession and the centaurs would have sepulchral significance. Now in Italy the centaurs are occasionally connected with the lower world, they guard the tombs, see no. 317, like Charon they lead the spirits to the lower world, see no. 282 and in course of time

were considered guardians of the gates of Hades, see especially Milchhöfer, *Anfänge* p. 229 and Roscher, *Lex.* II 1 p. 1054 *sqq.* Is it not therefore probable that the connection of centaurs with the lower world on Italian and geometric monuments is to be traced back to oriental ideas? If this is true then not only the art type but also the popular conception of the centaur is derived from the Orient.

It is significant that the zigzag pattern above the figures again occurs on the handle of a red ware vase in Heidelberg, no. 280, also on the stamped red ware found in Sicily nos. 197, 198, but there below the figures as on the Babylonian sealings of the Cassite period, see no. 3. It is, furthermore, of interest to note that the stamped red ware of Etruria sometimes contains a double zone of reliefs as here, see, for example, Pottier, *Album* pl. 37 D 282. The meaning of all these resemblances is clear, both Greece and Etruria drew independently on the Orient.

6. Lead figurines from the Amyklaion near Sparta and from the Menelaion. Therapnai. Now in Nat. Museum, Athens, Antiquarium of Munich and Museum at Sparta. Tod and Wace, *Catalogue of Sparta Museum* p. 226 *sqq.* fig. 81, Perrot-Chipiez VIII 185 fig. 93, *Rev. Arch.* 1897 pl. 2 fig. 20. Wace, *B. S. A.* XV p. 138 fig. 10, no. 36. Centaurs of Class B also occur.

The use to which these centaurs were put is not known, it is however probable that they were votive offerings. The one in Munich is from the Menelaion; it has arms uplifted, human forelegs, and is walking to l. The tail is broad and flat. The National Museum at Athens has one from the same place and one from the Amyklaion. The centaur published by Wace, *B. S. A.* XV p. 138 fig. 10, 36 probably had human forelegs and brandishes a club. It belongs to Wace's Lead III—IV *circa* 600—500 B. C., and was found in the Menelaion.

7. Intaglio of lentoid shape. Dark green stone resembling serpentine. Melos. Albertinum, Dresden, Zugangsverz. 1445. Furtwängler, *Antike Gemmen* I pl. 61, 3; II p. 272 and III p. 65.

A centaur standing to r. with uplifted arms, seems to be brandishing a stick in each hand. This side of the gem is slightly convex. It is pierced along its axis for suspension, and may have been used as an amulet. Furtwängler *l. c.* III 65 calls attention to the fact that fantastic and demoniac figures are, with the exception of the centaur, absent on gems of the geometric period. He also states, and this is very true and significant, that the centaur does not appear on gems of the Mycenaean period. Indeed, I have not found a single monument of the Mycenaean period with the representation of a centaur, though almost every other fantastic combination occurs. It is furthermore noteworthy that in the early geometric period the centaurs are not yet incorporated in mythology, though they may have sepulchral significance. Although they do not occur on Mycenaean monuments, there is at least one example of pre-Mycenaean date, see no. 1, which I believe to be of Hittite workmanship. We have also seen, nos. 2 and 3, that later in Babylonia, under Cassite rule, the centaur still flourishes, and I do not doubt that he came to Greece sometime after the Mycenaean period, but certainly as early as the beginning of the eighth century, if not before. At this time there were no legends associating him with Herakles or with the Lapiths. All this developed later, but certainly in the seventh century, witness the Melian "island-stones", the "Proto-Corinthian" ware etc. It is furthermore noteworthy that in the Orient the centaur had equine forelegs.

and was usually winged, although according to Berosus, see under no. 2, the type with human forelegs was also known. The third type, my Class C, with human forelegs ending in hoofs, seems to have been an Aeolic invention, which never became popular. The old theory that the centaur was first represented with human forelegs, out of which type the equine legged centaurs developed, will no doubt die hard, for it had become almost universal in the course of time. It is surprising how a rash statement will occasionally be repeated from generation to generation for a century or more, without verification. A glance at my catalogue makes it evident that in the Orient the centaur of Class A occurs as early as 2000 B. C. and that on the very earliest monuments of the geometric period both types A and B occur side by side sometimes on one and the same monument. On the geometric gems the change has not yet taken place, but on the Melian stones of the seventh century both types occur.

III. EARLY ARCHAIC MELIAN INTAGLIOS.

8. Intaglio of lentoid shape. Steatite. Melos. Formerly in Collection Evans, sold at auction May 8, 1905 *Collection d'un Archéologue-Explorateur, Pierres Gravées Antiques*. pl. II 18. Date: seventh century B. C.

A centaur galloping to l. looks back with both arms uplifted, the palms of his hands towards his head. He is bearded, and since no pointed ears are visible, was supposed to have human ears, as in oriental and geometric art. He holds no attributes. His position is more that of a stumbling than of a galloping centaur, the hindlegs close together and parallel, the front legs as though he were falling on his l. knee. On Attic b. f. vases this is frequently the type of Nessos, but here it is probably one of the centaurs trying to escape the arrows of Herakles. In the Collection Arndt is a Melian gem with almost identically the same representation, but there the centaur has human forelegs, see no. 214. It is, however, somewhat later in date.

9. Intaglio of lentoid shape. Steatite. Melos. Bibliothèque Nationale, Cab. d. Méd. Table Case I 6 M 6252.

A centaur to l. with almost the same pose as that on the preceding gem, except that the head is turned full face.

10. Intaglio of lentoid shape. Steatite. Melos. Breslau. Rossbach, *Arch. Ztg.* 1883 pl. 16 figs. 15, 16, p. 331; Furtwängler, *Antike Gemmen* I pl. 5, 28, II p. 23, III p. 73. Engraved on both sides.

A bearded centaur galloping to l., looks back, r. hand uplifted, l. arm stretched horizontally behind him. He is wounded by an arrow in his equine back. His hindlegs are farther apart than on the preceding examples. The wound in his back makes it apparent that he is trying to escape the arrows of Herakles, in other words we have here an illustration of a legend in abbreviated form.

11. Intaglio of glandular shape. Steatite. Melos. Berlin, Furtwängler, *Geschnittene Steine* no. 93 pl. III, and *Ant. Gemmen* I pl. 5, 29, II p. 23.

A bearded centaur galloping to r., looks back, in his uplifted r. hand he holds a branch horizontally over his head, in his l. hand a stone against his chest. One foreleg is outstretched, the other is bent at the knee under his body, giving the

impression of great speed. This is the only example of a Melian stone with centaur to r., the others are to l. Furthermore it is the only example of the set in which the centaur is armed, the others are empty-handed. On no. 12, however, the centaur had been armed, but has dropped his branch in his eagerness to escape his pursuer.

12. Intaglio of glandular shape. Steatite. British Museum, *Catalogue* p. 44 no. 84. Furtwängler, *Gemmen* I pl. 5, 33, II p. 23; Keller, *Tier- und Pflanzenbilder auf Münzen u. Gemmen* pl. 25, 33.

A centaur, bearded, long hair down his back, long thick tail, gallops to l., looking back, with arms outstretched full length to r. and l., both thumbs upwards. He has dropped his branch in his eagerness to escape Herakles, who, though not depicted, is his pursuer. As usual his hindlegs are close together, but for the first time on this class of monuments the forelegs are outstretched close together and not bent at the knees. A close parallel are the centaurs on the frieze of the temple at Assos, no. 182, perhaps even closer are the Samsoun reliefs no. 183, and the Melian stamped reliefs no. 13.

Even in the seventh century as well as in the geometric period, see no. 7, the Melian stones were used as amulets, which makes it probable that centaurs as well as Medusa had power to ward off evil and it is interesting to note that on some gems of the sixth century B. C. Medusa is represented as a centaur, see Furtwängler, *Gemmen* III p. 101, I pl. 7, 39, 40, so too on a stamped relief pithos in the Louvre, *Bull. Corr. Hell.* 1898 pls. 4 and 5.

Centaur --
dragon
scorpion
medusa

IV. MELIAN STAMPED RED WARE.

13. Fragment of a large pithos. Plaka, Melos. Pollak, *Ath. Mitt.* XXI, 1896, p. 216 sq. pl. 5, 1.

On the l. end of this fragment is a centaur galloping to r., disheveled hair, r. arm hanging at his side, l. arm uplifted against a nude male figure (Herakles) advancing to l. with l. arm outstretched and r. arm uplifted as though brandishing a club. His weapon is, however, so badly worn that it cannot be made out with certainty. Behind Herakles are two centaurs galloping to r., the first holds a branch over his r. shoulder, and with l. hand brandishes another over his head; the second centaur is identical with the one facing Herakles, and since the arm of the hero is preserved at the r. end of the fragment, it is clear that the matrix contained two centaurs to r. opposed by Herakles, constantly repeated round the neck of the vase, outside near the rim. The impressions were probably made from a very soft stone cylinder, and not from one of wood. That the Melian intaglios, nos. 8—12 were actually made on that island is certain, see Furtwängler, *Antike Gemmen* III 73, and since the position of the legs on no. 12 is identical with the legs of the centaurs on the pithos, we may safely infer that the fragment from Plaka, and a similar fragment to be described below, are examples of Melian red ware. There is, of course, no reason to suppose that all red ware was manufactured in one place. Pollak *l. c.* p. 216 calls the opponent of the centaurs a Lapith, but since the opponent on the Melian gems was evidently Herakles, and since the centauromachies at Assos and at Samsoun are those of Herakles, I also prefer to see Herakles here. Whether it

was the Ionian beardless type of Herakles is not certain, for the details are not worked out, nor is it possible to say whether the centaurs were bearded, although it is highly probable. On the b. f. amphora no. 174 the centaurs galloping to r. and holding a doe are very similar in pose to those on our fragment.

14. Fragment of a large pithos. Pl. XII, purchased at Phylakopi, Melos. In possession of Dr. D. M. Robinson of Johns Hopkins University, to whom I am indebted for the photograph here reproduced.

Same subject as the preceding. The height of the relief band is 0.04 m., the thickness of the fragment is 0.03 at its rim with a double braid pattern on the edge. Since these details correspond exactly with those on the preceding fragment it is not only certain that the same cylinder was used but also highly probable that Robinson's fragment came from the same pithos as that published by Pollak.

15. Fragments of red ware pottery. Melos. Stokes, *B. S. A.* XII p. 79.

I do not know whether these are from the same engraved cylinder as the preceding fragments or from another. The reference given by Stokes is very vague; he merely says that some unpublished fragments of cylinder-stamped pottery from Melos show centaurs, sphinxes, charioteers and lions.

V. PRIMITIVE TERRACOTTA FIGURINES.

A) BOEOTIA.

16. Terracotta Statuette. Berlin. Antiquarium 8413. Boeotia. Winter, *Typenkatalog* I. p. 36 fig. 1. Furtwängler, *Arch. Anz.* 1895 p. 127, 8.

The body of the centaur is painted with linear designs, his chest with six large pellets in two rows. His r. arm is uplifted but empty, his l. is slightly outstretched, he wears a long beard and has short equine ears. Nose and ears are worked out plastically, whereas eyes, eyebrows, beard and mouth are merely painted. It dates from the late geometric period, *circa* eighth century B. C. In the geometric period it is often difficult to say whether the centaurs belong to Class A or B, because the equine legs are mere stumps without the representation of hoofs, but since the human pudenda are not represented in this figurine I have catalogued it under Class A. The similar figurine in Cassel no. 209, which is ithyphallic, belongs to Class B. Whether the figurine mentioned by Winter *l. c.* and Dümmler, *Ath. Mitt.* XIII p. 286 in Würzburg, *Universitätssammlung* 429, with l. arm uplifted and holding an object is of Class A or not I am unable to say.

B) CYPRUS.

17. Terracotta Statuette. Cyprus. Louvre, Room A no. 56. Heuzey, *Cat. des figurines* p. 155. Winter, *Typenkatal.* I p. 15 fig. 8. Very crude.

The nose of the centaur was modeled separately and fastened on the face when the clay was still moist. The arms and l. hindleg are missing. This example may be somewhat earlier than no. 16, the large eye, again merely painted, seems more archaic. The difference in appearance may, however, only be due to the inferior Cypriote style.

18. Terracotta Statuette. Curium, Cyprus. Ohnefalsch-Richter, *Kypros* p. 257 fig. 173, pl. CIV, 6. Reinach, *Rev. Arch.* 1888 p. 81.

According to Reinach it was found in a Phoenician tomb and was brought to Paris in 1885. The body of the centaur is decorated with geometric designs, so that he has the appearance of wearing a garment. On the r. shoulder is painted a swastika. His head is uplifted and probably beardless, his nose is long and sharp and might easily be mistaken for a horn in the illustration, but Richter expressly states that he is not horned. Under his l. arm he carries a live calf. Usually the prey of centaurs is a doe, a hare, a fox, or a bird. Richter interprets the figure as a herdsman, or as a centaur about to make a sacrifice. I prefer to call him a hunter with a taste for raw meat. Even Pholos, who was semi-civilized, ate raw meat though he served cooked meat to his guest (See Roscher, *Lexikon* II 1 p. 1041 sq.).

VI. ARCHAIC ATTIC VASES.

19. Nettos Amphora. Athens. Collignon-Couve 657 pl. 28, *Antike Denkm.* I pl. 57 p. 46. Fowler and Wheeler, *Handbook* p. 472 fig. 382. Kretschmer, *Vaseninschr.* 178.

On the neck of the vase is represented the centaur Nessos to r., overtaken by Herakles, who with l. foot outstretched and planted in the small of the centaur's back is about to dispatch him with his sword. He has grasped with his l. hand a lock of the monster's hair who, with both arms twisted back in an impossible position, as on no. 154 A, begs for mercy. Nessos wears a long beard, a mustache and a crescent-shaped back-comb, like that of the fallen centaur on the "Cyrenaic" *deinos* in the Louvre no. 161, cf. also nos. 163, 225, 226. He also has human ears as on nos. 24, 40, 43, 49, 94, 121, 161, and a human expression of face. Contrary to literary tradition Herakles is armed with only a sword instead of bow and arrows, nor does he wear the Ionian lion's skin, but merely a short chiton of early Attic style, as on no. 71 where other examples are cited. Luckily his identity as well as that of Nessos is secured by the inscriptions written in early Attic dialect. It is noteworthy that Deianeira is missing. That she was represented on the other side of the vase as Hoppin (*A. J. A.* 1900 p. 455 note 1) supposes is impossible because the other half of the vase is not "entirely restored in plaster" but is made up of ancient fragments. Vases decorated on only one side are not uncommon in the early period. A few examples taken from the National Museum, Athens, are nos. 353, 824a, 892, 893 (these are the numbers on the labels).

Furtwängler in Roschers *Lexikon* I 2 p. 2147 says: „Ich wüsste kein Denkmal zu nennen, in dem Herakles eigentlich langes Haar hätte.“ So far as I know our amphora, the one recently found, no. 213 A, the bronze relief no. 222 and the Assos frieze no. 182 are the only representations of Herakles with long hair down his back. On later monuments his hair is always short.

20. Plate, fragmentary. Pl. XI. Akropolis. Strong Laconian influence. Unpublished. Photograph in German Archaeol. Inst. Athens, VS 251 here reproduced.

The plate is divided, like the so-called Cyrenaic *cylixes*, into two fields by a heavy line or cord. Above the segment is represented Nessos to r., looking back.

He is falling on his knees because of the sudden attack of Herakles, who has grasped his r. wrist (see nos. 33, 37, 51, 62, 74) with his l. hand, thus forcing the centaur to expose his chest to the thrust of his sword. The hero presses his uplifted l. knee against the flank of Nessos. In the background between these two figures and partially covered by the equine body of Nessos, as on nos. 63, 71, is Deianeira to l. On the r. are traces of a male figure (Oineus?) and of a female figure (his wife?), both to l. Since the centaur's head is fragmentary it is not certain how his ears were represented, though probably equine. Herakles seems to be nude; the sheath of his sword hangs from the *telamon*. In the field is a bird flying to l., as on nos. 96, 227, and rosettes of dots as on the Nettos amphora; also loops surrounded with dots.

In the exergue are two panthers confronted, with faces turned to front, much like those on the "Tyrrhenian" amphora, no. 32. Tongue-pattern border.

21. Fragment of a vase by Sophilos. Fig. 4. Menidi. Wolters, *Jahrb.* XIII pl. 1. Herakles in centauromachy.



Fig. 4. After *Jahrb.* XIII pl. 1, 1.

Herakles to r. has overtaken a centaur (inscribed *Keta[υρος]*) falling on his knees and already wounded in the small of the back by one of the hero's arrows. The bow has been thrown to the ground as useless in the hand-to-hand encounter. Grasping his opponent by the hair, cf. nos. 19, 22, 28, 213 A, 308, 322, he is about to dispatch him with his sword. Blood, painted red, gushes from the wound in his hindquarters. The centaur is trying in vain to free himself by gripping the l. arm of Herakles with his r. hand. The l. leg of the hero disappears entirely behind the equine body of the centaur. Judging from the similarity of composition in the two preceding vases this leg is either supposed to be outstretched or bent at the knee. Since in either case the foot would be visible, we may safely infer that its disappearance is due to an oversight on the part of the artist. Herakles is bearded and wears an embroidered short chiton. Again the lion's skin is missing, so too the club, but since both of these attributes are Ionic we need not look for them on early Attic monuments before Ionian influence.

At his l. side hangs a quiver full of arrows. On the l. of this group are two centaurs to l. mortally wounded by the arrows of Herakles. One has already fallen and is writhing in agony; over him, astride, stands the other, but he too will soon drop from loss of blood which flows from his l. hip. With his l. hand he covers the wound. His equine body is shaggy, cf. 161, 200, 222, 226, 228, 229b, c. For fallen centaurs see nos. 23, 31, 155, 161, 183, 228. For Herakles in chiton see under no. 71. The dropping of the *nu* in *Kétavros* for *Kértavros* is discussed by Kretschmer, *Vaseninschr.* 161 sqq.

22. Hydria. Brit. Mus., Walters B 50. Nessos adventure.

"On the shoulder: Two swans confronted with wings spread; rosettes in the field. On the body: A Lapith, bearded, in a short chiton, is slaying with his sword a Centaur whom he has seized with l. hand by a long forelock. The Centaur has long hair, and the middle of his body is painted in purple. On either side is a female figure looking on, with long chiton, and embroidered himation over her head, drawn forward in the r. hand." Thus Walters in the catalogue of the British Museum interprets this scene. I prefer to call the characters Herakles, Nessos, and two spectators, since the main group so closely resembles the Nettos amphora. The *motif* of seizing a centaur by the forelock occurs on a Proto-Attic vase, no. 213 A, on a Caeretan hydria, no. 322, and on an Italo-Ionic vase under Chalcidian influence, no. 308.

23. François Krater by the painter Klitias and the potter Ergotimos. Chiusi. Now in Archaeological Museum, Florence. *Wiener Vorlegeblätter* 1888 pl. 3. Furtwängler-Reichhold I pl. 11 and 12. Thessalian Centauromachy. Date: circa 560 B. C.

On reverse of neck: Centauromachy in seven groups. Beginning at the left, 1. a centaur to r. is about to hurl a huge white stone, which he holds behind his head in both hands, at Theseus (inscribed) who judging from the position of his shield, must have confronted the centaur; 2. a centaur to r., at whose feet lies a dead centaur to r., has as his opponent the Lapith Antimachos (inscribed) whose helmeted head and long spear are still preserved; 3. Kaineus, half-buried in the earth, seen from the front, his head turned to r. brandishes a spear, and is attacked by three inscribed centaurs, Hylaïos to r. holding a branch in both hands, Akrios and Hasbolos to l., each holding a large stone before them in both hands. Hasbolos has a white equine body, but a black human body and black tail; 4. Petraios (inscribed) galloping to r., with a branch uplifted in both hands, attacks the Lapith Hoplon to l.; 5. a centaur inscribed Melanippos (?) who carries a white stone in each hand is leaping to r. over the dying body of a fellow-centaur inscribed Pyrrhos and is about to attack a Lapith to l. whose name is lost; 6. two centaurs, one from l., the other from r. attack with branches a Lapith; 7. the Lapith Dryas (inscribed) to r. is about to slay a conquered centaur inscribed Orosbíos (?) or Oroibíos, to l., who begs for mercy. He is beaten down and has an attitude commonly found on the vase-paintings representing Nessos. The half-stumbling, half-falling body is well drawn, and the tail is tied up at the end. The heads of the centaurs, with disheveled hair and beards, long sharp noses and large eyes, differ radically from the centaurs on other Attic vases, but resemble the heads of the silenoi on the same vase. All have equine ears and tufts of hair standing erect above the forehead. Their

names coincide only rarely with those of the centaureomachy depicted on the *Shield of Herakles*, a poem of the seventh century B. C., and seem to have been chosen at random.

It is noteworthy that all the Lapiths fight with the lance, even Kaineus, and that we are carried into a new sphere of mythology, into the far north instead of the Peloponnesos. The Thessalian centaureomachy is not illustrated on any extant monument of earlier date, whereas Herakles driving the centaurs from Mt. Pholoe is quite commonly found on monuments of the seventh century. Note also that on the corresponding band of the obverse the chariot-race in memory of Patroklos is depicted. Peleus, Achilles and Theseus are the chief heroes of the François vase, Herakles does not occur at all; and of the gods Dionysos plays the most important rôle. Both in subject-matter and in composition the François vase shows no Peloponnesian influence. We have here an entirely different type of centaur from that on Attic monuments under Peloponnesian influence, and from the type on Ionic monuments. The human ears of Ionic centaurs are replaced by those of the horse, their long hair falling down the back has the coarseness of an equine mane, and the expression of face is silenus-like, but not the snub-nosed type of Ionic vase-paintings. Rare again is the group of three centaurs attacking Kaineus, see under no. 120. Unique in archaic art is the dead centaur, though the dying centaur which also occurs on our vase is occasionally found elsewhere, on nos. 21, 31, 155, 161, 183, 228. 24. Deep Cylix. Fig. 5. Near Tenea. Now in Nat. Mus. Athens. Ross, *Archaeologische Aufsätze* II p. 350 pl. 2, Rayet-Collignon, *Céram. grecque*, pp. 68 and 109, Collignon-Couve 640. Story of Nessos.

Inside: Herakles to r. with lion's skin drawn over his head in the Ionian fashion, quiver and bow—one end of which is visible in front of the quiver, the other end below his chin—at his l. side, club in r. takes mighty strides to overtake the bearded centaur Nessos to r., looking back. Three tufts of hair stand upright above the centaur's forehead, but quite different from the arrangement of hair on the François vase and on no. 256. His ears are human as on nos. 19, 49, 163. Herakles seizes him under the r. armpit, but the rest of the arm is not drawn. Between the two, in the foreground, stands Deianeira to l., her hands in front of her hips, palms together. She has long hair with a fillet, long peplos girdled at the waist, but without folds. Thiersch (*Tyrrhenische Amphoren* p. 22 and note 1) considers this cylix Chalcidian, I prefer to call it Attic, but strongly under Ionic influence. The eyes are here not represented as they are in the Chalcidian style. It is impossible to say with certainty whether the hero is beardless or not. If he is youthful, we have another argument in favor of Ionic influence, see no. 172.

25. Cylix. Pl. VIII. Munich, Jahn 881. Story of Nessos. I am indebted to Dr. J. Sieveking for the photograph here reproduced.

Inside: Nessos to r., with Deianeira on his back, has been overtaken by Herakles who with his l. hand seizes the centaur by the head and is about to slay him with his sword. Herakles is bearded, but entirely nude, not even his sword-sheath is represented. For other examples of the nude hero see under no. 161. Deianeira in a long tight-fitting peplos, with hair done up on the back of her head in the board-like fashion of Urania and others on the François vase, is slipping from his back. Although her arms are outstretched in supplication, she does not turn to-

26. Cylix. Kameiros, Rhodes. Louvre A 478. Pottier, *Catalogue* p. 171 and *Album* I pl. 17. Story of Nessos.

Inside: Herakles bearded and nude, fillet in his hair, running to r., has an uplifted club in his r. hand and seizes Nessos by the nape of the neck with his l. hand. The centaur gallops to r. but looks back. He is bearded as usual and wears a mustache; a heavy tuft of hair rises above his forehead and his ears are those of a horse. His pose is almost identical with that of the centaur on the cylix described by Ross, but that of Herakles differs in that there his advanced l. leg almost disappears behind the centaur, whereas here Herakles is in the foreground and partially covers the equine body of Nessos. On both cylixes the r. arm of the centaur is not drawn.

27. Cylix. Etruria. Louvre F 67. Pottier, *Catalogue* p. 743 and *Album* II pl. 68. Story of Nessos.

Inside: Nude Herakles with club attacking Nessos. Almost identical with the preceding cylix although the proportions of the figures are heavier. Tongue-pattern border.

28. Plate. Collection de M. E. Auction Catalogue, 2—4 June 1904, Paris, pl. IV no. 115 and p. 17. Story of Nessos.

Within a border of lotus flowers and buds: Herakles to r., lion's skin and sword, seizes Nessos to r. by the hair, see under no. 21. The centaur tries to free himself with uplifted l. hand, and with his r. drawn back pushes against the hero's chest. As in the two preceding cylixes Herakles is in the foreground, almost completely covering the equine body of the centaur, who has equine ears. As on the Nettos amphora the monster's head is not turned back, *i. e.* he looks forward. In the field in Attic characters is an inscription giving the names of two persons. In the border above the composition are two holes for suspension. According to the catalogue it is Corinthian, but to my mind it is Attic (Identical with no. 29).

29. Plate. Former Collection Arndt. Glyptothek, Munich. Story of Nessos.

Similar to the preceding. Herakles to r. kneels on the back of Nessos and is about to slay him. Traces of inscriptions.

30. Amphora. Basseggio? Gerhard's *Apparat* in the Library of the Museum of Berlin, Mappe XII 135. Peloponnesian influence, cf. Furtwängler in Roscher's *Lex.* I 2 p. 2194 sq. Story of Nessos.

On the body, under a band of lotus flowers and buds: Nessos kneeling to r. looks back and stretches both hands towards Deianeira; she has already escaped to l., and seeks the protection of Herakles, who, swinging his club over his head, walks to r. The centaur has a heavy head of hair, long beard, equine ears, but human expression of face. Deianeira modestly draws forward with r. hand her himation which she wears over her head. On no. 20 she stands in the background, partly concealed by Nessos, here she is in the foreground. Herakles bearded, but without mustache and as usual with short hair, only wears a small mantle hanging from his l. shoulder, leaving him almost nude. On the r., balancing the figure of Herakles is a man to l., bearded, who wears a petasos. He is not characterized as king Oineus, but may be a traveler who by chance witnesses this marvelous scene.

31. Fragment from the Akropolis. Graef, *Die antiken Vasen von der Akropolis zu Athen* I pl. 41 no. 635 c, d, and e, and p. 76. Centauromachy on Mt. Pholoe.

Fragment c: Traces of three centaurs galloping to r. Of the one farthest advanced only the white equine body is preserved; of the last only the outstretched uplifted hand; whereas of the middle centaur only the legs, hindquarters, l. hand and top of the head are missing. He holds a white stone about the size of his hand; his ears are pointed. Two arrows evidently shot from the bow of Herakles are flying through the air, one aimed at his head, the other at his chest.

Fragment d: A centaur kicking with both hindlegs in the air, leaps to r. over a dying centaur to r., whose r. hand is altogether out of proportion. (Cf. the falling centaurs on nos. 21, 23, 155, 161, 183, 228). He has pointed ears, a long beard and breaking eye. We are here dealing with a breed of centaurs quite different from those on the François vase.

Fragment e: Two hindlegs of a centaur to r., and a foreleg of the same (?) stumbling to r. Below the composition is a band of alternating lotus flowers and buds intertwined.

Although Herakles is not preserved, it is evident that we have before us his battle with the centaurs after the opening of the pithos, as on no. 21, and not that in Thessaly between the Lapiths and centaurs. If the latter myth were meant, as on the François vase, the weapons would be lances or swords, we would expect a different system of grouping, and at least some trace of the Lapith opponents. Were it not for the kicking centaur, a motive found only here in the Attic b. f. period and only once on stamped red ware, no. 198, see also no. 314, but very frequently in the later periods, I would feel inclined to date these fragments earlier than the François vase. They are certainly much earlier than the other Attic representations of this subject, nos. 152—155.

On this monument the centaur's ear is not as long nor as sharply pointed as usual, but equine ears were doubtlessly meant. Colvin, *J. H. S.* I p. 146 says that centaurs sometimes have goat's ears instead of those of a horse, thus showing "physical affinity to the Satyr". It seems to me that in all cases equine ears were meant, even on satyrs. That the artists often were careless in drawing equine ears and did not represent them true to nature is sufficiently evinced by observing the various types of ears on horses themselves, not to speak of centaurs and silenoi. See also the pregnant remarks on this subject by Bulle, *Die Silene in der archaischen Kunst* p. 50.

32. "Tyrrhenian" Amphora. Italy. Dresden, recent acquisition no. 1647, Herrmann, *Arch. Anz.* 1898 p. 132, Thiersch, *Tyrrhenische Amphoren* p. 157 no. 25 and p. 45. A: Adventure of Herakles with Nessos. B: Five centaurs gallop to r.

On the shoulder, A: Herakles with lion's skin and chiton takes long strides to r. and lays his hand heavily on the hindquarters of Nessos. In his r. hand he brandishes a sword; its sheath hangs at his side. The centaur falls on his foreknees, turns his head back and begs for mercy with outstretched r. hand, though in his l. hand he holds a white stone ready to throw. Between both combatants, partially concealed by the outstretched arm of Herakles, but on the other hand partially concealing the equine body of Nessos, as on nos. 24, 30, stands Deianeira to l. in chiton and

mantle drawn over her head (cf. no. 30). Behind Herakles is a woman to r. in chiton and mantle, interpreted by Herrmann as Athena, her attributes, however, are missing, and behind her is Hermes to r. in mantle and hat, carrying a long herald's staff. On the r. of the central group is a bearded man in mantle to l., who places his r. hand on his head, a gesture of lamentation. Behind him is a draped woman to l. These are held to be the parents of Deianeira, but the female figure on the extreme r. is not interpreted by Herrmann. I prefer to call these figures spectators, placed there at random to fill the vacant space.

B (Even more fragmentary than A): Five centaurs much agitated gallop to r. There is reason to believe with Herrmann, as we shall see under no. 36, that these centaurs are friends of Nessos. There is, so far as I know, no extant literary tradition which associates other centaurs with the story of Nessos, although in art we have four examples, nos. 32, 33, 36, 38. According to Thiersch *l. c.* p. 23 the Nessos story only occurs on the younger "Tyrrhenian" amphorae, and on page 27 he interprets the centauromachy as that of the Lapiths, but where in this case are the Lapiths? On both sides: Meaningless inscriptions.

33. "Tyrrhenian" Amphora. Vulci. Vatican. Museo Gregoriano II pl. 28, 2; Thiersch *l. c.* p. 157 no. 28 and p. 46; Holwerda, *Jahrb.* 1890 p. 244 no. 39; Helbig, *Führer* II p. 289 no. 1192. A: Adventure of Herakles with Nessos. B: Four centaurs to l.

A: Herakles to r. with lion's skin, swings his sword in his r. hand over his head and seizes the r. wrist of Nessos (as on nos. 20, 37, 51, 62, 74, cf. also 68) who carries Deianeira on his back. He supports her with his l. hand under her knees. The sudden attack of Herakles brings the centaur to his knees. Both Nessos and Deianeira look back at Herakles as on no. 68. Behind the central group are Athena and Hermes to r. On the r. are Oineus(?), an old man with grey hair and his wife (?) to l. and behind them a man turning his back on the central group to converse with a woman to l. According to Thiersch *l. c.* p. 46 the long white stripes on the peplos of Deianeira and the dotted circles on the mantle of the old man point to the late b. f. period.

B: Four centaurs armed with missiles as on nos. 40, 42, 176 A, gallop to l.; according to Holwerda they are coming to the rescue of their comrade, see also nos. 32, 36, 38. All have equine ears, indeed, there are only three examples, nos. 19, 24, 49 in Attic art, where Nessos has human ears, although occasionally other Attic centaurs are thus depicted, see nos. 40, 43, 94, 121. The pattern-like effect, seen also on the frieze from Assos, no. 182, is relieved by the drawn-in hindlegs of the third centaur and by the difference of pose of his l. arm. In general, the effect of this vigorous group reminds one of the art of Ionia, see no. 162.

34. "Tyrrhenian" Amphora. Caere. Louvre E 852 Pottier, *Catalogue* p. 568; *Mon. dell' Inst.* VI pl. 56, 4; Reinach, *Rép. Vas.* I 156, 5; Thiersch *l. c.* p. 158 no. 39 and p. 49 where the modern restorations are given. Holwerda, *l. c.* p. 242 no. 1. Kretschmer, *Vaseninschr.* 178 sq. A: Birth of Athena. B: The story of Nessos.

B: The central group is much like that of the preceding vase, but here, if the restorations are correct, Nessos holds the l. foot of Deianeira, who raises both arms. That she wears the krobylos is certain. The l. hindleg of Nessos is not drawn, but

the type is so well-known that it can be restored with certainty as stretched back (cf. especially no. 20). Since this is so the inscription (*Herakles*) and the advanced l. leg of the hero must be, at least in part, modern. If Herakles did not originally wear the lion's skin, we have here an exception to the "Tyrrhenian", but another example of the Attic type under Peloponnesian influence. Thiersch furthermore refuses to believe that Herakles held Nessos by the tail, but this very type is found on an amphora (no. 63) and on a pelike (no. 70) where, however, he wears the lion's skin. The spectators on the l. are inscribed *Αθηναια* and (*Ηεο*)*μες*. If these inscriptions are genuine we have another example of Athena without aegis and shield, as she sometimes appears at the opening of the pithos of Pholos. The spectators on the r. are inscribed *Δειπνλα* and *Οινευς*, but the royal father of Deianeira turns his back on the scene and converses with a woman whose name can no longer be read. Behind her on the extreme r. are two women conversing, no doubt added to fill the vacant space. The principal figures are also inscribed (*Η*)*ερακλες*, *Δειανιρα* and *Νεσος*.

35. "Tyrrhenian" Amphora. The Hague, Museum Meermanno-Westhreenianum. Holwerda, *Jahrb.* 1890 p. 244 no. 42 (illustration); Thiersch *l. c.* p. 159 no. 48 and p. 54. A: The story of Nessos. B: Seven nude men dancing.

A: The position of Nessos is almost identical with that of the preceding vases, and Herakles, with lion's skin, evidently holds him by the l. wrist, though their hands are concealed by Deianeira who with entire body to l. rides backwards and is about to slip off the hindquarters of the centaur as on nos. 36, 75. She is between the arms of her lover whose sword is in the foremost plane. In her struggle to escape, her peplos has become undone, exposing her l. shoulder. On the l. are three female figures not characterized, and on the r. the same number of women and one old man. The first figure on the r. is unique in that she holds a torch, but we would hardly be justified in supposing therefore that the adventure took place at night, or that it is the marriage-torch. It is merely a whim of the artist.

36. "Tyrrhenian" Amphora. Pl. I. Vulci. Munich, Jahn 126; Thiersch *l. c.* p. 160 no. 52 and p. 55. A: The story of Nessos. B: Thessalian Centauromachy. The photograph here reproduced is from a drawing by Reichhold, for which I am greatly indebted to Dr. J. Sieveking.

A: The central group is almost identical with that of the preceding vase, only here Deianeira already touches the ground with her l. foot, and she gesticulates more violently with her hands. Her peplos, embroidered down the front with sirens, is properly fastened. Herakles is in the foreground, and Deianeira is between him and Nessos. Instead of the usual figures on the l., two centaurs advance stealthily to r. to succor their kinsman. The first is piebald, as on nos. 39, 74, 76, 162, he carries a huge white rock on his r. shoulder and is crowned like Nessos. On the r. is an old man between two women. Reichhold's excellent drawing makes further description unnecessary. The addition of the two centaurs is noteworthy and warrants the interpretation given by Holwerda to no. 33 and by Herrmann to no. 32.

B: Centauromachy of three groups. The centaur of the central group is down on his r. knee, as Nessos is usually represented, and swings a branch of a tree in both hands. He is attacked from each side by a Greek hoplite brandishing a spear.

On the r. a hoplite to r. is about to transfix with his lance a centaur to r. with hindlegs drawn in, just as a horse slips when brought to a sudden stand. In his uplifted l. hand he holds a white stone, and is crowned. On the l. a nude hoplite whose cuirass is missing — he has not taken time to arm himself properly — rushes to r. to slay with a lance a centaur to r., who holds a large white rock. All the centaurs look back; they have peculiar profiles, protruding lips as on nos. 66, 83, 85, and long upturned noses. The system of grouping differs radically from that on the François vase. On both sides, meaningless inscriptions.

37. "Tyrrhenian" Amphora. Caere. Cassel 385. Thiersch, *l. c.* p. 161 no. 75 and p. 150. A: the story of Nessos.

A: Nessos to r., the usual stumbling type, carries Deianeira on his l. arm as on nos. 38, 62. She has long flowing hair and wears the usual Doric peplos. Herakles of gigantic size, with lion's skin which also covers his head, seizes the r. wrist of the centaur and threatens him with a huge sword. Behind Herakles is a female figure to r. and in front of Nessos are two female figures to l. On each end of the composition is a man on horseback to fill the vacant space. This type of the Nessos and Deianeira group, which appears also on no. 38 and on the Berlin amphora, no. 62, is the youngest of the archaic period; the oldest is where she sits on the back of the centaur, her body to r.; and the intermediary type is where she has turned round and rides backwards, or rather glides off the centaur's back. Older than any of these three types is where she has already escaped and stands to l., no. 20; and still older is where she is entirely missing, no. 19. In the seventh century B. C., however, she already occurs, in or behind the chariot, nos. 213 A, 227.

38. "Tyrrhenian" Amphora. Vulci. Munich, Jahn 156. Holwerda, *l. c.* p. 244 no. 44; Thiersch, *l. c.* p. 159 no. 40 and p. 53. Poorly illustrated: *Mon. dell' Inst.* I pl. 26, 10 = Reinach, *Rép. Vas.* I 73, 10. A: The story of Nessos.

A: The central group of Herakles, Nessos and Deianeira is similar to that of the preceding vase; Deianeira is carried on the l. arm of the centaur. For other examples of this *motif* see nos. 37, 62. Behind Herakles is Athena to r. and in front of Nessos is another centaur to l. armed with a pine-branch. Cf. no. 36 where two centaurs come to the aid of Nessos, no. 33 where four centaurs and no. 32 where five centaurs come to his aid; on the last two vases the centaurs are, to be sure, depicted on the other side of the vase. The same subject may be depicted* on an Ionian vase, no. 173.

39. "Tyrrhenian" Amphora. Pl. III. Caere. Rome, in possession of Agosto Castellani. Thiersch *l. c.* p. 161 no. 59 and p. 52. A: Thessalian Centauromachy.

A: Three monomachies and one fallen warrior; in each group the combatants are confronted, in this respect unlike no. 36 where the warriors overtake the centaurs. Though the method of grouping is similar to that on the François vase, nevertheless the centaurs differ in that there they are rearing whereas here they are standing. Between the l. and central groups is a fallen warrior outstretched to l. face downward on the ground. Of the group on the r. only enough of the warrior to r. is preserved to show that his weapon is the sword, which is also used as the weapon of Lapiths on no. 176 A. The other warriors to l. fight with the lance, and the central centaur to r. is armed with a large pine-branch. The profiles of the centaurs are like those on no. 36, but their ears though pointed are shorter; one is piebald.

In the field, meaningless inscriptions. Fallen Lapiths also occur on nos. 96—98, 176, 176 A. The system of grouping is similar to that on no. 118 where, however, the fallen Lapith is not represented.

40. "Tyrrhenian" Amphora. Italy. Louvre E 849 Pottier, *Catalogue* p. 568 not mentioned by Thiersch. Thessalian Centauromachy.

A continuous band on the shoulder: A centaur to r. partly concealed by a tailless silenus to r. attacks Kaineus in "Knielauf" to r., who looks back and threatens him with a sword. As usual a second centaur to l. helps his comrade; he holds a large branch in both hands over his head. The next group consists of a fully armed warrior to r. about to transfix with his lance a fleeing centaur who stumbles to r. as on no. 36. Contrary to all expectation he has human ears. The combat continues on the other side of the vase. The weapons of the centaurs are small brick-shaped objects, like those on nos. 33, 42, 176 A. Silenus in the company of centaurs, (see also nos. 56, 67, 103, 269, 311, 313 A) points to Ionic influence, where the Bacchic character of centaurs is more evident than in Attic art.

41. "Tyrrhenian" Amphora. Caere. Gotha 12. Thiersch, *l. c.* p. 158 no. 35 and p. 48. A: Thessalian Centauromachy.

A: On the r. is Kaineus, half-buried, but attacked by only one centaur, as on the r. f. vase, *Mon. d. Inst.* XI, 14, a curious exception to the rule. According to Thiersch *l. c.* p. 47 this is one of the very earliest of the "Tyrrhenian" products, but I have catalogued it here because of the Kaineus episode.

42. Amphora. Florence Museum. *Studi e Materiali* III pl. 2. A complete description of this vase is promised by Milani, *Spicilegio ceramografico* in vol. IV of his *Studi e Mat.* B: Thessalian centauromachy. A: Herakles freeing Prometheus. Thiersch, *Tyrrh. Amph.* pl. II 6 and p. 142; "similar to Tyrrhenian style."

B: Three monomachies in which the combatants are confronted. On the l. a centaur to r., down on r. knee, is attacked by a hoplite to l. in full armor; his shield has the Boeotian shape. Partly concealed by his body the centaur of the central group rears to r. in mortal combat with a warrior whose round shield is ornamented with a tripod. The centaur of the group on the r., the only one without long tresses, paws his opponent whose shield-device is a swan. Here too the centaur advances to r. and the Lapith to l., whereas the corresponding group on no. 39 is reversed. Although it is a hand-to-hand combat the warriors fight with lances. The centaurs are armed with peculiar objects similar to their weapons on nos. 33, 40, 176 A. Their profiles are so similar to that of Nessos on no. 34 that I do not hesitate to attribute both vases to one and the same painter.

43. Cantharus. Vulci. Berlin, Furtwängler, 1737; Gerhard, *Etrusk. u. Campan. Vasenb.* pl. XIII 1. Centauromachy on Mt. Pholoe.

The centaur Asbolos carrying a branch in both hands stands to l. with uplifted r. foreleg and open mouth as though crying out, and awaits the attack of Herakles, with lion's skin, who rushes to r. brandishing his sword. Behind the hero two centaurs, Petraios with a huge rock in both hands raised over his head and Hylaïos swinging a branch in both hands, are coming to the assistance of Asbolos. Petraios is about to hurl the rock while still running, whereas Hylaïos stops short to give more force to his blow. They cowardly attack Herakles from behind. All the figures are inscribed in archaic Attic letters. Both Herakles and the centaurs are bearded,

but without mustache. The latter have human ears, as on the Attic vases nos. 19, 24, 40, 49, 94.

According to Philostratos, *Heroikos* p. 328 = vol. II p. 214 ed. Teubn. Asbolos was the instigator of the attack on Herakles and was therefore crucified by the hero. Our vase-painting no doubt follows an older version, where he dispatches Asbolos with his sword.

43A. Oenochoe. Certosa. Zannoni. *Gli Scavi della Certosa* pl. CVII, 18 Sepolcro 318. Story of Nessos.

Herakles to r., bearded, in short chiton, sheath at his side, l. leg raised, seizes the r. shoulder of Nessos, and threatens him with his sword. Nessos is of the usual stumbling type; he looks back and grasps the l. arm of the hero as on no. 173 A. On the r. is a youthful spectator in long mantle, holding a staff in r. hand. Behind Herakles on the extreme l. is his club, and above in the field hang his mantle and quiver. The pose of Herakles and Nessos is similar to that on the following oenochoe. For other examples of Herakles in chiton, see under no. 71, cf. also no. 63 for the discarded club of Herakles.

44. Oenochoe. Pl. III. Vulci. Leyden, Roulez, *Choix de Vases Peints* pl. VIII 2a; Reinach, *Rép. Vas.* II 269, 5. Story of Nessos. I am indebted to Dr. Holwerda for the photograph here reproduced.

Herakles to r., sheath at his side, grasps the r. arm of Nessos just above the elbow and stabs him below the tail with his sword. As on nos. 20, 25 etc., cf. no. 161, Herakles is nude; he presses his uplifted l. knee against the centaur's flank forcing him down on his knees, according to the usual type. Nessos has a small stone in his l. hand and looks back at the hero; he has equine ears and long tresses, as on nos. 42, 46, 51, 66, 74. On the r. an old man in a mantle, on the l. an agitated female figure in a peplos (Deianeira?) and another old man in a mantle watch the struggle. The central group is full of action and is well drawn. What the painter of the early Attic plate no. 20 has clumsily attempted this artist has successfully accomplished.

The moulded ring at the juncture of shoulder and neck, the handle with its rivets and the luster of the black glaze, remind us of Chalcidian metal-ware, yet I hesitate to catalogue our vase under the Euboean examples, though I do believe that it shows Chalcidian influence. Cf. no. 164.

45. Lekythos. Thebes. Athens, Collignon-Couve 677. On the body: Assembly of the gods. On the shoulder: Story of Nessos.

The central group is much like the preceding, only here the weapon of the hero, who is taking mighty strides, is the club. Behind Herakles two and in front of Nessos three draped figures, one leaning on a staff, are looking on. Carefully drawn. See also no. 49.

46. Hydria. Pl. XI. Munich, Jahn 43. On the shoulder: Story of Nessos. For the photograph here reproduced I am indebted to Dr. Sieveking.

In composition the central group is almost identical with the preceding vase. Herakles, however, is beardless as on nos. 48, 51, 53, 62, 67, 154, 172, 173, 182, 226, and wears a cuirass and sword at his side. He has not yet overtaken Nessos, but is about to seize his r. arm, while in his r. the hero swings his club (cf. also no. 30). Nessos down on l. foreknee, r. hindleg stretched backwards, holds a white stone

in his uplifted l. hand; he has long tresses as on nos. 42, 44, 51, 66, 74. Behind Herakles a draped female figure to r. (Deianeira?) with outstretched arms, palms up, wishes the hero well; behind her to r. is a youth. In front of Nessos, facing him, are three draped figures, the first with a white beard. Because of the close relationship to the preceding compositions I do not hesitate to identify the clubman with Herakles even though he is beardless and wears a cuirass. The beardless type of Herakles, according to Furtwängler, in Roscher's *Lexikon* I 2 p. 2151 sq. is of Ionic origin, though it does occur exceptionally on Attic ware, see esp. p. 2153.

47. Kyathos. Vulci. Vatican, *Museo Gregoriano* II pl. 4, 4 (first edition). Story of Nessos.

Herakles, bearded, nude, chlamys over l. arm, as on nos. 30, 49, 53, 54, 55, 67, club in r., takes long strides to r. in pursuit of Nessos, who stumbles to r. looking back. He has just thrown a rock at the hero, which is represented in the air over the hindquarters of the centaur, and is about to throw another stone which he holds in l. hand. On the r. are three male figures, the first and third draped, leaning on staff to l., the one between them, nude, to r., looks back, chlamys on r. arm and staff in l. On the l. are two figures; the first wrapped in mantle, leans on staff, behind him is a nude youth running to r., chlamys over l. arm, and staff in r. Missiles in the air are uncommon on archaic monuments, see, however, nos. 31, 105, 106, 162.

48. Amphora. Nola. Naples, Heydemann p. 330 no. 2537. A: Nessos story. B: Female figure supplicating a centaur.

A: Nessos with pointed ears and silenus-like features, as in Ionic art, has fallen to r. on his foreknees; in his l. hand he holds a long branch, in his r. hand a large white rock. He looks back at Herakles, beardless (see under no. 46), in short chiton, club in r. hand and l. arm outstretched, about to seize the centaur.

B: A woman wearing chiton, mantle and taenia walks behind a centaur who also wears a taenia and holds a branch in his l. hand. She extends her r. hand in supplication to his bearded chin. To my mind there is no connection between the two sides of the vase. If the centaur were attacking the woman one would feel inclined to interpret the scene as an incident at the wedding-feast of Peirithoös, and one would then be justified in connecting the two sides and in naming the youthful clubman Theseus or Peirithoös. The transference of the Herakles type to Theseus is not uncommon, especially where the subject of their adventures coincides. But the centaur of side B is not attacking the woman, she seems to be importuning him.

49. Lekythos. Athens, Collignon-Couve 698. Nessos story.

On the body: Herakles to r., bearded, nude as on nos. 20, 25, 44, 50, 51, 53, 161, 164, 218, 228, 310, with chlamys on l. arm as a shield (see no. 47 where other examples are cited), brandishes club against bearded Nessos to r., looking back. His r. front knee touches the ground and with uplifted hand he begs for mercy. The hands are very carelessly drawn, the fingers look like parenthetical marks. Nessos as on nos. 19, 24, 163 has human ears. On each side facing the central group is a youth, wrapped in mantle and leaning on a staff (cf. no. 45).

50. Lekythos. Eretria. Athens, Collignon-Couve 724. Story of Nessos. Coarse drawing.

On the body: Herakles, nude, pursues a fleeing centaur (Nessos) who holds a stone in each hand. On each side facing the central group is a youth leaning on a lance. They are spectators, not participants in the combat. For a list of the representations of the nude Herakles see under no. 49.

51. Lekythos. Gela. British Museum, Walters B 537. Grey-drab ground. Story of Nessos.

On the body: Herakles to r., beardless (see under no. 46), and nude, sword in sheath at his side, brandishes a club and grasps the r. wrist of Nessos with l. hand as on nos. 20, 33, 37, 62, 74. The centaur is of the usual stumbling type to r., and looks back, armed with a stone in each hand; he has long tresses as on nos. 42, 44, 46, 66, 74. On each side, watching the central group, is a youth in a long chiton and mantle, holding a spear. We have already had so many examples of this type where the identity of Nessos is fixed that I do not hesitate to name the centaur, though Walters leaves his identity uncertain.

52. Lekythos. Pl. VII. Munich, Jahn 1266. Story of Nessos. I am indebted to Dr. Sieveking for the photograph here reproduced.

On body: A nude youth to r., with drawn sword, pursues a centaur fleeing to r., who looks back, empty-handed. On the r. of this group is a youth escaping to r.; on the l. a man in himation carrying a staff. If it were not for the last mentioned figure, a spectator, I would be inclined to interpret this scene as an abbreviated centaumachy, like the group on the extreme r. of the Caylus Cylix, no. 101, side A.

53. Lekythos. Corinth? British Museum, Walters B 538. Careless drawing. Story of Nessos.

Herakles to r., beardless (see under no. 46 for other examples) and nude, with fillet and striped chlamys on outstretched l. arm (cf. no. 47) as a shield, sword in r., is about to slay Nessos to r., looking back. On each side, looking on, is a female figure in long chiton, mantle and fillet. On the shoulder is a cock between two ivy-leaves as on the following lekythos, which has the same shape and size.

54. Lekythos, same size and shape as no. 53. Eleusis. Athens, Collignon-Couve 715. Story of Nessos.

On the shoulder, a cock between two ivy-leaves, as on the preceding lekythos.

On the body: Herakles to l., chlamys as shield (for similar motive see under 47) on r. arm, club in l. hand behind him, about to draw sword with r. hand, advances against bearded Nessos to l., looking back, with stone in l. hand. On the r., behind Herakles, a draped male figure, leaning on a staff, watches the performance, whereas on the l. a draped female figure (Deianeira), looking back, makes good her escape. Where the female figure merely looks on we are not justified in calling her Deianeira, but where, as here, she flees from the centaur, the bride of Herakles is doubtlessly meant. Noteworthy and unique is the arrangement of the central group with the figures moving to l. instead of to r. It is highly improbable that the man who daubed this picture invented the composition; he evidently copied the work of some artist. That he was also acquainted with the usual composition to r. is made clear by his picture on the lekythos no. 53, which is so similar in shape, size and decoration, both have the cock between ivy-leaves, both have purple accessories and the same

coarse drawing, that I do not hesitate to attribute both to the same man. Entirely out of place are the garments suspended in the field, which are thoughtlessly borrowed from the composition of Pholos receiving Herakles.

55. Lekythos. Piraeus. Zürich, Hochschule, Blümner, *Archaeol. Samml.* p. 197 no. 77. Story of Nessos.

Herakles, with club in r., chlamys as shield on l. arm, advances with long strides to r. against Nessos, who flees to r., but looks back. Beyond the centaur, Deianeira in chiton and himation, l. arm uplifted, makes good her escape. Over the centaur is a flying bird. For bird in field see also nos. 20, 65, 66, 81, 96, 100, 177, 213 A, 225, 227, 315. The background of the lekythos is red.

56. Cup by Oikopheles. Peristeri, Attica. Ashmolean Museum, Oxford, P. Gardner pl. 26. no. 189; Fröhner, *Burlington Fine Arts Club* pl. I and p. 8 sq. (Branteghem Coll.). Kretschmer, *Vaseninschr.* pp. 113 and 101. Probably Boeotian fabric.

Interior, round a gorgoneion in center: A frieze composed of four different subjects, a hunting scene, a sphinx, an ithyphallic silenus with human legs and human ears, looking back at a nymph, and Herakles to r. pursuing a bearded centaur. The hero, in lion's skin, l. arm outstretched, holds a sword in r. hand drawn back to deliver a thrust; he has almost overtaken the centaur who carries a huge white rock in both hands and gallops to r. looking back. His ears, covered by his shaggy hair, are probably human. Silenus also occurs on the centauiromachy of the "Tyrrhenian" vase no. 40. Herakles, wearing lion's skin and sword, and slaying a centaur again occurs on an Attic plate no. 28, but whether here as there Nessos is meant remains uncertain. The choice of subjects to the r. and l. of this group is unique; there seems to be no connection between the various groups. Fröhner says: "This cup is the most ancient vase bearing the name of an Athenian artist." This is certainly an exaggeration. Indeed even Kretschmer, who criticises this overestimation of Fröhner, assigns a much too early date. On p. 113 he says: "Zu der älteren Gruppe der schwarzfigurigen Vasen, die der François-Vase an Alter etwa gleichstehen mögen, gehören ausser der Schale des Ergotimos in Berlin noch die nur in Bruchstücken erhaltene Amphora des Sophilos und die in ihrer Technik noch altertümlichere Schale des Oikopheles." That our cup is older than the fragments of Sophilos (no. 21) is certainly a misstatement. Both Fröhner and Kretschmer base their arguments on the technique, black upon pale clay with white and purple accessories and incised outlines. This, however, is the technique of the two preceding lekythoi, and does not necessarily mean priority over those vases where the white color is laid upon a black glaze. The very archaic appearance of the cup by Oikopheles is due rather to carelessness as Pottier, *Catalogue des Vases Ant.* p. 561 very correctly observes. The inscription informs us that Oikopheles was both the maker and decorator of the cup: ἐκεράμευσεν ἐμὲ Οἰκωφέλης, Οἰκωφ[έ]λης ἐμ' ἔγραψεν. The use of the more accurate verb ἐκεράμευσεν for the usual ἐποίησεν is doubtless the main reason for Kretschmer's assigning an earlier date to our cup than to the fragments of Sophilos, but Wolters, *Jahrb.* XIII p. 1 sqq. is certainly justified in dating the fragments of Sophilos earlier than the François vase. Both Klitias and Oikopheles already show archaistic tendencies, the former in his drawing, the latter in the phraseology of his inscription. They belong nearer to the middle than to the early decades of the sixth century. Thiersch, *Tyrrh. Amph.* p. 136 sq. has come

practically to the same conclusion as to the date of the François vase, but he does not mention Oikopheles.

I am not at all sure that this cup is an Attic production. It will probably turn out to be Boeotian, when more is known of local Boeotian fabric of the sixth century. According to Sauer, however, Roscher, *Lex.* II 1 p. 1047, it is early Attic, but he claims that the picture is influenced by Corinthian types. In favor of Boeotian fabric is the inscription, the shape of the letters being identical with the Boeotian alphabet on a cylix in Athens, Coll.-Couve 1116, published by Kalinka, *Ath. Mitt.* XVII p. 101, pl. 6.

57. Fragment of a Pinax. Akropolis. Photograph in the German Archaeological Institute, Athens VS 375. Label on pinax: X 7.

Below the pinax is ruled off into four equal spaces, of which only the upper two are decorated. Above the upper band there must have been a high panel, containing a picture of a female figure (Athena?) taking long strides to l. Only her feet and the hem of her garment, folds incised, are preserved. On the band immediately below her feet is a dog to r. pursuing a hare to r. This subject also occurs on the cup by Oikopheles (no. 56), but there two hunters and a net are added to the group. On the band below the dog and hare, Herakles, bearded, in lion's skin, no weapons, swinging his arms, pursues at full speed a centaur, empty-handed, galloping to r., looking back. As on the preceding vase it is also here impossible to identify the centaur.

58. Cylix. Fig. 6. Forman Collection. Auction catalogue 19—22 June 1899 p. 61 no. 319 and pl. to p. 42. "Kleinmeister" style. Centauromachy on both sides.

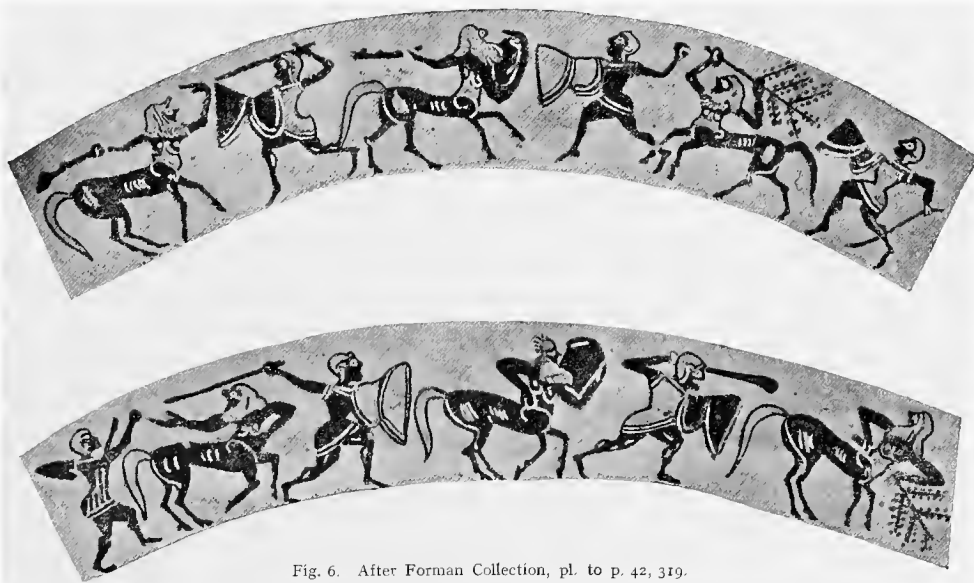


Fig. 6. After Forman Collection, pl. to p. 42, 319.

A: Although there are three youths attacking three centaurs the groups are no longer strictly isolated so as to form monomachies, as on nos. 39 and 42, but the combatants assist each other, as on the monuments of the later periods. On the l., a centaur to r., swinging in his r. hand behind him the leg-bone of a

horse (?), holds up his l. hand as if to parry the blow of a youth who rushes towards him, brandishing a long staff. Then comes a group of two centaurs, confronted, attacking a youth to l. between them. His only weapon is a stone. The centaur facing him reaches back to deliver a blow with a bone (?) held in the r. hand. In his l. hand uplifted before him he holds a large stone. The centaur to l. behind the youth holds a pine-tree in both hands over his head. From the r. a youth with staff in r. hand behind him comes to the assistance of his hard-pressed companion. All the youths wear a short chiton and have a chlamys over their l. arm as a shield.

B: Here, according to the more primitive arrangement, we have three monomachies, but in each the centaur has turned tail and is making good his escape. Described from l. to r. we first have a youth to r. with a staff (?) pursuing a centaur who stumbles to r., with l. hand on his side as if rubbing the bruises caused by the beating; he looks back and extends his r. hand towards his antagonist with a gesture of supplication. The next group consists of a youth to r., brandishing a staff, about to strike a centaur who gallops to r. with a large rock in his l. arm. In front of him, a youth brandishes a staff and pursues a centaur who has come to a sudden standstill and turns round awaiting his enemy. He holds in both hands before him a pine-tree the top of which drags on the ground. This centaur offers a new motive, full of life and spirit; indeed, much more originality is shown in this centauromachy than in other archaic Attic works, and is a good illustration of the relationship between the "Kleinmeister" series and the Proto-Corinthian style. Also on this side of the vase the youths with one exception wear short chiton and chlamys over the l. arm as a shield; on other Attic vases (see under no. 47) it is Herakles who thus shields himself. The human abdomen of four of the centaurs is painted purple.

A fragment of a similar cylix representing a piebald bearded centaur galloping to l. is now in the Hermitage, a recent acquisition from the Crimea.

59. Hydria. St. Petersburg, Stephani 143. Centauromachy of two groups, the first of four figures, the second of two.

On the shoulder from l. to r.: A nude youth to r. with lance attacks from behind a centaur to r. with white stone in r., who is also attacked from the front by a Greek hoplite fully armed. Then a centaur to l., with stone in l. hand, comes to the rescue of the first centaur, thus forming a group of four figures. Beyond this group: A Greek hoplite to r., brandishing his lance, confronts a centaur to l., with stone in l. hand.

60. Krater with volute handles. St. Petersburg, Stephani 220. Centauromachy on each side.

A: Seven Greek warriors against six centaurs. The hoplites use lances, the centaurs have large rocks as weapons; one centaur has two rocks. On the l. is a youth to r., wrapped in his mantle, looking on.

B: Similar to A, but the last mentioned youth is missing, and two of the centaurs have two rocks.

61. Lekythos. Girgenti. Munich, Jahn 772. Story of Nessos.

Nessos wounded in breast and back by three arrows flees with outstretched arms, in r. hand a stone, and crying out with pain looks back at Herakles, bearded, lion's skin over his head and shoulders, who approaches from behind and is spanning his bow to shoot a fourth arrow. Between both is a veiled female figure (Deianeira)

with uplifted hands. Behind Herakles stands an armed warrior, lance in r. hand, his l. uplifted (Iolaos). In front of Nessos, a bearded man in mantle (Oineus), sits on a camp-stool and holds a scepter. Jahn interprets the centaur as Eurytion, but that legend does not occur on Attic vases of the archaic period; it occurs only later, as Furtwängler in Roscher's *Lexikon* I 2 p. 2194 sq. correctly states. On an archaic vase of Ionic style, no. 308, Eurytion does occur, but with human forelegs.

62. Amphora. Vulci. Berlin, Furtwängler 1702. Story of Nessos.

Nessos kneeling to r. looks back and holds Deianeira on his l. shoulder, as on nos. 37, 38. She faces l. and both hands are outstretched towards Herakles, youthful (as on nos. 46, 48, 51, 53, 67, 154, 172, 173, 182, 226), who holds the centaur's r. wrist with his l. hand as on nos. 20, 33, 37, 51, 74, and thrusts his sword into the back of the monster, cf. nos. 34, 44, 70 and the cylix by Onesimos, Furt.-Reich. II pp. 133, 134 figs. 35, 36. The human body of Nessos is painted red, as on the Chalcidian lekythos no. 163. On the r. are three figures looking on, first, a female figure who holds her mantle aside from her face with one hand, then two bearded men, draped. On the l. of the central group are two figures looking on, the first female, the other male and bearded. The ear of Nessos is concealed by the body of Deianeira, but was probably supposed to be equine. He is crying out.

According to Furtwängler, Roscher's *Lexikon* I 2 p. 2151 sq. the youthful beardless type of Herakles is Ionic in its origin, and on p. 2153 he refers to our amphora as Attic under Chalcidian influence. The lack of beard, however, is not a criterion, for Herakles is always bearded on Chalcidian ware. Our vase belongs to the group of "Tyrrhenian" amphorae.

63. Amphora. Italy. Louvre F 14. Pottier, *Catalogue* p. 719. Nessos story.

In a panel: Herakles to r. seizes Nessos by the tail (as on nos. 34, 70) with his l. hand, and brandishes his sword in his r. hand; his club stands behind him, as on no. 43 A. In the background, partially concealed by Nessos, as on nos. 20, 71, stands Deianeira to l. Facing Nessos is a draped figure to l.

63A. Amphora. Capua. Castellani. Heydemann, *Arch. Ztg.* 1869 (vol. 27) p. 34 no. 3. Story of Nessos. A: Nessos and Deianeira. B: Herakles and Athena. Crude style.

A: Nessos, fleeing, embraces with his r. arm Deianeira who sits on his back. Below, to indicate water, are according to Heydemann, three dolphins, the only representation in early Greek art where the river Euenos is indicated. Deianeira lifts both hands and looks back, as on nos. 64, 65, 69, at Herakles who is on the other side of the vase.

B: Herakles, holding bow and arrows in his l. hand, and club in r., pursues Nessos on the other side of the vase. Behind the hero stands Athena with lance and helmet in her hands.

The river Euenos is represented on a Roman mosaic in Madrid, published by Quilling, in Roscher, *Lex.* III 1, 286, see also p. 282 sqq. Of our amphora he had no knowledge.

64. Krater, soc. Amphora à colonnette. Italy. Louvre F 307. Pottier, *Catalogue* p. 801. Story of Nessos.

Nessos to r. carries Deianeira on his back, who turns round and extends both hands (as on nos. 63 A, 65, 69) towards Herakles, with club in r. hand, sword at his side, short chiton, and l. leg raised, as on no. 77. On the r. a draped figure is

looking on. The following vase has a very similar representation of the chief group, only there the hero's weapon is a sword.

65. Amphora. Munich, Jahn 84. Nessos story.

A: Nessos to r. carries off Deianeira on his back, who turns round and extends both hands (as on nos. 63 A, 64, 69) towards bearded Herakles, with taenia, chiton and chlamys. The hero stretches out his l. hand to seize the centaur, and brandishes a sword in his r. hand. On the l. looking on, a female figure and a bearded male figure, both only partially preserved; on the r. a draped male figure leaning on a staff, behind him a flying bird, cf. no. 55. Under the handle, traces of a horse. The chief group is almost identical with the preceding vase, where the weapon of Herakles is the club. The number of the minor figures depends entirely upon the available space, they have no significance whatever.

66. Pelike. Vulci. Present owner unknown. Gerhard, *Auserl. Vasenb.* II 117, 118, 3 = Reinach, *Rép. Vas.* II 63, 4. Story of Nessos.

A: Nessos to r., long tresses, taenia, has come to a stand-still and looks back at Deianeira, whom he holds on his back; his r. hand under her l. arm, his l. hand on her r. knee. Deianeira looks forward as on nos. 25, 70; her r. hand before her face, her l. hand behind her. She wears sandals. Herakles, bearded, in lion's skin, quiver and bow on his back, sheathed sword at his side, wields his club in his r. and stretches out his l. hand to rescue his bride from the clutches of the monster. On the l. a woman with an oenochoe, on the r. an old man watch the rescue. On the extreme l. a bird flies to r., whereas on nos. 20, 96, 227 a bird flies to l. Nessos is no longer represented in the early archaic stumbling manner, but as standing upright, as on no. 173.

67. Amphora. Nola. British Museum, Walters B 278. "Coarse style, accessories faded." A: Story of Nessos. B: Satyr and Maenad.

A: Nessos to r. carries Deianeira to r. on his back; she wears a himation, taenia, and holds a branch in her r. hand. Herakles, youthful as on no. 62 where other examples are cited, with chlamys as shield on l. arm (other examples are cited under no. 47), advances to r. and attacks Nessos with a spear, the only example of Herakles with this weapon. Walters, evidently for this reason, puts a question mark behind the word Herakles, but to my mind there is no doubt that Herakles was meant by the painter of this vase, because of the close adherence to the stereotype theme. That our artist tried to be original is also evinced by the branch in the hand of Deianeira. On the r. is an old man (Oineus) seated on a camp-stool, staff in hand, as on no. 61, in long white chiton and mantle.

B: "A Satyr to r., with a lyre, pursuing a Maenad, who runs away to r., looking back at him, with hair looped up, long chiton and himation, branches in r. hand, *crotala* in l." There is certainly no direct connection between the two sides, but it is interesting to note the occurrence of these subjects on one and the same vase, because both subjects are found on the cup by Oikopheles (no. 56), and both types on the Thracian-Macedonian archaic coins. For a silenus in the presence of centaurs see nos. 40, 311.

68. Pelike. Collection Santangelo no. 144. Naples, Heydemann, p. 668. Story of Nessos.

Herakles to r., bearded, in chiton and lion's skin, a large quiver at his side, brandishes a sword against Nessos, who, with Deianeira on his back, has fallen to r.

on his foreknees. Herakles grasps with his l. hand the r. of Nessos, which the centaur lifts to his head, a new motive. He looks back at the hero and holds a stone in l. hand. Deianeira, draped, r. hand uplifted, rides forwards on his back, but looks back at her rescuer, as on no. 33. On the l. stands a male figure to r. in chiton and mantle, l. hand uplifted. On the r. are two figures, a draped youth, who flees to r. and looks back, and a bearded male figure in mantle and taenia, who looks on. 69. Pelike. Munich, Jahn 1081. A: Story of Nessos. B: Amazonomachy.

A: Herakles to r., bearded, in chiton and lion's skin, quiver at his side, pursues with drawn sword Nessos, who, with Deianeira riding forwards on his back, holds a stone in each hand. Both look back at Herakles; she with outstretched arms, as on nos. 63 A, 64, 65. On the r. are two figures, a bearded nude man, with chlamys thrown over l. arm, and a draped youth; on the l. is a draped bearded male figure, looking on.

69A. Amphora. Heydemann, *Bull. d. Inst.* 1869 p. 146, 3. Story of Nessos.

Herakles, in chiton and lion's skin, armed with bow and sword pursues Nessos, who carries Deianeira on his back. The centaur looks back at the hero and tries to make good his escape. Identical with 163 A?

70. Pelike. Collection Durand. Present owner unknown. Gerhard, *Auserl. Vasenb.* pl. 117, 118, 1 = Reinach, *Rép. Vas.* II 63, 2. Story of Nessos.

Herakles, bearded, in lion's skin, seizes Nessos by the tail (as on nos. 34, 63) with his l. hand, and stabs him with a sword in his hindquarters, as on nos. 34, 44, 62. On the back of the rearing centaur, who turns round with outstretched r. hand, rides Deianeira to r., as on nos. 25, 66, 67. Between the outstretched legs of Herakles is a rabbit to r. This is the first example of a rearing or galloping Nessos, a later type than the stumbling centaur.

71. Amphora. Vulci. Berlin, Furtwängler 1835. Story of Nessos.

Herakles, bearded, in short chiton, as on nos. 19, 21, 43 A, 64, 65, 77, 163, 163 A, 213 A, 222, 226, sheath at side, sword in r., overtakes Nessos to r., who has a silenus-like expression; he looks back and holds a large rock in both hands before him. The hero seizes with his l. hand the centaur's beard, a new motive, quite common in the later periods. This motive again occurs on no. 176 A. Between their heads, in the background, stands Deianeira to l., as on nos. 20, 63. On the l. is a bearded spectator.

An interesting example of transference of types is seen on the Attic vases which represent the contest of Herakles with Acheloös (Berlin, Furtw. 1852 = Gerhard, *Etr. camp. Vasenb.* pl. XV, XVI, 3, 4; Brit. Mus. B 228, and B 313), where Acheloös is depicted like Nessos, but with split hoofs and a horn on his head. Moreover not only this monster but also Herakles and the minor figures are composed on the type of the Nessos story. See also under no. 157 for another example of transference of types, in that case Herakles banqueted by Acheloös according to the composition of Pholos entertaining his guest Herakles. A third example is on a r. f. krater in the British Museum F 43, Passeri, *Pict. Etr.* II 117 where Herakles, "nude and beardless, seizes a centaur round the middle, raising him off the ground", as the hero, in his struggle with the Nemean lion raises him off the ground, *J. H. S.* XXV 1905, p. 269 fig. 6; p. 268 figs. 4 and 5, or as he so often carries the Erymanthian boar. In this case it is impossible to say which is the original type.

72. Amphora. Altenburg. Mentioned by Furtwängler in Roscher's *Lex.* I 2 p. 2194. Story of Nessos.

Herakles to r. pursues Nessos who throws a stone at him. Deianeira flees.

73. Cylix. Munich, Jahn 706. A and B: Story of Nessos.

Exterior, A: Herakles to r., with drawn sword, pursues a fleeing centaur (Nessos) to r. In front of Nessos Deianeira, in Doric peplos open down the r. side, escapes to r. Meaningless inscription in the field.

B: Same as A, but here Deianeira's peplos is properly fastened. It is surprising to find the same subject twice illustrated on one vase. One would be inclined to interpret the warrior not as Herakles but as a Lapith, and the fleeing female figure as one of the Lapith women at the wedding-feast of Peirithoös, if the Thessalian centauro-machy in the presence of women could be proved to occur on archaic Attic vase-paintings. Since this cannot be proved, it seems better to hold to the interpretation above offered.

74. Amphora. Vulci. British Museum, Walters B 227. Illustr. Robert, *Mon. Ant.* IX p. 19 fig. 3. A: Story of Nessos.

A: Herakles to r., short chiton and lion's skin, the tail of which is tucked in under his belt, sheathed sword at his side, brandishes his club against Nessos, whom he holds by the r. wrist, as on nos. 20, 33, 37, 51, 62. The centaur is trotting to r., looking back; he has long tresses as on no. 51, where other examples are cited, and his equine body is piebald as on 36, 39, 76, 162. On the r. is an agitated female figure, in peplos and mantle, looking on. Walters identifies her with Deianeira. The school of Douris developed this composition, see Br. Mus. E 176, illustrated in Robert, *Mon. Ant.* IX p. 22 fig. 4.

75. Olpe. Nola. Naples, Heydemann p. 325 no. 2517. Dubois Maisonneuve, *Introd.* 62, 1. Story of Nessos.

Deianeira in chiton, mantle, taenia, rides backwards (as on nos. 35, 36) with arms raised in fear and tries to escape the embrace of Nessos to r., who, looking back with outstretched arms, has dropped his branch. Herakles is no doubt omitted through lack of space, as on nos. 78, 79.

76. Cylix. Munich, Jahn 436. A: Nessos story. B: Satyr, bearded.

Exterior, A: Herakles, bearded, nude, pursues with uplifted r. hand, and club in l. (as on no. 155), a fleeing bearded centaur (Nessos) with outstretched arms, and piebald equine body (cf. no. 74 for other examples of piebald centaurs).

77. Cylix. Berlin, Furtwängler 2053. A: Story of Nessos.

Exterior A: Between two large eyes, Herakles, bearded, in chiton, sword in sheath, pursues with club a centaur (Nessos) stumbling to r., who holds a white rock in uplifted l. hand. He has silenus-like features, equine ears and, due to an oversight of the painter, three hindlegs, one outstretched and two drawn in. For Herakles in chiton see under no. 71.

78. Plate. Athens. Now in Nat. Mus. Athens, Collignon-Couve 1110. Border of leaves like cylix no. 24. Mentioned by Heydemann, *Gr. Vasenb.* pl. V 6 p. 5 note 12b, and Dumont-Chaplain, *Céram.* I p. 335 note 3. Story of Nessos.

Deianeira, in peplos, willingly rides to r. on the back of a prancing centaur to r. Her l. hand rests on his equine body, her r. arm is round his human back, whereas his r. arm is round her waist and his l. hand touches her knees. Both are looking

back. Nessos has a long nose, beard, but no mustache. The drawing is crude, the clay a yellowish grey, apparently without slip.

There are two holes in the rim of the plate for suspension. If it were not for the r. f. cylix, no. 79, on which a female figure and centaur similarly grouped are inscribed as Nessos and Deianeira, one would hardly be inclined to identify our group with the Nessos story, but would merely call it centaur and nymph.

79. Fragment of severe r. f. cylix, Epictetan style. British Museum, Smith E 42. Formerly restored as a plate "when the inscription was incised. The purple letters are, however, quite legible." See Kretschmer, *Vaseninschr.* p. 77. Illustr. Inghirami, *Pitture di Vasi Fittili* II pl. 119; Millin, *Myth. Gall.* pl. CXVIII fig. 456, and D'Hancarville, *Antiq. Etr.* IV pl. 31. Mentioned by Colvin, *J. H. S.* I p. 117.

Interior: Nessos (inscribed *Νῆσος*) gallops to r. but turns his human body to l. and is drawing with both hands the body of Deianeira (erroneously inscribed *Δαυραρεγα*), who rides on his back, closer to him, so as to be able to kiss her. She shows no resistance whatsoever and seems to have become reconciled to her fate, because of her utter helplessness. Nessos has long tresses down his back and wears an ivy-wreath. Part of his tail and hindlegs are missing. Deianeira wears a rich Ionic chiton and a mantle drawn over her head. The monster's hair is very carefully dressed and his long beard neatly trimmed; his features are quite human. Another advance over the b. f. style is the more natural twist to his human body. Since the severe r. f. vases are in many cases as early in date as late b. f. ware, I have considered it necessary to include them in our list. It may be of interest to note in passing that the Nessos story is not at all popular in the fourth century B. C. There is, however, an interesting hydria of that period from S. Italy in Copenhagen, Sophus Birket Smith, *De maledede Vaser* no. 203, and a bell-shaped krater also from S. Italy, Passeri, *Pict. Etr.* II pl. 199; both probably illustrate this story.

80. r. f. Amphora. "Style of Kleophrades" the potter. Munich 2316, Jahn 55. Beazley, *J. H. S.* XXX 1910, pl. VIII and p. 50 no. 13a. A: Herakles. B: Centaur.

A: Herakles, with club in r. hand behind him and bow in l. hand, advances against a centaur on the other side. His lion's skin covers his head and is thrown over his l. arm.

B: Centaur, bald, snub nose like that of a silenus, gallops to l. and holds a huge cliff in both hands behind his head, resting on his shoulders. This cliff, with the exception of that on no. 103, is much larger than the weapons of centaurs in the sixth century, where the largest stones usually do not exceed the size of the centaur's head, whereas here it is almost five times the size of his head. The shaggy beard of the centaur is brown. Although his position is almost identical with that of the first centaur on the extreme l. of the centauromachy on the François vase, yet our artist is advanced in anatomical drawing, witness the median line. With the r. f. style bald centaurs become popular. The artist may have had the Nessos episode in mind, though certainty cannot be gained on this point. It is interesting to note that the centaurs representing other legends on vases from the workshop of the potter Kleophrades are far more advanced in type than the centaur on our

Munich amphora. (See Beazley, *l. c.* p. 52 no. 16; p. 57 no. 19b; p. 59 nos. 21 and 22). This must be explained by the fact that Herakles versus a centaur was so popular in Attic art of the sixth century that the rather archaic type was still uppermost in the imagination of the severe r. f. artists. Where the story was new they were unhampered by conventional types.

We have now sketched the development of the Nessos adventure from its earliest to its latest appearance on b. f. Attic vases, and have incidentally included some centaumachies. In the following group we shall dispose of the few *genre*-scenes, such as centaurs on the hunt, and those which serve purely decorative purposes and then shall finish the centaumachies.

81. Amphora. Vulci. British Museum, Walters B 214; Overbeck, *Her. Bildw.* p. 521 note. Hunting scene.

On shoulder of obverse: "A bird flying to r. between two Centaurs, who hold stones in their r. hands to hurl at it: on either side, a palmette". Colvin, *J. H. S.* I p. 122 says that the bird is as big as the centaurs. On archaic monuments, see under no. 174, the centaurs usually hunt small game, birds, hares, foxes, or deer. Large game, such as the lion, does not occur in the archaic vase-paintings. At first glance the hunt for large game would seem to be limited to the monuments of the late Hellenistic and Graeco-Roman periods, but the fact that they wear skins of lions, tigers, or panthers on works of art of the fifth century B. C. proves, as Colvin correctly observes, that they were considered as hunters of wild beasts even then. The earliest representations of a centaur shielding himself with the skin of a wild animal are found on nos. 104—106; on the archaic gem, no. 316, he wears the skin of a wild animal over his shoulders. On an archaic gem, probably under Phoenician influence, no. 240, is found the only archaic representation of a centaur attacking a lion.

82. Amphora. Present owner unknown. Gerhard, *Apparat* in the library of the Berlin Museum, Mappe XV 41. Centaur and fox.

A bearded centaur, walking to r., looks back; his hairy chest is shown as usual in front view. His nose is long, his eyes are of the late b. f. period, and his hair falls down his back and over his shoulder in long tresses. Like all the centaurs on Attic archaic monuments he is not bald but has a heavy head of hair. In his r. hand drawn back so that it reaches the middle of his equine body he holds a living fox, lifting it by the tail. The forelegs of the hunter's prey touch the ground, the hindlegs are pawing the air, and his head is turned to l. For other examples of centaurs characterized as hunters see under no. 174. On an incised Etruscan *Bucchero* vase, no. 292, we find another example of a centaur with hairy chest.

83. Cup. Pl. VIII. Leyden. Holwerda, *Cat.* III 36. Dr. J. H. Holwerda, to whom I am indebted for the photograph here reproduced, considers the cup an Ionic-Cypriote product; it is, however, Boeotian.

Inside: A bearded centaur, long nose and protruding lips like nos. 36, 66, 85, gallops to r., about to hurl a stone with l. hand drawn back. His ear, though pointed, does not resemble that of a horse. In Attic art the equine ears of centaurs are differently drawn. Nevertheless in composition he is very similar to nos. 84 and 85 and is therefore catalogued at this point. The cup evidently imitates a bronze original.

84. Cylix. Pl. I. Orvieto. Karlsruhe, Schumacher, *Arch. Anz.* V, 1890 p. 2. Outside A: Combat between two centaurs. B: Combat between two cocks.

A: Battle between two centaurs, the one to the r. fights with his fists, unless he holds very small stones, as on the following cylix, the other is about to deliver a blow with a pine-tree which he holds uplifted in both hands behind his head. Their tails are uplifted and they rear so that their forelegs overlap in heraldic fashion. As is usual in Attic art they have equine ears. Below the rim is inscribed *χαῖρε καὶ πει [ει] εὔ*, the syllable *ει* being repeated by mistake. The shape of the cylix is identical with that of the following example, signed by Xenokles. It is referred to by Walters, *History of Ancient Pottery* II 146 in a misleading manner, as though the centaurs were fighting with cocks.

85. Cylix by Xenokles. Pl. II. Caere. Van Branteghem Coll., Fröhner, *Cat. of Burlington Fine Arts Club* pl. 2 and p. 10. Now in Boston Mus. no. 366. See also Klein, *Vasen mit Meistersignaturen*² p. 81 no. 12. Combat between two centaurs.

Exterior, A: Two centaurs confronted, the one facing r. holds a stone in each hand, the other brandishes in both hands above his head the branch of a tree without foliage. They are bearded, have equine ears, long nose and protruding lips, as on nos. 36, 66, 83, giving them a very bestial expression. Below the rim is inscribed *Χσενοκλεις: ἐποίησεν*:

The figures are painted upon yellow clay, relieved by white and purple, with details incised. Centaurs fighting among themselves, as on the foregoing vase and the one before us, are rare on ancient monuments, although the type does occur on Etruscan *Bucchero*, no. 285, and on Etruscan imitations of Greek vases, as for instance, nos. 178, 313, 313A, 324, the first belonging to Class A, the second and third to Class B and the last to Class C. The subject occurs in Attic art under oriental influence, no. 4, as early as the geometric period.

86. Amphora. Palermo Museum, no. 1460.

Two bearded centaurs, confronted, attempting to uproot a tree. One of the centaurs has been incorrectly restored in modern times with human forelegs; they should be equine like those of the other centaur. For a similar motive see no. 173, an Attic amphora in Munich.

87. Amphora. Munich, Jahn 68.

A: Two centaurs flee in opposite directions under a tree.

88. Cylix. Ruvo. Naples, Heydemann p. 392 no. 2799. Careless drawing.

Exterior, A: A centaur galloping to r.

Exterior, B: The same as A. On each side, meaningless inscriptions. Here the centaurs are purely decorative, as on the following cylixes.

89. Cylix. Poli, Cyprus. British Museum, Walters B 408. "Purple and white accessories."

Exterior, A: A centaur gallops to r., holding a stone in each hand, like the centaur to r. on the Xenokles cylix, no. 85.

Exterior, B: The same as A. This cylix is of the early b. f. period, because of its depth and off-set lip.

90. Cylix. Munich, Jahn 883. Same shape as preceding cylix.

Exterior, A: A centaur galloping to l. with a stone in each hand.

Exterior, B: The same as A.

91. Fragment of rim of cylix. Naukratis. British Museum, Walters B 600₅₄. Purple accessories and incised lines.

Exterior: A centaur galloping to r.

92. Kyathos. Italy. Louvre F 163. Pottier, *Catalogue* p. 775.

Between two large human eyes a centaur with a white stone in each hand gallops to r. Style of Nikosthenes.

93. Plate. Athens. Benndorf, *Griech. u. Sicil. Vasenb.* pl. VIII, 2.

Interior: On a double line above an empty exergue is a centaur, with uplifted tail, rearing to r. and looking back; he holds a rhyton in l. hand in front of him, but his r. hand drawn back over his equine body is empty. A drinking-horn in the hand of a centaur also occurs on nos. 137, 141, 142.

94. Sieve in shape of cylix with lid. Louvre. Not catalogued. Coarse style.

On the first band round the disc-shaped center of the lid are five centaurs galloping to r., empty-handed, with human ears.

95. Cylix. Vienna, Sacken-Kenner, *Wiener Münz- u. Ant. Cab.* 161, 52; Laborde I pl. 70 = Reinach, *Rép. Vas.* II 203, 1.

Exterior: Under each handle is a pair of large eyes, to ward off evil influence, and between the eyes on one side is a bearded centaur galloping to r. His hindlegs are concealed by one of the eyes. Between the pair of eyes under the handle is a seated female draped figure, interpreted as a maenad. There does not seem to be any connection between the two figures, which to my mind are merely decorative.

96. Cylix. Pl. XII. Munich, Jahn 549. Very crude drawing. Centauromachy.

For the photograph here reproduced I am indebted to Dr. Sieveking.

Interior: A bearded centaur to r., with a huge white stone in his r. hand supported against his human back, tramples on an armed Lapith, who has fallen prone upon the ground. The warrior lifts his helmeted head and looks back. For a similar motive see the following vase. In the field, a bird flying to l., as on nos. 20, 227.

The vase is Attic under Ionic influence, see no. 173.

97. Amphora. Vulci. Durand coll. 363. British Museum, Walters B 176.

Centauromachy. Careful style.

A: In a panel, Monomachy, "a Centaur to l. tramples on a Lapith, and raises a white rock in his arms to hurl upon him. The Lapith is fallen backwards to l.; he is bearded and fully armed, with high-crested helmet, short embroidered chiton, *parameridia*, and Boeotian shield on r. arm, in l. hand a white stone." For similar subjects see the preceding and following vases.

98. Amphora. Munich, Jahn 86. Centauromachy.

A: Monomachy, a bearded centaur raises a large rock in both hands to hurl upon a fallen Lapith, fully armed. For a similar subject see the preceding vase.

99. Lekythos. Tanagra. Athens, Collignon-Couve 701. Light background, purple and white accessories. Centauromachy.

On the body: Two monomachies, in which the armed Lapiths are in the center of the composition, back to back, each confronting a centaur. The centaur to the r. has fallen on his front knees.

100. Cylix. Tanagra. Athens, Collignon-Couve 825. Centauromachy.

Exterior A: A nude Lapith wearing Doric helmet, Boeotian shield, and greaves — he has evidently not taken time to put on his cuirass — has fallen to r. on his r.

knee, and looks back. He is hard pressed on both sides by a bearded galloping centaur with stones in their hands, but is about to receive assistance from a nude Lapith with spear in r. hand and chlamys on l. arm as a shield. This composition is very similar to one of the groups on the Forman cylix, no. 58.

B: Same as A except that the nude Lapith on the extreme r. is missing, thus forming a group like that of the Kaineus episode, but not to be identified with it. In the field is a flying bird, under one of the handles, a fish. The tails of the centaurs are painted red.

101. Cylix. Collection Caylus. Bibliothèque Nationale, Paris. De Ridder, *Vases peints* p. 227 no. 331. One side is illustrated in Caylus, *Rec. d'Antiq.* II pl. 35, but does not agree in all details with De Ridder's description. Centauro-machy.

A: Described from l. to r., a warrior wearing helmet, lance and shield walks to r. but looks back. A centaur to r., armed with branch pursues a warrior fleeing to r., whose escape is cut off by the next centaur to l., also armed with branch. The next figure is a warrior to r., pursuing a centaur to r., who looks back. On the extreme r. is a warrior to r.

B: A centaur galloping to l. is pursued by a warrior to l., who, in his turn, is threatened by a centaur to l., holding a branch in each hand. On the r. of this group is a warrior to l., who turns almost completely round to attack a pursuing centaur to l. On the extreme r. a warrior approaches the last mentioned group, but looks back. There are on this side of the cylix two groups of three figures each; in the first, two centaurs and one Lapith, in the second, one centaur and two Lapiths. On side A there are seven figures, but the warrior on the extreme l. falls entirely out of the two groups. The only difference in the system of grouping is that the two centaurs attacking one Lapith are confronted.

102. Cylix. Berlin, Furtwängler 1754. Centauro-machy.

Exterior A: Two monomachies. In the group on the l. a warrior to r., with Corinthian helmet and shield, attacks with uplifted lance a centaur to l. who raises his l. hand to hurl a stone, whereas with his outstretched r. hand he grasps the rim of his opponent's shield. Though this motive is very rare in the archaic period (see no. 176) it is quite common on later monuments, see *J. H. S.* XXX p. 52 sq. no. 16 where other r. f. examples are given. A large stone on the ground between the fore-and hindlegs of the centaur is another uncommon occurrence on b. f. vase-paintings. Our vase-painter was probably influenced by some masterpiece in painting or sculpture. In the group on the r. a warrior to l. like the first warrior, but not so well preserved, pursues a centaur to l., who looks back to hurl a stone from his uplifted r. hand at his adversary. Between his hindlegs on the ground is a rock, see also no. 115. The four figures of the picture are so arranged that both centaurs move to l. between the confronting warriors. The centaurs have snub noses.

103. Cylix. Berlin, Furtwängler 2047. Centauro-machy.

Exterior: Under each handle is a fallen warrior attacked by two rearing centaurs. Under one handle one of the centaurs rests both forelegs on the handle, under the other the corresponding centaur to l. rests only one foreleg on the handle. The warrior fallen to l. seizes the hindleg of one of the centaurs, a common motive

on Etruscan ash-urns. On one side the centaur to r. holds a white rock in both hands, and the centaur to l., looking back, threatens with his fist. On the other side the centaur to l. shakes his r. fist and holds a grey rock at his side in his l., but the centaur to r. twists his human body so that both arms are outstretched behind him and encircle a huge white rock, much larger than his head. Their faces are grotesque, their beards are red, and over their foreheads rise tufts of hair, as on the François vase. On one side of our cylix between two large human eyes is a silenus embracing a maenad. He has human legs and a type of face identical with that of the centaurs. There is, however, no apparent connection between the silenus and the centaurs; the same holds true for nos. 56, 67.

104. Lekythos. Coghill 35,2 = Reinach, *Rép. Vas.* II 12, 7. Centauromachy.

Two nude warriors wearing Attic helmets advance with long lances to r. against a centaur rearing to l., who brandishes a branch in r. hand and shields himself with a leopard's skin over his l. arm. The warrior nearest the centaur, with sword in sheath at his side, has a round shield on l. arm. His r. knee and l. foot rest on a rock which gives him more power of resistance. The warrior behind him, a beardless youth, advances cautiously with a chlamys wrapped round his l. arm as a shield. The skin over the l. arm of the centaur (cf. also no. 316) proves that the Greeks even in the archaic period considered centaurs to be hunters of wild animals, although they are not represented as such until later times, except on an archaic gem, probably under Phoenician influence, no. 240. If this lekythos is of the b. f. style, as is reported, it is another illustration of a centaur so turned that his human back is visible. On the Würzburg b. f. amphora, no. 125, we find another illustration of a centaur with his human back turned towards the spectator, cf. also nos. 176, 183.

105. r. f. Amphora à colonnette. Coghill 40 = Reinach, *Rép. Vas.* II 14, 1, 2. Englefield, *Ancient Vases*, engraved by Moses, pl. 23. Centauromachy.

Almost identical with the preceding, except that the first warrior's spear has a *sauvoter*, and that he kneels somewhat differently. The second warrior wears a petasos instead of a helmet, and the chlamys round his arm is somewhat longer. In the field, meaningless inscriptions. Furthermore, a flying spear to r. is depicted above the heads of the two warriors. Missiles flying through space are not common on archaic monuments, we have had only two examples thus far on Attic vase-paintings, no. 31 and the kyathos in the Vatican, no. 47; see also the following amphora and no. 162.

Reinach is unwarranted in doubting the genuineness of this painting. It only stands to reason that one man should paint the same picture more than once. Now that we have a larger répertoire of vase-paintings at our disposal, quite a number of duplicates can be enumerated. It is, however, surprising that he painted one in the b. f., the other in the r. f. style. I have not seen either of these vases, but judging from the poor illustrations, it seems highly probable, that the lekythos is also of the r. f. style.

106. r. f. Amphora. Vienna, Sacken-Kenner, *Wiener Münz- u. Ant. Cab.* p. 203, 144; Laborde I pl. 37 = Reinach, *Rép. Vas.* II 187. Centauromachy.

In a panel: Combat between two Greek warriors and a centaur. Similar to the preceding vase-painting, but here the panel cuts off the hindquarters of the centaur and one leg of the youth with the petasos. The meaningless inscriptions are

also missing, but the spear over the heads of the Lapiths is represented, as on no. 105. Even in the later r. f. period, when the centaurs are represented as bald, this system of grouping occurs, though with only one Lapith, on the vase illustrated in Reinach, *Rép. Vas.* II p. 281, 3 = Tischbein I pl. 11.

107. Amphora. Sicily. Auction Catalogue, Paris, 18—20 March 1901, pl. III no. 20 and p. 8. A: Centauromachy on Mt. Pholoe. B: Thessalian centauromachy.

In a panel, A: Herakles to r. seizes by the hair a centaur who has fallen to l. onto his foreknees and looks back; his r. arm touches the ground, his l. arm is uplifted, his whole equine body and hindlegs are in the air in an awkward position, as if leaning against the r. border of the panel. From the l. another centaur to r. comes to his rescue, and with a large branch attacks Herakles from behind.

In a panel, B: A hoplite pierces with his lance a centaur who defends himself with branches of a tree. There is evidently no connection between the two sides.

108. Lekythos. In possession of J. P. Anderson. Moses' *Antique Vases* pl. 1. Present location unknown. Centauromachy on Mt. Pholoe.

On body: Herakles in lion's skin, sword at side, empty-handed (?), pursues with mighty strides to r. a fleeing centaur, who, with a stone in each hand gallops to r., looking back. On the l. another centaur galloping to r., a stone in each hand, has almost overtaken the hero. For a similar type of Herakles see no. 43, where he has three antagonists. The absence of the pithos on both of these vases is noteworthy, but we must remember that the battle was not decided at the pithos, and that Herakles pursued them a great distance. Therefore the centauromachy on Mt. Pholoe may be represented on vase-paintings and other monuments even where the pithos is missing, as we have already seen on no. 43. As noted above, nos. 32, 33, 36, 38, there may have been a battle between Herakles and the comrades of Nessos after his death, not preserved in literature, but it is not probable that our lekythos illustrates that battle, which is only hinted at on the "Tyrrhenian" amphorae.

109. Kyathos. Pls. VI, VII. Munich, Jahn 1176. Coarse style. On the handle a bud in relief, and a moulded palmette with long stem, in imitation of metal. Centauromachy. I am indebted to Dr. Sieveking for the photographs here reproduced.

A bearded warrior to l. with high crested helmet, cuirass, and shield (?) or rock on l. arm, crouches as he transfixes with his lance a centaur to r., who is about to hurl a huge white rock at his adversary. On the r. of this group another centaur to l. balances a white rock on his l. arm and holds another rock under his r. arm against his human side. The field is decorated with vines, and the group is bounded by a pair of lions confronted, with one forepaw raised, regardant, as on the kyathos in the British Museum B 463.

110. Lekythos with white ground. 0.18 m. high. Gela. Palermo Museum. Not published. Centauromachy.

A bearded centaur to r., holding a stone in r. hand, attacks a kneeling warrior to l., who defends himself with his shield and threatens his opponent with his lance. He wears a high-crested helmet. When we recall the similar group on the preceding vase it seems probable that we have here a detailed scene from some larger centauromachy.

111. Lekythos. 0.27 m. high. Gela. Palermo Museum. Not published. Centauro-machy.

A bearded centaur to r. attacks with a branch (?) a kneeling warrior to r., who looks back at the centaur and defends himself with his shield. He wears a Doric helmet.

112. Lekythos, white ground. Munich, Jahn 1278. Centauro-machy.

A galloping centaur between two armed warriors. See also nos. 36, 59,

- 113, 171, 175 A, for a centaur between two warriors.

113. Oenochoe of peculiar shape. Naples, Santangelo no. 235. Heydemann p. 687. Centauro-machy. Careful style.

A bearded nude warrior to l., with helmet, shield on r. arm, lance in l. hand, pierces the chest of a centaur who looks back at and stretches his r. hand towards a second warrior with shield and lance. With his l. hand the centaur grasps the lance of the first warrior, a unique motive. For other left-handed warriors with shield on r. arm see nos. 97, 166. Our vase is probably Attic under Chalcidian influence, see under no. 166.

114. Lekythos, neck broken off. 0.13 m. high. Palermo Museum. Not published. Crude style. Centauro-machy.

A bearded centaur, rearing to r., with a stone in l. hand, is attacked from behind by a warrior to r. On the following vase the figures are similarly grouped.

115. Oenochoe. Kameiros. British Museum, Walters B 504. Coarse style. Centauro-machy.

In a red panel: "A Greek warrior or Lapith, fully armed, with chlamys, device of ivy-wreath on shield, advances to r., attacking with his spear a Centaur, who retreats, turning back to hurl a stone at him, which he holds in l. hand. Beneath the Centaur's feet is a rock; in the background a tree." Although the composition is similar to that of Herakles and Nessos, Walters is certainly right in interpreting the warrior as a Lapith because his weapon is a spear. A rock under a centaur's feet we have already found on no. 102; the tree — see also the next vase — indicates that the scene takes place out of doors. Indeed, not until the next or fifth century do we find the centauro-machy taking place indoors, in the banquet hall of Peirithoös. In the archaic period it seems as if the expedition of the Lapiths against the centaurs was planned a considerable time after the wedding.

116. Oenochoe. Kameiros. British Museum, Walters, B 622. "Design much worn . . . purple accessories." Centauro-machy.

In a white panel: A "Lapith, fully armed, with a drawn sword in r. hand, rushes to r. on a Centaur, who kneels to l. on l. foreleg, and with l. arm seizes the other's sword, endeavouring to push him away with his r. hand. Beneath the Lapith's feet is a rock; behind him are his spear and shield. On the further side of the Centaur is a pine-tree." This is the third example on Attic b. f. vase-paintings where a centaur seizes his enemy's armor, on no. 102 he grasps the rim of the Lapith's shield (cf. also no. 176), on no. 113 his lance, and here his sword.

117. Oenochoe. Kameiros. British Museum, Walters, B 623. Centauro-machy.

In a drab panel: "A Centaur to l. rushes upon a Lapith, wielding a pine-tree in both hands; the Lapith is fallen back with one leg doubled under him, and tries to defend himself with his spear. He is fully armed, with *parameridia*, and three

pellets on his shield as device. In the field, imitation inscription." Walters furthermore says: "The centaur may be named Petraios, and the Lapith Hoplon; cf. the François vase." To me it does not seem suitable to assign names in this case, because our group is not at all similar to that on the François vase.

118. Kyathos. Pls. VI, VII. Munich, Jahn 1244. On the handle a bud in relief and a moulded palmette with long stem, in imitation of metal, like no. 109. Centauro-machy, three monomachies. I am indebted to Dr. Sieveking for the photographs here reproduced.

From 1. to 1.: 1. A rearing centaur to r., wielding a pine-tree in both hands over his head confronts a fully armed standing hoplite brandishing a spear.

2. A rearing centaur to r., holding a branch in both hands over r. shoulder, attacks a fully armed hoplite with high-crested helmet crouching to l., with one leg doubled under him as on the preceding vase.

3. A hoplite advancing to r. pierces with his spear the equine chest of a rearing centaur to l., looking back. He too brandishes a pine-tree in both hands, has long tresses, and human expression of face, characteristic of Attic art. The system of grouping is like that on the "Tyrrhenian" amphora no. 39 where, however, a dead Lapith is added between groups one and two.

119. Amphora. Heidelberg. Inedited. Kaineus episode. Kaineus, fully armed, is attacked by two centaurs, confronted.

120. Oenochoe. Munich, Jahn 1258. Kaineus episode.

Kaineus, fully armed, buried up to his knees, defends himself with his sword against two rearing centaurs, who hurl huge rocks held in both hands upon him. On the François vase three centaurs attack Kaineus, but on the later monuments the number of centaurs is almost always limited to two. Three centaurs, however, occur on the early r. f. amphorae à colonnette, one in the Palermo Museum, Heydemann, *Arch. Ztg.* 1871, p. 54 no. 40 Sommer no. 9070, another in the collection Raoul Warocqué, part I, 1903, p. 48 sq. no. 84 with illustration, and the third in the Harrow School, Smith, *The Burlington Magazine* II 1903 pl. VII, E. A. Gardner *J. H. S.* 1897 pl. 6, probably identical with the Bodleian vase, Sambon, *Le Musée* I p. 32 with illustration. On all of these Kaineus is seen as on the François vase from the front; there are two centaurs on the l. and one on the r., reversing the grouping on the François vase where two centaurs are on the r., and one on the l.; on the first the centaurs are purely Attic, with heavy head of hair and human features, on the other vases they are more bestial and bald-headed. Contrary to the archaic b. f. period, the early r. f. vases represent the enemies of the invulnerable hero either already wounded or in the act of being wounded with a sword plunged deep into their bodies. The Raoul Warocqué vase is a good example of the latter; the early r. f. stamnos, Louvre, Pottier, *Album* pl. 95 G 55 exemplifies the former type. For a later r. f. vase, which holds more strictly to the archaic motif, see no. 127.

E. A. Gardner *l. c.* p. 299 sqq. discusses the legend of Kaineus in an interesting and suggestive manner. On p. 301, following Mannhardt, he expresses the opinion that the centaurs of Homer and Hesiod had nothing distinctly equine about them, and that their peculiar form "is probably due either to some accidental combination or to some too literal interpretation of a metaphor used by an early

poet; it really has no more to do with the origin of the Centaur than has the late and more artistic combination of man and horse that we see in the sculpture and painting of the fifth century." Gardner follows the common but erroneous idea that centaurs of my Class B are older than those of Class A. He does not realize that both classes occur on early geometric monuments side by side, see no. 5, otherwise he would not have made the rash statement quoted above. Ridgeway too, *Early Age of Greece* I 173 sqq. is of the same opinion: "It is clear then that the Pheres (of Homer) are as yet nothing more than a mountain tribe and are not yet conceived as half-horse half-man," but he does not explain how and when the change took place. As stated elsewhere I am of opinion that the centaurs were of oriental, probably Hittite origin, and that the legends and myths of the Greeks grew round the art-type, and in explanation of it.

Loeschcke, *Bonner Studien Kekulé gewidmet* p. 252 sqq. discusses the *schema* of a hoplite (Kaineus) between two centaurs confronted in connection with the *schema* of a fallen Amazon between Achilles and Penthesileia confronted and on horseback. He is of opinion that it originated as a circular picture (*Rundbild*), an outgrowth of two motives taken from the oldest gems, a) two animals in heraldic position, b) a human being taming two monsters confronted. It is remarkable that although the Kaineus episode fits very well into a circular space it never occurs on the inside of a cylix.

121. Amphora. Pl. IV. Leyden, Roulez, *Choix de Vases Peints* pl. XI 2a = Reinach, *Rép. Vas.* II 272, 4. Kaineus episode. For the photograph here reproduced I am greatly indebted to Drs. J. H. Holwerda and M. A. Evelein.

Between palmettes on stems, two rearing centaurs confronted, as on the preceding vase, are about to hurl huge white rocks at Kaineus, fully armed, buried up to his knees in the ground, who defends himself with a lance about to pierce the body of the centaur on the l. This centaur has human ears and human expression of face, whereas the other has equine ears, very silenus-like features and open mouth. Kaineus moves to r., but turns to l., with his back to us. The back view of human beings is not common in the sixth century. Other examples of Kaineus with his back to the spectator are nos. 123 A, 125, 176 A and a r.f. stamnos in the Louvre, Pottier, *Album* pl. 95 G 55. Note also that the centaur to r. holding a white rock on his shoulders in both arms has the profile of his face drawn in front of it, *i. e.* on a white background. This occurs again on an Ionic vase probably made in Italy, no. 171.

122. Oenochoe. Corneto. Auction catalogue, Paris, 11—14 May 1903, p. 17 no. 54 and pl. I no. 11. Kaineus episode.

Between two centaurs confronted Kaineus fully armed moves rapidly to l., but twists his upper body to r., so that his chest is visible, and threatens the centaur on the r. with his lance. This centaur swings a rock in both hands behind his head and lifts his front r. leg as high as the Lapith's shoulder. The centaur on the l. swings a huge rock in both hands behind him. Kaineus is entirely above ground, even his feet are visible, whereas on the François vase he is buried up to his waist. There is more originality and vigorous action shown in our vase-painting than is commonly seen on Attic representations of this episode. The most vigorous representation is on the Italo-Ionic hydria in Naples, see no. 176 A.

123. Amphora. Vatican. Museo Gregoriano II pl. 30, Helbig, *Führer* II² p. 293 no. 1202. On one side: Herakles clubbing centaurs at the pithos, see below, no. 152. On the other side: Kaineus episode.

As in the preceding vase-painting Kaineus is entirely above ground, but moves to r., turning to l. in order to attack the centaur on the l., who rears and holds a huge rock in both hands in front of him. The centaur on the r., confronting the other centaur, swings a rock in both hands behind him so as to hurl it with more force. Both have long tresses. Kaineus carries a Boeotian shield and wears a double-crested helmet as on nos. 176, 176 A.

- 123 A. Shape not mentioned. Akrai. Judica, *Antichità di Acre*, pl. 29, 1. Kaineus episode.

Kaineus, above ground and seen from behind, in helmet, cuirass, greaves, and with a round shield on l. arm, takes long strides to r. between two centaurs confronted. He leans far to r., so that his body has a diagonal position, like the warriors on the frieze of the Mausoleum, and turning to l. threatens one of the centaurs with a spear. Both centaurs rear slightly, and attack him with their fists, or perhaps with very small stones. They are bearded and have equine ears. For other examples of Kaineus with his back to the spectator see under no. 121.

124. Amphora. Munich, Jahn 527. Very crude. Kaineus episode.

Kaineus, fully armed, has fallen on one knee between two centaurs confronted, who hurl rocks at him.

125. Amphora. Pl. V. Würzburg no. 97. Kaineus episode. Urlichs, *Verzeichniss* III 1872, no. 115.

Kaineus, with his back turned towards us, his l. leg buried almost to the hip, his r. leg buried to the knee, aims his spear at the rearing centaur on the l., who holds a large white rock in his l. arm and a leafless branch of a tree upright in his r. hand. The confronting centaur on the r. is seen from the back, *i. e.* his human body is twisted so far to his r. that his human back is visible, a rare occurrence on b. f. ware, though found on an Etrusco-Ionic stamnos no. 176, and on an Italo-Ionic hydria, no 176 A. On his r. shoulder he carries a large white rock, in his l. hand a branch held horizontally. Kaineus wears a short chiton, and perhaps a short breast-plate; over both arms he has thrown a chlamys arranged like a shawl; his helmet has a high crest, and his shield, seen in profile, has two white pellets visible as device. A shield device of three pellets is seen on the Lapith's shield no. 117. The rear view of Kaineus again occurs on nos. 121, 176 A, 123 A. On the extreme r. and l. are palmettes with long stems as on no. 121. Loeschcke, *Bonner Studien Kekulé gewidmet* p. 252 incorrectly catalogues this vase under his group IX subdivision 1 b) where the hoplite kneels or collapses but does not sink into the earth. It belongs in his subdivision 2.

126. Lekythos. Gela. *Arch. Ztg.* 1871 p. 12 no. 6. Kaineus (?) episode. Poor state of preservation.

Between two centaurs, confronted, and wielding branches is a beardless warrior (Kaineus?) fallen to the ground.

127. r. f. Hydria. Gnathia, coll. Barone. *Bull. Nap.* VI pl. 2 and p. 21 = Reinach, *Rép. Vas.* I 474, 1. Present location not known. Kaineus episode.

Kaineus, front view, head turned to his r., holds sword in r. in a listless

attitude. The centaur to r., baldheaded, places his l. hand on the shoulder of the Lapith and holds a branch in his r. hand. The other centaur, to l., with a taenia round his bald head, raises a large rock in both hands behind his head. Behind this centaur an armed warrior rushes to l. to succor Kaineus. On the extreme l. a fully armed hoplite runs to l., from his shield hangs a leathern apron decorated with a large human eye. He seems to be attacking an invisible foe, for his threatening attitude is not that of retreat. For early r. f. representations of this episode see under no. 120. I have included this hydria in my list, because, though it may be as late as 450 B. C., it nevertheless copies the archaic motives even more closely than the early r. f. vase-paintings referred to above, which probably date before 480 B. C.

128. Amphora. British Museum; Walters B 226. See also Gerhard, *Arch. Ztg.* 1865 p. 81 *sqq.* note 4; Colvin *J. H. S.* I p. 115. Pholos welcoming Herakles.

A: "On the l. is Pholos to r., carrying a large bough over his l. shoulder, from which hang a hare and a fox tied by the forelegs, and a bird tied by its beak; he is laying his hand in that of Heracles, who confronts him. Heracles is bearded, with short embroidered chiton, sword and quiver at girdle, club over l. shoulder, from which the lion's skin is suspended. Behind him is Hermes seated to l., bearded, with long hair, fillet, striped embroidered chlamys, *petasos*, *endromides* and *caduceus*. By the side of Pholos is a hind walking to r."

Perhaps the oldest representation of the greeting is the bronze group from Olympia, no. 203.

129. Amphora. Corneto-Tarquini. *Arch. Anz.* 1867 p. 5 no. 16, *Bullettino* 1866 p. 234 no. 1.

The centaur Pholos, to r. carrying a branch over his shoulder from which is suspended his prey, a hare and a bird, extends his r. hand in greeting to Herakles, who holds his club in l. and has a quiver on his back. Behind the hero stands Hermes.

130. Amphora. Gerhard, *Auserl. Vasenb.* II pl. 119 and 120, 7 = Reinach, *Rép. Vas.* II p. 64, 4; Roscher's *Lexikon* III 2 p. 2420 fig. 1. According to Gerhard, text p. 129 note 28 this vase is now in Berlin, where, however, I have looked in vain for it. A: Herakles and Pholos at the closed pithos.

A: Herakles to r., with lion's skin over his head, and club over l. shoulder, quiver on his back incorrectly restored, is in animated conversation with Pholos, who confronts him. Between them, half-buried in the earth as on no. 137 is the huge wine-pithos with a white cover, probably a stone. Herakles touches the lid with his r. hand, as if urging Pholos to open the jar of wine, but the centaur, who has just returned from the chase — a fox (?) hangs from a long pole which he carries over his l. shoulder — protests. Suspended from the tongue-pattern above the picture is a hare tied by the forelegs. If Gerhard's drawing is accurate, the fox too hangs from the tongue-pattern instead of from the pole. On the r. are Athena, turning her back on the scene, and Hermes, facing her; they are holding an animated conversation and are gesticulating like the Greeks of the present day. Hermes has two hats, one in the nape of his neck, the other on his head; this is perhaps due to modern restoration. Athena wears the aegis, a high-crested helmet, and carries a spear in her r. hand.

131. Amphora. Bologna. Gerhard, *Auserl. Vasenb.* II pl. 119 and 120, 3 = Reinach, *Rép. Vas.* II p. 64, 2. A: Herakles draws wine from the pithos at the mouth of the cave of Pholos.

A: Herakles with lion's skin over head and shoulders, quiver on his back, sword at his side, bends to r. over the open pithos, and draws wine in a cantharus. His club leans against the pithos which is buried up to the shoulder in the earth. On the r. is the cave of Pholos represented as a cliff, as on nos. 132, 154 A, from which he is emerging; only the front part of his body is visible. He has a long venerable beard, equine ears, long tresses over his shoulders, a heavy mustache, and upright tufts of hair over his forehead, reminding one of the centaurs on the François vase. On the l. Athena and Hermes intently watch the proceedings; Hermes with the kerykeion and attired as on no. 128; Athena as on no. 130, but with a fox and hare hanging from her spear, elsewhere the prey of Pholos, as on no. 128. The presence of Athena, who accompanies Herakles on his labors, is only natural, but that of Hermes on this and the preceding vases is not so easily explained.

132. Hydria. Pl. III. Munich, Jahn 435. Herakles draws wine from the pithos at the mouth of the cave of Pholos. For the photograph here reproduced I am indebted to Dr. Sieveking.

In a panel: Herakles, wearing a short chiton over which is the lion's skin, bow and quiver on his back, sword at his side, stoops to r. over the pithos from which he fills a cantharus with wine. On the r. is the cave or grotto of Pholos, who emerges from it, placing his l. hand on the white lid of the pithos which leans against its rim, while with r. hand he points to the contents of the jar. His equine forelegs are also visible, he has shaggy eye-brows, long beard and long tresses. Behind Herakles is Athena to r. looking back, wearing peplos, mantle, aegis and helmet; in her r. hand she holds a spear, her l. is uplifted. Her attention is attracted by the approach of two centaurs to r., whose equine bodies are cut off by the l. border of the panel. The one in advance of the other looks back and lifts his r. hand in astonishment; the other, with a bough of four branches in his extended l. hand, seems to listen eagerly to the words of his companion. The sweet aroma of the wine has attracted them and they are about to resent the opening of the vat, the common property of all the centaurs.

133. Amphora with lid. Italy. Louvre F 208 *bis*. Pottier, *Catalogue* p. 784 *sq.* and for the technique, especially the relief-lines, p. 671. Herakles lifts the lid from the pithos in the presence of Pholos.

In a panel: Herakles to r., wearing lion's skin but not over his head, braces himself with l. foot on the rim of the buried pithos and lifts the lid with both hands. His bow and quiver hang in the background, as on nos. 138, 139. Facing Herakles is the king of the centaurs, Pholos, but with only the front part of his body visible; the rest is cut off by the border of the panel instead of by the cave, as on the preceding vases. In order to make his identity as king of centaurs more evident, our artist represents him draped, even though he has equine forelegs. I know of no other example of a draped Pholos of Class A; for those of Class B see under no. 228. In his l. hand held downwards is a limb of a tree with several branches. The club of Herakles leans against the lip of the pithos. Behind him is Athena to r., and in the background, a dog to l. On the l. which is fragmentary, are the

remains of a quadriga, of which at least the front parts of the horses had been depicted. In the field, ivy- or grape-vines. The amphora dates from the end of the sixth century and is contemporaneous with the early r. f. style. It differs from the group to which it belongs by the addition of the dog and the quadriga. When we recall the dog and quadriga of Peleus on the Attic b. f. vase-painting no. 248, representing the handing over of the child Achilles to Chiron, it seems reasonable to conclude that our vase-painter had some such picture in mind. Without assuming a confusion of types on his part it would be impossible to explain the unique appearance of quadriga and dog, so entirely out of place in our vase-painting.

This vase is missing in the list given by Höfer in Roschers *Lexikon* III 2 p. 2420 sqq.

134. Amphora with lid. Munich, Jahn 622. A: Herakles draws wine from the pithos, Micali, *Storia* pl. 99, 9. B: Two centaurs.

A: Between two large human eyes, Herakles, with lion's skin over head and shoulders, bow and quiver tied together on his back, bends to r. over the pithos almost buried in the earth and draws wine in a cup held in both hands. There are no accompanying figures, even Pholos is not represented. In the field, ivy- or grape-vines as on the preceding amphora.

B: Between two eyes, two centaurs, attracted by the aroma of the wine, approach; both are armed with a branch. On the amphora no. 132 they are represented on the same side, behind Herakles.

135. Amphora. Louvre? Millin, *Myth. Gall.* pl. 117, 439; Gerhard, *Arch. Ztg.* 1865 p. 82 note 5. Herakles draws wine from the pithos at the cave of Pholos.

Herakles, wearing lion's skin over short chiton, bow and open quiver on his back, stands to r. and fills a cup with wine from the pithos, which is buried in the earth at the mouth of the cave of Pholos. The lid of the pithos leans against its rim. Behind Herakles is a centaur, perhaps Pholos, to r., with a pine-tree in r. hand and with uplifted l. In the field, branches.

Millin interprets this scene incorrectly as Herakles washing at a well to cleanse himself from the murder of the centaurs.

That Pholos is meant by this centaur is made highly probable by the similar grouping on the amphora in Zürich, no. 268, where the centaur behind Herakles is draped and has human forelegs, thereby characterizing him with certainty as Pholos.

136. Oenochoe. Durand Coll. Gerhard, *Auserl. Vasenb.* II pl. 119—120, 5, 6 = Reinach, *Rép. Vas.* II p. 64, 3. Forrer's *Reallexikon* p. 399 pl. 103 fig. 1; Baumeister's *Denkmäler* p. 659 no. 726; Roscher's *Lexikon* III 2 p. 2421 fig. 2. Herakles drawing wine from the pithos in the presence of two centaurs.

In a panel: Herakles to r., wearing lion's skin over short chiton, bow and quiver tied together on his back, club leaning against the rim of the pithos over which he bends, draws wine in a cantharus. The lid leans against the opposite side of the pithos. Two centaurs, one on the extreme r., the other on the extreme l. of the central figure, look on with gestures of astonishment. To name either of these centaurs Pholos seems to me unwarranted, since they are not at all differentiated; both are more probably hostile centaurs attracted by the wine, as the approaching centaurs on no. 132.

137. r. f. Stamnos. Stackelberg, *Gräber der Hellenen*, pl. 41. Herakles drawing wine from the pithos in the presence of two centaurs. Probably identical at least in the design with the r. f. amphora *à colonnette* in Munich, Jahn 746. Dennis, *Cities and Cemeteries of Etruria* I p. 410 refers to a stamnos in the Museo Bruschi, but mentions only Herakles and Pholos.

In a panel: Herakles to r., with lion's skin over short chiton, club leaning against pithos, but placed in the foreground instead of at one side as on the b. f. vase-paintings, bends over the pithos drawing wine with his r. hand and supporting himself with his l. hand against the rim. Here, as on no. 130, the pithos is not buried as deep as usual. Two centaurs, confronted, watch the hero, the one on the r., carrying over his l. shoulder a branch of a tree with leafless twigs from which are suspended a hare and a fox tied by the forelegs, just as on no. 128 where Pholos is certainly meant; the one on the l. holding a rhyton in his extended l. hand as though clamoring for his share of wine. Only the front part of his body is represented, the rest is cut off by the panel. Here there seems to be no doubt that the artist intended us to see Pholos in the centaur facing l., his r. hand is uplifted as though he were restraining the other centaur, whom Stackelberg names Anchios. Jahn, however, identifies that centaur with Pholos, because he holds the rhyton, but on no. 141 the centaur with the rhyton is certainly not Pholos.

It is noteworthy that there was a pottery of r. f. ware in Athens whose painters were interested in reproducing old types of b. f. style, instead of attempting new compositions. They preferred the shapes of stamnos and of amphora *à colonnette*. These painters were also interested in the Kaineus episode; under no. 120 I have enumerated the examples of their work. In another workshop owned by Kleophrades of whom Beazley in the *J. H. S.* XXX, 1910, p. 38 *sqq.* has made a careful study, the b. f. types are somewhat modified, as for example, the r. f. stamnos in Corneto, Coll. Breschi, *J. H. S.* 1910 p. 59 no. 21 and pl. 9, 2. Here as on no. 141 Herakles stands on the r. side of the pithos as he fills his cantharus, and the lid leans against its l. side. Pholos has changed places with the hero, *i. e.* he is on the l. side of the pithos facing r. The other side of this stamnos represents two centaurs, carrying pointed amphorae; the second one looks back. They are evidently to be connected with the obverse and are attracted by the aroma of the sweet-smelling wine. On another early r. f. vase, the inside of a cylix now in Harrow School Museum, inscribed *Lysis kalos*, Herakles is missing, and Pholos (?) armed with a branch lifts the lid off the pithos. (Klein, *Die griech. Vasen mit Lieblingsinschr.* ² 116 no. 12; Höfer, Roscher's *Lexikon* III 2 p. 2420 no. 3.) The identity of Pholos is not certain, especially since on an Italian scarab a similar scene occurs, but with two centaurs, Furtwängler, *Antike Gemmen* I pl. 19 fig. 30.

In the Palermo Museum I have seen an amphora with volute handles, like that in the Museum of Bolognā (*Mon. d. Inst.* XI pls. 14 and 15 = Reinach, *Rép. Vas.* I p. 221) with a representation, on one side of the neck, of Herakles and Pholos at the pithos, surrounded by other centaurs, scarcely differing from the b. f. types, and a Thessalian centauiromachy on the other side.

On another group of r. f. vases, of the amphora *à colonnette* shape, Herakles holds the lid of the pithos, which is of such peculiar shape that it might easily be mistaken for a swaddled babe. In the example in St. Petersburg (Stephani,

Vasensammlung 1272) an unscrupulous person painted in modern times a face, a foot and a snake on the lid, thereby puzzling several eminent archaeologists for many years (see Furtwängler, *Röm. Mitt.* VII 333 note 1). These modern additions are now erased. The other examples of this group are a) Chiusi, Inghirami, *Museo Chiusino* I pl. 80; b) Palermo Museum, not published. Robert, *Antike Sarkophagreliefs* III I p. 158 says that since the fifth century B. C. the "Pholos-Abenteuer ist für die Kunst so gut wie verschollen". To be sure the story of Pholos is not as popular in art after the fifth century as, for example, the story of Nessos, but judging from the coins of Alexandria it must have been popular in the Alexandrian school as late as the Roman period, see R. Bräuer, *Zeitschrift für Numismatik* XXVIII p. 102 sq., and pl. V 19; cf. also Keller, *Tier und Pflanzenbilder auf Münzen und Gemmen* pl. XXV no. 28. But also in the fourth century, before the Hellenistic period, the story of Pholos is represented in art, though very rarely, witness the bell-shaped krater in Athens, Collignon-Couve 1919, where the expression of one of the centaurs is similar to that on the Praeneste Cista, publ. in *Mon. d. Inst.* 1862 vol. VI—VII pl. 61—62. See also d'Hancarville, *Antiquités Etrusques Grecques et Romaines* vol. III pl. 20.

138. Amphora. Italy. Louvre F 379. Pottier, *Catalogue* p. 810, much restored, decadent style. Herakles drawing wine from the pithos in presence of Pholos (?)

In front of a white rhyton, lying in the foreground, is Herakles to r., in lion's skin, with both hands plunged into the pithos, as on no. 134. His bow and quiver hang in the background as on nos. 133, 147, 150. On the other side of the pithos is a centaur, perhaps Pholos, confronting Herakles, his r. hand raised, his forelegs partly concealed by the pithos.

This vase is not mentioned by Höfer, Roscher's *Lexikon* III 2 p. 2420 sqq.

139. Lekythos with cream-colored ground. Italy. Louvre F 470. Pottier, *Catalogue* p. 815, *Album* pl. 87. Crude style. Herakles opens the pithos in presence of two centaurs.

Herakles to r., with lion's skin over his short chiton, stands with one foot on the shoulder of the pithos (see under no. 143), which is buried in the earth, and is pushing away the lid. On the other side is a centaur confronting him, lifting his l. hand in astonishment. On the l. of Herakles is another centaur to r., who also shows astonishment. Above the raised lid of the pithos are suspended the hero's quiver and bow, as on nos. 133, 138, and behind him hang a garment and his club. In the field, branches. Here again neither of the centaurs is characterized as Pholos, which need not surprise us, for sometimes, as we shall see on the next vase-painting, Pholos is not present. It is noteworthy that on the lekythoi dealing with this subject, the club of Herakles no longer leans against the pithos, but, with his garment wrapped round it, is suspended, usually from a twig, in the background.

Not mentioned by Höfer, Roscher's *Lexikon* III 2 p. 2420 sqq.

140. Oenochoe. Cab. Durand 272. Present location not known. Gerhard, *Arch. Ztg.* 23, 1865, p. 81 sqq. note 5. Herakles at the pithos, but Pholos is missing.

Herakles bends over the pithos; opposite him sits Athena. That Pholos is here not represented makes it probable that he is also missing on the vases discussed above, nos. 134, 136, 139, where one or two centaurs are depicted without any distinguishing marks. Certainty can only be gained where he is characterized

as a huntsman, or where he is draped. Furthermore, see nos. 141, 142, 228, 267, 268, the vase-painter sometimes makes his identity absolutely certain by representing him not only draped but also with human forelegs, an honor usually bestowed only on Chiron. The undraped Pholos with human forelegs also occurs, as well as the undraped Chiron, the former on nos. 230, 269, 270, the latter on no. 242; on no. 308 the nude Eurytion with human forelegs occurs.

141. Lekythos. Gela. Palermo. Heydemann, *Arch. Ztg.* 1871 p. 13 no. 11. Herakles at the pithos in the presence of Pholos, Class B, and another centaur, Class A. Klügmann, *Bullettino* 1876 p. 141.

Pholos to r., crowned with ivy-wreath, human forelegs, wearing a white chiton and himation (cf. nos. 142, 228, 267, 268), shoulders a branch on which hang a hare and a fox (?), and with his r. hand dips a cantharus into the pithos. On the l., behind him, is a female figure stretching head and l. hand forwards, much interested in the central figures. On the other side of the pithos, Herakles in lion's skin, club at his side, plunges both hands into the pithos in his eagerness to help Pholos draw the wine. On the r., behind Herakles, is another centaur, with equine forelegs, to l. looking back; in his l. hand he holds a rhyton. This vase-painting settles the question of identity in regard to the centaurs with similar attributes on nos. 137, 142; they are not Pholos.

According to Heydemann *l. c.* the female figure is the wife of Pholos; it seems to me more probable that she is a mere spectator, since she is not characterized as Athena, placed here to fill the vacant space, or to make the grouping more symmetrical. Neither in literature nor in archaic art is there any reference to wife or family of Pholos, cf. Puchstein, *Arch. Ztg.* 1881 p. 243.

142. Lekythos. Gela. Zürich, Antiquarisches Museum der sog. Kunstkammer, Benndorf, *Antiken von Zürich, Mitteilungen der Antiquarischen Gesellschaft*, Band XVII Heft 7 p. 155 no. 342, reprinted by Ulrich and Heinzmann, *Catalog*, part II p. 42 no. 2296. Careless style. Pholos, Class B, and another centaur, Class A, at the pithos.

In the middle is a pithos, partly buried in the earth; in the background, grapevines and a palm-tree. On the r. is Pholos to l. looking back, with human forelegs and long garment, cf. no. 141 for other examples, and behind him on the extreme r. is a white column, indicating his house, as on no. 153. On the l. of the pithos, instead of finding Herakles, as usual, a centaur is depicted with equine forelegs, who holds in his l. hand a rhyton, as on nos. 137, 141. The l. end of the painting is erased, according to Benndorf.

143. Lekythos. Athens, Collignon-Couve 863. Herakles at the pithos in the presence of Pholos (?). Coarse style.

Herakles to r., wearing the lion's skin, pushes back the lid of the pithos with his l. hand and fills an oenochoe with wine. He rests his l. foot on the shoulder of the pithos, as on nos. 139, 147, 150, 267. Behind him is a seated female figure to r., and on a twig above her hangs his garment. Above the raised lid of the pithos hangs his quiver. Confronting Herakles, but on the other side of the pithos, is Pholos (?) rearing to l. Above his equine back hangs another garment on a twig. On the extreme r., a male figure with chlamys over his shoulder departs, looking back.

144. Lekythos. Copenhagen, Sophus Birket Smith, *De maleda Vaser* no. 78, Heydemann, *Griech. Vasenbilder* p. 5 to pl. V 5 note 10 (d).

Like the preceding lekythos, except that the youth holds the club of Herakles and may therefore with more probability be named Iolaos.

145. Lekythos. Present location not known. Heydemann, *Griech. Vasenb.* p. 5 to pl. V 5 note 10 (c) says this vase is in Athens, but it is not in the National Museum, at least I could not find it there.

Like the preceding vase-painting, except that on the r. two bearded men take the place of the youth. They are moving away from the scene but look back. These minor figures, which serve as spectators as well as to fill vacant space, can no more be named than the similar figures on the r. or l. of the Nessos episode.

146. Lekythos with white ground. Palermo. Heydemann, *Arch. Ztg.* 1871 p. 13 no. 12. Coarse style.

Like no. 143, except that the female figure behind Herakles departs with uplifted hands and looks back. Heydemann *l. c.* identifies the departing male figure with Hermes.

147. Lekythos with white ground. Collection Oppermann, Paris, Bibliothèque Nationale, A. de Ridder, *Catalogue des Vases Peints*, p. 203 fig. 34 no. 308. Herakles received by Pholos at the pithos. Crude style.

Herakles to r. in lion's skin, l. leg uplifted and partly concealed by the pithos, on the shoulder of which his foot doubtlessly rests, lifts its lid with his l. hand and is about to plunge an oenochoe into its contents. Behind him stands a female figure to r., wearing a krobylos, and lifting her long chiton with her l. hand to prevent it from dragging (cf. the archaic female figures in the Museum on the Akropolis). On no. 143 the corresponding female figure is seated. On the lekythos from Corinth, no. 150 and on that from the Kerameikos, no. 149 she has the attributes of Athena. In the field between Herakles and this figure is suspended from a twig his chlamys folded over his club; above the pithos hang his bow and quiver. Facing the hero is Pholos on the other side of the pithos. His hair is done up in a peculiar knot on the back of his head; it is, however, not the krobylos. On the extreme r. is a youthful male figure (Iolaos?) walking to r., a chlamys over his extended l. arm, and a spear in his r. In the field between his head and that of Pholos are suspended on a twig another club and chlamys. This reduplication of the hero's attributes is doubtlessly due to the love of symmetry on the part of the vase-painter. It occurs again on the following vase presumably painted by the same man, and on no. 151 club and chlamys hang from the branch of a tree on each side of the composition.

Missing in the list of representations of Pholos given by Höfer, Roscher's *Lexikon* III 2 p. 2420 sqq.

148. Lekythos with white ground. Athens, Collignon-Couve 974. Herakles opens the pithos in presence of Pholos. Crude style.

Like the preceding lekythos, except that the youthful male figure carries two lances and looks back. Furthermore the drapery over the clubs is arranged less naturalistically.

149. Lekythos with yellowish ground. Kerameikos, Athens. Collignon-Couve 972; Heydemann, *Griech. Vasenb.* Pl. V 5. Herakles opens the pithos in the presence of Pholos.

Herakles to r., with lion's skin, the tail caught up under the girdle, one foot against the side of the pithos, the lid of which the hero has pushed back, draws wine with a ladle (?). Contrary to all the former representations of this subject Herakles does not hold the lid, it stands of its own accord, as if on a hinge. Furthermore, the pithos has a peculiar shape, note especially its thin neck, very similar to the pithos on no. 155. In his usual position on the r. stands Pholos, with uplifted r. hand expressive of astonishment. Herakles has no doubt opened the pithos against his will. In his l. hand he holds a staff with two prongs. On the l. stands Athena to r., with helmet and lance. In the field, branches, but not the armor of the hero. The youthful figure (Iolaos?) is also missing.

150. Lekythos. Corinth. British Museum, Walters B 536. "White accessories." Herakles opens the pithos in presence of Pholos.

"Heracles to r., with lion's skin over his short chiton, stands with one foot on the neck of the pithos, which is buried in the earth; he has just pushed away the lid. On the other side of it is Pholos confronting him, holding out a *simpulum* in r. hand, in l. a staff with two cross-pieces (as on no. 160); his r. foreleg is raised to the edge of the pithos. Above are suspended Heracles' quiver and bow; behind him is Athene to r. with high-crested helmet, aegis, long chiton and himation, spear in l. hand. In the field, branches." In many respects this picture is much like the preceding, but the pithos is opened with the consent of Pholos, who, instead of the gesture of astonishment, holds the ladle ready to hand over to Herakles.

151. Lekythos. Athens. Collignon-Couve 973, Heydemann, *Griech. Vasenb.* p. 5 to pl. V 5 note 10 (b). Herakles opens the pithos in presence of Pholos.

Herakles to r. with lion's skin, stands with l. foot on the shoulder of the pithos and holds its lid open with his l. hand, drawing wine with his r. hand. On the other side of the pithos confronting him is Pholos, with both hands outstretched towards the hero. On account of this gesture Heydemann is inclined not to see Pholos in this figure, but a centaur attracted by the aroma of the wine. If he were right we would be compelled to give up the appellation Pholos on no. 149 which is so closely allied to no. 150, where the identification of Pholos is certain, that it is impossible for me to agree with Heydemann. Above the pithos is suspended the hero's quiver. On a tree which bounds the composition on each side are suspended his chlamys and club. Here again the reduplication of attributes for symmetry's sake, as on no. 147.

152. Amphora. Vatican. Museo Gregoriano II pl. 30, Helbig, *Führer* II² p. 293 no. 1202. A: Herakles driving three centaurs from the pithos. B: Kaineus episode, see no. 123.

A: The centaurs we have seen approaching the pithos on the amphorae nos. 132 and 134 have resented the hospitable reception given Herakles by their king and demand their share of the wine. Herakles to r., wearing a short chiton and lion's skin, with bow and quiver on his back, sword at his side, pommels the centaurs with his club. The one in the foreground has fallen to his knees to r. and begging

for mercy with outstretched r. arm looks back, as Nessos is so often represented. A second centaur with both hands outstretched is trying to escape to r. by leaping over the pithos, but Herakles has seized him by the hair; he too looks back at his persecutor. In the background on the l. partly concealed by Herakles is a third centaur to l., turning his human body to r., with both arms uplifted, as if deploring the situation. That he is Pholos is made probable by the centaur inscribed Pholos on no. 155 who has the same position, and makes the same gesture. None of the centaurs is armed.

153. Lekythos. Stettin. Formerly collection A. Vogell, Auction catalogue, Cassel, May 26, 1908 pl. I fig. 20, no. 78. Herakles driving the centaurs from the pithos.

The cave of Pholos has been replaced by a Doric column (see no. 142) on the left of which Herakles, wearing the lion's skin, walks to r., with bow and arrows in l. hand and club in r. in pursuit of a centaur on the r. of the column, branch in l. hand, held horizontally over his back, r. arm outstretched towards Herakles. He looks back at the hero and, as on the preceding vase, jumps over the pithos sunk into the earth. According to the description in the catalogue there are several centaurs, although only one is visible in the illustration.

154. Hydria. British Museum, Walters B 51 and p. 20. Herakles pursuing four centaurs who have come to taste the wine.

"On the shoulder, Heracles (?) pursuing four Centaurs to r.: On the extreme l. is Heracles (?), beardless, in short purple chiton, sword in r. hand; he has seized by the arm the last Centaur, who turns round with a stone in l. hand, to hurl it at him. The next Centaur has a stone in r. hand; his l. is extended to the second, who has both arms raised." Walters' description is not complete, for he does not mention the foremost centaur. I have not seen this vase, which Walters calls an imitation of Corinthian style. In the Nessos story we have had so many examples of the youthful Herakles, nos. 46, 48, 51, 53, 62, 67, that we need not hesitate to call this youthful hero by the same name. For the youthful beardless Herakles in general, see Furtwängler, Roschers *Lexikon* I 2 p. 2151 sq. who proves that this type is Ionic in its origin. Hartwig, *Jahrbuch* 1893 p. 161 gives a list of the early Attic r. f. vases where the youthful Herakles occurs.

- 154 A. Shape not mentioned. Akrai. Judica, *Antichità di Acre*, pl. 30. Herakles driving the centaurs from the cave of Pholos.

On the extreme l. is a cave in front of which stands Pholos (?) to r., holding a stone in uplifted l. hand; his hindlegs are concealed by the cliff, his forelegs are those of a horse. In front of him is Herakles, in chiton and lion's skin, quiver in an impossible position in front of his r. shoulder; he holds a club in his r. hand behind him, his l. is outstretched. With mighty strides he pursues a fleeing centaur, who gallops to r. and looking back stretches both hands in supplication towards Herakles, like Nessos on no. 19. Under him two hillocks are indicated. On the extreme r. is another centaur, to l., who is coming to the assistance of his comrade; he holds a rock in his uplifted l. hand drawn back. All the centaurs are bearded and have equine ears. In field, branches. The pithos is not represented.

155. Amphora. Tolfa near Civita-vecchia. Louvre F 266. Pottier, *Catalogue* p. 789 and *Album* pl. 81 and p. 122; *Arch. Anz.* 1867 p. 5 no. 18; *Bullettino* 1866 p. 229 sq. An uninterrupted frieze encircling the vase as on nos. 40, 162: Herakles putting to flight five centaurs who came to taste the wine.

Herakles, bearded, holds in his extended r. hand his bow, which is spanned, and in his l. hand he brandishes his club as on no. 76. He wears the lion's skin, a quiver at his l. side, and takes mighty strides to l. Behind him, half-buried in the earth, is a pithos of peculiar shape, with narrow neck, as on no. 149, and on its lip stands a cantharus. On the r. stands Athena to l., looking back, with high-crested helmet, spear in r., aegis and long peplos. On the l. of the hero a centaur inscribed *Φολος κεντα(ν)ρον*, and therefore without doubt Pholos, the king of the centaurs, gallops to l., but turns round and raises his l. hand in supplication; in his r. hand he holds a branch. The gesture of Pholos is so similar to that of the centaur on the l. of Herakles on no. 152 that I do not hesitate to assign the name of Pholos to him too. Under him is a fallen centaur to l., with r. arm outstretched on the ground, holding a stone in his r. hand. Cf. the fallen centaur on nos. 21, 23, 31, 161, 183, 228. Further to the l., and forming without interruption the other side of the vase, is a centaur galloping to l., with a branch in his r. hand. Confronting him is a fourth centaur similarly armed, hastening to the assistance of his hard-pressed brethren, and behind him a fifth centaur, also to r., who looks back and lifts his l. hand. Strong Ionic influence.

Höfer, Roscher's *Lexikon* III 2 p. 2423 holds that this vase-painting supports Klügmann's interpretation (*Bullettino* 1876, 141 sqq.) of the so-called Cyrenaic *deinos* in the Louvre, see below no. 161, to the effect that Pholos is threatened by Herakles. To my mind this does not necessarily follow, because on our amphora Herakles is not threatening Pholos, but the king of centaurs supplicates the hero in behalf of his subjects.

156. Oenochoe. Fig. 7. Collection Oppermann 40, Paris, Bibliothèque Nationale, A. de Ridder, *Cat. d. Vases Peints* p. 180, no. 271; Gerhard *Arch. Ztg.* 1865 pl. 201, 1, 2. pp. 81—83, Reinach, *Rép. Vas.* I p. 397, 1, 4. The banquet-scene before the cave of Pholos.

At the mouth of the cave of Pholos, under the shade of a net-work of branches, from which are suspended the bow and quiver and looped quiver-band of Herakles, the hero, crowned with ivy-wreath, reclines to l., resting his l. arm on a cushion and holding a skyphos of wine in his r. hand. His himation is thrown over his l. shoulder and is wrapped round his legs. At his feet kneels Pholos with an oenochoe of wine, urging his guest to have another drink. In the background on the l., just inside the cave, and partly concealed by it, is the huge pithos of wine, the common property of the centaurs. That it is not buried in the earth is a license of the vase-painter, otherwise it would have been hidden by the body of the centaur. Pholos, who is also crowned in honor of the occasion, has a much longer beard than that of Herakles, a snub nose and long equine ears. The painter furthermore attempted to characterize his bestial nature by drawing his eye in a less human manner than that of the hero; his profile is that of the Ionic type of *silēnos*. In the illustrations of earlier scenes of the story the spectator's point of view is usually such that only one side of the mouth of the cave is visible, as on nos.

131, 132, 154A, but here both sides of the cave are represented, as on nos. 135, 160, 267. I call attention to these points because it is not often that a fixed locality is depicted on the Attic b. f. vases; and so far as I know the examples have never been collected.

157. Amphora. Munich, Jahn 691. Coarse style. A: Banquet-scene before the cave of Pholos. B: Dionysos with rhyton, served by a silenus.

A: Similar to the preceding vase-painting, but Herakles holds a cantharus, and above hang club and chlamys as well as bow and quiver.

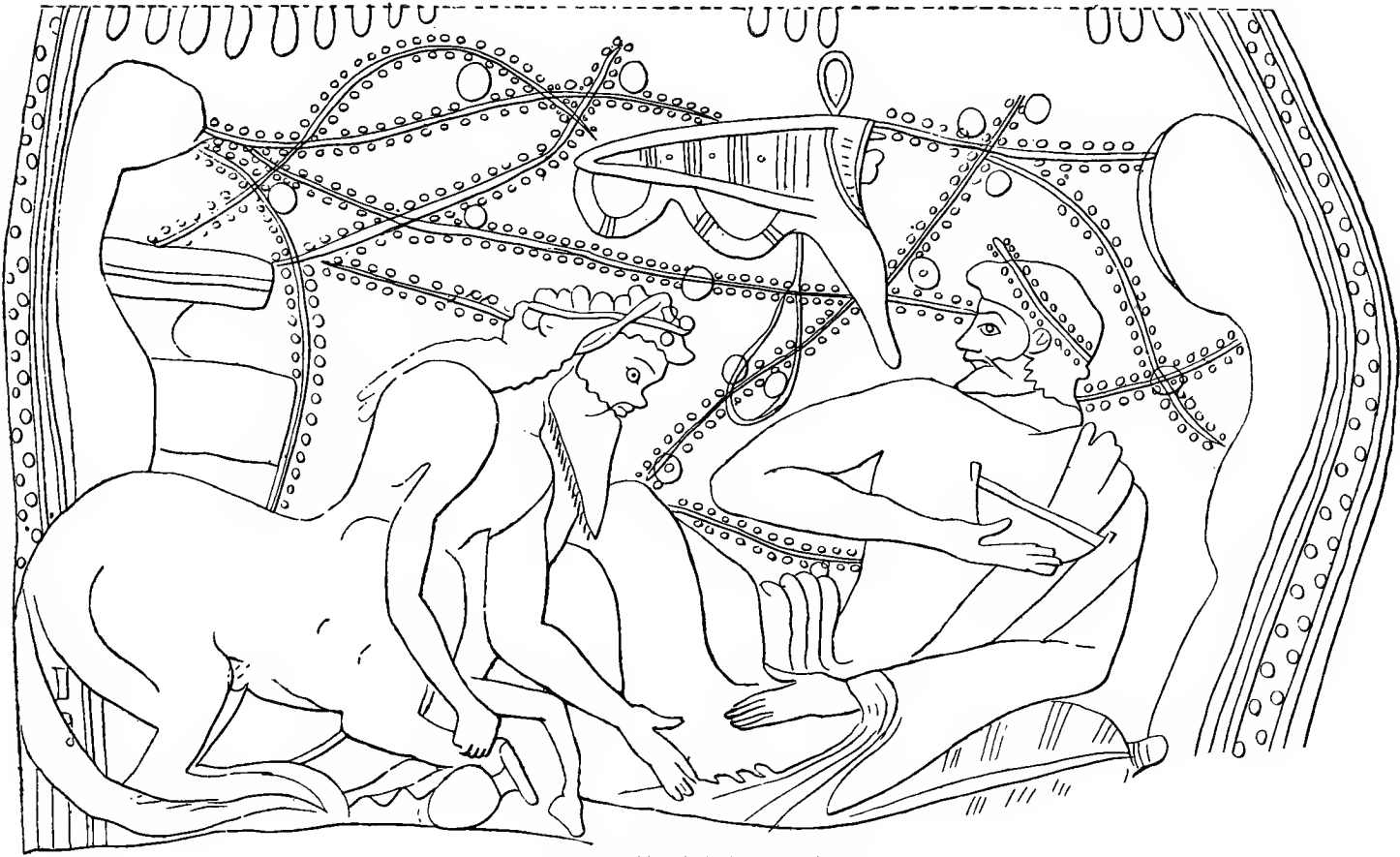


Fig. 7. After Arch. Ztg. 1865 pl. 201, 1.

We have already seen, under no. 71, that the usual composition of Herakles slaying Nessos was used to represent, by mere transference of types, the contest of Herakles with Acheloös. The same phenomenon occurs here, for in Gerhard's *Apparat* in the library of the Berlin Museum, Mappe XII 15 there is a tracing of an amphora, Coll. Dorow, which represents Acheloös, full face, kneeling like Pholos and administering to the wants of the ever-thirsty Herakles, who reclines to l. The interesting subject of transference of well-known compositions to illustrate a less common myth or legend is now being investigated by Herr Fröschle who will in the near future publish his results.

158. Amphora. Florence, Etruscan Museum, Heydemann, *Drittes Hallisches Winkelmannsprogramm, Mitth. aus den Antik. Samml. in Ober- und Mittelitalien* p. 95 no. 47. A: Pholos entertaining Herakles. B: Silenus entertaining Dionysos.

A: Herakles reclining to l., resting l. elbow on a cushion, holds a cantharus in l. hand and rests his r. hand on his r. (?) knee. He wears a taenia in his hair; above are suspended lion's skin, bow and quiver. From the l. a bearded centaur, Pholos, approaches, holding in his r. hand an oenochoe, from which he is about to replenish the cup of his guest. Over his l. shoulder he carries a branch on which are tied two foxes and a hare, all of them dead. Behind Pholos is the open pithos half buried in the earth, the white lid leaning against its side. Contrary to the preceding examples Pholos is standing, as on nos. 159, 160.

B: Dionysos reclining like Herakles is being served by a silenus, an interesting parallel to side A, even closer than on the preceding vase. I call attention to the reverse of these two vases because they give us a better insight into the nature of the centaurs, showing their relationship to the silenoi. The Bacchic side of their nature is often overlooked or denied. To be sure it is more apparent on Ionic and Italo-Ionic monuments, especially no. 311, though on the "Tyrrhenian" amphora no. 40 the association between centaurs and silenus is quite as clear.

159. Skyphos. Englefield, *Ancient Vases*, engraved by Moses, pl. 29. Pholos offers the reclining Herakles wine.

Herakles reclining to l., resting r. hand on l. knee, is about to take a rhyton from the extended l. hand of Pholos who stands, as on the preceding vase, confronting him. In the field, vines.

160. Lekythos with white ground. Boston Museum of Fine Arts, Robinson 348.

Herakles reclining at mouth of cave of Pholos. Crude design and much worn.

Pholos to r., holding a staff with two cross-bars, as on no. 150, in his r. hand, the himation (?) of Herakles in his l. hand, approaches his guest who reclines to l. at the mouth of the cave, his l. arm resting on a cushion, his r. hand worn away, his legs wrapped in his mantle. Both sides of the cliff representing the entrance to the cave are indicated as on no. 156, so that we have the front and not the usual side view of the cave, but here the body of Herakles fills the entire space so that Pholos is represented beyond the entrance. Between Pholos and the l. cliff of the cave is a peculiar object, perhaps the rim of the pithos covered with a rock. According to Robinson the shoulder and mouth of the pithos are visible, but his description is not accurate; e. g. he mistakes the cliffs forming the mouth of the cave for two columns.

This is not mentioned in Höfer's list, Roscher's *Lexikon* III 2 p. 2420 sqq.

VII. "CYRENAIC" POTTERY.

161. Deinos. Fig. 8. Caere. Louvre E 662. Pottier, *Catalogue* p. 527, *Album* p. 62; Puchstein, *Arch. Ztg.* 1881 p. 215 sqq. pls. 12 and 11, 1 = Reinach, *Rép. Vas.* I p. 433, 8; Droop, *J. H. S.* 1910 p. 31; Dugas and Laurent, *Rev. Arch.* 1907 p. 49 no. 17. Herakles pursuing six centaurs, four of Class A and two of Class B. Herakles nude, as on nos. 20, 25, 26, 27, 44, 49, 50, 51, 53, 164, 182, 218, 224, 228, 310, and bearded. with bow and quiver strapped on his back but differing

from nos. 130, 131, 132, 134, 135, 136 in that they are fastened by a double cross-belt, as on nos. 162, 163, rests on r. knee to r., brandishes a club in r. hand, and with his l. hand seizes the l. wrist of a bearded centaur confronting him. In the background partially concealed by the centaur's body is a tree, which grows in a very unnatural way to fill the vacant space over his back. This centaur has a complete human body, also human ears, and from the small of his back grows an equine body. His expression is quite as human as that of Herakles, whom he supplicates with outstretched r. hand. Back to back with this centaur is another with human forelegs running away with a branch over his r. shoulder. Puchstein. *l. c.* p. 242 incorrectly calls him beardless. The four centaurs behind Herakles have equine forelegs but human ears as on nos. 19, 24, 40, 43, 49, 94, 121, 162, 163, 176, 176 A,

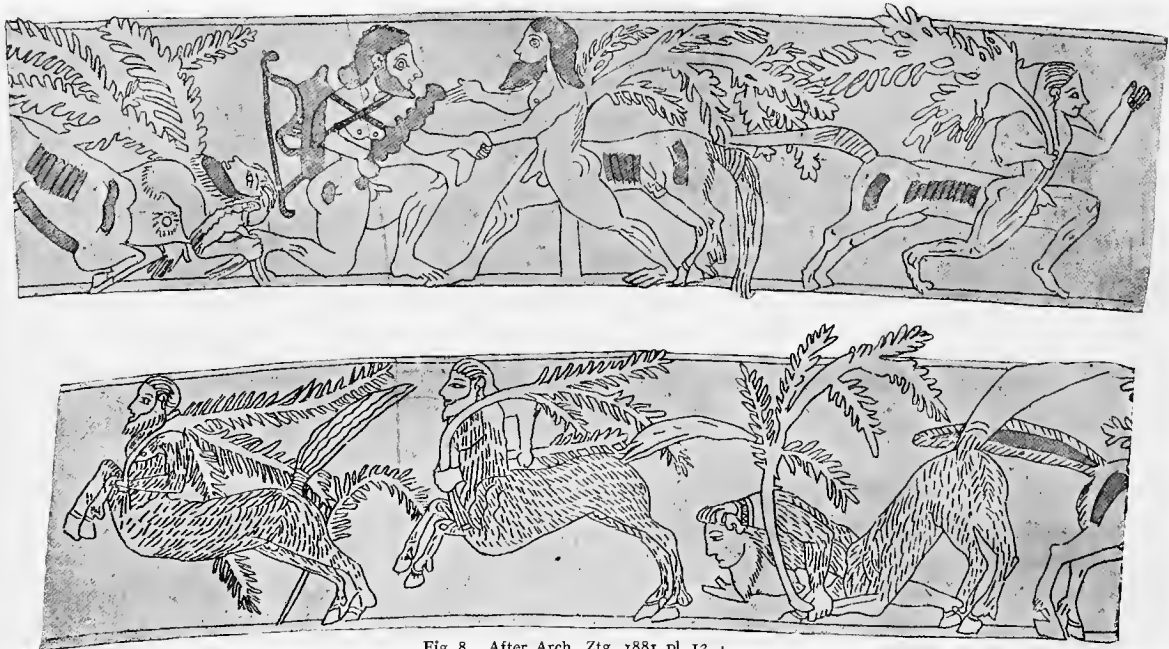


Fig. 8. After Arch. Ztg. 1881 pl. 12, 1.

182, 184, 185. The one immediately behind Herakles, with hairy chest, has fallen on his foreknees to r., but still clings with r. hand to his tree which rests on his l. shoulder, and his head is twisted completely round, so that he looks upward. The next centaur has a similar pose to l., but looks downward and holds his branch in l. hand. His backhair is fastened with a crescent-shaped comb similar to that worn by Nessos on no. 19. In front of him on the extreme l. two centaurs gallop to l., making good their escape, one has a branch in each hand, the other still shoulders one branch but has dropped the other. The four centaurs with equine forelegs have quite a different expression of face from that of their two comrades with human forelegs, due to their almond-shaped eyes; and three of them have shaggy bodies, both human and equine, as on no. 200. For other examples of fallen centaurs see nos. 21, 23, 31, 155, 183, 228.

It was formerly almost universally held that centaurs with human forelegs were of an earlier type than those with equine forelegs, but as early as the geometric

period, both types appear together on one monument, witness no. 5. Furthermore, the theory was almost universal that centaurs with human forelegs represented Chiron or at least a more noble breed than those with equine forelegs. Höfer in Roscher's *Lexikon* III 2 p. 2423, accordingly interprets the two centaurs on the r. of Herakles as Pholos and Chiron. In Attic art, where, in the sixth century, only Chiron and Pholos have human forelegs, such an interpretation would be permissible, but since in the first place "Cyrenaic" pottery does not show the slightest trace of Attic but marked Ionic influence, and since in the second place the Attic distinction between centaurs of my Class A and Class B was not made elsewhere, witness the frieze of the temple at Assos, no. 182, on which there are among others three centaurs with human forelegs pursued by Herakles, it necessarily follows that Höfer's interpretation of our *deinos* is incorrect.

The recent excavations at Sparta have led the English excavators to claim, I fear too rashly, that "Cyrenaic" pottery was manufactured in Laconia. Although the question of Ionic and oriental influence on Laconian art needs further study, I opine that the foreign influence came by way of Crete. Milchhöfer, *Anfänge der Kunst* 171 *sqq.* with marvellously keen insight argues against the Cyrenaic manufacture of the so-called Cyrenaic vases, and considers them Cretan products; on p. 183 he calls attention to their close connection with early Spartan monuments. For the results of the Spartan excavations, see *British School Annual* XIV especially p. 44; XV p. 23 *sqq.* and J. P. Droop, *J. H. S.* 1910 pp. 1—34.

The attitude of Herakles, on one knee, occurs a) on the bronze relief from Olympia, no. 222, where he is shooting an arrow at a shaggy centaur with human forelegs. There too a tree is in the background partially concealed by the centaur, who, as on our *deinos*, begs for mercy. On both monuments the quiver of Herakles is fastened on his back and not at his side. b) On the Berlin Proto-Corinthian lekythos no. 226, where Herakles pursues with bow and arrows four centaurs with human forelegs, three of them with shaggy human bodies. The wounded centaurs fall in a much more naturalistic manner than on our *deinos*, where the poses are very artificial and stiff. The spirit of the Proto-Corinthian lekythos is seen on no. 58 and on other works of the Attic "Kleinmeister" and especially on the vases painted by Nikosthenes. Now Droop *l. c.* p. 30 states that Nikosthenes knew and imitated the "Laconian" style. It seems to me more probable that the Ionic influence on the "Cyrenaic" and Proto-Corinthian ware is more responsible for the style of Nikosthenes. Only indirectly then is there any connection between the so-called Laconian style and that of Nikosthenes. c) On the stamped red ware found in Italy which shows marked oriental influence, though the original center of manufacture was probably Crete. Here again it is an archer who confronts a centaur, in this case with equine forelegs, witness the reliefs from Cotrone, no. 196, where Herakles is nude as on our *deinos*, but where contrary to a) and b) the pithos of Pholos is represented. d) On the terracotta reliefs from Samsoun no. 183 where, however, the quiver is worn on the l. side of the hero, who also wears the lion's skin. On only one of the centaurs pursued by Herakles are the forelegs preserved, and they are equine. Here perhaps stronger than elsewhere is Ionic influence seen; it would probably come nearer the truth to call this relief a genuine Ionic product.

VIII. IONIC POTTERY, AEGEAN ISLAND STYLE.

162. Amphora. Caerè. Berlin, Furtwängler 1670. Gerhard, *Auserl. Vasenb.* pl. 119—120, 1 = Reinach, *Rép. Vas.* II 64, 1. Clarke, *Assos, American Papers* 1898 p. 165 fig. 38. Herakles pursuing six centaurs. The design encircles the vase, as on nos. 40, 155, forming a continuous frieze.

Herakles, bearded, in short chiton over which he wears the lion's skin, open quiver on his back fastened with two bands that cross on his chest (cf. 163), takes mighty strides to r. and is about to shoot an arrow at the retreating centaurs, who gallop to r. The one just in front of the hero has his chest pierced by an arrow and extends his l. hand probably to take one of the two stones his comrade turns back to hand him. Under the first centaur's body is a stone falling to earth. The third centaur partly concealed by the second holds a stone in his r. hand and is wounded like the first; the fourth looks back and like the third has a white tail; the fifth leaps over a large rock, he is piebald; and the sixth, who is farthest from Herakles jumps over the branch of a tree which he has dropped in his anxiety to escape. He has much longer hair and a more silenus-like nose than his brethren. Behind Herakles stands a female figure to r., whose gestures are those of one who wishes the hero well, but she does not bear the attributes of Athena. Although the whole composition moves to r., it is more vigorous than no. 161; the centaurs on our amphora gallop like spirited steeds, those on the deinos are like wooden hobby-horses. The difference is especially noticeable in the two types of Herakles; on the deinos which is certainly not earlier in date than our amphora he kneels in a highly archaic fashion, whereas on the amphora he rushes forwards like a whirl-wind. The painter of the deinos lagged far behind his contemporaries in other art-centers. And still there is strong Ionic influence in both vases, such as the human ears of the centaurs, the large round eyes of Chalcidian shape, especially on the amphora, the snub noses, and the fact that the frieze forms a continuous band round the vase. Zahn considers this Berlin vase to be of the same fabric as the Phineus cylix in Würzburg; Furtwängler catalogued it in 1885 as Chalcidian, but later, in Roscher's *Lexikon* I 2 p. 2194 called it Attic under Chalcidian influence. Zahn's opinion appeals to me very much, for both the Phineus cylix and our amphora are better than the Attic or Chalcidian style, but, nevertheless, were painted in a locality which must have had close connections with Athens and Chalkis, as Furtwängler in the text to Furtw.-Reichh. pl. 41 p. 209 correctly says in his characterization of the style of the Phineus cylix. He furthermore *l. c.* p. 220 considers Naxos the probable home of that cylix, but at present with our limited material and limited knowledge of the art on the Ionic islands certainty cannot be gained. It is, however, only in a general way that the Phineus cylix and our Berlin amphora resemble each other. On close analysis the differences begin to weigh heavily; *e. g.* characteristic of the Phineus vase is the low-cut neck on the dress of female figures, the emphasis of the glutaeus, the outline of the legs made visible by the clinging drapery and finally the broken wreath in the hair of the female figures. Not one of these characteristic peculiarities is found on the female figure of our vase. She wears a peplos which hangs like a bag from her shoulders, absolutely

concealing the outline of her body. This is more in keeping with the Attic style. The features of the centaurs, however, differ in marked manner from those on Attic monuments. Those on the François vase are of an entirely different breed, the same holds true for those on no. 31, indeed the examples might be multiplied indefinitely without finding any marked similarity between Attic centaurs and those of our vase. There is still another point worthy of notice. I refer to the stone flying through the air. On early Attic vases I have found it only once, *viz.* on no. 47, though arrows fly through the air on no. 31 and a spear on the early r. f. vases nos. 105, 106. A piebald centaur again occurs on the "Tyrrhenian" amphorae nos. 36, 39, on nos. 74, 76, and on a "Kleinmeister" fragment recently found in the Crimea, and now in the Hermitage.

Dr. Zahn has called to my attention an amphora of the same fabric (Auction Catalogue, Paris, March 18—20, 1901, pl. 2 no. 13) which contains on one side three centaurs running to r., but Herakles is missing.

IX. "EUBOEAN" AND CORINTHIAN POTTERY.

163. Lekythos. Fig. 9. Corinth. British Museum, Walters B 30 Pl. I. "Designs black on red ground, with incised lines and accessories of white and purple. On the neck, a moulded ring." Story of Nessos.

"On the body, Nessos carrying off Deianeira: The Centaur gallops to r., looking back: he has long hair, and carries Deianeira in his arms; she has long hair with



Fig. 9. After Catalogue of Vases, British Museum, II pl. I. B 30.

a fillet, long purple chiton, and arms extended; her flesh is painted white. Behind Nessos runs Heracles pursuing, bearded, with a fillet, short purple chiton with chevron border, sword and double cross-belt, l. hand raised, in r. his club; his face is painted purple. Confronting the Centaur is a panther rearing to l., with face turned to the front. In the field, rosettes and leaves." Walters *l. c.* catalogues this vase under Corinthian style, but I believe that it has the characteristics of

Chalcidian fabric. Perhaps the best way to bring out its characteristics is to show wherein it differs from other styles, and since the subject occurs most frequently on archaic Attic vase-paintings, we may profitably begin with them. The most apparent difference is the doll-like appearance of Deianeira; her head is not half the size of that of Herakles, not to mention Nessos, whereas in Attic art the difference in size is scarcely noticeable, cf. nos. 35, 36, 37, 38, 62, etc. Never in the Attic style of b. f. vase-painting is Deianeira held as she is here, *i. e.* in both arms of the centaur on her back as a babe would be carried, but either sits on his back, her body turned forward, as on nos. 25, 33, 64—68, 70, or with her body turned backward, as on nos. 35, 36, 75 or she is held upright on one arm of Nessos, as on nos. 37, 38, 62. Never in archaic Attic ceramic art does the outline of the human figure show beneath the drapery as here; never do we find the garment curved at the bottom running to a point in back. These are Chalcidian characteristics. Cf. the Chalcidian hydria in Munich, Furtwängler-Reichhold text pp. 165—167 and pl. 31 and pl. 32 below, where also the point of the beard of Zeus is turned back, as on our lekythos the beard of Herakles. The rosettes which adorn the field occasionally occur on Chalcidian pottery, though they are commonly found on Corinthian b. f. ware. The ungainly forelegs of the galloping Nessos are paralleled only on the "Cyrenaic" *deinos* no. 161, where, however, the type of centaur is quite different. The technical peculiarities of the Chalcidian hydria in Munich, to which Reichhold *l. c.* calls attention, also occur on our lekythos, in that the outlines of the figures are incised only when the figures overlap, note especially the end of the club, the r. elbow of Herakles and the tail of Nessos. This, to be sure, also holds true for the much older *Nettos* amphora, no. 19, where, as on our lekythos, the back-hair of Nessos is fastened behind his ears to prevent its falling in tresses over his shoulders, but on our lekythos it seems to be a band and not a metal comb, cf. also nos. 161, 225, 226. The short hair of the hero proves nothing, as it is almost universal. The arrangement of his chiton (cf. no. 163 A) is, however, rare (the *Nettos* amphora again offering the closest analogy); so too the shape of his club, and the double cross-belt for his sword, although the double cross-belt for his quiver does occur on nos. 161, 162. On nos. 64, 65 the chiton of Herakles has the Attic cut; the difference is evident at a glance. Nor are the human ears of Nessos any help in fixing the style of the picture, for they occur already on the earliest b. f. vase that has come down to us, no. 19, and are found sporadically throughout the later b. f. period, also on the "Cyrenaic" ware and in Ionia, where they are more in keeping with the human forelegs of centaurs. But the expression of face due to the long nose is found again only on the hydria no. 165. Very remarkable is the panther which takes the place of the usual spectators. A lion in the company of centaurs occurs on the Etruscan goblets no. 193 (see also no. 281 A), and on an Ionic vase no. 235; a panther supporting himself against a centaur's back is found on an Etruscan *Bucchero* goblet, no. 283, and a ram and panther follow a centaur on no. 291, see also nos. 304 and 305. For a female figure held similarly in the arms of a centaur see no. 163 A, the Thracian-Macedonian coins, no. 191, the terracotta group from Tanagra, no. 208, the electron stater from northern Ionia, no. 190, the Ionic gem no. 325 and especially the Italo-Ionic amphora under Chalcidian influence, no. 308.

163 A. Amphora. Italy. Munich, Staatsbesitz 1. Sieveking-Hackl pl. 33 no. 834 p. 96 fig. 95. Story of Nessos. Italo-Chalcidian style. Identical with 69 A?

Nessos with human ears and red beard gallops to r., looking back. He carries Deianeira in his arms, almost as on no. 163, only here her position is somewhat more perpendicular. She wears a red chiton with black stripe and a mantle drawn over her head; both arms are extended. Behind Nessos runs Herakles pursuing, curly hair as on no. 310, red beard, short red chiton as on no. 163, quiver on his back, sword in sheath at his side, another sword in r. hand, and a bow in extended l.

164. Oenochoe. Samian Necropolis. Boehlau, *Aus ionischen und italischen Nekropolen* p. 140 and pl. 5, 2 and 2a. Story of Nessos.

Herakles, bearded, nude, advances to r. with l. foot forward; in r. hand drawn back he holds a sword, and seizes with l. hand the centaur Nessos who kneels on all fours to r., looking back. It is impossible to say whether the centaur's ear is equine or human, for the drawing is extremely sketchy, as though the artist were imitating metal repoussé work. The two bands beneath the composition and the moulded ring on the neck near the shoulder are also imitations of bronze work. Boehlau *l. c.* holds that this oenochoe is probably not Attic but Ionic, at the same time admitting that the drawing is too sketchy to reach any conclusions concerning its style; the shape of the pitcher, however, and its heraldic composition lead him to assign it to Chalcis or some center strongly under her influence. Thus far I agree with Boehlau but when he says: "die Komposition entspricht der auf der Netos amphora," I think he might have found closer analogies, so for instance the oenochoe in Leyden, no. 44, no. 25, or even no. 46 at least for the pose of Nessos. For the position of the r. arm of the hero, which shows that he used his sword to stab and not to cut, see especially the fragment of Sophilos, no. 21, and for a list of the nude type of Herakles see under no. 161.

165. Hydria. Louvre E 803. Pottier, *Catalogue* II p. 555. Incorrectly identified by Hoppin in *Argive Heraeum* II p. 163 with Gerhard, *Auserl. Vasenb.* 117—118 1. Story of Nessos.

Herakles, bearded, in lion's skin, but not worn over his head as a helmet, quiver and bow on his back, holds long sword in horizontal position and hastening to r. with mighty strides is about to stab Nessos, who has equine ears. On his back sits Deianeira, looking round at Herakles. The centaur places his l. hand in front of his human body and his r. to his forehead. The group is bounded on l. and r. by a female figure in mantle.

Herakles in the lion's skin, but not drawn over his head, occurs more frequently in his amazonomachy; it is not limited to any one style, and is not therefore significant. See Furtwängler, in Roscher's *Lexikon* I 2 p. 2147. Quiver and bow on his back occur more frequently in connection with his visit to Pholos. The subject in general occurs quite commonly on early b. f. amphorae under Peloponnesian influence, see especially nos. 66, 70, also on "Tyrrhenian" amphorae, nos. 34, 38. But the reason for assigning this vase to the Chalcidian group is the style rather than the composition, and the distribution of the designs, especially the two grazing hinds on the neck. The centaur has the same long nose so conspicuous on no. 163, and red color is profusely used on beards, hair, drapery and faces. Both

Pottier *l. c.* and Furtwängler, Roscher's *Lexikon* I 2 p. 2194 consider our vase probably Chalcidian.

166. Amphora. Pl. V. Kameiros. British Museum, Walters B 25. A: Centauro-machy. B: Two sirens confronted; between them, a palmette. On neck: lotus flower and palmette, intertwined so as to form a cross.

A: "Two warriors in combat: the one on the l. has a visored helmet, greaves, and shield, and is attacking with his spear: the one on the r. moves away to r. looking back; he is similarly armed, and is hurling his spear with l. hand. On the r. a Centaur gallops up to his defence, with a stone in l. hand. In the field, patterns of dots and a star of eight points." What Walters calls a star is a circle of twelve dots. It does not seem probable to me that the centaur is coming to the defence of the warrior, although on no. 176, such a scene is actually depicted. I interpret the scene as two warriors advancing against the centaur, the one on the r. looking back to see if assistance is close at hand, a composition which on the Attic vases does not occur until about a century later, and then much clearer, see nos. 104—106. Noteworthy is the armor of our Lapiths, helmet, shield, spear and greaves, but not cuirass, as on the cylix from Tanagra, no. 100, see also no. 166 A. Left-handed Lapiths with shield on r. arm are not common on ancient monuments, although they do occur, witness nos. 97, 113.

Walters *l. c.* has catalogued our vase under those of Corinthian style, though in a letter I recently received from him he writes: "I must say that I am rather doubtful if the vase is really Corinthian, though it was catalogued as such. I expect it will turn out to be Chalcidian, in common with several others catalogued under the head of Corinthian. But we don't quite know yet what are the characteristics of the Chalcidian fabric." That is evidently very true, but I think we are safe in calling our amphora Chalcidian. It belongs to a group of amphorae, all with rays rising from the foot, but instead of being placed close together as usual, there is an interval of space between each ray. Above this comes a heavy black band, about $2\frac{1}{2}$ inches broad, above which on a narrow line is the main picture. On the neck of our vase are two lotus flowers and two palmettes cross-wise intertwined, identical with that pictured on p. 83 fig. 22 in Thiersch, *Tyrrh. Amph.*, who, however, *l. c.* p. 82 claims this ornament for his "Tyrrhenian" style, and denies that it ever occurs on Chalcidian or Corinthian vases. He is certainly mistaken in this, for nobody would hold our amphora to be of the "Tyrrhenian" style. To his group *l. c.* p. 144, one of which is illustrated on his pl. II 8, he should have added Louvre E 810 Pottier, *Album* pl. 57, and to the variation of this group *l. c.* p. 145 Thiersch should have added our amphora. Had we no other criterion the composition of the main group would make it impossible to assign this small class of vases to Attica, as proposed by Thiersch.

166 A. Lekythos. Greece. Munich. Staatsbesitz 68. Sieveking-Hackl p. 30 no. 346 fig. 44, p. 31 fig. 45.

Nude warrior to r., helmet, shield, brandishing a lance, inscribed in Corinthian letters Hippobatas, confronts a galloping centaur who holds a stone in l. hand drawn back. The style is similar to no. 166.

X. THEBAN CABIRION WARE.

167. Skyphos. Temple of the Cabiri, Thebes. British Museum, Walters B 77. "Designs black on deep buff ground, with incised lines. Of local manufacture."

A: "Centaur to r., with shaggy hair, beard, and tail, holding a crooked staff in r. hand, and a tree in l., confronts two grotesque beardless male figures in himatia, carrying sticks, that of the front one knotted; behind them, a tree. This scene probable represents Peleus bringing the young Achilles to Chiron." If this interpretation of Walters were correct, it would be the only example in early Greek art of an equine forelegged Chiron. The nose and mouth of the centaur and that of the first human figure are those of a dog. The ears are not represented.

Although the Cabirion ware is black-figured it is later than the Attic b. f. style, and probably dates from the end of the fifth century B. C.

168. Fragment. Temple of the Cabiri, Thebes. National Museum, Athens, not published. Case 62, no number.

A centaur to l., l. hand behind his back, equine ears, face broken off.

XI. ITALO-IONIC AND ETRUSCO-IONIC VASES.

169. Amphora. Corneto. Berlin, Furtwängler 1675. Endt, *Beiträge zur ionischen Vasenmalerei* p. 48 fig. 22. A and B: Procession of centaurs.

On each side are two centaurs walking to l.; they have large equine ears, long beards painted red, also long red hair, white belly, r. hand outstretched but empty, over l. shoulder they carry long pine-branches.

According to Endt *l. c.* this belongs to a group of Ionic vases manufactured in Pontos about 600 B. C. His arguments do not seem to me convincing. For the type of centaur in Pontos see the Samsoun reliefs, no. 183.

170. Amphora. Würzburg III 84 Dümmler, *Röm. Mitt.* 1887 p. 191 no. 1. Endt, *Beiträge zur ion. Vasenm.* p. 46 fig. 20 and p. 47 fig. 21, Procession of centaurs.

On each side there are three centaurs walking to l., the last on each side is represented only from the middle of his equine body, the rest of the body and hind-legs are cut off by the broad black vertical band (which characterizes this group) on which the handle is fastened. As on the preceding vase the r. hand is extended and empty, the l. holds a pine branch over l. shoulder. Under the first and second centaur of each side, between their fore- and hindlegs is a crane to l.

For Endt's Pontic attribution see under preceding number. Dümmler states that one of the three centaurs on each side is beardless, which is a point in favor of Italiot fabric, for in the sixth century youthful centaurs are extremely rare in Greece, but quite common in Italy, see under no. 281 where the examples are cited.

171. Amphora. Fig. 10. Vulci. Leake Collection. Cambridge, Fitzwilliam Museum, E. Gardner, *Catalogue of Greek Vases* p. 15 and pl. VI no. 43. A: Two warriors attacking a fallen nude giant. B: Centaur between two warriors.

B: A centaur, bearded, equine ears, white belly, gallops to l. and is about to hurl a huge white rock, which he holds in both hands behind his head, at a

warrior to r., who brandishes a spear in his r. hand, and holds a shield in l. The warrior wears a helmet and *Φάλος* over forehead, close-fitting breast-plate to waist, white chiton beneath it, and greaves; his sword is at his side. Under the shield of the warrior and under the centaur is a quail or partridge, the first to l., the other to r., precisely similar to the birds in the decorative friezes above and below. In the Tomba del Triclinio, Corneto, Moscioni 8631 the same bird is depicted under a table. The second warrior, on the r., is similarly armed and is about to spear the centaur in the back.

According to Gardner, *l. c.* the vase is either of Ionic fabric or more probably a local Italian imitation of it. Although it belongs to the same group as nos. 169,

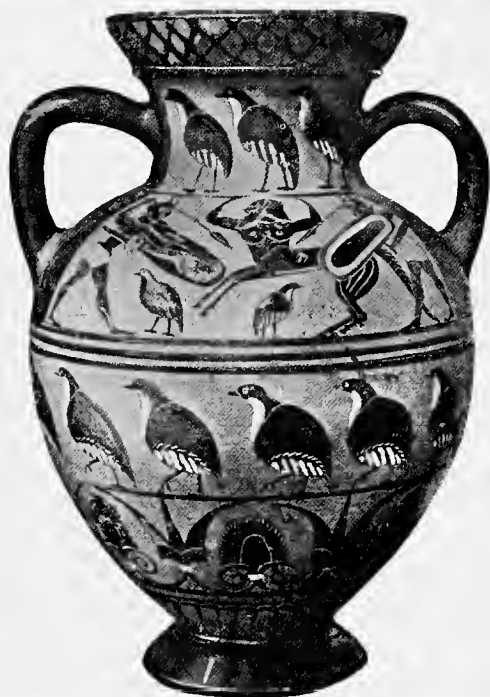


Fig. 10. After Catalogue of Vases, Fitzwilliam Museum, pl. VI no. 43.

170, it is not mentioned in Endt's list. It differs from the two preceding amphorae in that the subject is mythological. In the long list of centauromachies on Attic b. f. ware there is not one example on which the figures are grouped as here, although on no. 121 one of the centaurs holds his rock similarly, and there as here the profile of the centaur's face is drawn in front of the rock, *i. e.* on a white background, here with incised lines. Similarly on the b. f. amphora, Louvre F 226 the profile of Poseidon is painted on the white background which represents the island of Nisyros. The closest analogy to our group is found on nos. 36, 59, 112, 113, where, however, the centaur is to r.

172. Amphora. Vulci. Bibliothèque Nationale, Paris, de Ridder, *Vases Peints* p. 79 sq. no. 173. Milliet Giraudon III pl. 140—141. Dümmler, *Röm. Mitt.* 1887 p. 173—174. Endt, *Beiträge VIII* p. 39. Ed. Schmidt, *Der Knielauf* p. 311 fig. 30. A: Herakles and centaur. B: Centaur.

A: In a panel on the shoulder, Herakles running to r. in archaic fashion with r. knee touching the ground, attacks a bearded centaur with pointed ears, three branches in each hand, who gallops to l., towards his enemy. Herakles wears the lion's skin drawn over his head, he is beardless and in r. hand behind him swings a club of unique shape, in l. hand outstretched, perhaps a bow though it looks more like a branch. The composition is very vigorous, much more so than on Attic monuments. The centaur cannot be named; it is certainly not Nessos, whom Herakles overtakes from behind. The illustration on the other side must be taken as part of our composition, and there we see in front of a laurel tree a centaur galloping to l., armed with three branches in each hand, evidently coming to the rescue of his kinsman. He too is bearded and has long hair combed back from his forehead. Both hold their branches in similar fashion, r. hand advanced, l. hand

swung backwards to give more impetus to the blow. Not only is the club of the hero of unique shape, but also the leafless bundle of branches in the hands of the centaurs. The episode is the same as on the "Cyrenaic" *deinos* no. 161 where the nude bearded hero is also on one knee and holds a club, where a tree grows in the background, and where one of the centaurs confronts Herakles. The woodenness of that composition is in vast contrast to the animation of this. That Herakles is youthful and wears the lion's skin is another point in favor of the Ionic origin of this composition; see also no. 173. It is not always possible to say whether the hero with lion's skin drawn over his head is beardless or not; one of the doubtful cases is the peculiar type of Herakles on no. 24. Among the animals on the frieze below the main composition is a griffin, a creation of Ionic imagination never occurring on Attic monuments. For a similar composition also of Italo-Ionic fabric, but of Class B, see no. 307.

173. Amphora. Pl. VI. Munich, Jahn 650. A: Herakles and centaur. B: Centaur.

For the photographs here reproduced I am indebted to Dr. Sieveking.

A: In a panel on the body: Herakles, beardless, with short chiton and dotted lion's skin over head and fastened in front of chest, brandishes a club in r. hand over his head, and, walking to r. with l. leg advanced, seizes a bearded centaur, with short hair, by the r. shoulder. The centaur, whose type of face differs from that on other Attic monuments, note his small pointed ears, and whose hands are round pellets probably to indicate his fists, looks back at Herakles in a threatening attitude. Jahn incorrectly states that he is beardless. The system of grouping is that of Herakles pursuing Nessos, but because of the centaur on the reverse, which must be interpreted in connection with the obverse, I feel inclined to view the whole as a *centauromachy* on Mt. Pholoe, as on the preceding vase. There is, however, a bare possibility that it is the Nessos story after all, for on some of the "Tyrrhenian" amphorae other centaurs come to the rescue of Nessos, see nos. 32, 33, 36, 38.

B: A centaur to l. bearded, short hair, equine ears, is tugging with both hands at a palm-tree which he is trying to uproot as a weapon against Herakles. The theme is not common, I only know of one other example, no. 86, but there two centaurs are uprooting a tree.

I have catalogued this vase here merely because of the similarity of subject to the preceding vase, not because I consider it of the same group. It probably is Attic under Ionic influence. The group of side A differs radically from that on other Attic monuments, where Nessos only once stands upright, see no. 66, on no other monument does the hero lay his l. hand on the centaur's r. shoulder. Peculiar also is the short hair of the centaurs, though not unique. On the "Tyrrhenian" amphorae, nos. 36, 39 there is already a tendency to shorten the hair of centaurs; on no. 96 it is already accomplished. See also the tendency to represent centaurs with short hair on the Chalcidian amphora no. 166, on no. 164, and on the "Cyrenaic" *deinos* no. 161. It therefore seems probable that the short hair of centaurs is due to some unknown Ionic type.

173 A. Amphora. Feoli Collection. Würzburg. Urlichs, *Verzeichniss der Antikensammlung* III 1872, no. 105. Herakles pursuing two centaurs, who have wounded a Lapith.

B: Herakles, bearded, armed with club, pursues two fleeing bearded centaurs with equine ears. The hero has already seized one of the centaurs who holds a large stone in his l. hand, and with his r. hand grasps the l. arm of Herakles, as on no. 43 A, in his futile attempt to check the onslaught. The other centaur with r. arm stretched back towards his companion is also about to throw a stone. In front of him is a wounded warrior, fully armed. Thus we have in this amphora, which I know only through the description in the *Verzeichniss*, a curious combination of the Arcadian and Thessalian myth. This is the only archaic example of Herakles



Fig. 11. After Wiener Vorlegeblätter 1890—91 pl. 12, 1 a.

taking part in the Thessalian centauro-machy, but it is noteworthy that the Etruscan vase-painters of the sixth century do not follow the traditions known to us through Attic art, they allow themselves privileges that would fill a dull conventional Attic vase-painter's heart with misgivings.

174. Amphora. Fig. 11. Munich, Jahn 573. *Wiener Vorlegeblätter* 1890—91 pl. 12, 1 a. Zahn, *Jahrb.* 1908 p. 176. Karo, *J. H. S.* 1899 p. 146. Sieveking-Hackl, pl. 21, 585 p. 59 fig. 70. B: Two centaurs characterized as hunters.

B: On shoulder, two bearded centaurs gallop to r. holding a doe between them, the first looks back and with r. hand behind him holds the hindlegs of the doe, the other centaur brandishes a twig in r. and with l. hand holds its forelegs, so that the doe stands to l. in the natural position of walking. Under each centaur is an animal, a dog and a panther (?). The composition is very vigorous, in spirit much like the galloping centaurs on no. 162, on the Assos frieze no. 182 and on the Melian stamped relief no. 13. Zahn *l. c.* considers our amphora the latest development of Clazomenian style in western Greek art,

especially in Attic art; Karo *l. c.* calls it Ionic, and Furtwängler in Furtwängler-Reichhold text I p. 222 attributes it to one of the Cyclades islands, but not to Naxos. In the present unsatisfactory state of our knowledge concerning Ionic art-centers it seems to me to be impossible to say more than that we have here an example of some unknown Ionic fabric of far reaching influence, or perhaps even an Italiot imitation, compare especially the double row of ivy-leaves on the lip and body of our vase with the similar decoration on the frescoes in the Tomba del Triclinio, Corneto, Moscioni 8631.

Centaurs on the hunt do not often occur on Attic b. f. ware, there is, however, a centaur with a fox on no. 82, and two centaurs hunting a bird occur on no. 81. To be sure, Pholos and Chiron are characterized as hunters of small game, such as fox,

bird and hare, though they are never represented as actually hunting; for Pholos see no. 128—130, 137, 141, 158, and for Chiron nos. 241—246, 248, 252, 253, 256, 257, 260. A living doe captured by a centaur occurs on the Proto-Attic bowl no. 211, on a terracotta statuette from Cyprus, no. 206, on Rhodian gold plaques no. 221, on the Etrusco-Ionic amphora, no. 179, see also no. 315 A, and on a Greek sarcophagus of the fourth century B. C. in Constantinople, Joubin, *Monuments funéraire* ², frontispiece and p. 58 no. 75. On the Corneto tripod, no. 281, a centaur has torn a fawn to pieces, like a Maenad, and carries the front half of the animal on a branch. A similar fate will probably befall a fawn, for the possession of which a struggle is taking place between two winged centaurs on an Etruscan Buccherio cup, no. 285. On an Etruscan gold plaque in granulated work, no. 293, a centaur with two branches confronts a fawn, and on a bronze bowl in repoussé work, no. 305 a centaur carries a dead fawn by the hindlegs. That centaurs also hunt wild game is made evident by the lion's or tiger's skin which they sometimes use as a shield, see no. 104, or wear round their shoulders, no. 316.

The dog accompanying the centaurs on our vase is of interest, and perhaps of importance for the question of style, making Zahn's hypothesis of Clazomenian influence probable, because dogs occur only once again with hunting centaurs in archaic art, namely, on the lid of a Clazomenian sarcophagus, no. 320; otherwise only Chiron is accompanied by a dog.

175. Amphora. Capri. Berlin, Furtwängler 2132.

A: A bearded centaur with equine ears gallops to r. through space. In his uplifted r. hand he swings a branch, and drags another behind him in his l. hand. According to Furtwängler it is Campanian. For another example of a centaur galloping through space, see no. 181.

175 A. Hydria. Munich. Sieveking-Hackl no. 897 p. 122 fig. 139. Centauro-machy.

On the body: A group of three; one centaur to l. between two warriors. In his r. the centaur brandishes a club, with his l. he grasps the wrist of a warrior falling to l. On the r. of the centaur is a second warrior whose attitude is not clear.

176. Stamnos. Pl. IX. Vienna. Hofmuseum, no. 406. Sacken, *Archaeol. Epigraph. Mitt.* III 1879 p. 135. It is 0.42 m. high. A: On shoulder, centaur and two Lapiths; on body, Kaineus episode. B: On shoulder, centaur and female figure.

A: On shoulder, in the center, a fallen nude warrior, supporting himself on l. arm still holding shield, is according to Sacken being covered by the shield of his companion on l. who advances to r. brandishing a spear against a centaur on r., bearded, human ears, who advances to l., grasping the rim of the shield of his opponent as on no. 102 and using a branch as weapon. This is the usual interpretation, but it seems more probable that the centaur is guarding the fallen warrior against the other whose spear is aimed at his neck from which blood flows. I prefer the second interpretation even though we have no literary evidence to bear it out. For a fallen warrior between Lapith and centaur see also nos. 39, 176 A. Were it not for the wound in the fallen warrior's neck I would have more confidence in the first interpretation. This vase-painting may well be taken as

evidence in favor of Walters' interpretation of no. 166. It is noteworthy that the Lapiths are bare-headed.

A: On body, in the center Kaineus, front view, buried to his knees, in a short close-fitting breast-plate, visored helmet with two crests, in each outstretched hand an uplifted sword, in stiff heraldic position, is attacked from each side by a bearded centaur with long branch, the but end aimed at the Lapith's head, the pointed end extending through the dividing line well into the design on the neck. Both centaurs have human ears and long hair, the human ears pointing to Ionic influence, either direct or by way of Athens. The double-crested helmet occurs also on two other vases, nos. 176 A, 123, the latter representing Kaineus.

It is hardly necessary to add that Kaineus actually wore two crests on his helmet, though a naïve explanation used to be offered that it was one crest seen from both sides. On no. 123, however, where the face of Kaineus is in profile it would have been much easier for the artist to paint only one crest, but he still insists on representing both. The centaur on the r., and also the one on the shoulder of the vase, have their human backs turned to the spectator, so too the youth in combat with a fallen youth on the reverse. On archaic monuments this is rare; other examples are nos. 121, 123 A, 125, 176 A, 183, 322. The type of head, especially the way the hair is arranged round the forehead, reminds one very strongly of bronze technique.

B: On shoulder, a female figure in long chiton and himation which flutters behind her is piercing with her spear in uplifted r. the body of a centaur stumbling to l., with branch over l. shoulder and r. hand uplifted in supplication. He seems to be beardless. For other examples of beardless centaurs in the archaic period see under no. 281. A female figure similarly clad takes part in a combat between two youths on the body of the vase just below our scene. Since she does not wear helmet and aegis we are not justified in calling her Athena. Both this scene and that on the shoulder of the other side, are episodes not handed down through literary tradition. Attic art, on the other hand, illustrates the well-known conventional themes; the only exception is on the reverse of an Attic amphora no. 48 where a female figure supplicates a centaur.

176 A. Hydria. Naples, Heydemann p. 388 no. 2781. Klein, *Jahreshefte des österr. archäol. Institutes*. XIII p. 158 fig. 85. Centauromachy of three groups.

On the shoulder: In the center, Kaineus, fully armed, his back turned towards the spectator (see under no. 121 for other examples), his r. leg buried up to the knee, seizes one of his confronting opponents by the beard with his r. hand — a rare motive in archaic art, cf. no. 71, but common enough in the later periods — and defends himself with sword in l. hand against a second centaur. The centaur to l. is rearing to free himself from the hero's grasp, he paws him and is about to hurl a stone and a peculiarly shaped object like that in the hands of the centaurs on the "Tyrrhenian" amphorae, nos. 33, 40, 42. The centaur to r. brandishes a branch, similar to that on no. 313, and seems to have human ears, whereas those of his comrade are equine. On the r. of Kaineus a spear-point, a shield and two helmets fill the vacant space, a picturesque touch which brings home to us the fierceness of the battle; on the l. of the knight his youthful servant creeps along the ground, holding an arrow and a sword ready to hand his master. On each side of this

central group a Lapith attacks a centaur over the fallen body of a comrade. The dying Lapiths are marvelously well posed; how helpless and childlike is the similar subject on no. 39, a "Tyrrhenian" amphora! The fallen Lapith on the r. has a double-crested helmet decorated with horse-tails, one of which is wound round his r. arm. The centaur over him has human ears and is youthful, as is common enough in Italiot art, see the examples cited under no. 281; he turns his human back towards the spectator, as on the Samsoun relief, no. 183, where other examples are given. On the extreme r. a sword is stuck into the ground; it does not belong to any of the figures depicted, but indicates that more than six Lapiths took part in the combat. The opponent of the youthful centaur wears a Phrygian cap, and like his fallen companion carries a sword. The sword is not the usual weapon of Lapiths in the archaic period, it occurs however on the "Tyrrhenian" amphora, no. 39, on the Caeretan hydria, no. 322, and on the Attic vase, no. 116.

All the centaurs are rearing, which adds much to the vigor of the composition, all except the youthful one are roaring with open mouth. The din of battle is deafening. Compare for instance the centaumachy on the François vase, how well-behaved and well-groomed they are, and with what clock-like precision each plays his part. There is no danger connected with their rearing, their missiles are daintily handled and are thrown with little force. On the other hand, as Klein has well pointed out, the vigor of action in our vase-painting is superb, and one is tempted to see in it a copy of some famous picture, painted by an Ionic master. The technique does not seem good enough to assign our vase to Ionia, herein I cannot follow Klein. I prefer to see in it an Italiot work, inspired to be sure by Ionia. 177. Hydria. Munich, Jahn 269. Centaur pursued by two youths.

On the shoulder: A centaur with outstretched arms gallops to r. and is pursued by two youthful figures; the first, with loin-cloth, wields a club, the second, similarly attired, brandishes a spear in r. and has a shield on l. arm. On the extreme l. a bird flies upwards; under the centaur is another bird, and flowering plants spring from the ground. These plants make me suspect that our hydria is not purely Attic, but Attic under Ionic influence.

On an Attic lekythos, no. 51, Herakles nude and beardless attacks Nessos with a club and on each side is a youthful spectator with a spear. But never do the spectators on the Attic monuments come to the assistance of Herakles, though on no. 47 they are agitated. I therefore hesitate to identify the youthful clubman on our hydria with Herakles, though, on the other hand, the club is not used in archaic art as the weapon of Lapiths.

178. Hydria. Vulci. British Museum, Walters B 60. Two centaurs confronted.

"On the shoulder: Two Centaurs crouching, confronted, with outstretched arms, as if about to wrestle." Centaurs attacking each other are rare; I know of only two examples of Attic b. f. fabric, viz. nos. 84, 85, and only three other examples of Etrusco-Ionic fabric, nos. 313, 313A, 324, the first and second of Class B, the third of Class C. The subject, to be sure, occurs even as early as the geometric period, see no. 4. Another hydria from Vulci, also an Etrusco-Ionic product, no. 312, represents a dancing centaur with human forelegs, which makes it evident that the two types of centaurs of my Class A and B were known to and indiscriminately copied by these Etruscan imitators. They were even familiar with the type of Class C.

179. Amphora. Pl. IX. Munich, Jahn 155. Gerhard's *Apparat* in Library of Berlin Museum, Mappe XIV 51. Micali, *Storia* pl. 99, 7 gives the shape of the amphora and obverse. Sieveking-Hackl, Colored plate and pl. 33, 836 p. 98 fig. 98. B: Two centaurs as hunters.

B: Two centaurs, equine ears, long hair, long red beards and long tails, confronted; the one on the l. looks back, lifts his l. foreleg, holds a fawn by the neck with r. hand, and shoulders a branch with l. hand; the one on the r. stands quietly, holding a similar branch in r. and a fawn in l. The fawns are struggling for their freedom. One hindleg of each fawn and the head of one are white. The peculiar type of face, the conventionalized leaves of the branches or rather small trees, for on one the roots are visible, can be seen to advantage on the plate, a photograph of a careful and accurate drawing by Reichhold, for which I am greatly indebted to Dr. Sieveking of the Archaeological Seminary at Munich. It is of Etrusco-Ionic style.

For the various kinds of game hunted by centaurs, see under no. 174, and for similar conventionalized bushes see the Etrusco-Ionic lekythos no. 323.

180. Amphora. Palermo Museum no. 1499 (1522). Not published.

Two bearded centaurs running to l. with tendrils in their hands. They have equine ears, very human profiles, and long hair falling down the back, represented in a most conventionalized manner, like nos. 312, 313. In the Berlin Museum there is a b. f. amphora of the same style, not yet catalogued, on which six silenoi sporting with nymphs are depicted, five with human legs ending in hoofs and one with human feet; only one is not bearded. Their hair stands out in back in exactly the same manner as that of the centaurs on our amphora. The shape of the ears and of the eyes, however, is slightly different.

181. Amphora. Ruvo. Naples, Heydemann p. 306 no. 2445. A and B: Centauro-machy.

A: A bearded centaur, holding a branch behind his head in both hands, gallops to r. through space. On the r. and on the l. is a large lily.

B: A warrior, in chiton, with helmet, shield and drawn sword, pursues the centaur of the other side. The outline of the centaur is mere brushwork, without incisions, though inner incised lines mark the details. It is probably local Italian (Campanian?) ware. For another example of a centaur galloping through space, see no. 175.

XII. ARCHITECTURAL RELIEFS.

A) ASSOS.

182. Frieze and Metopes. Assos. Louvre. Boston. Constantinople. Clarke, *Papers of Archaeological Institute of America*, Part I 1898, p. 142 fig. 35 four retreating centaurs; p. 150 fig. 37 Pholos, Herakles and three retreating centaurs of Class B, in Boston; p. 171 fig. 39 and p. 286 fig. 75 fragment of a metope; p. 285 fig. 72 metope in Louvre; p. 265 fig. 59, p. 267 fig. 60 fragments of architrave blocks in Louvre; p. 268 fig. 61, p. 269 fig. 62 reconstruction with the centauro-machy in its supposed position. See also Reinach, *Rép. Reliefs*

p. 4 figs. 7, 8 p. 5 figs. 9, 10 p. 6 fig. 16. Reinach incorrectly states that the architrave block representing Herakles pursuing three centaurs of Class B in presence of Pholos is in Constantinople; it is in Boston.

According to Clarke the last three architrave blocks of the east end of the southern side contained thirteen centaurs galloping to r. to the assistance of seven centaurs in front of Pholos and Herakles on the first two architrave blocks of the eastern façade. The two sculptured metopes, each representing a centaur to r. he places over the centaur slabs of the eastern architrave.

Beginning then at the l. end of the eastern architrave we have Pholos, nude, human forelegs to r., holding a skyphos in r. hand, his l. uplifted in astonishment. In front of him is Herakles to r., beardless, nude, l. foot advanced, bending slightly forwards, and shooting from a rather small bow an arrow not indicated in relief, but probably painted. He is in pursuit of seven centaurs to r., the first three immediately in front of him have human forelegs, the others have equine forelegs. Of these the first, third and fourth look back, and only the third is armed; he carries a club over his l. shoulder, but I cannot make out the object in the hand of the first centaur; the fifth clenches his l. fist and roars with wide open mouth. Fillets decorate their heads, their back-hair falls in one heavy mass, like that of Herakles, they have human ears and highly archaic poses. Note especially the mathematical precision in the overlapping of their legs, the r. and l. legs being precisely parallel, note also their outstretched hands with l. thumbs upwards, r. thumbs downwards, and the monotonous curve of their tails. All this gives a highly decorative effect to the composition. In his preliminary report Clarke called the fragmentary figure, behind Herakles, Iolaos but now, *l. c.* p. 153 he abandons that interpretation in favor of Pholos, and I am sure all will agree with him in this. But when, *l. c.* p. 160 he argues that this centauiromachy belongs to the first half of the fifth century, because Herakles is depicted without the lion's skin and because of his beardless youthful form, he is certainly mistaken. Furtwängler in Roscher's *Lexikon* I 2 p. 2140 cites convincing examples to show that as early as the seventh century B. C. Herakles occurs without the lion's skin, which is also missing on the Nettos amphora, and *l. c.* p. 2151 sq. Furtwängler proves that in Ionic and Cypriote art the youthful hero occasionally occurs in the early archaic period. That the Assos frieze is extremely archaic is seen not only by the naïve grouping of the centaurs, but also by the long hair of Herakles, which occurs again on the Nettos amphora. Concerning another point I beg to differ with Clarke, who *l. c.* p. 169 considers the four centaurs with equine forelegs the work of another artist. To my mind they show the same hand.

The centaurs on the architrave slabs in the Louvre need not detain us long. All but one hold weapons in their hands, all gallop to r. in exactly the same pose as their brethren discussed above. I for one do not "observe the difference between the easy canter of the centaurs advancing in regular file to the attack, and the headlong flight of those who retreat in terror before the victorious arms of the hero" (Clarke *l. c.* p. 270).

Similar again in pose and weapons are the centaurs of the metopes; the metope in the Louvre is in almost perfect state of preservation, the face alone being battered, the one more recently found is very fragmentary. The fact that the centaurs

of the metopes have no opponents is another argument in favor of the early date of the temple at Assos. Centaurs on metopes of the fifth century fight with Lapiths.

The closest parallel to the centauromachy on the architrave blocks is no. 162, where the centaurs have the same pose, though none of them has human forelegs. Further than this the resemblance does not hold, because Herakles wears the lion's skin over a chiton and behind him stands a female figure, probably Athena. I cannot therefore agree with Clarke *l. c.* p. 166 who claims "that both of these representations were influenced by some common model." For a centauromachy on Mt. Pholoe in which Herakles pursues centaurs of Class A and of Class B as here see no. 161. Why the people of Assos chose this centauromachy I cannot say. The same subject appears again on some architectural fragments in terracotta at Samsoun in Pontos, see no. 183, and Pholos undraped also occurs on nos. 130, 131, 135, 137, 149 etc. of Class A and on nos. 269, 270 of Class B.

B) SAMSOON.

183. Frieze of terracotta. Pl. XIV, a—d. Samsoun. Constantinople. Macridy-Bey, *Une citadelle archaïque du Pont*, in the *Mitteilungen der Vorderasiatischen Gesellschaft* 1907, 4 pl. 16, fig. 22 and p. 174, Herakles in front of the pithos; pl. 17 figs. 23, 24, 26, fragments of centaurs. For the photographs here reproduced I am indebted to Macridy-Bey and to Dr. Th. Wiegand.

On a terracotta fragmentary plaque, 0.25 m high and now only 0.23 m long, is represented a large pithos not buried in the earth but standing on the ground. It has a peculiar shape and a small foot. On the r. of it is Herakles to r. in lion's skin drawn over his head and fastened by the forepaws in front of his chest. His r. knee touches the ground and his l. foot, now missing, was evidently advanced in the usual position of an archer. He spans his bow; the arrow, not represented, was probably painted. At his l. side hangs his open quiver, in which five arrows are visible. The pithos makes it evident that the relief when complete represented Herakles driving the centaurs from the cave of Pholos. Pl. XIV fig. d is a fragment of the same frieze, 0.12 m high and 0.15 m long; it represents the two equine forelegs of a centaur leaping to r. over a companion who with both arms outstretched and bearded head uplifted is falling to r.; only one of his equine forelegs is visible. For a similar motive see nos. 23, 31 and for fallen centaurs in general see nos. 21, 155, 161, 228. On fragment fig. c, height 0.12 m, length 0.13 m is represented on the r. the tail of a centaur and the top end of a branch which he evidently held. On the l. of this is a centaur to r. looking back with his human back turned towards the spectator; his painted beard is clearly visible. Macridy-Bey believes this figure to represent an Amazon or at least a woman, but Dr. Zahn, who at my request examined the figure carefully, agrees with me that it is a centaur. It need not surprise us to find the rear view of the human back of a centaur in the archaic period, for, although not common, it does occur, see nos. 125, 176, 176 A. In the severe r. f. style of about 500 B. C. this phenomenon becomes more frequent. Fig. b is a fragment, 0.18 m high and 0.14 m long, representing the hindquarters and tail

of a centaur to r. and four branches of a large tree which he evidently carried over his shoulder. Behind him is visible part of the arm of another centaur. Thus in all we have evidence for at least six centaurs.

The fragment, Macridy-Bey, *l. c.* pl. 17 fig. 25, representing a lion (?) running to r., belongs to the same frieze but probably not to our centauromachy. I have not seen these reliefs, but there seems to be no reason to doubt the supposition of Macridy-Bey that they once decorated the wooden entablature of a temple. They date from the end of the sixth century B. C.

XIII. IONIC BRONZE STATUETTE.

184. Bronze statuette. Fig. 12. Asia Minor.

A. Sambon, *Le Musée III* pl. I.

A bearded centaur, human ears, heavy mustache, fillet in hair, gallops to r. with both hands uplifted behind his head and is about to throw a short peculiar object similar to that in the hands of the centaurs on the "Tyrrhenian" amphora, no. 42. The statuette is an admirable product of a school closely allied to the Ionic vase no. 174 which Zahn considers the latest development of the Clazomenian style. According to rumor this masterpiece is now in private possession in the United States.



Fig. 12. After *Le Musée III* pl. I.

XIV. ETRUSCAN BRONZE STATUETTE.

185. Decoration for a helmet. Fig. 13. Etruscan tomb, Corneto. Helbig, *Annali d. Inst.* 1874 tav. d'agg. K no. 1, and p. 47.

A bearded centaur lashing his tail and looking upward, holds an uprooted tree in both hands at his r. side. He has long tresses down his back, and human ears. The base is convex and decorated with a pure Ionic palmette. It probably dates from the early decades of the fifth century B. C., and is Etruscan under Ionic influence. For other examples of centaurs on helmets and as shield devices see under no. 232.



Fig. 13. After *Annali* 1874 pl. K no. 1.

XV. GEMS, GREEK AND ETRUSCAN.

186. Greek Scarab. Carnelian. Hermitage, St. Petersburg. Furtwängler, *Ant. Gemmen* I pl. VIII 6, II p. 37 no. 6 and III p. 101.

A centaur galloping to r., looks back; bearded, hair combed back from the forehead, as on the François vase, tail uplifted, club in l., twig in r. Furtwängler calls attention to the same type on the archaic Cyzicene coins, *Num. Chron.* 1887 pl. II 24. To my mind the resemblance is so slight that the comparison is unwarranted. In the first place, the Cyzicene electrum coins are not archaic, but probably date from the fourth century, in the second place, the centaur is reclining to l. The uplifted tail is the only similarity.

187. Greek Scarab. Carnelian. Collection Arndt.

A bearded centaur stumbling to l., looks back; over his r. shoulder is a branch, his l. hand is pressed against the small of his back, as if to staunch the flow of blood from a wound. He is certainly supposed to be fleeing from Herakles. His pose is similar to that of the stumbling centaur on the "Cyrenaic" *deinos* no. 161, but not nearly so wooden.

188. Etruscan Scarab. Carnelian. Berlin. Furtwängler, *Geschnittene Steine* pl. 5, 234.

A centaur standing to r., with a branch in l. hand, his r. hand pressed to his side; looks upward.

189. Etruscan Scarab. Carnelian. Berlin, Furtwängler, *Geschnittene Steine* pl. 5, 235.

A centaur to r. looks back with uplifted arms.

The Italian gems *a globolo*, though they give a very primitive impression, are late. The types, however, often go back to the archaic period, see Furtwängler, *Ant. Gemmen* I pl. 20 fig. 73, winged centaur, Munich; Chabouillet, *Pierres gravées de la bibliothèque impériale* 1680—1688; of these no. 1682 is also winged; Rossbach, *Annali* 1885 pl. G. H. nos. 31, 32; Sambon, *Corolla numismatica*, In Honour of Barclay Head, pl. XIV nos. 11—13.

XVI. COINS.

190. Electron stater. Phocaic standard. Northern Ionia. Head, *Hist. Num.* p. 174 fig. 113. *Brit. Mus. Cat. Ionia* p. 9 no. 42, pl. II 3. Babelon, *Traité des Monnaies* pl. v. 17, and text p. 134 no. 198. Svoronos, *Journal Intern. d'Archéol. Numism.* 1908 p. 122 no. 363, pl. 8 fig. 10. Centaur and Nymph.

A bearded centaur walking leisurely to r., looks back; he has a snub nose, long hair and carries off a draped female figure in his arms. She is evidently a willing victim, for she clasps him round the neck, and is about to kiss him. His r. arm supports her back, his l. arm encircles her legs behind the knees, which are bent. On the Chalcidian vase, no. 163 (see also no. 163 A) Nessos carries Deianeira similarly, but there his l. arm supports her back, so that she faces backward, whereas here the nymph faces forward. On the Thraco-Macedonian coins the nymph struggles in the arm of the centaur. See also no. 325.

As a rule coins of the archaic period contain only one figure and not a group. Now since a similar group is found on the coins of Thrace (Centaur and Nymph) and Thasos (Silenus and Nymph) it was customary to assign our Phocaic stater to the same region. Babelon, *l. c.* objects with convincing reasons to this attribution; not only the standard but also the style, fabric and provenance make it impossible to assign our stater to Thasos or Thrace. Babelon then calls attention to the similar mill-sail design on the reverse of Chian coins, and their similar fabric, but catalogues it with the uncertain coins of northern Ionia. Svoronos *l. c.* is of the same opinion. A scarab from northern Ionia, or perhaps Aeolis, no. 325, represents the same subject, but there the centaur has human forelegs ending in hoofs.

191. Thraco-Macedonian silver stater of Babylonian standard, Lete, Zaleia, Orrhescii, Diony ..., and ernaiion or eknaiion. Head, *Hist. Num.* p. 175 fig. 115 (Zaleia). Babelon, *Traité* pl. 46 figs. 6—15, pl. 50 figs. 20 and 21 (Lete). Mac Donald, *Hunterian coll.* pl. XIX 16 (Lete). Berlin, *Beschreibung der Ant. Münzen* II p. 75, pl. IV 33 (*circa* 450 B. C. Diony ...), pl. IV 35 and p. 91 (Lete), pl. V 46 and p. 105 (Orrhescii). *Br. Mus. Cat. Macedonia* p. 147, no. 9, p. 148 no. 1, p. 149 (Zaेलii). Keller, *Tier- und Pflanzenbilder auf Münzen u. Gemmen* pl. XI 41.

Bearded centaur galloping to r. with a nymph clad in long peplos in both arms. With his r. arm he supports her back, with his l. arm her legs under the knees, so that she lies face upward in his arms. Her r. hand is uplifted as if struggling in his embrace. The type differs somewhat from that of Northern Ionia, see no. 190, but it is identical with the group of Nessos and Deianeira on the Chalcidian vase, no. 163. The type was evidently borrowed from Ionia, where the Bacchic influence on the centaur is apparent. Occasionally the centaurs of our coins are bald and have a silenus-like profile, and sometimes a silenus takes the place of the centaur, as on the coins from Thasos (Babelon, *Traité* pl. 55 fig. 24) where the ithyphallic silenus has human legs ending in hoofs.

Babelon *l. c.* p. 1066 sq. no. 1477 discusses the retrograde inscription ending in *εργαίων* and restores it *Μηκύπεργα* or *Μηκνπεργαίων* a town of the Chalcidice. Perhaps the inscription refers to the Saïoi, a Thracian tribe = Sintoi.

Head *l. c.* p. 174 follows Leake, *Northern Greece* III p. 213 in identifying the Orrhescii with the Satrae, whereas Ridgeway, *Early Age of Greece* p. 343 note 2 with even less probability identifies them with the Orestae.

192. Lete? Babelon, *Traité* pl. 50 fig. 1; Hunter, *Nummi pop. et urb.* pl. 33, 4; Mac Donald, *Hunterian Coll.* pl. XIX 15.

Bearded centaur, bald, long tresses behind his shoulders, runs to r., looks back, one knee almost touching the ground as on the Melian gem, no. 11, both arms uplifted, in l. hand a stone.

Lete also has the centaur type holding a cantharus in r. on his back (Imhoof-Blumer *Mon. Gr.* p. 82 no. 81, Babelon, *Traité* p. 1115 no. 1560) and the centaur type holding a cantharus in both hands on his back (Imhoof-Blumer *l. c.* no. 82).

XVII. ETRUSCAN BUCCHERO WARE.

193. Holkion. Chiusi? Boston. Robinson, *Catalogue* no. 299. From Dixwell Collection formerly a portion of a public collection in Chiusi, sold in Florence in 1875.

The design is stamped from a cylinder containing three figures, a lion, a centaur and a chimaera (?). I know of no other example of a centaur with equine forelegs on Bucchero ware, although the goblet, Montelius, *Civilisation* II pl. 174, 3, from Cortona may be another example; here again three figures are stamped with a cylinder: a centaur shouldering a branch, a winged lion with protruding tongue and a squatting sphinx with one paw uplifted; all to 1.

XVIII. STAMPED RED WARE OF UNCERTAIN FABRIC.

194. Larnax. Pl. XIII. Tanagra. Athens, Nat. Mus. no. 4298 is fragmentary, no. 718 is in perfect state of preservation, and is pierced with a round hole in the bottom. It is 0.83 m long, 0.51 m broad and 0.20 m deep. Terracotta covered with white slip. Milchhöfer, *Ath. Mitt.* 1879, p. 55, *Anfänge der Kunst* p. 76, Studniczka, *Ath. Mitt.* 1886 p. 87, Fabricius, *Ath. Mitt.* 1886 p. 148. Pottier, *Bull. Corr. Hell.* 1888 p. 496 no. 6. Savignoni, *A. J. A.* V p. 411. Pollak, *Ath. Mitt.* 1896 p. 217.

A repetition of a group of three figures rolled from a cylinder along the outer edge of a larnax or sarcophagus. Each group is bounded by a perpendicular line, giving a metope-like effect, 0.145 m long and 0.05 m high. The stamped relief is here not nearly as distinct as on the fragment of a similar larnax no. 4298. It is evident that the relief was stamped with a cylindrical shaped matrix, because the figures run round the blunted corners of the larnax without interruption, which would have been impossible had a flat matrix been used. The decorator began at one of the corners, and after he had rolled the cylinder over the four sides ended abruptly with half of a centaur at the corner of the starting point.

There are three figures in each group: 1. on the l. a sphinx squatting to l., one paw uplifted, 2. in the center a centaur walking to r. holding a pine-branch almost horizontally behind him in his uplifted r.; in his extended l. he holds another pine-branch at the but end perpendicularly before him. He has a sharp prominent nose and a pointed beard. The ears were evidently supposed to be human, though they are not represented. As on no. 13 there is no detail work inside the silhouette. 3. On the r. is a man on horse-back to r., holding a short lance (?) in each hand, and the reins in the l. hand. These figures make a very primitive impression, the horse's neck is arched as on the Melian amphora, Conze, *Melische Thongefässe* pl. I, the horse also stands in the same position. The back of the centaur sags like that of an old horse as also on the Melian stamped relief no. 13, but even more so. The sphinx has wings which curve back at the end in oriental fashion, her hair

(cf. the Rhodian gold plaques no. 221) falls in a triangular-shaped mass rilled horizontally, above which there is a single spiral-shaped tuft like that on Mycenaean monuments. Near the end of her tail is a knob-like swelling. The peculiar method of representing the hair in tufts on the tail of the centaur is paralleled again on the Melian gems, nos. 11, 12, and precisely the same profile occurs on the centaur of the Melian gem no. 8. I therefore believe that the cylinder from which the impressions were made on the larnakes from Tanagra was manufactured in Melos. Although the Tanagra reliefs make a very primitive impression I am convinced that they date not before the early decades of the seventh century B. C.

Pottier *l. c.* p. 496 and p. 506 relying on Hollaux has made a peculiar mistake in that he describes two centaurs in each group, and states that Homolle noticed an interesting detail, namely, that the figures representing the same subject on each fragment are not absolutely identical, the proportions being different. To verify this observation I made careful measurements but could not find the slightest difference. If Homolle is not mistaken there must be other fragments of the same subject in the Museum at Athens which I was not able to find, though I made a thorough search. Pottier has furthermore claimed to have noted on a large pithos found at Caere a decoration analogous to that of our reliefs from Tanagra. Pollak *l. c.* quotes Pottier as stating (*Mon. grecs.* 1888 p. 55 no. 10) that there is in Athens a fragmentary relief from Melos, which is identical with those from Tanagra. If that is true we have another bit of evidence in favor of my theory that Melos manufactured the cylinder used in decorating the larnakes from Tanagra.

195. Stamped plaques of terracotta. Argive Heraeum. National Museum, Athens.

Waldstein-Hoppin, *Argive Heraeum* II p. 53 pl. 49, 8a.

Fragment of a plaque with raised border and stamped panels, representing 1. a warrior (Herakles?) kneeling to l., 2. a centaur walking with long strides to r.; he has human ears, long beard, fillet in hair and a pine-branch in r. hand close to his chest. Hindlegs and tail are missing. In the field, a rosette. 3. Tail of a horse (?) to l. The panels are stamped so deeply into the surface, that the reliefs do not reach the plane of the border. In the field between the sunken panels are also rosettes and circles. The sunken panels are stamped so evenly into the flat surface of the plaque that it seems impossible to have been accomplished with a cylinder, but rather with a square flat matrix, so often used in Etruria.

Our plaque was evidently dedicated to Hera, but it would be useless to speculate on the reasons for making such an offering to the goddess. For a terracotta statuette of a centaur also found in the Heraeum see no. 210. It is noteworthy in this connection that centaurs also occur on the pinakes dedicated to Poseidon at Corinth, see no. 229.

Hoppin *l. c.* dates the plaque correctly from the beginning of the sixth century, but one of the arguments advanced in fixing the date is certainly not valid. He says: "This type of centaur with the forelegs of a horse is later than that with human forelegs. When exactly the later type was introduced cannot be determined, there being no distinct dividing line between the two types which often appear side by side. On archaic gems, however, only the later type occurs So far as can be judged from other monuments which illustrate the later type, we are justified

in regarding our relief as one of the earliest examples of that type." On p. 181 Hoppin states that the change from human to equine forelegged centaurs "occurred about the beginning of the sixth century." I have proved elsewhere that such arguments are valueless since the two types occur side by side on the earliest monuments of the geometric period. It is also a misstatement that centaurs of my class B do not occur on archaic gems, see nos. 214, 240, 316. Contrary to most of the stamped reliefs of this period there is sharp detail work, the eye and ear, for instance, being very distinctly represented. Perhaps the shape of the rosette above the centaur will give a clue to the fabric. It is found under the horse on the Melian vase, Conze, *Melische Thongefässe* pl. 1, Rayet-Collignon, *Hist. Cér. Grecque* pl. 2. On the same class of vases the human eye is also represented exactly as on our centaur. To me it therefore seems probable that our plaque or at least the matrix is of Melian fabric.

196. Fragments of pithoi. Cotrone. von Duhn, *Notizie d. Scavi* 1897 p. 357 fig. 14 (Marchese Albani), fig. 15 (Marchese Lucifero), p. 351 fig. 8, p. 352 fig. 9.

On the fragment fig. 14 we have a cylinder-stamped relief bounded above and below by a tongue-pattern. Conspicuous is the large pithos of Pholos standing on a base, or its own foot, and not buried in the earth. On the r. a satyr with human forelegs but with a horse's tail rests one foot on the base of the pithos and places one hand against its rim. The satyr is not as tall as the pithos, and cannot therefore see the contents, although that is what he is evidently attempting to do. On the l. of the pithos is Herakles, nude, bearded (?), r. leg advanced, l. leg bent, his knee touching the ground, shooting an arrow from his bow. Confronting him is a centaur to r., brandishing a branch behind him in his r. and extending his l. towards Herakles. These three figures and the pithos evidently make up the whole group, because on the r. of the satyr is the same centaur to r., but in fragmentary condition.

On fragment fig. 15 a similar scene but from a different cylinder is stamped, for there are still visible the pithos of Pholos and the nude figure of Herakles walking to l., long hair hanging down his back, and shooting an arrow, which is not depicted. His bow is of the same small size as on the Assos frieze, and his position is much the same. On the ground to the l. of Herakles a small branch is represented, standing upright, but probably just dropped by a centaur.

That we have another example of Melian fabric before us, or at least types copied from Melian products, is made probable by the close resemblance of the centaur on the first fragment and the stamped ware from Plaka, no. 13. Be that as it may, we are certainly dealing with borrowed Ionic types and not with local Italian inventions.

On fragments figs. 8 and 9 we find represented a centauromachy, but probably not that of Herakles. On the first of these fragments is a centaur to l., about to strike a blow with a club, which is rarely used as the weapon of centaurs. On the other fragment a centaur again to l. is fighting an adversary, but the relief is so worn that one cannot make out the motive, but he seems, as von Duhn correctly noticed, to be rearing somewhat like the centaur on the stamped fragment from Akragas, no. 198. These fragments also go back to some center where centaurs

with equine forelegs were preferred; Rhodes is therefore out of the question, because on the monuments of that school centaurs only of Class B occur; the same is true of Crete, see nos. 219, 220. von Duhn, however, *l. c.* p. 358, note 1, mentions a communication from Evans that similar fragments were found in the eastern part of Crete, much like the Proto-Corinthian style, representing a centaur brandishing a tree which Evans calls a palm; another similar fragment is published in the *Academy* 1896 July 4, p. 18. But since nothing is said of the type of centaur I doubt whether they are of my Class A.

197. Fragment of a stand or bowl. Lilybaion, Sicily. Palermo Museum. Kekulé, *Ant. Terracotten* II pl. 56, 2 and p. 83. Probably the centauro-machy of Herakles.

A cylinder-stamped relief bounded above by a tongue-pattern like that on the fragment from Cotrone, no. 196, but below by a zigzag pattern, like that on the stamped gold diadem from Corinth, no. 5. On the l. end of the fragment is a centaur galloping to r., with hind- and forelegs close together and outstretched, as on the frieze from Assos no. 182 and the bronze statuette no. 184. He holds a branch or perhaps two in each hand, his l. is outstretched, his r. is behind him, much like one of the centaurs on the relief from Melos, nos. 13, 14. The next centaur also gallops to r., with legs in the same position, his hindlegs are overlapped by the forelegs of the centaur behind him. He holds a huge rock in both hands uplifted behind his head as on the Italo-Ionic vase no. 171. To the r. of this centaur is a fragment of a third, preserved to the middle. Judging from the drawn-in position of his hindlegs he is stumbling to r. He holds three branches in one hand behind him. When compared with the falling centaurs on the "Cyrenaic" *deinos*. 161, one is struck by the marked stylistic difference. The closest analogy is to be found in the Attic "Kleinmeister" style no. 58. Loeschke, *Arch. Ztg.* 1881 p. 40 *sqq.* discusses these reliefs and holds that they are local Sicilian ware, made in Syracuse. Kekulé *l. c.* p. 52 proves that this hypothesis is wrong, but does not attempt to name the home of the fabric. To my mind Melos has as good a claim as any other center.

198. Fragment of a stand or bowl. Akragas (Girgenti). Palermo Museum. Kekulé, *Ant. Terracotten* II pl. 56, 3. pp. 52 and 83. Thessalian centauro-machy.

The border is identical with that of the preceding fragment. There are three groups of monomachies. An armed Lapith, perhaps Kaineus, kneeling to l. stabs with a dagger a centaur, with his human back turned towards the spectator, rearing to r., who holds both hands above his head. A branch with three twigs which he has just dropped is in the field to the l. of the centaur. In the next group a bearded centaur to r. holds a Lapith round the waist. The Lapith, bearded, nude, with shield on l. arm behind him stabs the centaur with a dagger in the nape of the neck. The next Lapith, seen from behind, has a shield on l. arm and brandishes a spear against the centaur of the central group, whereas a third centaur, on the extreme r. looks back and kicks at the third Lapith. He holds a huge stone in both hands. For other kicking centaurs see nos. 31, 314.

Kekulé *l. c.* p. 52 mentions a similar relief from the same cylinder, also found in Girgenti. They date from the fifth century B. C.

CLASS B.

I. MONUMENTS OF THE GEOMETRIC PERIOD.

199. Stamped gold band. Athens. Copenhagen. Furtwängler, *Arch. Ztg.* 1884 pl. 9, 1 and p. 101 sq. Perrot-Chipiez, *Hist. de l'Art* VII p. 247 fig. 115.

It is said to have been found in one of the oldest Dipylon graves. Here the reliefs are not continuous as on the similar band, no. 5, but have a metope-like effect, the whole composition being made up of only two different stamps used alternately. Furtwängler *l. c.* p. 101 sq. interprets the group on which the centaur does not occur, as a battle scene between a mounted knight and a warrior on foot. The group which concerns us particularly represents a centaur to r. with human forelegs holding a short twig behind his back, as on the band from Corinth no. 5. Behind him is a procession of dancing men moving in the opposite direction, without any apparent connection with the centaur. On the gold band from Corinth now in Berlin, which is evidently of the same fabric, centaurs of both classes, A and B, occur, whereas here only Class B is represented. The closest analogies to these stamped bands of gold are 1. a stamped handle of a red ware vase, now in Heidelberg, no. 280, 2. a repoussé relief in two bands on a silver dagger sheath found at Praeneste, no. 306.

200. Bronze plaque. Dodona. Carapanos, *Dodone et ses ruines* pl. 19 fig. 5, and text p. 36 no. 27.

A centaur to l. is engraved on the plaque, the upper part of which, with the human torso of the centaur, is missing. The whole figure is covered with incised dots to indicate the shaggy appearance of the centaur, as on no. 161. Sometimes only the human part is shaggy, cf. nos. 222, 226, 228, and on no. 21 only the equine body is shaggy. A technical peculiarity of all centaurs in the geometric period can best be illustrated here; I refer to the way the human forelegs are added to the equine body without indicating the buttocks. In later times an equine body is attached to a complete human figure. On the geometric monuments, however, human forelegs take the place of equine forelegs, the human torso not connected with them, but growing out of the equine body. Therefore the human pudenda are lacking. This earlier form of Class B, reminiscences of which are found on the stamped ware of Etruria, is a strong argument in favor of my thesis that the earliest type of centaur has equine forelegs and that the type with human forelegs is a later development.

201. Lead Figurines from the Amyklaion and from the Menelaion. See no. 6.

II. PRIMITIVE BRONZES AND TERRACOTTAS.

202. Bronze statuette. Fig. 14. Olympia, lower stratum of Altis. Treu, *Olympia, Ausgrabungen* IV pl. 13 fig. 215 also text pl. 21, and p. 16.

The centaur stands at rest on an open-work base decorated with geometric designs; his r. hand is placed on his chest, his l. arm and tail are broken off. That

the tail was long is made evident by the fact that there are traces of it on the base. He has human pudenda and a very primitive head without any modeling. According to Boehlau, *Jahrb.* 1887 p. 41 the centaur occurs only on the late geometric monuments and is an importation from Asia Minor. But judging from its occurrence on the early geometric vase no. 4, it had reached Continental Greece from the Orient earlier than is usually supposed. Boehlau, however, is right in citing this bronze statuette as late geometric, for it already has the human pudenda added; it probably dates from the eighth century B. C., and shows Ionic influence.

203. Bronze group. Fig. 15. Olympia. Parisian antiquity-dealer. Sambon, *Le Musée III* p. 429 fig. 3. Pholos greeting Herakles?

A bearded centaur with human ears and pudenda, short hair but long



Fig. 14. After Olympia IV pl. 13 fig. 215.



Fig. 15. After Le Musée III p. 429 fig. 3.

tail reaching to his feet and fastened to the plinth on which he stands, confronts a bearded nude male figure, standing on the same plinth, whose arms he grasps with both hands. The man is a head taller than the centaur. Both wear a peculiarly shaped pointed cap which differs, however, from the pilos and from the pointed hats of the Scythian archers. The closest analogies are found on a geometric fibula, Bates, *A. J. A.* 1911 p. 3 fig. 2, p. 7 fig. 4, see also pp. 14—16; on the stamped pithos *B. C. H.* 1898 p. 463 fig. 8 and pl. 6; on a Boeotian cantharus in Berlin, worn by Troilos, *Arch. Anz.* 1891 p. 116 fig. 10; on a Boeotian terracotta figurine, representing a centaur, see no. 209; on a late Mycenaean head of terracotta from the Amyklaion *Ep. 'Aqχ.* 1892 pl. 4 figs. 4 and 4a; on a lead figurine from the Mene-laion, *B. S. A.* XV p. 128 fig. 30; on a bronze statuette found at Athens no. 238; and on a Cypriote terracotta figurine, no. 205.

This is certainly one of the most remarkable monuments ever excavated, not only because it is a group, an extremely rare phenomenon in the geometric period to which it belongs, but also because of its subject. The interpretation offered by A. Sambon *l. c.* p. 429, Peleus and Chiron, as on the François vase, may be correct. As an alternative he offers another explanation: the divine Chiron consoling the spirit of Achilles, as on the Cypselus chest. On b. f. vase-paintings, see no. 128, the greeting of Herakles by Pholos occurs in much the same manner, and since, as Bates *l. c.* has shown, Herakles wears the peaked cap in the geometric period, I surmise that we have in this bronze group the same subject. Be that as it may, we here have the earliest mythological scene between man and centaur, dating probably from the end of the eighth century B. C.

204. Bronze statuette. Cyprus. British Museum, Walters, *Catalogue of Bronzes* no. 184.

"Centaur, with human forelegs, the equine body attached behind; r. arm advanced ... Very rude." In his introduction p. XXXVIII Walters says of this and similar statuettes: "In Cyprus and Sardinia again are found rude primitive bronze figures which owe something primarily to Greek influence, but bear the unmistakable impress of local handiwork." Is it not more probable that the same oriental influence (Hittite?) was at work in both places, Greece and Cyprus, not to speak of Etruria?

205. Terracotta statuette. Idalium, Cyprus. Metropolitan Museum, New York, no. 2728. Cesnola, *Coll. of Cypr. Ant.* II pl. 27 fig. 218; Ohnefalsch Richter, *Kypros* pl. CIV, 9 also in text p. 257 fig. 174; Perrot-Chipiez, *Hist. de l'Art* III 600 fig. 411. Found in a tomb. Ionic Greek influence. Traces of color.

This centaur is bearded and wears a cap as on nos. 203, 238, his r. hand is broken off, on his l. arm he carries a shield. The hindlegs are formless, but the forelegs, though clumsy, indicate human knees. Whether the forefeet ended in hoofs like the Cypriote lime-stone group in Geneva, see no. 326, is possible, but since certainty cannot be gained on this point, I have preferred to catalogue it under Class B rather than Class C. I know of only the following additional examples of a centaur carrying a shield, a) Graeco-Roman gem in the British Museum, *Cat.* p. 146 no. 1235. b) Etruscan scarab of the later style, Furtwängler, *Ant. Gemmen* I pl. 18 fig. 73.

It is remarkable that this and the following centaur were found in a tomb. Were they put there to guard the spirit of the dead? If so we would have in Cyprus the same custom common to the Etruscans.

206. Terracotta statuette. Curium, Cyprus. British Museum, Walters, *Cat. of Terracottas* p. 39 A 227, Murray, *Excavations in Cyprus* p. 70 fig. 110, Winter, *Typenkat.* Nachträge under 15, 7d. Found in a tomb in 1895, excavated under the Turner Bequest.

"Centaur, with equine forelegs and human *pudenda*; he has a snub nose, short, thick beard, and long hair projecting in a flat mass at the back. In his l. arm he carries a doe, the legs drawn in together, very roughly modelled. He has a stiff flat tail, standing out horizontally; his feet are not indicated. The whole has been covered with a white slip; the Centaur's breast is red, and on his shoulder and above the pubes are black stripes, his hair and beard are black, and the doe has black markings on the legs.".... "End of sixth century B. C., under Archaic Greek in-

fluence; the Centaur is well modelled, especially the head. Right arm lost." According to the above description of Walters he has equine forelegs, but since his feet are not indicated and since he has human pudenda, it seems more reasonable to catalogue this figurine under Class B. For other centaurs with a doe as prey, see under no. 174, and for the tail standing out horizontally see no. 313.

207. Terracotta statuettes. Cyprus. Ohnefalsch-Richter, *Kypros* p. 255 sqq., pls. XLVII nos. 8—10, 12—16 and 18 are from a grove of Apollo at Limniti; no. 17, now in Berlin, was found in Amathus; No. 11, Berlin, from Paphos or Limniti. See also Reinach, *Rev. Arch.* 1881 p. 81 for no. 12; and Winter, *Typenkat.* I 15, 7, Roscher's *Lexikon* II 1 p. 1075, for no. 13.

All of these centaurs are characterized by horns and bovine ears; some seem to be beardless, others are represented with protruding tongues, Medusa-like. All are fragmentary, but on nos. 8 and 13 the human pudenda are preserved, consequently they belong to Class B. They date from the sixth century B. C.

For the origin of the horned centaurs, according to a Cypriote legend, see Richter *l. c.*, who furthermore on p. 258 derives those with protruding tongue from the Bes type. In the light of recent finds, see under no. 240, they are more probably derived from the Medusa type. Horned centaurs occur only rarely in the later periods, 1. on the skyphos with white figures on a black ground, now in St. Petersburg, Stephani, *Vasensamml.* 916; 2. on the silver vase in Munich, Arneth, *Antike Gold- und Silbermonumente* p. 81 SXI; 3. on the marble sarcophagus, Naples Museum, no. 6776, a pair of centaurs drawing the chariot of Dionysos, where only the male centaur has horns.

208. Terracotta group. Tanagra? Pl. X. Athens. Winter, *Typenkat.* I p. 36 fig. 2; Reinach, *Chronique d'Orient* II p. 11 = *Rev. Arch.* 1892 p. 75. Centaur carrying a Nymph (?).

A youthful beardless centaur, human pudenda, carries a draped female figure, face upward, in his arms in front of him. The legs and tail are fragmentary; his head is slightly uplifted and is covered with a fillet or cap. The arms and hands show no modeling. The whole has been covered with a white slip; on his equine back are three long brown stripes and five cross-stripes; the tail had been similarly decorated. The face of the female figure in his arms is mutilated. Her body shows no modeling and looks very primitive, though the group certainly dates from the end of the seventh century B. C.

On the Athenian vase-paintings which represent Nessos carrying off Deianeira she is always held differently; on the Chalcidian vase, no. 163 and on no. 163 A the pose is similar. On the Thraco-Macedonian coins, however, where the centaur cannot be identified, he carries a nymph in the same position as here; see no. 191, so too on the Ionic gem no. 325. Nevertheless, I suspect that Nessos and Deianeira are represented in this group after all, especially since Nessos is represented with human forelegs on the fragment from the Heraeum at Argos, no. 227, and on no. 213 A, though there, to be sure, he does not carry the bride of Herakles. Beardless centaurs are rare in the early periods except in Cyprus, Rhodes and Etruria (see under no. 226), but since our group was a gift of Stauros Andropulos, who lived and made his collection in Boeotia, there seems to be little doubt as to its Boeotian provenance.

209. Terracotta statuette. Tanagra. Formerly in Dümmler's possession, now in Museum of Cassel, Inv. I *Terrak.* no. 420. Dümmler, *Ath. Mitt.* XIII p. 286 = *Kleine Schriften* III p. 165 fig. 129.

A most remarkable figurine and unique in the history of centaurs because he is ithyphallic. His arms and legs are broken off; he is bearded, has human (?) ears and wears a pointed cap. His body, both human and equine, is striped like that of a zebra. For similar cap worn by a centaur, see the bronze group, no. 203.

210. Terracotta statuette, fragmentary. Heraeum, Argos. National Museum, Athens. Chase, *Argive Heraeum* II p. 40 no. 242, pl. XLVIII 11.

"Fragment of Centaur, top of head, legs and horse's body missing. The break at buttocks shows plainly that the figure was a centaur. He has a long, pointed beard, in which a triangular hole marks the mouth. The l. hand is pressed against the l. hip; the r. was apparently raised. White slip. Light yellow clay." Pudenda not indicated, but enough of the forelegs is preserved to show that they were human.

It seems that the centaur was a suitable votive offering to Hera, see also no. 195.

III. VASES OF TRANSITION PERIOD BETWEEN GEOMETRIC AND LATER STYLES.

211. Bowl. Fig. 16. Thebes. Athens, Nat. Mus. Collignon-Couve, *Cat.* no. 464; Boehlau, *Jahrb.* II p. 39 pl. IV; Brunn, *Griech. Kunstgeschichte* I p. 133 fig. 103.

A bearded centaur walking to r. holds a young doe by the neck in extended r. and two pine-branches in l. behind his back and confronts a grazing hind. Then



Fig. 16. After Jahr-

comes a hind walking to r. confronting another centaur to l., who seizes it by the neck with his r. hand; in his l. he holds behind his back a branch decorated with spirals. The space under each centaur is filled with a large oriental palmette. In the field, interposed zigzag lines, as on the Melian amphora, Rayet-Collignon pl. 2, Asiatic rosettes, lozenges and circles surrounded by dots. Under one of the

hinds is a large conventionalized ivy-leaf. The centaurs are very awkwardly drawn, the equine bodies, as on the Polledrara vase no. 315, are much too long and thin, the legs are much too large in proportion to the bodies; buttocks and human pudenda are not indicated. The whole effect is non-Greek, even on the primitive stamped red ware of the islands and of Etruria there is nothing similar enough to make decisive comparisons, although on the Rhodian gold plaques, no. 221, a centaur holds a doe in similar fashion. There are faint reminiscences of the Mycenaean art of Melos, cf. especially the fisherman, *Phylakopi*, pl. 22 Fowler-Wheeler, *Handbook of Greek Archaeology* p. 50 fig. 12. When more is known of Asiatic art, especially that of the Hittites, the influence at work on this peculiar style, which is neither Mycenaean nor Geometric, will be more apparent. The technique is silhouette drawing in dark brown varnish except the heads and tails of the centaurs which are drawn in outline, with of course no incisions, as on the following vase-painting from Rhodes. Although the centaurs cannot be paralleled, the hinds are in the style of Phaleron vases. It probably dates from the first half of the seventh century B.C. 212. Fragment from neck of large vase. Kameiros, Rhodes. Salzmann, *Nécropole de Camiros* pl. 39; Brunn, *Griech. Kunstgesch.* I p. 141 fig. 110.

A bearded centaur to l. is about to pluck a branch from a tree. Behind him is a winged horse with a human head, but no arms, which Brunn also calls a centaur. For a similar monster see the Cypriote vase Brunn *l. c.* p. 128 fig. 95, Perrot-Chipiez, *Hist. d. l'Art* III p. 707 fig. 519; also the late so-called centaurs on the coins of Gaul, Head, *Hist. num.* p. 9, Jullian, *Histoire de la Gaule* II p. 143 and note 9, and the "Assyrian" cylinder, King, *Handbook of Engraved Gems*, 2nd ed. pl. II fig. 2.

This vase is probably of local Rhodian manufacture though the type of head is closely allied to a "Proto-Melian" fragment, Poulsen, *Fondation Piot, Mon. et Mém.* 1909 pl. 3 and p. 25 *sqq.* on which a centaur was probably depicted, though Poulsen considers it to be a human being, seated. That fragment was found in Delos, and dates from the middle of the seventh century B.C.



buch 1887 pl. 4.

213. Oenochoe. Aegina. Thiersch, in Furtwängler, *Aegina* I p. 437, 32, pl. 127, 12.

A centaur to r., human torso broken away, held two pine-branches behind him in one hand, and one pine-branch before him, in the other. In the field, geometric zigzag lines, as on the preceding vases, and a lozenge pattern with projecting lines, as on the Proto-Attic (Phaleron) jug, *Jahrb.* II pls. 3 and 4 = Fowler-Wheeler,

Handbook p. 471 fig. 381, and similar to the Proto-Corinthian lekythos no. 225. The shape of the oenochoe is like the Phaleron pitchers.

213 A. Amphora. New York. Miss Richter, *Bulletin of the Metropolitan Museum of Art*, April, 1912 pp. 68 *sqq.* Story of Nessos. Middle of seventh century B. C.

On the body: Herakles to l., bearded, long hair as on nos. 19, 182, 222, wearing chiton (see under no. 71), shoes (cf. no. 226) and sheath at his side, grasps Nessos who is half-kneeling to r. by the hair, as on nos. 19, 21, 22, 28, 308, 322. In his other hand he wields a long sword. Nessos, entirely nude, extends both arms in a beseeching attitude; he has dropped his branch, cf. nos. 12, 75, 161, 162, 198, 228. Above Nessos is a flying owl, cf. no. 55 where other examples of flying birds are cited. Behind Herakles is Deianeira sitting to l. in a quadriga, watching the contest; in her l. hand, drawn back, she holds the whip and reins. Only once again is the chariot of Herakles depicted, namely on no. 227, where the centaur also has human forelegs. On the extreme r. there is a spectator running to l.

On the neck: A lion to r. devouring a hind. For the peculiar mane cf. the lion on no. 227.

On the shoulder: Two grazing animals to r.

IV. MELIAN GEM.

214. Intaglio of lentoid shape. Chalcedony. Arndt Collection.

A centaur to l., bearded, uplifted hands, looks back; his hindlegs are drawn in and are placed close together as if at rest, his forelegs are agitated, as if running at full speed in the archaic *Knielauf-Schema*. This is the only Melian gem of Class B, all the others are of Class A and are older. On our gem, the long back hair is indicated, the equine body is better drawn than on no. 8, though the hands are quite as primitive. Another proof that Arndt's gem is younger than those of Class A is the material, instead of steatite, chalcedony.

V. STAMPED RED WARE.

215. Fragment of a large vase. Kameiros. Salzmann, *Nécropole de Camiros* pl. 26, 1; Milchhöfer, *Anf. d. Kunst* p. 75 fig. 48; Roscher, *Lexikon* II 1 p. 1046, 3.

The cylinder used in stamping this frieze contained a group of two figures, a youthful, beardless centaur standing to r., holding in one hand before him a small tree, roots and all, and in the other hand behind him probably a small stone. Confronting him is a male figure, in one hand, extended, a sword, the point of which almost touches the face of the centaur; in the other hand behind him a double-ax. Because of the double-ax Milchhöfer *l. c.* p. 116 identifies the human figure with Zeus. He erroneously attributes the centaur's small branch to the same figure and calls it a thunderbolt, entirely overlooking the sword. Sauer, Roscher's *Lex.* II 1 p. 1047 interprets it as the adventure of Herakles, and Stokes, *B. S. A.* XII p. 78 as a Lapith and centaur. Stokes furthermore calls attention to fragments

of probably the same pithos, now in the British Museum A 568. If I were convinced that the cylinder used was the handiwork of a Greek craftsman I should have more faith in Sauer's interpretation. But nowhere on Greek monuments do we find this type of centaur with short, thick and bushy tail, with abnormally short equine body and long legs, repeated. To be sure, there are reminiscences of this style in stamped golden bands, nos. 5, 199, but there the equine bodies of the centaurs are in better proportion to their legs. The subject does, however, occur again, but reversed, on a fragment found in Datcha, Caria, see no. 216; to me this is significant, for it points the way. The myth, if it is a mythological illustration, is non-Greek, but oriental. The types and even the lily and scroll pattern above the frieze are oriental. For the scroll and rope pattern see the Hittite cylinders, Ward, *Cylinders and other ancient oriental seals, in the Library of J. P. Morgan* pl. XXVIII 204, 207, 209, and on the cylinder fig. 203 there seems to be a Hittite centaur, although Ward calls it a man.

216. Fragment of a large vase. Fig. 17. Datcha on the Carian coast. Athens. Dümmler, *Ath. Mitt.* XXI p. 230 fig. 1.

The group is identical with that of the preceding number only here the beardless centaur faces l. and the warrior r. Below the frieze is a scroll pattern and above are traces of a lily pattern, cf. Salzmann, *Nécr. d. Camiros* pl. 27, 4. The Berlin Museum has recently acquired fragments from Datcha stamped with the same design; on these it is evident that the centaur holds a small branch upright in one hand behind him, and in the other an uprooted tree.



Fig. 17. From a photograph.

217. Fragment of a large vase, probably a pithos. Pl. XI. Datcha. Athens. Dümmler, *Ath. Mitt.* XXI 1896 pl. 6. A smaller fragment of the same vase is also in the National Museum, Athens, 5604.

The cylinder from which the frieze was made, consisted of two figures, a centaur, human pudenda, walking to r.; in l. uplifted behind him he holds a small stone in his clenched fist, in r. outstretched a small twig of a pine. Confronting him is a male figure to l., sword in his outstretched hand, wielding in the other hand a double ax. Although in subject the scene is similar to the preceding examples from Rhodes and Datcha, nevertheless the technique is more advanced. The hair is indicated; that of the centaur is not as long as that of the warrior. The proportion between equine body and legs of the centaur is better, the tail is more naturalistic, but the highly arched back is very noteworthy, and occurs again on the early Proto-Corinthian oenochoe, no. 224, where a similar scene is depicted. Below the relief band is a lily pattern like that of the older Carian stamped ware, see no. 215. Above the frieze is a unique decoration of a double row of two concentric

circles, separated by a lozenge pattern. Between this and a similar pattern on a smaller scale, is a frieze of bigae with eight-spoked wheels. Behind the charioteer is a warrior brandishing a spear. The horses are well drawn, although their backs too are somewhat arched. There is absolutely no connection between the horses of this stamped red ware and the Tanagra larnax no. 194, where the horses have swan-like necks, and the equine backs of the centaurs sag like that of a very old horse. There must have been another frieze of centaurs, for traces of a third band with a human forelegged centaur to r. are visible. Although his body is just as long as on the lower frieze, his legs are considerably shorter.

As has been noted above, the double row of concentric circles is unique, but a single row occurs on a Hittite cylinder, Ward, *Cylinders in Library of J. P. Morgan* pl. XXXIV, 261 where also the oriental wheel with eight spokes is found. It seems to me that Hittite influence is strong on the stamped ware of Caria and Rhodes, so too on the stamped red ware of Etruria, whereas the red ware larnax found in Tanagra shows no direct oriental, but Melian influence. Another center for the manufacture of stamped pottery is Crete, see nos. 219, 220.

218. Fragments of a large vase. Heraeum. Athens, Nat. Mus. Hoppin, *Argive Heraeum* II p. 180 sqq. pl. 63 figs. 1—3. Herakles and centaur. Light yellow clay.

The cylinder used in stamping the relief band contained two figures, Herakles to r. nude, neither lion's skin nor quiver, about to shoot an arrow from a large bow at a centaur, confronting him, who stretches out his l. hand in supplication and holds a long pole over r. shoulder. Herakles stands upright, the centaur walks leisurely; pudenda not indicated. The arrow of Herakles is of the same shape as that of the bronze relief from Olympia, no. 222. The relief is very flat, without details, so that it is impossible to distinguish r. arm or leg from l. Above and below the relief *l. c.* fig. 1 is a raised rope pattern; fig. 3 has the rope above, but since the lower part is missing it is impossible to know whether or not the same system was used; on fragment fig. 2, however, below the rope pattern are three rows of herring-bone pattern incised. That these borders were not part of the cylinder as on the Cassite cylinders, is made clear by the fact that the craftsman was often negligent in rolling his cylinder, so that the head of Herakles occasionally extends into the rope pattern. From the different system of ornamentation on fragments 1 and 2 it is clear that they came from different parts of the vase or, what is even more probable, from different vases. The shape cannot have been that of a pithos, for the lower rim on fragment 1 is still preserved. It may have been a support for a pithos or deinos, or more likely a vase with a very high foot, like the Melian amphorae. The resemblance to the known centers of manufacture of stamped ware is not close enough to assign these fragments to any known style. The color of the clay is so light that it is misleading to call it red ware; the same is true of the stamped plaque found in the Heraeum no. 195. Even the terracotta figurine of a centaur from the same site, no. 210 is of the same clay, if my memory does not fail me. For the episode of Herakles shooting at a centaur on the Italian stamped ware see no. 196. There, however, the small type of bow is used as on the Assos frieze. The only point of similarity is the absolute nudeness of Herakles.

VI. CRETAN STAMPED RELIEF WARE.

219. Fragment of a large pithos. Pl. XIII. Eleutherna. Museum at Candia.

Centaur to r., human pudenda, long beard, long hair down his back, but no tresses, large human ears, arms extended in opposite directions, l. hand empty, r. hand missing, but probably empty. Most remarkable is his large head, the herring-bone pattern in his hair above his forehead, and the stumpy body especially from hips to shoulders. Indeed, his arms are attached just above the point where human and equine bodies meet, so that his chest is entirely lacking. For other examples of centaurs whose human torso is too short see nos. 238, 290, 291, 315. He is walking with l. leg forward, bent at the knee. On either side, the centaur is framed in by two perpendicular relief lines like ropes. Above is the rim of the vase and below, where the shoulder begins, there is a large tongue-pattern, under which are traces of another monster with similar hair and beard, but with a very Semitic nose, in direct contrast to the centaur's which is long and pointed. This monster reminds one much of the "triton" on the ivory plaque in the Louvre, Pollak, *Röm. Mitt.* 1906 pl. 16c, which Pollak *l. c.* p. 328 considers the handiwork of Ionians in Cyprus, but which I consider Cretan under oriental influence. On the vase-paintings the closest analogy is found on local Etruscan fabric, see no. 180, where the back-hair projects in the same manner. Compare also the Rhodian gold plaques no. 221 for the same parallel incisions in the hair.

It seems almost incredible that figures as large as those on our pithos — the centaur is almost one foot long — were stamped by means of a stone cylinder. And yet they do not give the impression of being modeled entirely by hand, though details were added later with a sharp stylus. The rope-pattern bordering the centaur on r. and l. is interrupted by his extended arm and by his tail, but that might have been done in the matrix. The regularity of the tongue-pattern makes it probably that at least there a cylinder was used. When finished the vase did not have the effect of red ware, for the unclean clay is covered as occasionally on Etruscan fabric, see no. 281, with a white slip and the centaur was painted dark blue; traces of the color are still visible. Thus the effect was that of black-figured ware. Judging from the good modeling of the equine body the pithos dates from the early decades of the sixth century. We evidently have local Cretan fabric in this example, for, though in minor points such as the herring-bone design in the hair we have the same phenomenon on the Theban pithos *B.C.H.* 1898 p. 467, nevertheless, striking analogies are not found outside of Crete. Compare, for example, the hair on the terracotta figurine of a female deity from Praesos, Halbherr *A. J. A.* V pl. 10 no. 4a and p. 386; also the hair on the terracotta plaques from Praesos, Halbherr, *l. c.* pl. 12 nos. 1 and 3. For the sharply pointed nose of the centaur and his projecting chin cf. *A. J. A.* V pl. 11 no. 2 and pl. 12 no. 1. On the fragments of pithoi from Prinia a similar leaf moulding or tongue-pattern occurs, *A. J. A.* V pl. 13 no. 6. In Lyttos too stamped red ware of the same period has been found, see Fabricius, *Ath. Mitt.* XI 135 *sqq.* and pl. 4, below. From the Minoan period down to the middle of the sixth century stamped red ware was popular in Crete but on the pithoi of Knossos centaurs do not occur. Indeed,

I have not been able to find the slightest trace of the centaur in Greece before the geometric period. This hybrid is therefore not at home in Crete. I have shown elsewhere that the centaur on the Pre-Mycenaean prism-seal found in Crete was not of local manufacture.

220. Two fragments of terracotta plaques. Praesos. Louvre. Demargne, *Bull. Corr. Hell.* 1902 p. 576 figs. 3 and 3a.

The two fragments, though from different moulds, supplement each other. A bearded centaur to l. is almost down on one knee and dips wine from a large amphora with a skyphos. According to Demargne it is Pholos dipping wine for his host Herakles. As a rule, however, it is a pithos in which the wine of the centaurs is kept, whereas here the shape is similar to the Melian amphorae. Somewhat different again in shape is the cask of Pholos on the stamped relief found at Cotrone, no. 196, and on the terracotta frieze from Samsoun, no. 183.

In the Louvre I have seen an unpublished fragment of the same subject, but from still another mould, for the centaur is crying out with open mouth. All these fragments date from the sixth century B. C.

VII. RHODIAN STAMPED GOLD PLAQUES.

221. Plaques from a necklace. Kameiros. British Museum, Berlin and Boston. Salzmann, *Nécrop. de Camiros* pl. 1; Roscher, *Lex.* II 1 p. 1076; Daremberg-Saglio, *Dict.* I 2 p. 789 fig. 1285; *Arch. Anz.* XIX 1904 p. 41 figs. 5—6; Marshall, *Catalogue of Jewellery in Brit. Mus.* p. 88 nos. III5—III7 pl. XI.

A youthful, male centaur, wearing Egyptian wig and waistcloth (see also nos. 227, 290, 297), both of which are found in Cretan art, walks to l., r. hand pressed to his chest, in l. hand stretched back he holds the young of a doe by the neck, cf. no. 211. For other monuments on which the doe is the prey of centaurs see under no. 174. Unique for this early period — end of seventh century — is the almost full-face view. Other plaques from the same necklace represent the winged oriental Artemis carrying in each hand a wild animal by the tail (cf. also the following number). The Etruscans (Micali, *Storia* pl. 20, 1) who also have the winged Artemis side by side with the centaur evidently received her from the same oriental, probably Hittite, source at work on the island of Rhodes. When Milchhöfer, *Anfänge d. Kunst* p. 96, see also p. 222 note 1, compared the Rhodian plaques with a Cypriote silver vase found in the Regulini-Galassi tomb, he was certainly on the right track, but he did not go far enough and so did not trace both to their common Asiatic source. In this way the analogous phenomena in Cretan, Cypriote, Etruscan and Ionic art can satisfactorily be explained. They all go back to the same oriental source.

Though only one mould was used for the centaur-type on the plaques in the Louvre, three different moulds were used for the Artemis-type; on one which is smaller than the rest she holds a bird in each hand by the neck. In the Boston Museum there are six centaur plaques, not of gold but of electrum, pressed from three different moulds. On one there are two rosettes. Boston also has examples of the winged and bee-Artemis. If, as some believe, our centaur-type is female, it would be the only example for the archaic period, see under no. 301.

VIII. BRONZE RELIEFS FROM OLYMPIA.

222. Repoussé plaque. Olympia. Athens. *Ausgrab. v. Olympia* III pl. 23. Furtwängler, *Ergebnisse, Olympia* IV pl. 38 and p. 100 no. 696; Brunn, *Kunstgesch.* I p. 121 fig. 84; Roscher, *Lex.* II 1 p. 1047; Fowler-Wheeler, *Handbook of Greek Archaeology* p. 325; Schmidt, *Der Knielauf* p. 309 fig. 28. Centauro-machy on Mt. Pholoe.

Herakles, bearded, long tresses, kneels on r. knee to r., in the archaic *Knielauf-Schema*, the usual attitude of archers, and shoots an arrow from a small bow at a bearded centaur, long tresses, shaggy human body, human pudenda, fleeing to r. He looks back at the hero and extends his r. hand in supplication, though it is too late, since his body is already pierced by two arrows causing wounds from which blood flows, and he is in the act of collapsing. In the background, partially concealed by the body of the centaur is the trunk of a tree with three branches, indicating the locality, the oak forests of Mt. Pholoe. Herakles wears a short chiton (as on nos. 19, 21, 43 A, 64, 65, 71, 77, 163, 163 A, 213 A, 226) decorated with dots in rosette form and with a broad border. From two bands which cross on his chest (as on nos. 161, 162) hang quiver and sword. His beard is not as long as that of the centaur, nor is his mustache as heavy. Through lack of space our artist could not represent the fleeing comrades of this centaur, as, for example, on the Assos frieze, no. 182, the Samsoun reliefs, no. 183, the amphora in Berlin, no. 162, and the Proto-Corinthian vase, no. 226. On the last-mentioned vase, Herakles is kneeling in almost the same attitude, but his bow is larger and of a different shape, he is beardless, and the centaurs have only the shaggy bodies in common, otherwise their pose is far less graceful. The fact that our artist has not attempted to represent the human forelegged centaur in rapid motion adds much to the artistic effect. For the same reason the sedate Chiron never seems ridiculous, as do other centaurs of Class B where rapidity of action is depicted. Especially noteworthy is the long hair of Herakles, which is paralleled only three times, 1. on an Attic vase of the same date, seventh century, the famous Nettos amphora, no. 19, where the hero also wears a chiton, but of somewhat different cut; 2. on no. 213 A; and 3. on the Assos frieze, no. 182.

Above the band of our plaque representing Herakles and a centaur are two smaller bands, 1. three eagles, 2. two griffins confronted; below the centauro-machy is the "Persian Artemis" holding in each hand a lion by one of its hind-legs. As we have just seen this oriental Artemis is found associated with the centaur on Etruscan and Rhodian monuments (see under no. 221), and since the griffin, as Boehlau *Jahrb.* II p. 64 note 26 following Furtwängler has shown, is a Rhodian invention, it is highly probable that our bronze relief from Olympia was made under Rhodian, or, what is practically the same, under Argive influence.

According to Furtwängler *l. c.* p. 100 it is highly probable that the plaque once adorned the base of a thymiaterion.

223. Fragment of a bronze relief. Olympia. Furtwängler, *Ergebnisse* IV text p. 105 *inventar* 4591.

Equine body of a centaur to r., with one of his human forelegs preserved, according to Furtwängler's note and sketch of 1879.

IX. PROTO-CORINTHIAN VASES.

224. Oenochoe. Megara Hyblaea, Necropolis. Orsi, *Mon. Antichi* I p. 810. Height 0.41 m.

A bearded centaur, human pudenda, takes long strides to r., he holds a twig in r. hand behind him and extends his l. in supplication towards a nude youth (Herakles?) confronting him with a sword. The twig is like those in the hands of centaurs on no. 226, and on the bowl from Thebes in the style of Phaleron ware, no. 211. The composition is similar to that on stamped red ware from Caria and Rhodes, no. 217. As regards the large size of the vase and the lack of decoration in the field it differs from the following and somewhat later Proto-Corinthian lekythoi of the second half of the seventh century B. C.

The recent literature on the still unsolved problem concerning the place of manufacture of this so-called Proto-Corinthian ware is collected by Prinz, *Klio*, Beiheft 7, p. 70 sqq.

225. Lekythos. Fig. 18. Provenance unknown. Boston Museum. Hoppin, *A. J. A.* 1900 pl. 6 and p. 443 sq. Harrison, *Prolegomena* p. 383 fig. 118.

A bearded centaur taking long strides to r. holds a pine-branch in r. hand extended behind him, and a staff in outstretched l. He wears a short chiton girdled at the waist, and his backhair is adorned with a metal comb, as on the Nettos amphora no. 19 and the "Cyrenaic" deinos no. 161. Confronting him is a bearded

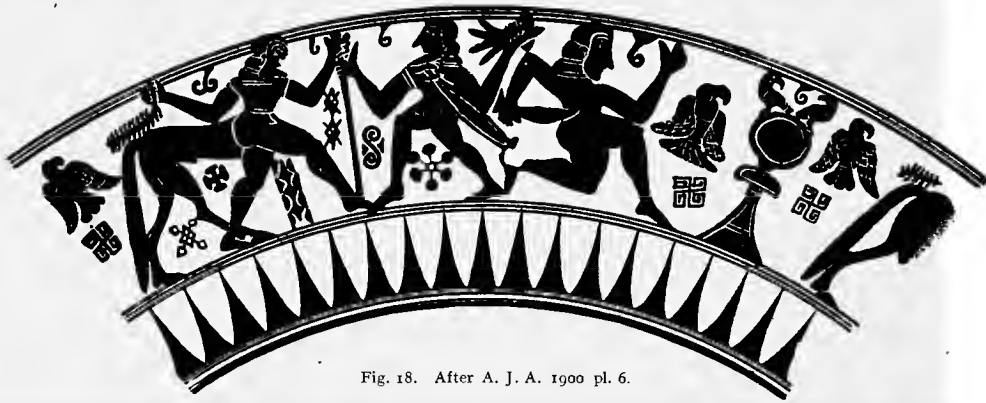


Fig. 18. After A. J. A. 1900 pl. 6.

man, his hair dressed in the same manner, wearing a similar chiton, who lays hands on the staff of the centaur; in his uplifted l. he brandishes a four-pronged object, like the roots of a tree, and at his side is a large sword. On the r. is a nude youthful figure, running away to r. in archaic fashion with one knee almost touching the ground, holding a sword in his r. hand, his l. uplifted. He too wears a metal comb in the nape of his neck. In front of him is an unidentified object, a disc on a stand. On the disc two eagles are perched, and in the field on either side is a flying eagle. The rest of the field is filled with tendrils, swastikas, rosettes, scrolls and lozenge patterns; the latter occurring similarly on the oenochoe of Phaleron style found on Aegina, no. 213. For birds in field see under no. 55.

So long as the mysterious object remains uninterpreted I fear the meaning of the whole scene will be hidden. The birds look more like parrots than eagles. There may be a clue in the fact that the centaur wears a chiton; because draped centaurs, with the exception of the one on the Rhodian gold plaque (no. 221), who merely wears a Cretan loin-cloth, and with the exception of those on Etruscan monuments, nos. 290, 291, 300, 301, represent either Chiron or Pholos. It is possible that Nessos on no. 227 is draped, but here he would not come into consideration. On the b. f. lekythos, no. 52, a youth runs away from the scene of Herakles pursuing Nessos, but he is not armed as here. Hoppin *l. c.* p. 454 *sqq.* interprets the scene as Herakles coming to the rescue of Iolaos who is pursued by a centaur, whereas Walters, *History of Ancient Pottery* II p. 102 note 2 goes one step farther and interprets it as the "battle which ensues after the pithos was opened." I am not convinced that either of these interpretations is correct; it is probably the illustration of a legend unknown to us. The way in which the centauromachy on Mt. Pholoe was treated on Proto-Corinthian ware is seen in the following example.

226. Lekythos. Fig. 19. Corinth. Berlin, Furtwängler 336; Furtwängler, *Arch. Ztg.* 1883 pl. 10 and 153 *sqq.*; Brunn, *Gr. Kunstgesch.* I p. 149 figs. 118—122. Centauromachy on Mt. Pholoe.



Fig. 19. After Arch. Ztg. 1883 pl. 10, 1.

On the body, a picture encircling the vase: the central position is occupied by the youthful Herakles, on r. knee shooting an arrow from a large bow, which has a unique shape, at a retreating line of four wounded centaurs. Herakles wears boots, cf. no. 213 A, a short chiton and a quiver on his back, as on the bronze relief from Olympia no. 222. His bow and especially his arrows are quite unique in that the feather of the latter is in the middle of the shaft. All the centaurs are wounded, the first and third, counting from Herakles, are falling in awkward poses, all but the first have shaggy human bodies, as on nos. 222, 228. In one hand each holds a branch with voluted stems as on nos. 211, 224, with the other — and this is a new *motif* — three of them are trying to extract arrows which pierce their bodies. All the figures have back-combs in their hair, as on nos. 19, 161, 225, and the fourth centaur wears the *krobylos*. Two of the centaurs are beardless, a rare occurrence in the archaic period, except on Etruscan (see under no. 281), on Cypriote (no. 18), on Rhodian (nos. 215, 216, 221), on Corinthian (no. 229a) monuments, and on a terracotta figurine probably found at Tanagra, no. 208. With all these analogies we are still unable to locate the center of manufacture of Proto-Corinthian ware. Perhaps when analogies are found for the shape of the bow and arrows, for the booted Herakles, and for the mysterious object on no. 225 the perplexing problem may be solved.

In the field, rosettes made up of radiating lines connecting dots, and peculiar crosses.

227. Fragment of a receptacle for a *deinos* (?). Fig. 20. Heraeum. Hoppin, *Argive Heraeum* II pl. 67, 3 and p. 161 *sqq.* Story of Nessos.



Fig. 20. After Waldstein, *Argive Heraeum* II pl. 67, 3.

The bearded centaur Nessos to r., looking back, is being pursued by Herakles, of whom only the sword remains. In the foreground, stands a draped female figure, partially concealing the equine body of the centaur, her r. hand uplifted, hailing her rescuer; she must, therefore, be Deianeira, as Edward Robinson correctly noticed. But what has not been noticed are the traces of a chariot in or behind which Deianeira stands; see also no. 213 A. Herakles has evidently dropped his bow, which he had used effectively — note the arrow piercing the small of the back of Nessos — and now fights with his sword in the hand-to-hand encounter, as on no. 21. Our fragment, which dates from the seventh century, is the oldest illustration of this legend on which the bride of the hero is also depicted; but see also no. 213 A. Over the head of Deianeira flies a bird to the l. as on nos. 20, 96. Most remarkable is the waist-band or belt which makes it probable that the centaur was draped, like no. 225. I have, therefore, catalogued this fragment under the Proto-Corinthian ware, though it also has some of the characteristics of Proto-Attic ware, see especially no. 211. If it is Argive ware it is a local copy of Proto-Corinthian. In the band above our picture is a lion to l., cf. no. 213 A.

X. CORINTHIAN WARE.

228. Skyphos. Fig. 21. Louvre, Room L no. 173. Colvin, *J. H. S.* I pl. 1; Rayet-Collignon, *Hist. de la Céram.* p. 55 fig. 31; Harrison, *Prolegomena* p. 386 fig. 122. Centauromachy on Mt. Pholoe.

In a cave a large pithos is depicted, half buried in the ground, above which are suspended the bow, quiver and sheathed sword of Herakles. At the mouth of the cave stands Pholos to l., bearded, crowned, wearing a long garment, partially concealed by an altar on which fire-brands are heaped. For other examples of Pholos, draped, see nos. 133, 141, 142, 267, 268. In his l. he holds a wine-cup and raises his r. hand in astonishment, for Herakles is driving a band of eleven centaurs from the cave. The hero is bearded and nude; he pursues the frightened centaurs to the l. with fire-brands in both hands. Like Pholos the centaurs have very long beards; all have human ears and human pudenda; they are armed with trees, roots and all. The first centaur, nearest Herakles, has fallen face downwards upon the ground with outstretched arms. The second, fifth, seventh and last centaur, who heads the line, look back, though they are fleeing as rapidly as the rest of their companions. On the extreme l. a draped female figure and a bearded male figure, in tight fitting chiton, holding a scepter, both to r., are interested spectators.

For other examples of the nude Herakles and of falling centaurs see under no. 161. The shagginess of the centaurs is represented in archaic art in three different ways, on the Attic vase no. 21 the equine body, on the "Cyrenaic" vase no. 161 and on an incised bronze plaque found at Dodona no. 200 the whole body, both human and equine, is shaggy, whereas on the Proto-Corinthian lekythos no. 226 and the bronze repoussé relief found at Olympia no. 222 only the human body is shaggy, as on the Corinthian vase under discussion, though it is probable, see no. 229 c), that both the second and third types occur at Corinth. It is significant that in the art of Ionia and of Etruria shaggy centaurs do not occur. On no other class of monuments are the beards quite as long as here. On the chest of Cypselus Herakles was represented shooting at centaurs, not driving them away with fire-brands. This vase-painting can, therefore, scarcely be taken as an illustration of the centauromachy on that chest, if the description and interpretation of Pausanias V 19, 7—9 are accurate. That Chiron, who was also represented on the chest of Cypselus, does not occur on a single example of Corinthian ware, is very remarkable, especially when one considers the vast amount of pottery of that style preserved to us.

229. Pinakes of terracotta. Fig. 22. Penteskouphia, southwest of Acrocorinth. Berlin. Dedicatory offerings to Poseidon and Amphitrite.

a) Furtwängler, *Vasensammlung* 769; Pernice, *Antike Denkmäler* II pl. 29, 5 and p. 6. On a fragmentary pinax or tablet, a youthful centaur, human pudenda, diadem in hair, a long tress hanging from his ear over his shoulder, walks to l. looking back at a peculiar bearded figure, full face, wearing a sleeveless chiton and evidently seizing the centaur by both wrists. I am completely at a loss as to the interpretation of this figure; the mask-like face prevents us from interpreting

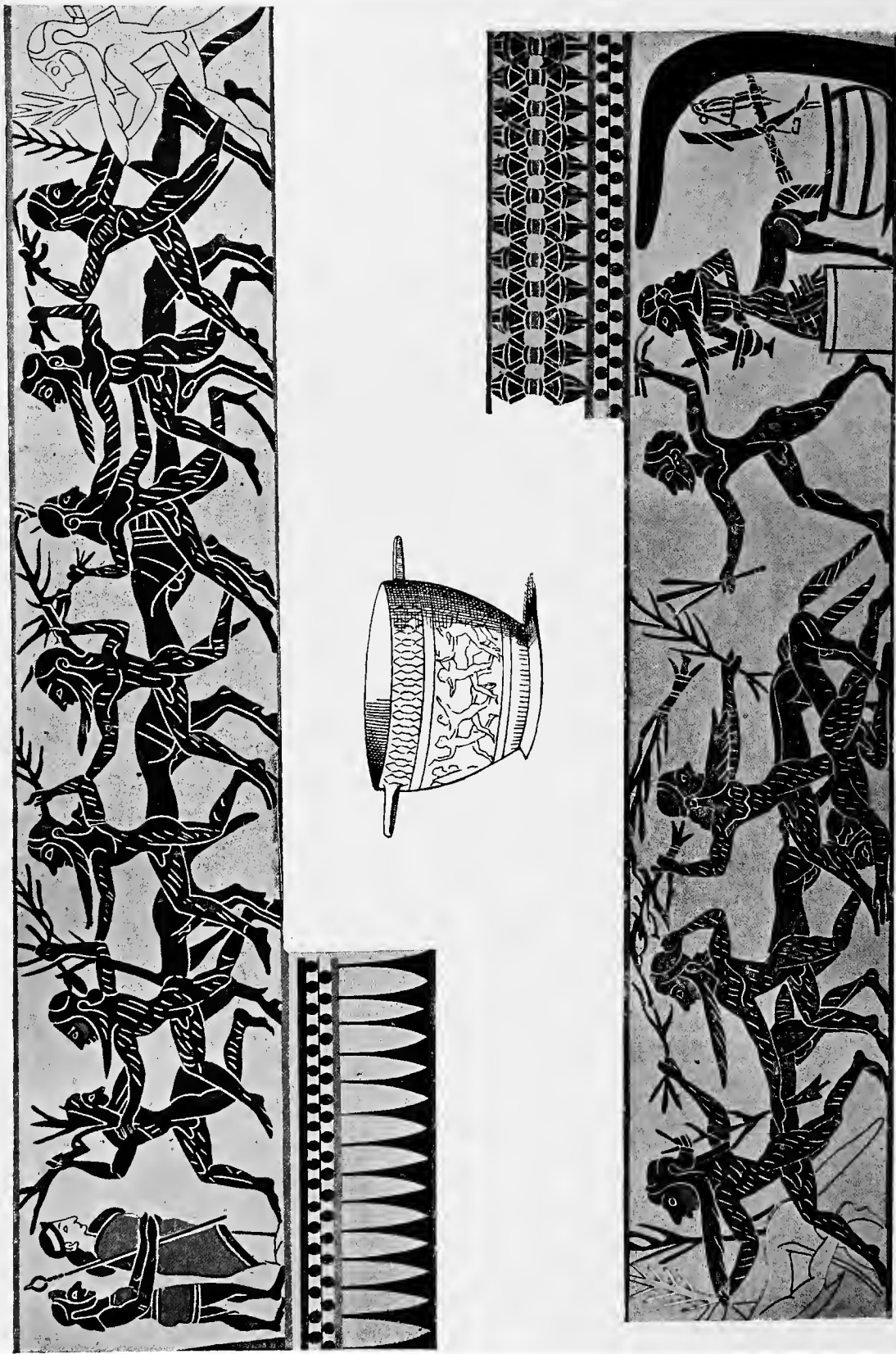


Fig. 21. After J. H. S. I pl. 1.

it as Herakles, though it may be Medusa or perhaps Phobos. The centaur wears a necklace as well as a diadem, and holds an object in his r. hand which is probably a branch. In style the drawing seems to me more Chalcidian than Corinthian. The youthfulness of the centaur is no criterion, for it occurs on a variety of monuments having no direct connection, for example, on Proto-Corinthian, Cypriote, Rhodian and Etruscan monuments; see under no. 226.

b) Furtwängler 910; *Ant. Denkm.* I pl. 7 fig. 7a. On a fragmentary pinax, the shaggy human forelegs and a small part of the equine body of a centaur running to r.; blood gushes from a wound in his back. His opponent was evidently Herakles.

c) Furtwängler 774; *Ant. Denkm.* II pl. 30, 13. The fragmentary l. side of a pinax, with the hindquarters of a shaggy horse. That it was a centaur is made highly probable by the pine-branch depicted horizontally over his back, as though he were shouldering it.

d) Furtwängler 470; Pernice, *Jahrb.* 1897 p. 18 explains this fragment as Poseidon riding a dolphin. To my mind it is a bearded centaur to r. down on his foreknees, looking back. His attribute, which Pernice does not attempt to explain, seems to be a pine-branch held in both hands. It may be Nessos defending himself against Herakles who has beaten him down. He wears a taenia like a) but the shape of his long beard is like that of the centaurs on no. 228.



Fig. 22. After *Antike Denkmäler* II pl. 29, 5.

Although many of the pinakes have special bearing on the deities to whom they are offered, there are nevertheless quite a number which have no religious significance whatever, as, for example, scenes from the workshops of potters. The centaur-representations were doubtlessly dedicated to Poseidon, not because there was any connection between him and the centaurs, but merely because the donor took a fancy to the subject. Similarly we must explain the offerings of centaurs to Zeus at Dodona (no. 200) and at Olympia (nos. 202, 203), to Hera at Argos (nos. 195, 210, 227), to Athena on the Akropolis (nos. 236, 237), to Menelaos and Helen at Therapnai and to Apollo at Amyklai (no. 6).

XI. CLAZOMENIAN SARCOPHAGI.

See Class C nos. 319, 320.

XII. PLASTIC MONUMENTS.

230. Frieze from the temple at Assos. Since centaurs of Class A as well as of Class B occur on this frieze it has already been catalogued under no. 182. Of Class B there are three centaurs in addition to Pholos; all are nude. The nude type of Pholos with human forelegs also occurs on nos. 269, 270. All the representations of Pholos with equine forelegs are nude, except no. 133.
231. Frieze on cornice of old temple at Ephesos. British Museum. Hogarth, *Br. Mus. Excavations at Ephesos*, p. 301 fig. 87 (restoration) and *Atlas* pl. XVII figs. 33, 8, 20, 23, 13, 32, 7, 4 where the fragments of the group are illustrated. Murray, *J. H. S.* X pl. 4 fig. 6, p. 2 fig. 1.

According to Murray's attempted restoration based on eight fragments, an armed Lapith to l. in the presence of two female spectators, one on either side, is attacking a centaur kneeling to l. On the r. and l. of the group is a gargoyle in the shape of a lion's head.

Of another group, Hogarth, *Atlas*, pl. XVII fig. 9 and text p. 307 no. 56 there is preserved a grotesque bearded head to r. "thrust forwards, as if that of a centaur in combat."

232. Shield device on one of the three shields of a lime-stone statue of Geryon. Found in temple, Golgoi. Cesnola, *Coll. of Cypriote Antiquities* I pl. 83 no. 544.

"Triple-bodied warrior (Geryon) with three shields, dressed in a short kilt; the heads, necks and shoulders broken away. The r. arm is raised and broken off at the wrist. Upper borders of the shields broken away. The shield on the l. has a design, in low relief, representing, on the l., Athene with shield and spear; in the centre Perseus, wearing a short jacket, and with sword pointed at the Gorgo Medusa, whose arms are raised towards the head. On the centre shield a warrior bearing a shield, with three other figures, indistinct and mutilated. On the r. shield a centaur, of archaic fashion, with human forelegs; the head and part of the body broken away. On the kilt of Geryon, two figures, with raised swords, combating lions. Remains of red color visible on the kilt and on the three shields."

On the vase-paintings where centaurs occur as shield devices they are in violent motion, and always of Class A; here the centaur is walking leisurely to r. For the centaur as shield device see E. H. Meyer, *Indogerm. Myth.* I p. 74 and note 1, and especially Chase, *Harvard Stud.* XIII p. 100; to whose list must be added 1. our fragment; 2. the Attic b. f. pelike in the British Museum, Walters B 191 where the device on the shield of Ares "is a centaur to l. with r. foreleg raised, brandishing a pine-tree"; 3. the Strangford shield in the British Museum, Conze, *Arch. Ztg.* 1865 p. 38 and pl. 196—197, Michaelis, *Parthenon* pl. 15 fig. 34, where one of the warriors has as device on his shield a centaur, wounded in back, galloping to l.; 4. the r. f. vase in Berlin, illustrated Paris auction sale 11—14 May 1903 pl. III 2 and frontispiece. Decorative centaurs also occur on helmets; see for example, 1. the Etrusco-Ionic statuette no. 185; 2. the helmet from Oppiano no. 303; 3. the r. f. crater in the British Museum, *Cat.* III E 469 where the opponent of Zeus wears a helmet decorated on the crown with a centaur brandishing a tree in both hands; 4. the bronze helmet from southern Italy, now in the Berlin Antiquarium, Lipper-

heide collection, Friederichs, *Bronzen* no. 1011, on which are incised Herakles and Iolaos attacking a galloping centaur who brandishes a pine-branch in r. Of this there is a tracing in Gerhard's *Apparat* Mappe XXIX 58 in the Library of the Berlin Museum; 5. the bronze helmet on which in repoussé work is represented a cupid riding on the back of a centaur to r., illustrated in Montfaucon, *Antiquitates Graecae et Romanae* (1757) pl. CXI, 16; 6. the helmet of the famous Pasquino; 7. the helmet of Perseus on a cameo decorated with a centaur galloping to l. and shooting an arrow at a crouching warrior, Babelon, *Cat. d. Camées ant. et. mod. de la Bibl. Nat.* pl. XXII no. 228 and text p. 103, also Daremberg-Saglio, *Dict.* p. 975 fig. 1261; 8. the Phrygian helmet of Athena on a coin of Velia, Lucania, decorated with a female centaur with drapery over l. arm, *Cat. Greek Coins in Br. Mus., Italy* p. 311 no. 73. Only once to my knowledge does a centaur occur on a dagger-sheath, no. 306. It is noteworthy that in most of these examples the centaur is purely decorative, only rarely does he serve to ward off evil influence.

XIII. BRONZE CHARIOT FROM MONTELEONE.

233. Fig. 23. Metropolitan Mus. New York. Furtwängler, Brunn-Bruckmann *Denkm. griech. u. röm. Sculptur* pls. 586 and 587 and text (Sonderabdruck) p. 9 fig. 14. Schmidt, *Knielauf* p. 321 fig. 37.

On the lower band: A bearded centaur with a pine-branch over l. shoulder, from which is suspended a hare tied by its fore- and hindlegs, sits in a most peculiar fashion on a stool under his human body, whereas his equine body projects behind the stool. His feet are broken away. The figure probably represents either Chiron or Pholos. The man who composed this centaur certainly had a delicious sense of humor, such as is lacking in Attic but common enough in Ionic art. Very remarkable is the way the hare is tied to the branch, namely, by all fours instead of merely by the forelegs; the only other similar instance is on the Etruscan Bucchero goblet, no. 283.



Fig. 23. Detail from Brunn-Bruckmann, *Denkmäler*, Text to pls. 586 and 587, fig. 14.

XIV. "CYRENAIC" POTTERY.

234. Deinos. Both classes of centaurs are represented, see no. 161.

235. Lekythos-shaped amphora. Sakkarah. Cairo Museum no. 38939. 0.38 m high.

A row of eight decorative centaurs in the presence of a lion who shows no hostility towards them. The centaurs, bearded, human pudenda, human ears, carry long branches in l. and almost kneel on the r. leg. One of them has two branches; that in l. hand is uplifted, that in his r. is being dragged along. For wild animals associated with centaurs see under no. 163.

Since the above paragraph was written this vase has been published by Edgar, *Catalogue du Musée du Caire, Greek Vases* p. 82 sqq. pls. V and VI. See also v. Bissing, *Arch. Anz.* 1901 p. 57 sq. It is apparent from the illustrations

that it is not "Cyrenaic" but belongs to some unknown Ionic center, closely related to Italo-Ionic ware. v. Bissing believes that it was probably made at Daphnae. Professor Zahn tells me that there is another vase of the same fabric in Bonn, found at Naukratis, representing silenoi with human forelegs.

XV. GREEK BRONZE STATUETTES.

236. Akropolis, Athens, Nat. Museum. de Ridder, *Bronzes trouvés sur l'Acropole d'Athènes* p. 146 no. 430 fig. 98; Reinach, *Rép. Statuaire* II 692, 4.

A bearded centaur, human pudenda, whose hindlegs are close together and rest on the fragment of a base, but whose human forelegs are far apart as though taking long strides, turns his human body somewhat to his r., thus bringing the head almost full face. Over his l. shoulder he carries a twigless, gnarled limb of a tree and rests his empty r. hand on the r. flank. The head shows strong Ionic influence, his long hair falls in tresses down his back similar to the following example, which is, however, somewhat later in date. His human feet are broken off, and with them the front part of the plinth.

237. Akropolis, south of Parthenon. Collection Opperman, Bibliothèque Nationale. Babelon-Blanchet, *Catalogue* p. 219 no. 514; Babelon, *Cab. d. Méd.* p. 335 no. 514 fig. 160; Ross, *Archaeol. Aufsätze* I pl. 6; Reinach, *Rép. Statuaire* II p. 692, 6, Müller-Wieseler, *D. A. K.* II pl. XLVII fig. 592.

A bearded centaur, heavy mustache, human forelegs, human pudenda, r. arm resting on r. flank, l. hand raised and holding a club over l. shoulder, takes long strides with his forelegs, but as on the preceding example, his hindlegs are close together, giving a most unnatural effect, as though the inert equine body were being dragged along. How much more artistic is the galloping centaur of Class A, no. 184. His tail, his l. foot and hindlegs from knees down are broken off. There are no traces of a plinth.

Votive offering of centaurs to Zeus at Dodona and at Olympia, to Hera at Argos, to Poseidon and Amphitrite at Corinth, to Menelaos and Helen at Therapnai and to Apollo at Amyklai have thus far been found, see under no. 229.

238. Statuette. Akropolis, south of Parthenon. Nat. Mus. Athens. de Ridder, p. 145 fig. 97 no. 429. *J. H. S.* 1889 p. 268.

This bronze statuette is somewhat smaller than the preceding example, but the head is considerably larger, being very much out of proportion. The equine pudenda are indicated, so too were the human pudenda which are now missing. His head is modeled not much above the equine body, a peculiarity found again on the stamped pithos from Crete, no. 219, on the Polledrara hydria no. 315 and on other Etruscan monuments, nos. 290, 291. He wears a cap shaped somewhat like a fez, similar to the cap worn by the Cypriote terracotta centaur, no. 205, and by the bronze group of man and centaur, no. 203. Our statuette is so poorly cast that the features do not show clearly, and the hands are very clumsy. The forelegs are broken away, but they were certainly human. In his r. hand he holds a stick, the end of which touches his cheek; in his l. he holds a club which rests on his equine back. His l. hindleg is advanced; he is walking leisurely in a

much more naturalistic manner than the preceding examples. It is evident that none of the three bronze statuettes representing centaurs found on the Akropolis is of local manufacture, because on the Attic vase-paintings of this period only Pholos and Chiron are of Class B. Nos. 236 and 237 are Ionic, whereas the statuette under discussion may be either Cypriote or Cretan.

239. Statuette. Fig. 24. Murcia, Spain. Archaeological Museum, Madrid. Hübner, *Jahrb.* 1898 p. 122 figs. 4 and 5; Reinach, *Rép. Statuaire* III p. 205, 6; Arndt, *Einzelverkauf* 1717. Melida, *Revista de Archivos* I 1897 p. 513 pls. 17 and 18.

A bearded centaur, human pudenda, a long curl hanging over his l. shoulder, the curl over his r. shoulder broken off, a mass of long hair down his back, is walking leisurely to r., but turns his human body to his r. so that his head is full face as on nos. 236, 237, where the pose of the r. hand is also the same as here. An improvement over the statuettes found on the Akropolis is the advanced r. hind-and l. foreleg, a correct attitude for a walking centaur. The legs are broken off at the knees. As to style it seems to be an Ionic product under oriental influence, and dates from the sixth century B. C. Archaic Greek bronze statuettes are rarely found in Spain, see my article in *A. J. A.* XI (1907) p. 182 *sqq.*

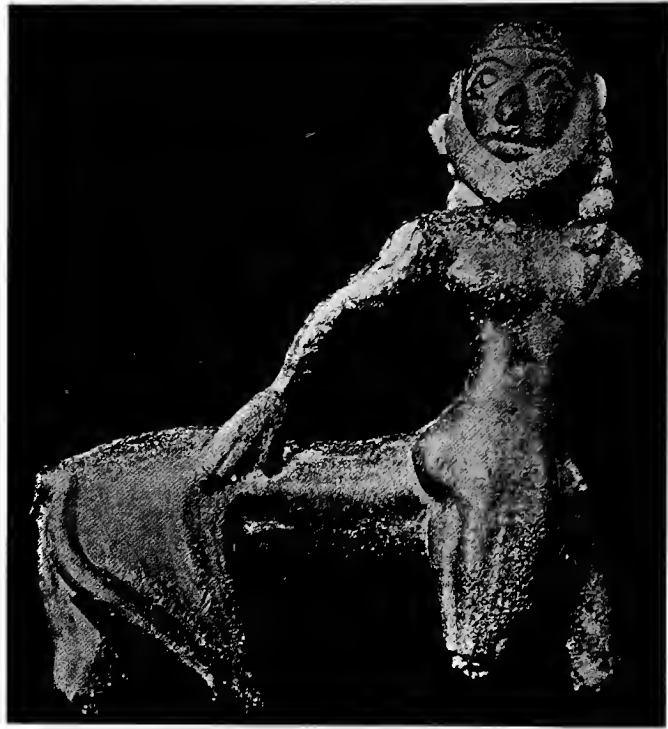


Fig. 24. From a photograph. Arndt, *Einzelverkauf* 1717.

XVI. GREEK GEMS.

240. Greek Scarab. Carnelian. Private possession, England. Furtwängler, *Ant. Gemmen* I pl. VI, 45, II p. 29 no. 45, III p. 101.

A bearded centaur to l. is wrestling with a lion who, although he turns his head to l., buries his claws into the hips of the centaur. The centaur threatens him with a stone in his uplifted l. hand. Because of the type of head which reminds one of Bes, and because of the subject which does not occur elsewhere in archaic Greek art, Furtwängler *l. c.* p. 101 considers our gem to be Greek under Phoenician influence and compares the male winged demon with head of Bes and body of lion on his pl. VII fig. 41, a replica of which he publishes *l. c.* III p. 444 fig. 220

where the resemblance is even closer, for the demon has an equine body. Closely allied to this type, as Furtwängler very correctly observes, are the archaic Greek gems on which a winged Gorgo struggles with a lion or boar, illustrated Furtwängler *l. c.* pl. VII 39 and 40, see also II p. 35, III p. 101 and p. 444 where the literature is given; on p. 101 note 1 a replica from the Fröhner collection is cited, which is now in the Boston Museum, no. 01. 7558. On this replica it is clear that the long wings grow from her human shoulders, that the small wings grow from her human heels and that she wears a long garment leaving the advanced r. leg bare from the knee down, furthermore that her tongue protrudes as on the Cypriote terracotta figurines, no. 207, and that her equine body is male, not female. With the exception of the wings this type is similar to the stamped relief on a Boeotian pithos *B. C. H.* 1898 pl. 5 representing Perseus about to slay Medusa. If, as is usually thought, the equine body is a mere hint that Pegasos will be born from the decapitated body of Medusa, then our gems are without *motif*. But I do not believe that the equine body of Medusa has any connection with the birth of Pegasos, since she is closely related to the centaurs, see no. 312, also Milchhöfer, *Anfänge* p. 155, and Hannig, Roscher's *Lex. s. v.* Pegasos p. 1749.

XVII. ATTIC VASES.

241. François Vase. Also centaurs of Class A: see no. 23. Furtwängler-Reichhold I pl. 1 and 2.

Leading the procession of gods to honor the newly wedded pair, Peleus and Thetis, is the centaur Chiron (inscribed) who grasps the r. hand of his old friend in hearty greeting. Over his r. shoulder, but for the moment held in the l. hand, is a pine-tree from which are suspended by their forelegs the centaur's wedding presents, two hares and a fox; not a deer as Furtwängler, *l. c.* text p. 3 states, because the claws of the animal are distinctly visible. Chiron, with long beard, mustache, human ears, to be sure, not visible, but if they were equine they could not be hidden by his hair, and short tight-fitting chiton, is partially hidden by Iris, his companion. His expression of face is not as wild as that of his brethren on the centauromachy of the same vase; his long hair is combed back from his forehead. The chiton covers about one-third of his equine back; his forefeet are missing. That he is the first to congratulate Peleus is only natural, for through his friendship and advice Peleus has procured his bride. They shake hands in the most approved fashion; cf. the greeting between Pholos and Herakles, no. 128.

242. Deep Cylix. Pl. X. Collection Feoli, Würzburg. Micali, *Storia* pl. 87, 1; *Apparat*, Berlin Museum, Mappe XII 40; *Mon. d. Inst.* I 27, 40 = Reinach, *Rép. Vas.* I 75, 40. Peleus brings Achilles to Chiron. I am indebted to Professor Bulle for the photograph here reproduced. He assures me that the clay and technique are Attic.

Outside A: Peleus to l., short chiton and chlamys in which is wrapped the child Achilles, carried so that he faces his father; he approaches Chiron, bearded, equine ears, pine-branch over r. shoulder, from which are suspended, in the usual manner, two hares. Contrary to all custom Chiron is nude, with human pudenda indicated;

he is walking with l. foot advanced, but both forelegs are bent at the knees, whereas his hindlegs, as on the bronze statuettes nos. 236, 237 and on the "Cyrenaic" *deinos* no. 161 are close together. His l. hand is uplifted, as if in astonishment, or perhaps in greeting. Behind Peleus is a female figure and behind Chiron three similar figures; all are draped and have their heads covered with their mantles, which they draw aside with one hand. According to Micali they represent Thetis and three female companions; I prefer to call them spectators. On the extreme l. the scene is bounded by two geese confronted, and on the r. by a single goose to l. The rim is bounded by a double row of ivy-leaves.

243. Amphora. Pl. II. Vulci. Munich, Jahn 611. Side A: Micali, *Storia* pl. 76, 2; both sides: Klügmann, *Arch. Ztg.* 1876 pl. 17 and p. 199 *sqq.* Reinach, *Rép. Vas.* I 419, 1. I am greatly indebted to Dr. Sieveking for the photograph of a drawing by Reichhold here reproduced.

A: Hermes (inscribed) bearded, petasos, embroidered chiton, chlamys over both shoulders, carries in l. arm the child Herakles (inscribed); in his r. hand the messenger-god holds the caduceus. He flies with winged boots through the air to r., but looks back. The hair of the child is plaited in back, and the ends of the braids are fastened over his forehead but under the cork-screw curls, the fashionable coiffure of young men, witness the bronze head of a youth from Herculaneum, in the Naples Museum, Collignon, *Hist. d. l. Sculpt.* I p. 303, and the marble head in the Akropolis Museum, Brunn-Bruckmann, pl. 460, Collignon, *l. c.* p. 362. Neither Herakles on this picture nor Achilles on the preceding vase-painting are very young babes, for they are not swaddled, but wear a chlamys, and a taenia in their hair. Under the feet of Hermes is inscribed *χαῖρε σὺ* and on the r. *καλὸς ὁ παῖς*.

B: A bearded centaur, with a peculiar tuft of hair over his forehead, like that of Chiron on no. 256, equine ears, shoulders a large pine-branch from which are suspended two hares by the forelegs and two birds by the beak; his r. hand is outstretched and in the background is his dog. He wears an embroidered mantle arranged diagonally across his chest, leaving his r. shoulder bare; it falls almost to the knees of his human forelegs and covers more than half of his equine back, thus concealing the juncture of equine and human body. The drapery was not added, as is often supposed, to conceal the awkward and inartistic combination of horse and man, but to indicate the high rank of the centaur. In this case it is evidently Chiron, the venerable instructor of heroes, about to receive Herakles, for it is clear that both sides of the amphora must be connected. Klügmann *l. c.* p. 200 mentions a r. f. amphora from Vulci on which the same scene is represented on both sides, just as here. Does he refer to the vase catalogued under no. 254? He also discusses the various tutors of Herakles. Although on vase-paintings only Achilles and Herakles occur as pupils of Chiron, in literature there is mentioned a long list of his pupils, see Escher, in Pauly-Wissowa, *Reallex. s. v.* Chiron p. 2304 (5).

244. Amphora. Naples. Coll. Santangelo no. 160. Heydemann, *Vasensamml.* p. 672. Peleus bringing Achilles to Chiron.

Peleus, bearded, with chiton and himation, carries on his l. arm the infant Achilles, who, draped in mantle, looks at Chiron, standing before them. The centaur

is bearded, has equine ears, and extends his r. hand in welcome; over his l. shoulder he carries a branch from which are suspended two hares. At his feet is his faithful dog. Behind Peleus stands Hermes looking back at the group, winged boots, himation and petasos; in his r. a caduceus. His presence is remarkable, and may be due merely to the confusion of the Herakles and Achilles episodes on the part of the vase-painter. It is, however, noteworthy that on the next example both Athena and Hermes are spectators.

245. Lekythos with white ground. Eretria. Athens, Collignon-Couve 966. Chiron giving Achilles a hunting lesson.

On the r. is Chiron to l., bearded, with long tresses, human ears, wearing a chiton and himation which reaches to the knees, as on no. 252; he carries a large branch over his r. shoulder, and rests his l. hand on the shoulder of a nude boy to l., evidently Achilles. The child holds a lance in each hand, and a looped strap in his r., used in hurling the lance. At his feet is a doe to l. Confronting Chiron and the youth is Peleus wearing a pilos and krobylos, and carrying, as usual, two spears. On the l. watching the central group are Hermes and Athena, characterized by their attributes.

Collignon and Couve offer no interpretation of this unique scene, but judging from the interest Chiron seems to be taking in the youth, it is a lesson in throwing the lance. The presence of the gods is remarkable; I have no other explanation than that they are mere spectators, added by the vase-painter to fill the vacant space.

246. Lekythos. Camarina. Collection Canonico Pacetti in Scicli. Benndorf, *Griech. u. Sicil. Vasenb.* pl. 41, 1 and p. 86.

Chiron, bearded, human ears, wearing a short chiton, pine-branch over r. shoulder, from which is suspended a hare, knotted stick in l., stands to l. and dismisses Peleus, bearded, petasos, short chiton and chlamys, laced boots, two spears in r., l. hand raised, waving farewell as he walks away to l., looking back. Between the two stands Achilles, taller than usual, indeed he is almost full-grown. On the extreme l. stands a draped female figure to r., l. hand raised. According to Benndorf *l. c.* she is certainly not Thetis, but probably Chariklo, the wife of Chiron, see however no. 251. In the field: *καλὸς ναυχί* and a meaningless inscription probably intended for Peleus.

247. Oenochoe with white background. Fig. 25. Vulci. Blacas Coll. Br. Mus., Walters B 620. Colvin, *J. H. S.* I pl. 2; Harrison, *Prolegomena* p. 384 fig. 121. Benndorf, *Gr. u. Sic. Vasenb.* p. 86 note 433, 5. According to Pottier, *Cat. d. Vases ant. du Louvre* III p. 882 it is in the style of Nikosthenes. Peleus brings the babe Achilles to Chiron.

Chiron bearded, with long tresses, human ears, long himation, reaching to his ankles, arranged diagonally across his chest leaving his r. shoulder bare; over his l. shoulder a pine-branch without prey, r. hand extended, stands to r. awaiting the arrival of Peleus, who on the r. advances to l., bearded, with long himation, holding the infant Achilles before him in both arms. The child is comfortably sitting to l. on the outstretched hands of his father; they are being greeted by the dog of Chiron. Between Chiron and the dog is a tree.

The amphora of the Coll. Dzialynski, *Rev. Arch.* 1868 p. 351, 13 illustrates the same subject in a similar manner, but I have no personal knowledge of this vase.

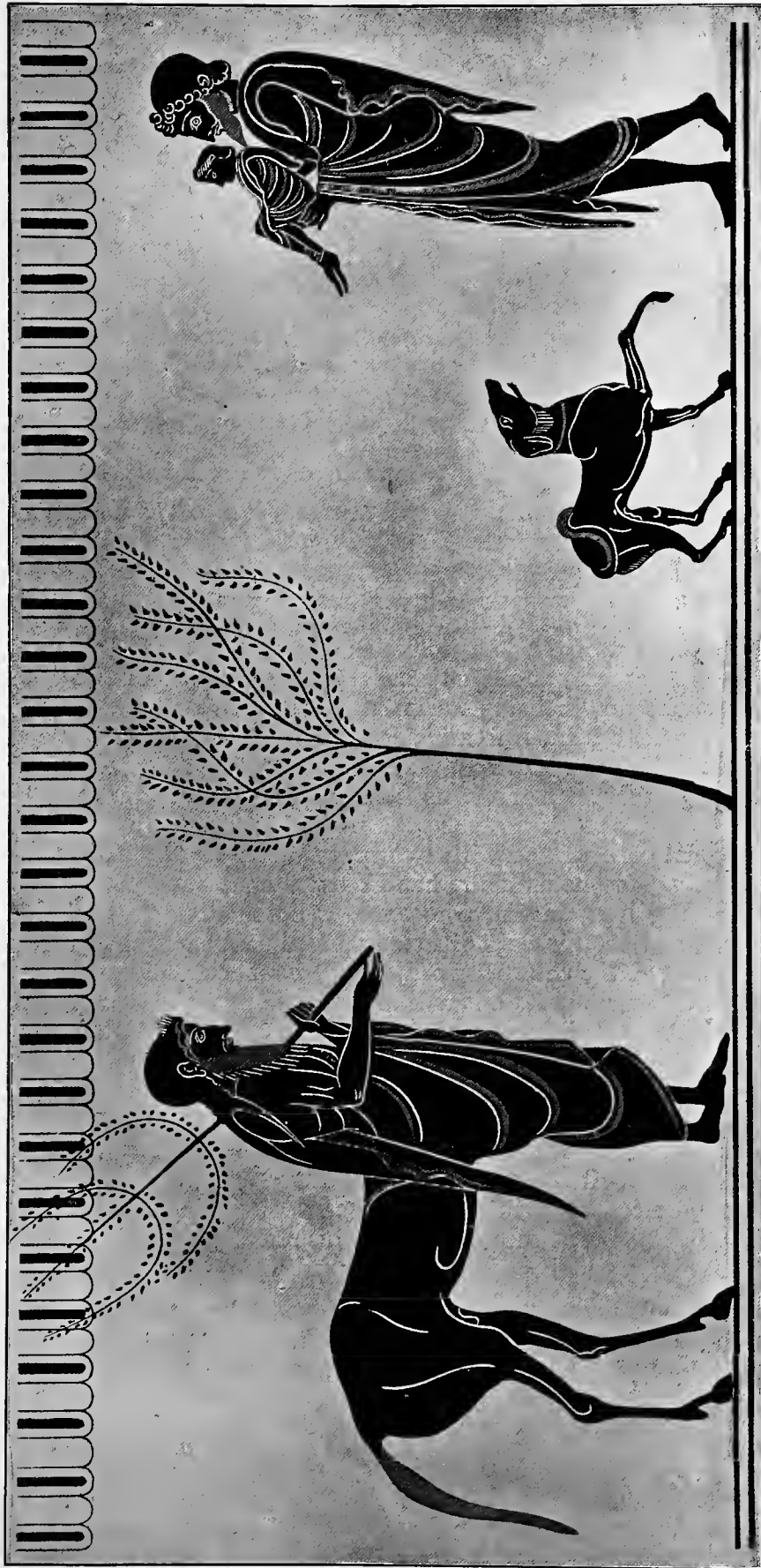


Fig. 25. After J. H. S. I pl. 2.

248. Hydria. Overbeck, *Gall. heroischer Bildw.* pl. XIV 2; Gerhard, *Auserl. Vasenb.* III pl. 183 = Reinach, *Rép. Vas.* II 91, 6.

In a panel on the body: Chiron to l. bearded, human ears, short mantle, the equine body cut off at the middle by the border of the panel, holds a branch upright in his r. hand, the but end touching the ground; it has suspended from its twigs two hares and a fox. Confronting him stands the youthful Achilles, nude, holding a taenia in r. hand; the l. is outstretched in greeting. Behind him stands his father Peleus, petasos, high boots, chiton, two spears in l., his r. extended over his son's head. On the extreme l. are the four horses of a quadriga to r., a dog to r. as on no. 133 and a draped female figure (Thetis?) with branches in her hair. They have evidently made the long journey in a chariot. In the field, meaningless inscription.

249. Hydria. Vulci. Berlin, Furtwängler 1900.

In a panel on the body: Chiron to l., short mantle, bearded, equine ears, long hair, crowned with projecting twigs, like the female figure on the preceding vase, and like all the other figures of this vase; he holds in his r. two long branches over his shoulder, and extends his l. in greeting. Only his human body and part of his equine body are represented, the rest is cut off by the panel. He is smelling a flower which a man to r., in a costume like that of Hermes, who may, however, be Peleus, holds to his nose. Behind him is a female figure, draped, walking to r. and holding in each hand a torch, called Thetis or Artemis (?) by Furtwängler. On the extreme l., part of the four horses of a quadriga to r. and a bearded male figure (Dionysos? according to Furtwängler) to r., in a long robe, perhaps the charioteer. In the field, meaningless inscriptions.

250. Hydria. Vulci. Berlin, Furtwängler 1901.

In a panel on the body: Chiron to l., bearded, ivy-wreath, mantle, equine body cut off by edge of panel; in his r. he holds a long branch upright, the but end resting on the ground, as on no. 248, but without prey. Confronting him stands Peleus in his usual garb, armed with two spears in his l., and a sword at his side. Again as on no. 248 he holds his r. hand outstretched over the head of the boy Achilles, nude, long hair, taenia, who extends both hands to Chiron. On the l. is a chariot to l. and the hindlegs of four horses; in the chariot stands a beardless youthful charioteer, long chiton, sword, shield on back, holding the reins and a goad. In the foreground on the l. is a draped female figure to l., crowned with long twigs as on the two preceding vases, l. hand uplifted, Thetis (?) according to Furtwängler. If Thetis accompanied her husband on the journey we have here an illustration of a lost literary tradition. Behind the chariot stands a tree, from the branches of which hang a hare and a fox.

251. r. f. Cylinx. Italy. Berlin, Furtwängler 4220. Severe style. Thetis leaves her son Achilles with Chiron.

Outside A: Chiron (inscribed) to r., bearded, equine ears, wears himation which reaches to his human knees and leaves his r. shoulder bare; his face is broken away. Over l. shoulder he carries a branch, and extends his r. hand to a boy inscribed *Ἀχιλλεύς*, who stretches out both arms to Chiron, as though in greeting. Achilles is nude and has his long hair done up in a krobylos. On the r. is a draped female figure, inscribed *Θέτις* running away to r., looking back. Her attitude makes it impossible to interpret the scene as the carrying away of Achilles from

Chiron by his mother; it is certainly a tradition in which Thetis, not Peleus, brings the child to Chiron. This makes Furtwängler's tentative interpretation of the late b. f. vase, no. 250, more probable, and Benndorf's interpretation of no. 246 less probable; though in our illustration, to be sure, Peleus is missing.

252. r. f. vase. Louvre. Colvin, *J. H. S.* I p. 138 fig. 4. Severe style. Peleus bringing the boy Achilles to Chiron.

On the r. is Chiron to l., bearded with long tresses, crowned, human ears, chiton and himation over l. shoulder, reaching to his knees; he holds a leafless branch over l. shoulder, from which are suspended a fox and a hare. In front of him is a tree. On the l. is Peleus advancing to r. in traveler's costume, urging his son Achilles, who walks before him, to approach Chiron. The boy is nude and has long hair, and is receiving a hearty welcome from the centaur, who not only looks encouragingly at the child but also extends his r. hand.

Chiron in both chiton and himation occurs again on a b. f. vase no. 245 and on no. 255 in the style of Douris, but there is no similarity of style between the two r. f. vases, though they are of the same period.

253. r. f. Amphora. Caere. Louvre, Pottier, *Album* pl. 88 G 3 p. 136 and *Catalogue* III p. 881 sq. Severe style, signed by the potter Pamphaios. Klein, *Meistersign.* p. 96 no. 26. Kretschmer, *Vaseninschr.* p. 131, 113 for *Chiron*, never spelled *Cheiron* on Attic vases.

Chiron (inscribed) to r., bearded, human ears, taenia in hair, tresses over shoulder, long himation leaving r. breast bare, in l. hand over shoulder a branch from which is suspended a hare, holds on his extended r. hand the infant Achilles (inscribed). The child has his arms wrapped in his mantle and sits facing the centaur. On a late b. f. vase, no. 247 the child sits on the hands of his father, but in the opposite direction; on the same vase the centaur is almost identical in pose and drapery.

The potter signs himself *Φαυπαῖος* for *Παμπαῖος*. His ware must have been very popular, for several styles of decoration can be made out on his pottery. See the able discussion of Pamphaios by Pottier, *l. c.* p. 882 and p. 762 sq. who is of opinion that this potter continued the traditions of his master Nikosthenes.

254. r. f. Amphora painted by Praxias. Vulci. Collection Principe di Canino. Present owner unknown. Benndorf, *Gr. u. Sic. Vasenb.* p. 86 note 433 b); Kretschmer, *Vaseninschr.* p. 226 no. 211.

A: Peleus (inscribed) holding Achilles in his arms.

B: Chiron (inscribed) holding the infant Achilles (inscribed) in his arms.

Kretschmer *l. c.* agrees with de Witte in dating this vase in the period of decadence, and presumes that Praxias lived in one of the colonies of southern Italy. The similarity of subject, however, to the preceding vase signed by the potter Pamphaios, makes it seem more probable to me that Praxias belongs to the early r. f. period. I make this statement with all reserve, realizing the rashness of attempting to date a vase which I have never seen.

255. r. f. Skyphos. Gela. Orsi, *Mon. Ant.* 1906 p. 83 fig. 54, no. 3. Style of Douris. Chiron sacrificing.

A centaur, standing sedately to r. pours a libation of wine from an *omphalos phiale*, and holds a staff in l. hand. The wine flows in two streams from the saucer.

His human body is draped in a long chiton over which he wears a mantle leaving his r. shoulder bare. He wears a heavy beard, long tresses, has human ears and a taenia in his hair. His head is too large for his body, which gives his human body a heavy-set appearance, like no. 253. His expression of face is more like that of Dionysos than of a centaur. In the English translation of Pottier, *Douris* p. 84 fig 24, the figure of Zeus shows such close similarity of style, note especially the long lock of hair behind the ear, also the drawing of the hands and ear, that I do not hesitate to assign our skyphos to the same school. The subject is unique; the centaur is evidently Chiron, not Pholos. On a r. f. hydria of a more advanced period, now in the Nat. Mus. Athens, Collignon-Couve no. 1246, a centaur is represented with a cantharus in l., and a pine-branch in r., on which are tied two hares. Although this centaur, in the catalogue, is called without doubt Chiron, the wine-cup seems to point rather to Pholos. Our skyphos can scarcely be taken as evidence in favor of the interpretation of Collignon and Couve because the wine in the libation-bowl is used for a sacrifice, whereas that in the cantharus for quenching the thirst. The branch with the prey does not help to solve the problem, because it is carried by Pholos as well as by Chiron, see nos. 128, 129, 137, 141, 158. 256. Amphora. Gela. Orsi, *Mon. Ant.* vol. 17 p. 468 fig. 333 and pl. 34. Chiron watching Peleus and Thetis wrestle.

The central group represents Peleus, bearded, wrestling with Thetis. On the l., facing them is Chiron, human ears, bearded, a peculiar tuft of hair standing upright over his forehead, over his l. shoulder a branch from which are suspended two hares and a bird. He wears a long himation leaving his r. shoulder bare. At his feet, between his fore- and hindlegs is his dog to r., as on no. 243. His r. hand is extended towards Thetis, whose r. arm crosses his, as if in supplication, but his sympathies are evidently with Peleus. This is the only example of the wrestling-match, in the presence of Chiron, in which Peleus appears as an old man, as on the François vase no. 241. The type of face of Chiron resembles that on nos. 243, 246, 247, the tuft of hair, but somewhat differently arranged, occurs on nos. 24, 243.

257. Hydria. Pl. IV. Vulci. Leyden, Roulez, *Choix de vases peints* pl. 12, 2 = Reinach, *Rép. Vas.* II 272. 7. Graef, *Jahrb.* I p. 202 (51). Chiron watching Peleus and Thetis wrestle. For the photograph here reproduced I am indebted to Dr. Holwerda.

In a panel on the body: The central group represents Peleus, beardless, garment tied round his waist, wrestling with Thetis, who transforms herself into a lion. On the r. is a draped female figure, a Nereid, rushing away to r., looking back. On the l., watching the central group, stands Chiron, bearded, long tresses, human ears, in a short mantle, leaving his human legs and r. shoulder bare, but which covers about half of his equine back, as on no. 243; he carries a branch over l. shoulder, from which are suspended a hare and a fox, and raises his l. hand encouragingly. Only on the François vase, no. 241, and on no. 256 is Peleus bearded. 258. Lekythos. Athens. Berlin, Furtwängler 2003; Graef, *Jahrb.* I p. 202 (52).

Chiron watching Peleus and Thetis wrestle.

Peleus, beardless, nude, sword at side, wrestles with Thetis who transforms herself into fire and a lion. On the r. a draped Nereid escapes to r., but looks

back; in each hand she holds a dolphin. On the l. is Chiron to r., in short mantle, bearded, long hair bound with a taenia; he swings in each hand a short burning torch. In the field, meaningless inscriptions. The torches held by Chiron here and on nos. 259, 264 seem to have no special meaning, unless the vase-painter supposed that the scene took place at night. I do not believe that they are wedding torches. For another centaur with torch see Reinach, *Rép. Vas.* II p. 289, 2. 259. Lekythos. Louvre, inedited. Chiron watching Peleus wrestle with Thetis.

On the extreme r. is a cliff, or mouth of a cave, from which Chiron emerges to l., as on no. 266. He is draped and holds a torch in each hand; at his feet is a white dog to l., partly concealed by the centaur's forelegs. The central group consists of Peleus to r. wrestling with Thetis. This is the only example of this episode before the cave of Chiron, and reminds one of the later episode where Peleus has conquered Thetis and leads her, a willing bride, to the cave of Chiron where they are married (no. 266).

260. Pelike. Munich, Jahn 380; Gerhard, *Auserl. Vasenb.* III pl. 227; Overbeck, *Gall. her. Bildw.* pl. 7 no. 5; Forrer, *Reallex.* p. 399 pl. 103; Luckenbach, *Abbildungen zur alt. Gesch.* p. 82; Graef, *Jahrb.* I p. 202 (53). Chiron watching Peleus and Thetis wrestle.

A: The central group represents Peleus (inscribed), youthful and beardless, long tresses and taenia in hair, garment round his waist, sword in sheath at his side, wrestling with Thetis (inscribed), who transforms herself into fire (flames rise from her shoulders), into water (waves trickle down her breast), and into two panthers attacking the hero. She appeals with outstretched r. hand to Chiron for help, but in vain, for the centaur gives his undivided attention to Peleus. Chiron (inscribed) is as usual on the l. side facing the wrestlers; he has human ears, long tresses, taenia in hair, and a branch over l. shoulder from which hang two hares. He wears a short mantle, leaving his r. shoulder bare, as on no. 257. Under his body is inscribed *Patrokya* for *Patrokleia* (?), the meaning of which is not clear, although it seems to refer to Chiron. On the r. a draped Nereid, inscribed *Pontmeda* for *Pontomeda* flees to r., looking back.

261. Lekythos. Athens, Collignon 328; Michaelis, *Arch. Anz.* 1861 p. 200 no. 14; Graef, *Jahrb.* I p. 202 (54). Heydemann, *Gr. Vasenb.* p. 6 pl. VI fig. I note 3 (g).

I have neither been able to find this vase in the National Museum, Athens, nor in the catalogue of Collignon and Couve. According to the description Thetis transforms herself into a snake or dragon, Chiron has human forelegs, and Nereus is sitting on a camp-stool.

262. Lekythos. Athens, Collignon-Couve 885. Very crude.

Chiron to r. bearded, draped, human forelegs, watches Peleus wrestle with Thetis, who turns herself into a lion. On the r. is an altar on which a fire burns. A similar altar occurs on a r. f. vase depicting the same subject, no. 265.

263. Krater with volute handles. Munich, Jahn 538; Graef, *Jahrb.* I p. 202 (59). Peleus wrestles with Thetis, in presence of Chiron.

On neck: Peleus with a garment round his waist wrestles with Thetis, at whose side stands Chiron in a chlamys, extending his r. arm. On each side two Nereids escape, and on the l. is Hermes, added merely to fill the vacant space. On the extreme r. and l. is a large eye.

264. Amphora. Vienna, Masner, p. 26 no. 226; Graef, *Jahrb.* I p. 201 no. 13. Chiron watching Peleus and Thetis wrestle, distributed on both sides of the vase.

A: Peleus wrestles with Thetis.

B: Chiron, bearded, in mantle arranged so as to leave r. shoulder bare, stands to r. and holds in each hand a torch as on nos. 258, 259. In front of him is Nereus to r. looking back.

265. r. f. Pelike. Vulci. Overbeck, *Gall. heroisch. Bildw.* p. 186, 34; De Witte, *Cat. d. l. coll. Magnoncourt* p. 46 no. 58; Graef, *Jahrb.* I p. 203 (73). Chiron watching Peleus wrestle with Thetis.

A: Peleus, youthful and beardless, crowned, nude except chlamys over shoulders, sword at side, wrestles with Thetis who transforms herself into a snake and a panther. On either side of the group, a Nereid, the one on the r. with a dolphin in her r. hand, near her a dragon partially concealed in a grotto. On a b. f. lekythos found

in Athens, no. 258, a Nereid is depicted with a dolphin in each hand. On the l. of the central group is Chiron, bearded, crowned, in a long mantle which leaves his r. shoulder bare; he holds a branch in l. hand.

B: Without interruption, two Nereids, Doris, Nereus and an altar on which burns a fire, as on no. 262.

Throughout the first half of the fifth century B. C. Chiron

is represented on Attic vases with human forelegs, the latest examples being the famous Amazon vase from Ruvo, Naples, Heydemann 2421 = Reinach, *Rép. Vas.* II 278; and the lid of a lekane, Naples 2638 = Reinach, *Rép. Vas.* I 78; but in the second half of the fifth and in the fourth century the change has already taken place and he has equine forelegs, witness Overbeck, *Gall. her. Bildw.* VII 8 and VIII 5, also Passeri, *Picturae Etruscorum* I pl. 8. Miss Harrison, *Prolegomena* p. 384 has overlooked these examples. The wrestling-match often occurs without Chiron as a witness, as on the Louvre vases F 301; G 42, 53, 65, etc.

266. r. f. Stamnos. Fig. 26. Chiusi. Palermo Museum 1503; Overbeck, *Gall. her. Bildw.* pl. VIII 6 and p. 197 no. 46; Inghirami, *Mus. Chiusino* I 46—47 and *Vasi fittili* I 77—78. According to Hartwig, *Meistersch.* 578 sq. it belongs to the late severe r. f. style, resembling the later style of Douris. Graef, *Jahrb.* I p. 204 (104) erroneously calls it b. f. Marriage of Peleus and Thetis at home of Chiron.

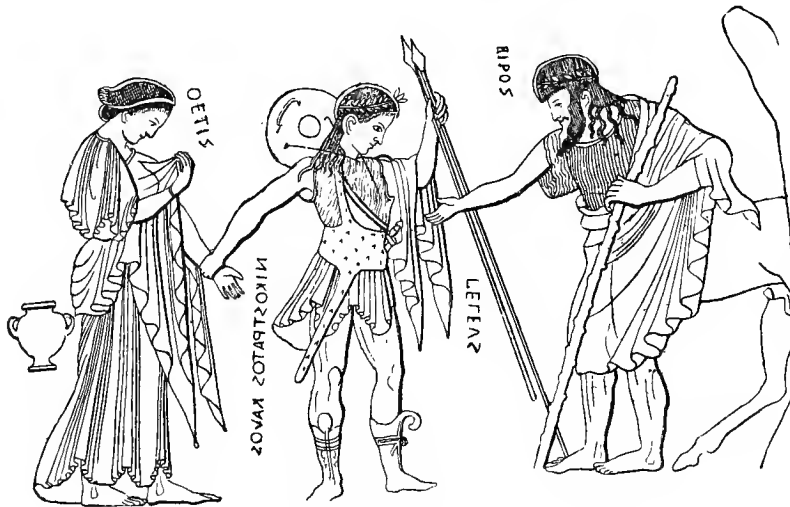


Fig. 26. From Overbeck, *Galerie heroischer Bildwerke* pl. VIII 6.

On the r. is a cave as on no. 259, from which Chiron, bearded, long tresses, crowned, human ears, in chiton and himation (cf. nos. 252, 255), is emerging. He supports himself with a staff in l. hand and extends his r. in greeting and welcome to the youthful Peleus and his bride Thetis. Peleus's body is seen from the front; his head, however, is in profile to r. He carries two spears in his l., is crowned, his petasos hangs between his shoulders; he wears high boots as on no. 252, a chiton, over which is a skin of a wild animal, and a sword on his side. He is leading Thetis by the wrist; she wears a chiton and himation. All the figures are inscribed, and between the bride and groom is inscribed *Νικόστρατος καλός* (Klein, *Vasen mit Lieblingsinschr.* p. 126, 3).

Although strictly speaking this vase does not belong to the archaic period I have included it in my catalogue, because it is the only example of the wedding in the cave of Chiron. On the François vase the wedding feast takes place in or in front of the palace of Thetis.

267. Lekythos with white background. Eretria. Boston, Robinson 336. Herakles and Pholos at the pithos.

Pholos to l., bearded, human ears, wreath of grape-leaves in his hair, pine-branch in his l. hand, but resting on r. shoulder (as Chiron on François vase no. 241), is draped to ankles in a long himation. He rests his r. hand on the rim of the wine-pithos buried in the earth up to its shoulder. Confronting him on the other side of the pithos is Herakles eagerly grasping its rim with both hands; he wears the lion's skin, his bow hangs in the background, his club rests against the rim of the pithos, and his l. foot is placed against its shoulder, as on nos. 139, 143, 147, 150. In the background partially concealed by the pithos is a palm-tree, as on no. 142, which Robinson *l. c.* erroneously takes to be the wine spurting upwards. On the extreme r. and l. are cliffs representing the mouth of the cave, as on nos. 135, 156, 160. For Pholos draped, but with equine forelegs see no. 133, and for other examples of the draped type of Pholos with human forelegs see nos. 141, 142, 228, 268. Pholos of Class B occasionally occurs entirely nude, as on nos. 230, 269, 270.

268. Amphora. Pl. IV. Corneto. Zürich, Sammlung des eidgenössischen Polytechnikums. Blümner, *Archaeol. Samml. zu Zürich* p. 173 no. 10; Benndorf, *Mitt. d. Antiquarischen Gesellsch. in Zürich* XVII Heft 7 p. 169 no. 411.

Herakles and Pholos at the pithos.

Herakles to r., in chiton and lion's skin, stoops with bent knees under the weight of the stone lid which he is removing from the buried pithos. Behind him also to r. is Pholos, bearded, equine ears, in tight-fitting chiton leaving his human forelegs bare. He lifts his l. hand in astonishment or admonition. Usually the pithos is between Herakles confronting Pholos. Here, however, as on no. 135 the centaur is behind the hero. For other examples of Pholos draped see under no. 267.

269. Kyathos. British Museum, Walters B 464. Herakles and Pholos at the pithos.

"In the centre is Heracles to r., bearded, with lion's skin, over a short embroidered chiton, and sword; he has just lifted off the lid of the *pithos*, which is partly buried in the earth. Facing him is Pholos, with long tresses and pointed beard and a horse's body attached to his human body at the hips, holding out a

pine-branch in both hands. Behind Heracles is Athene to r., . . . l. hand extended to Heracles. On either side, eyes, black with purple pupils and white rings. In the field, vine-branches with grapes. On either side of the handle, a Satyr to r., one looking back at the other; they have long hair, and ivy-wreaths round their bodies."

For other examples of Pholos of Class B nude, see nos. 230, 270.

270. Lekythos Pl. II. Metropolitan Museum, New York, o8. 258, 29. Height 0.17 m. Herakles and Pholos at the pithos. For the photograph here reproduced, I am indebted to Dr. Edward Robinson.

Herakles to r., in chiton and lion's skin, rests his l. hand on a huge rock which serves as the lid of the pithos and extends his r. hand in conversation with Pholos who faces him on the other side of the wine-jar. The centaur, bearded, human ears, long tresses, extends both hands, evidently objecting to the plan of the hero. He is unique in that his human legs are attached to his equine body, in other words instead of the usual human abdomen he has the chest of a horse. Like the preceding example and Pholos on the Assos frieze, no. 230, he is without drapery. In the field, vine-branches with grapes.

271. Lekythos. Herakles received by draped Pholos, Class B, in the presence of another centaur, Class A. See no. 141.

272. Lekythos. Pholos draped, Class B, and another centaur, Class A, at the pithos. See no. 142.

XVIII. ETRUSCAN RED WARE.

A) STAMPED RELIEFS.

273. Small pithos. Caere. Louvre, Pottier, *Album* I p. 42 D 254, pl. 36.

The body is covered with a series of stamped metopes which form six zones repeating two motives, the one, a winged sphinx to r., the other, a beardless centaur to r. carrying a branch with leaves on his l. shoulder, as on D 264 and 265. Occasionally an irregularity occurs in that a centaur is stamped on the sphinx band. Same technique as the following vases.

274. Pithos. Caere. Louvre, Pottier, *Album* I pl. 36 D 264 and p. 43; *Catalogue* II p. 387, 389; identical with Hermitage, Stephani, *Vasensamml.* no. 527.

Below a band of interlaced semicircles is a zone of stamped metopes repeating three subjects, a bearded gorgo-mask full face, a winged griffin to l., and between them a centaur, beardless, with human forelegs running to r., holding a branch over his l. shoulder. Three separate flat matrixes were used, not a cylinder. Pottier *l. c.* p. 387 considers this method the earlier in date. The same method was employed in stamping the gold centaur-plaques from Rhodes, no. 221. Although these pithoi were evidently made in Etruria, the designs are of oriental perhaps Hittite origin, at any rate the source is the same as that for Ionia. It seems to me more probable that Ionia and Etruria have the same common source than that Etruria is completely under direct Ionic influence, especially since the centaur on Etruscan stamped, incised and painted ware is not closely enough allied to the centaur of Ionia to warrant direct influence.

275. Pithos. Caere. Louvre, Pottier, *Album* I pl. 36 D 265.

Same technique as the preceding pithos, but there are seven zones of stamped panel pictures, the third and fifth representing a centaur stamped from the same mould as that used on the two preceding vases. The other zones represent a sphinx to r. as on D 254.

276. Pithos. Caere. Louvre, inedited.

On a zone of stamped metopes are two motives, a rider to r. and a centaur to r., not alternating, but each occurring in consecutive order a number of times. Here the centaur is from a mould which differs from that of D 254, 264 and 265, in that he has a long pointed beard and a longer branch with five instead of three stems. A warrior on horseback to r., a winged sphinx to l. and a centaur of Class A occur on the frieze of a larnax stamped with a cylinder, found at Tanagra, no. 194, where, however, the types are totally different.

277. Pithos. Caere. Vienna, Masner, *Samml. ant. Vasen* p. 19 fig. 12 no. 207; identical with decoration of pithos in St. Petersburg, Hermitage, Stephani, *Vasensamml.* no. 1065.

Five flat quadrangular moulds were used for the metope-like decoration on the shoulder below a guilloche, whereas near the base is an animal frieze of five figures rolled from a cylinder. The stamped designs occur in the following order: a chimaera to r., six times; a centaur to r., beardless, nude, twig with leaves (as on Polledrara hydria, no. 315) in uplifted r., held horizontally behind his back, seven times; nude (?) man, bearded, long hair, shooting an arrow from a large bow to l., behind, in the field, hangs his quiver, occurs only once; warrior on horseback to r., like Louvre, Pottier, *Album* pl. 38, D 354, seven times; the archer to l. already mentioned as facing the centaurs, twice; and finally a hoplite to l., four times. The archer is probably Herakles shooting at the centaurs.

278. Pithos. Caere. St. Petersburg, Hermitage, Stephani, *Vasensamml.* no. 909.

Cf. Loeschcke, *Arch. Ztg.* 1881 p. 42.

In addition to the five subjects stamped on no. 277 there is a sixth, a centaur armed with a double ax, occurring seven times in succession. Both groups of centaurs are confronted by the archer, presumably Herakles. It is only on the Etruscan stamped red ware that the double ax is found as a weapon of centaurs; on the stamped red ware from Rhodes and the Carian coast, nos. 215—217, it is the weapon of the opponent of a centaur.

279. Pithos. Caere. Vienna, Masner, *Samml. ant. Vasen* no. 208.

Four different subjects occur in the metope-like spaces: 1. a centaur to r., over r. shoulder a twig with seven leaves, in l. hand a spear the but end of which rests on the ground; as on the Buccheri ware no. 282, only there the centaur walks to l.; 2. a lion; 3. a rider; 4. a deer; all to r.

280. Handle of a vase. Pl. XII. Heidelberg. Height 0.12, breadth 0.049 m.

Here published for the first time by kind permission of Professor von Duhn.

For the photograph here reproduced I am indebted to Dr. H. Hofmann.

The style differs considerably from that of the stamped pithoi from Caere. In the first place it is earlier, in the second place, although the designs are in panels they are bordered by zigzag lines and a plaited pattern. Visible in our illustration are 1. a mountain goat (?) to r. nibbling at the leaves of a tree; 2. a centaur to r.,

holding in uplifted hand a long flexible stem terminating in a bud; at his feet hooked stems spring from the ground. 3. a lion to r. devouring a human leg. The zigzag border occurs on the stamped gold diadems of the geometric period, no. 5; the ornaments in the field are common on Italic ivory carvings, nos. 301, 302, and on bronze repoussé work.

Exactly the same plaited pattern occurs on a Hittite cylinder of perhaps 1500 to 1200 B. C., Ward, *Cylinders and other oriental seals, in Library of J. P. Morgan* pl. XXXI, 234. This similarity is significant, and is another point in favor of my theory that the Etruscans were directly influenced by Hittite art. 281. Tripod. Pl. XV. Corneto, Museo Municipale. Furtwängler, *Arch. Ztg.* 1884 p. 107; Cecil Smith, *J. H. S.* 1894 p. 210. Date: early decades of sixth century. Dr. A. M. Harmon has kindly given me the photograph here reproduced.

A large basin with two handles and three legs ending in lion's claws. On the upper part of each leg is a quadrangular panel; one contains a moulded relief of Theseus and the Minotaur, the other two a centaur to l., with branch over l. shoulder from which is suspended the forepart of a fawn, whose limp legs seen in the background reach the ground. The head and long ears of the animal hang over the centaur's hindquarters. The reliefs are covered with a yellowish white slip, as on Cretan stamped ware, no. 219, and still show traces of color, note the spots on the fawn and the rosettes of pellets in the field. The centaur seems to be beardless, as is usual in Etruscan art, witness the Polledrara hydria, no. 315, the bronze bowl, no. 305, the stamped reliefs nos. 273—275, 277, the Etruscan stamnos, no. 176, the amphorae, nos. 315 A, 170, the statuettes, nos. 294—296, 298—300, occasionally Etrusco-Ionic ware, nos. 313, 176 A, Bucchero ware, nos. 282—287, 291, incised red ware, no. 281 A, and the helmet from Oppeano, no. 303; otherwise youthful centaurs in the archaic period are found on a Proto-Corinthian lekythos, no. 226, on a Corinthian pinax, no. 229a), on Rhodian gold plaques, no. 221, on Rhodian stamped red ware, nos. 215, 216, on some of the terracottas of Cyprus, no. 18 and probably on a Tanagra group, no. 208. The shape of the branch with voluted stems occurs similarly on Proto-Corinthian, nos. 224, 226, and on Proto-Attic fabrics, no. 211. The dismembered fawn does not occur elsewhere, though the living deer or doe is found on quite a number of fabrics, Rhodian, Cypriote and Attic-Ionic, see under no. 174. For two winged centaurs fighting for the possession of a dead fawn, see no. 285.

B) INCISED FIGURES.

281 A. Oenochoe. Chiusi. Museo Preistorico del Collegio Romano. Karo, *Bullettino di Paletnologia italiana* XXVI 1900 pl. III 8 and p. 35 fig. A; Montelius, *Civilisation* II pl. 216, 8 and p. 962 fig. 8.

Under the handle on the body is an incised palmette, below which is a lion to r. looking back. On either side of a highly conventionalized tree a group of three figures, strictly symmetrical, are incised: a winged horse, a youthful centaur with human ears, pudenda not indicated, and a griffin. The centaur to r. holds

a bunch of tendrils in his extended l. hand, and is walking with l. foot forward. The corresponding centaur walks with r. foot forward to l. and holds a branch in his extended r. hand. On no. 312 a centaur again occurs behind a winged horse.

XIX. ETRUSCAN BUCCHERO WARE.

A) STAMPED RELIEFS.

282. Amphora. Chiusi. Berlin, Furtwängler 1545. Perhaps identical with Micali, *Storia* XIX, 1; XX, 11; Milchhöfer, *Anfänge* p. 76 fig. 49 = Roscher, *Lex.* II 1 p. 1057. "Centaur in Orcus".

The relief which encircles the shoulder of the vase consists of a group of four figures impressed from a cylinder and repeated twelve times as follows: On the l. an enthroned beardless figure to r., wearing a long garment, holds a scepter crowned with a lotus flower; from the r. there advance towards him two nude beardless youths each holding a spear, and a centaur, beardless, elongated body, a long branch with five pronged stems in r. hand over his shoulder. If Micali's illustration is accurate the centaur holds a spear in one hand but the branch extending from his shoulder is without support. According to Milchhöfer *l. c.* p. 229 the seated personage is the king of the nether world, and E. H. Meyer, *Indog. Myth.* I p. 60 interprets the two warriors as Theseus and Peirithoös, who forced their way into Hades. To me it seems more probable that the youths are spirits being led by a centaur to the king of the dead.

283. Holkion or Goblet. Chiusi. Berlin, Furtwängler 1550. Gerhard, *Apparat*, in Library of Berlin Museum, Mappe XXX 37; Micali, *Storia* XX, 1; Martha, *L'Art Etr.* p. 466, fig. 304 A.

The relief which encircles the cup near the rim consists of a group of six figures, stamped with a cylinder four times as follows: The "Persian Artemis", front view except the head which is turned to l., curved wings on her back, holds a swan by the neck in her r. hand; her l. uplifted is empty. On the r. is a beardless centaur to l., human pudenda, a branch with four forked stems over his shoulder; what Furtwängler considers a dead hare in his hands, is nothing more than the pronged end of his branch. Between the centaur and Artemis is a kid or a doe standing on its hindlegs, and behind the centaur is a panther standing upright and supporting himself against his back. On the r. of the panther is a second centaur to r., shouldering a branch on which is tied a dead fawn by its fore- and hindlegs. Facing him is a chimaera and finally a youth to l. with sword held upright in his extended hand. I have followed Gerhard's tracing in my description, which differs slightly from that of Furtwängler and Micali. If Micali's illustration is accurate it was made from a different cylinder, note especially the plants springing from the ground. Without tectonic division the figures are grouped, but there is apparently no inner connection. The so-called Persian Artemis, however, occurs again on the gold necklaces from Rhodes, alternating with a centaur, no. 221, a harmless panther confronts Nessos on the Chalcidian vase, no. 163, see also no. 291, and a peaceful lion is depicted among a band of centaurs on the Ionic vase, no. 235. The

chimaera also occurs on Etruscan stamped red ware, but there facing the opposite direction, no. 277, and along with a lion and centaur with equine forelegs on a Buccero vase in Boston, see no. 193, the only example of a centaur of Class A on Etruscan stamped ware. Very rare is the method of tying the prey to the branch; in Attic art the fox and hare are tied by the forelegs, though in Etrusco-Ionic art, witness the centaur on the Monteleone chariot, no. 233, the prey is sometimes tied by all fours.

284. Vase. Micali, *Storia* XX 8; Puchstein, *Arch. Ztg.* 1881 p. 240.

The cylinder contained a group of five figures as follows: A nude youth to r., a stone in each hand pursues a beardless centaur to r. looking back, who is about to hurl a stone with his l. hand at the youth. This group occurs similarly, but with different weapons, on a Corinthian skyphos no. 228, where Herakles is chasing the centaurs from the pithos, but the resemblance is not close enough to give a similar interpretation to our group. On the r. comes a youth with a spear, then a kneeling youth facing a warrior with spear, sitting to l. on a camp-stool. All the figures seem to wear crested helmets, as on no. 315 A, though it may be a conventional way of representing long hair down the back.

285. Cup with two handles. Berlin, Furtwängler 1556.

Below a border of intertwined lotus flowers is a cylinder stamped frieze encircling the cup. On the l. is a group of three figures, one seated on a throne, the other two approaching with wine-pitchers. On the r. are two youths attacking each other. In the center are two beardless winged centaurs, confronted, struggling for the possession of a dead fawn which they hold by the fore- and hindlegs vertically between them. On a tripod from Corneto, no. 281, the outcome of a similar struggle is probably depicted, where a centaur carries off the front half of a fawn; and on an Italian repoussé bowl made under Etruscan influence, no. 305, a centaur carries a dead fawn. Outside of Etruria winged centaurs only occur in Babylonia during the Cassite period, nos. 2 and 3, and in one example of Greek art under oriental influence, no. 4; this is a strong argument in favor of the direct influence of the Orient on Etruria. The winged centaur on the helmet from Oppeano, no. 303, shows Etruscan influence.

286. Bowl on high stem. Berlin, Furtwängler 1560; cf. Pellegrini, Museo Civico di Bologna, *Catalogo dei Vasi Antichi Dipinti* nos. 146 and 147.

The relief, stamped by means of a cylinder, is made up of the following figures, repeated four times: A female (?) and a nude male figure confronted, between them a doll-like human figure, front view; then on the r. a centaur with uplifted tail, r. arm raised; then two youths confronted, probably boxers; and finally a man confronting a woman. Similar, if not identical, is the relief on a cylix from Chiusi in the Museo Civico di Bologna, no. 146, and on a plate, also from Chiusi in the same museum, no. 147. Centaurs with uplifted tails are rare in archaic art, the only other examples known to me are the Greek scarab no. 186, the bronze statuette no. 300, and the Dipylon vase under oriental influence no. 4, though a centaur lashing his tail occurs as decoration of a helmet, no. 185.

287. Boat-shaped vase. Chiusi. Berlin, Furtwängler 1563; Micali, *Storia* XX 13.

Cylinder-impression: A female (?) figure, draped, seated on a throne to r. (under the throne is a bird to l.) is receiving a taenia from a female votary followed

by another with an oenochoe. Behind her but without any apparent connection is a centaur, beardless, to l., shouldering a long branch, the but end of which with roots attached curves downwards before him, and finally three nude youths marching to l. 288. Pithos. Chiusi. Bologna, Pellegrini 143.

Like the red ware pithoi from Caere in that the decoration is not rolled from a cylinder, but stamped with a flat square seal. In a series of recessed metopes: A rough figure of a headless centaur, evidently due to the fact that the curved surface on the shoulder of the pithos was not well adapted to the use of a flat mould. This is an interesting example of the use of a red ware mould on Bucchero ware.

289. Goblet or Holkion. Fig. 27. Chiusi. Florence. Helbig, *Annali*, 1877. Tav. d'agg. UV, 7 and p. 407; Forrer, *Reallexikon* p. 127 fig. 112. Montelius, *La Civilisation primitive en Italie* II p. 987, pl. 224, 7.

The frieze below the rim contains a repetition of three figures: Awinged centaur bearded (?), in his l. he holds a fluttering bird by its legs, in his r. a twig; in front of him are a unicorn and a deer, all to r. Winged centaurs are rare; they occur on a Babylonian boundary stone of the Cassite period, no. 2, on a Cassite seal impression no. 3, on an Attic geometric vase under oriental influence, no. 4, occasionally on Etruscan Bucchero ware no. 285 and on a helmet from Oppeano, no. 303. In the field above the animals are stars.



Fig. 27. After *Annali* 1877 pl. UV, 7.

B) INCISED FIGURES.

290. Goblet or Holkion. Fig. 28. Micali, *Monumenti inediti* pl. 27, 4 and text p. 160.

Between two wild animals to r. is a bearded centaur, shouldering a small branch, and running at full speed to r.; his human forelegs are entirely out of drawing. He wears a waist-cloth like that of the centaur on the Rhodian gold plaques, no. 221, cf. also no. 227; the guilloche below the incised band finds an analogy on Rhodian stamped red ware, no. 215. This does not mean that Rhodes influenced Etruscan art, it merely means that both Rhodes and Etruria borrowed from a common source. As we have so often had occasion to note the hindlegs do not take part in the vigorous motion of the forelegs. The Cretan waist-cloth occurs



Fig. 28. After Micali, *Monumenti inediti* pl. 27, 4.

elsewhere in Etruscan art, for example, on a bronze statuette, no. 297, and on an Etrusco-Ionic lekythos, no. 323, where, however, it is worn by a young man, probably Herakles. Somewhat similar in technique is the draped centaur brandishing a sword in r., on an oenochoe from Falerii, Montelius, *Civilisation II* pl. 323, 9. 291. Cantharus. Fig. 29. Corneto. Berlin, Furtwängler 1541; Karo, *De arte vascularia antiquissima quaestiones* p. 13 and pl. 1.

A: A youthful centaur holding in each hand conventionalized elaborate tendrils and wearing a sleeveless chiton, as on the Proto-Corinthian lekythos no. 225; runs with rapid strides to l., his hindlegs as well as his forelegs taking part in the action. He has long hair, human ears, and the customary Etruscan elongated

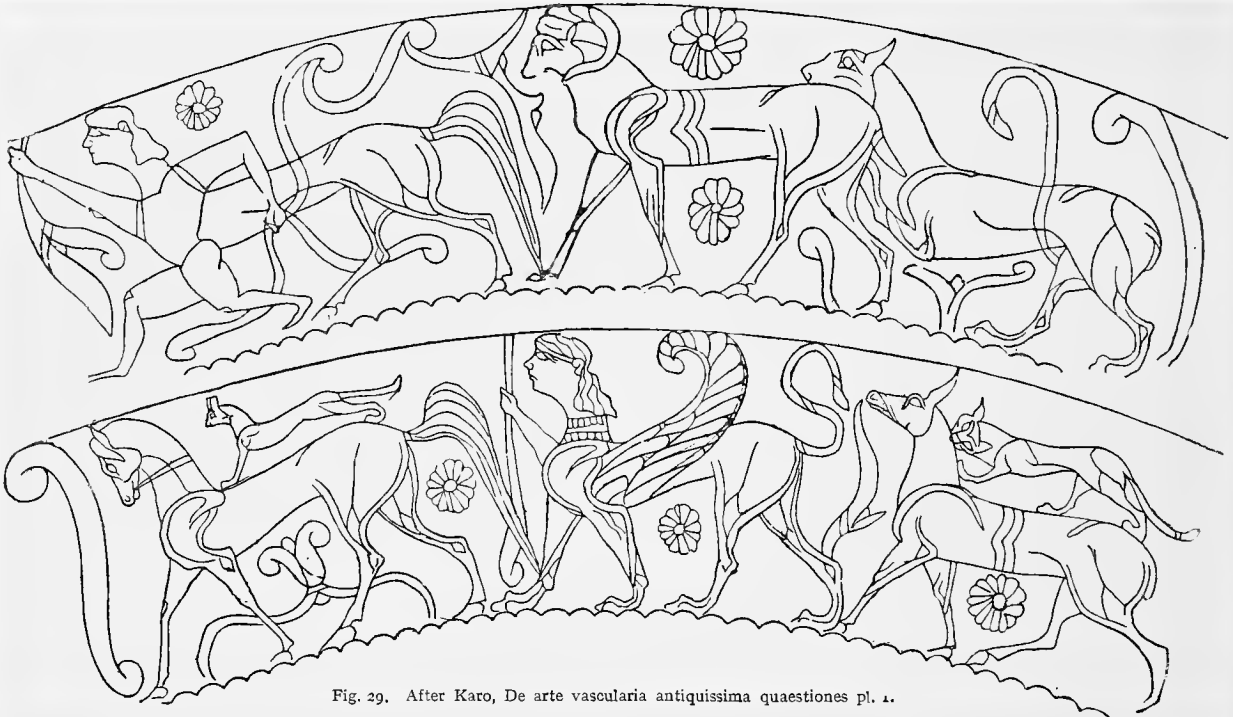


Fig. 29. After Karo, *De arte vascularia antiquissima quaestiones* pl. 1.

equine body. Behind him are a ram and a panther, both to l. For other wild animals in the company of centaurs see under no. 163. In the field are rosettes and from the ground spring exotic plants.

B: The foremost figure of the procession, which moves to l., is a bridled horse with a wild-cat on his back, then comes a sphinx and finally a fawn on whose back a puma has sprung. The wild cat is not attacking the horse, but the puma is biting the fawn in the neck. Remains of red color once rubbed into the incisions are still visible. This side is also illustrated in Montelius, *Civilisation II* pl. 300, 1.

292. Cantharus. Louvre, inedited.

A bearded centaur, hairy chest as on no. 82, tendril in extended r. hand, human pudenda, takes long strides to l. As on no. 291 his equine body is not only far too long but it joins his human body at a higher point than usual. Then

comes a griffin to r. devouring a hare (?), and behind the griffin as well as behind the centaur the protome of a stag. A tree springs up in the background behind the centaur, whose back is covered with a row of incisions shaped like fish-hooks.

XX. ETRUSCAN GOLD JEWELRY.

293. Pendant. Vetulonia. Munich. Karo in Milani, *Studi e Materiali* II p. 136 fig. 129.

On a gold plaque in granulated work is represented a centaur rearing to l., with a branch in each hand, confronting a fawn in heraldic fashion. For the association of centaur and fawn or doe see no. 174.

XXI. ETRUSCAN BRONZE STATUETTES.

294. Berlin, Friederichs, *Bronzen* 2297. Collection Koller.

On a flat plinth stands a beardless centaur with human pudenda, l. foreleg slightly advanced, l. hindleg considerably advanced; his upper arms are close to his body, but his lower arms are extended horizontally, and his hands are empty. His hair which looks like a wig — compare the Rhodian gold plaque no. 221 — is merely blocked out. His equine back is pierced by a nail which once extended through the plinth which may have been fastened to some other object, perhaps the lid of a cista. Other examples of beardless centaurs in the archaic period are cited under no. 281.

295. Berlin, Friederichs, *Bronzen* 2296.

This centaur differs from the preceding in that it is somewhat larger, *circa* 3¼ inches high, and the hindlegs are close together, not worked out plastically. His outstretched arms are slightly raised and his hair is marked with incisions. The end of his tail is fastened to the plinth.

296. Boston Museum no. 09.291. Fig. 30a and b. Gift of Harold W. Parsons. Height 0.083, Length of plinth 0.067 m. Mentioned *A. J. A.* XIV p. 390. I am indebted to L. D. Caskey for the photographs here reproduced.

Similar to the Berlin examples just cited, but here even the forelegs are not separated, and large



Fig. 30. From photographs.

ears are crudely indicated. The hands too are very crude; only the thumbs are modeled. Furthermore the support between body and plinth is again broken off, and does not pierce the plinth. This is probably identical with the statuette formerly in the Collection Tyszkiewicz, Helbig, *Bull. d. Inst.* 1871 p. 68.

297. *Mon. d. Inst.* 1836 pl. 29; Müller-Wieseler *D. a. K.* II pl. 47 fig. 591; Daremberg-Saglio, *Dict.* I p. 1011 fig. 1283; Roscher, *Lex.* II 1 p. 1078 fig. 11; Reinach, *Rép. Statuaire* II 692, 1.

This statuette differs essentially from the preceding examples in that the centaur is bearded and wears a tight fitting waist-cloth of Cretan shape like that on the Rhodian plaque, no. 221, and the Etruscan goblet, no. 290. His tail is broken off and the plinth curves upwards at its ends. I cannot identify the object in his hand.

298. Louvre. Reinach, *Rép. Statuaire* II p. 692 no. 2.

Beardless centaur with human pudenda and human ears, hands broken off, stands on a plinth. Later in date than the preceding examples, but still archaic.

299. Florence. Reinach, *Rép. Statuaire* II 692 no. 3; Gerhard, *Annali* 1837 p. 142 note 2.

Same attitude as the preceding examples but long tresses and more advanced style; he too has human pudenda indicated, and is beardless.

300. Città di Castello, Umbria. Florence. Pellegrini, *Notizie degli Scavi* 1902 p. 481 fig. 1; Reinach, *Rép. Statuaire* III p. 285, 4.

This is a most remarkable statuette, unique in the history of centaurs, for not only his forelegs but also his hindlegs are human, ending in human feet. His r. forearm is extended and his fingers are closed as if he once held some object; his l. arm is broken off at the elbow. Like the Berlin and Boston examples his equine body is pierced with a nail, which evidently had served to fasten it to a plinth. The whole anterior part of the centaur is clothed in a tight-fitting chiton, which leads Pellegrini to at least raise the question as to the sex, but he rejects the hypothesis that it may be a female centaur on account of the short hair and flat chest. In this I agree with him, especially since draped centaurs do occur, not only as Chiron and Pholos, but also as nameless ones, witness 1. the draped centaur on the Proto-Corinthian vase, no. 225, who, however, is bearded, 2. the youthful centaur incised on a Bucchero vase no. 291 and 3. the so-called "Centauressa" on the Chiusi ivory situla, no. 301, not to mention those who wear the waist-cloth. A further peculiarity of our bronze statuette is the uplifted tail like that of a lion, which occurs again on the Dipylon vase under oriental influence, no. 4, on the Greek scarab, no. 186, and on the Bucchero stamped ware, no. 286. Strictly speaking, this centaur does not belong to Class B, but since it is the only example of a centaur with human hindlegs, it does not seem worth while to catalogue it separately under a fourth Class D. It was evidently a mere whim of the artist, without any mythological significance. I feel inclined to explain in a similar manner the b. f. vase-fragment in the possession of Masner, *Arch. Epigr. Mitt.* 1892 p. 128, where a horse with uplifted lion's tail and human arms instead of forelegs is depicted.

XXII. ETRUSCAN IVORY MONUMENTS.

301. Situla. Chiusi. *Mon. d. Inst.* X pl. 39a. Boehlau, *Aus. Ion. u. Ital. Nekropolen* p. 119 fig. 64, and *Jahrb.* II p. 42; Helbig, *Bull. d. Inst.* 1874 p. 210; Klügmann, *Bull. d. Inst.* 1876 p. 143. Montelius, *Civilisation* II pl. 225, 7.

On the third band from the top are a row of animals and a rider, types which appear on other Etruscan monuments, and among them, but with no inner connection, two centaurs, one to r. fully preserved, and one to l. of which only the equine body and horizontal branch ending in a lotus flower over its back are preserved. The former is of especial interest, because its human body is draped to the ankles in a tight-fitting garment girdled at the waist. In his uplifted r. he holds a tendril of lily pattern. Beneath his feet a conventionalized plant ending in volutes springs from the ground. The elongated body of the centaur finds its closest analogy in Etruscan art, especially on the Polledrara vase no. 315, so too the lotus flower and the other animals, especially the unicorn, see no. 289, and stag, no. 292. Next to Etruria, where we have another example of a draped centaur of non-mythological character, see no. 291, the closest analogy to our monument is found on Proto-Corinthian vases, where not only the draped centaur again occurs, see no. 225, but also the stem with lily flowers in the hand of the centaurs, see nos. 224, 226. Here too the arched back of the centaur is found. Note, furthermore, similar branches in the hand of the centaur on the Proto-Attic vase found in Thebes, no. 211, where again the elongated bodies of the centaurs are very marked. On monuments from Praeneste, see nos. 302, 306, the plants which spring from the ground are analogous. To my mind these monuments from Praeneste show Etruscan influence. But how about the Proto-Corinthian and Proto-Attic parallel cases? It seems to me unwarranted to trace all these monuments back to Aeolis or to Aeolic influence, as Boehlau is inclined to do, or to find with Helbig Phoenician influence, or even, as some would have it, Chalcidian influence here. Does it not seem far more probable to suppose that Etruria did not get these peculiar types by way of the Greeks of Asia Minor, but that the same common source is to be found in oriental art, presumably in that of the Hittites, both for the Greeks of Asia Minor and for the Etruscans?

I have taken for granted above that the draped centaur is male, though Boehlau considers it female. If the artist meant to represent a "centauressa" he would probably have given the figure long hair, like that of the female figures in the second band of our situla. Not until the fifth century are female centaurs represented in Greek art, the earliest examples being a most beautiful terracotta figurine, a recent acquisition of the Berlin Museum, and a gem published by Furtwängler, *Antike Gemmen* I pl. 12, 41, both of Class B.

302. Ivory arm. Praeneste, Barberini Collection. Villa Giulia. Delbrück, *Arch. Anz.* 1910, pp. 183-186 and 181 fig. 1. Pinza, *Bullettino d. Commissione Arch. Comunale di Roma* 1910 pp. 60 sq., fig. 2.

Among the ivories of this collection are three human arms from the elbow down, decorated with carved relief zones on the sleeves from wrist to elbow. For the most part these zones contain animals, lions, stags, sphinxes, chimaeras

and centaurs, all of them belonging to the répertoire of Etruscan artists. From the ground lilies and similar plants spring as on the ivory situla from Chiusi, no. 301, which was evidently made under the same influence at work on the ivory arms. How wide-spread this influence was in Italy and Greece we are just beginning to realize. In addition to the animal friezes there are others of intersecting curved lines with small flowers and palmettes, as on nos. 301, 305 etc., made under the spell of Hittite art. Pinza, *l. c.* considers the ivory arms from Praeneste parts of musical instruments.

XXIII. ITALIAN METAL WORK.

303. Bronze Helmet. Oppeano, in province of Verona. Florence. Montelius, *La Civilisation Primitive en Italie Septentrionale* I pl. 49, 2 and text p. 268 where the literature is given; Daremberg-Saglio, *Dict.* II s. v. galea p. 1446 fig. 3460; Forrer, *Reallex.* p. 343 pl. 88 fig. 3.

The helmet is cone-shaped and is made of two pieces, riveted together. Between bands of chequer pattern is one in repoussé work of animals; among these, between two horses, is a winged centaur to l., beardless, with highly arched back and very short tail more like that of a stag than a horse. Much has been written about the origin and date of this art. Montelius is usually several centuries too early in his system of dating, it is certainly not earlier than 500 B. C. Hoernes, *Urgeschichte der Menschen* p. 655 discusses our helmet in connection with similar finds at Este; he is, however, mistaken when he calls our centaur a sphinx. To be sure, on the bronze situla Benvenuti, Montelius *l. c.* pl. 54, 1, there is a winged sphinx with arms, wearing a waist-cloth; a monster which at first glance looks like a centaur. Perhaps it is incorrect to call this combination of man and lion a sphinx, at any rate we have no right to include it in our catalogue of centaurs, no more than the man-lion on oriental seals. We have already seen, nos. 2 and 3 that winged centaurs occur in Babylonia, in Athens under oriental influence, no. 4, and as late as the sixth century in Etruria, nos. 285, 289; furthermore that the youthful type of centaur is common in Etruria, though occasionally found in Greece, see under no. 281 where the other examples are cited. It seems to me that the centaur came to northern Italy not by way of Illyria, see Kretschmer, *Gesch. d. Gr. Sprache* p. 254, but by way of Etruria. The Etruscan type of winged centaur occurs even later on an Italian scarab in sardonyx, Furtwängler, *Antike Gemmen* I pl. 20 fig. 73. For other examples of a centaur used as a helmet-decoration, see under no. 232.

304. Bronze vase. Repoussé work. Praeneste. Helbig, *Bull. d. Inst.* 1866 p. 144 no. 16.; Klügmann, *Bull. d. Inst.* 1876 p. 143.

One of the friezes is made up of a centaur with a branch in r. hand, a sphinx, a lion, a ram, a lion and a horse, a haphazard combination of animals commonly found on Etruscan monuments.

305. Bronze bowl. Repoussé work. Fig. 31. Collection Lipperheide. Leyden, inv. 10/3, I. Auction Catalogue, Munich 22 Feb. 1910, p. 1 no. 6 and pl. VI 6. Mentioned by Reisch, *Arch. Anz.* 1894 p. 127. The drawing here reproduced I owe to the kindness of Drs. J. H. Holwerda and M. A. Evelein.

The decoration on the inside of the bowl is as follows: Below the rim is a row of lotus flowers connected by a looped pattern, then comes a plaited pattern, between which and the disc-shaped bottom of the bowl is a frieze of animals, consisting of a boar, a sphinx (?), a panther (see under no. 163 for other examples of the association of centaur with panther), a chimaera, a winged panther (?), and a beardless centaur to l. holding a dead fawn by the hindlegs. Within the circle is a series of foreparts of animals alternating with conventionalized plants. Here again the haphazard combination of animals, the youthfulness of the centaur, see under no. 281, and the protome of animals, no. 292, point to Etruscan influence,



Fig. 31. From a tracing.

which in its turn goes back to what I consider to be Hittite influence. The same plaited pattern is found, as has been noted above, no. 280, on a Hittite cylinder not later than 1200 B. C. According to Reisch *l. c.* the bowl was probably made in Italy after Ionic models; it seems to me, however, more reasonable to suppose that the primary source of this fabric is the Orient, from which Etruria drew her inspiration at first hand, and not indirectly by way of Ionia. Nobody, of course, would deny that there was direct Ionic influence in Etruria, the vase-paintings make that sufficiently apparent, but that does not exclude direct oriental influence in other branches of art.

306. Silver dagger-sheath. Fig. 32. Praeneste. Rome, Prehistorical Museum. *Mon. d. Inst.* 1876 pl. 31, 5a; *Bull. d. Inst.* 1876 p. 123; Helbig, *Führer* II² p. 444 no. 1521.

The sheath is decorated on both sides with repoussé reliefs; on one side only four figures remain, on the other is represented the following scene in two bands: Above are grazing animals, horses (?) and oxen, on the l. a man, fallen on his back, defending himself with a dagger against a lion who is biting him in the l. foot. From the other side, beyond the division line of the two bands, he seems to be



Fig. 32. After Mon. d. Inst. 1876 pl. 31, 5 a.

attacked by a centaur accompanied by a dog. The centaur seizes the fallen warrior or hunter by the hair, and brandishes a pine-branch in his uplifted r. behind him. Below the division line are depicted grazing stags and fawns and a kneeling hunter about to shoot an arrow at them. The whole scene gives a non-Hellenic but oriental impression, as does also the arched back of the centaur. For a similar arrangement of reliefs in two bands see nos. 5, 199, and frequently on stamped Etruscan *Bucchero* ware. I am therefore inclined to consider this a local Italian imitation of oriental art, though Milchhöfer, *Anfänge* p. 222 note 1, is convinced that it is an importation.

XXIV. ITALO-IONIC AND ETRUSCAN PAINTED VASES.

307. Amphora. Fig. 33. Italy. Munich, Jahn 151; Micali, *Storia* pl. 95; Schmidt, *Der Knielauf* p. 313 fig. 32. Sieveking-Hackl, pl. 33, 838, p. 102 fig. 106. Mentioned by Helbig, *Annali* 1863 p. 228 note 2; Robert, *Annali* 1874 p. 101; Puchstein, *Arch. Ztg.* 1881 p. 241 note 73. A: Story of Amphiaraos. B: Herakles attacking two centaurs.

Herakles, bearded, in chiton and lion's skin, swings a club behind him in uplifted r. and with extended l. arm hastens to the attack against two centaurs who confront him. Like the hero they run in archaic fashion, one knee almost touching the ground. They have human pudenda, long hair, long beards, one has equine the other human ears, and each carries a branch in his uplifted l. hand behind him. The composition is full of vigor. In the field, trees and conventionalized flowers spring from the ground, similar to those on other Italian and Etruscan monuments. In the art of continental Greece there is no attempt in the archaic period to depict a landscape background as elaborate as this. Not often do we find the centaurs making a stand against the hero, usually they turn tail and are pursued. The composition of two centaurs to l. attacking Herakles to r. occurs only once again in archaic art, also on a vase of Italo-Ionic fabric, no. 172, but there one of the centaurs is on the other

side of the vase. It is interesting to note that on no. 172 the centaurs have equine forelegs; it is therefore evident that both types were used promiscuously in Italy and Ionia without any attempt to distinguish between those of superior wit and character, such as Chiron and Pholos, and the common herd of bestial centaurs. On the Melian stamped reliefs, nos. 13, 14, we find a similar composition, but reversed; a hero to l. confronted by two centaurs to r., and on two Proto-Corinthian vases, nos. 224, 225, a hero to l. confronts one centaur to r. Furthermore on the "Cyrenaic" *deinos*, no. 161, Herakles is again to r. and is confronted by one centaur, the others are fleeing. Similarly Herakles to r. confronts a centaur on stamped relief fragments found in the Argive Heraeum, no. 218, and the composition reversed occurs on stamped fragments from Cotrone, no. 196. The very earliest compo-



Fig. 33. After Münchener Archäologische Studien p. 313 fig. 32.

sition of a centaur taking stand against a hero is found on the Rhodian fragments, nos. 216, 217.

But to come back to our amphora and the question of fabric. Robert, *l. c.* considers it Corinthian, Helbig and Micali, Etruscan, Loeschcke, an Etruscan copy of a Greek original, Puchstein *l. c.* agrees with Loeschcke, and Schmidt, *l. c.* calls it Ionic. The exact center of manufacture is not yet fixed, though in a general way we may say Italy, and, as is seen by the style, technique and love of landscape, it is strongly influenced by Ionia. The fact that one of the centaurs has equine the other human ears proves that there was no fixed rule in this matter. This holds true even for Chiron and Pholos; on Attic vases the former occurs five times with equine ears to twelve times with human ears. Frazer, in his *Commentary on Pausanias*, vol. III p. 620 considers it probable that our centauromachy was copied from the chest of Cypselus, but Pausanias V 19, 9 says distinctly that the man is *shooting* at the centaurs, whereas here he attacks them with a club. Furthermore the phraseology of Pausanias and the usual Corinthian type of Herakles

make it probable that on the Cypselus chest the hero was not represented in the lion's skin, but nude, as, for example, on the Assos frieze.

308. Amphora. Pl. IV. Corneto. Zürich, Sammlung des eidgenössischen Polytechnikums. Benndorf, *Antiken von Zürich* p. 170 no. 415; Blümner, *Archaeol. Samml. zu Zürich* p. 174 no. 14. A: Bacchic procession. B: Herakles pursuing a centaur who carries off a woman.

In a panel: A bearded centaur to r., looking back, carries in both arms a female figure wearing an Ionic chiton with sleeves. In the background immediately behind the human body of the centaur, and partially concealed by the middle of his equine back, is Herakles to r., in chiton and lion's skin, beardless (?), seizing the centaur by the forelock with his l. hand, and brandishing his club in his r. On the extreme l. stands a female figure to r., with long hair and a chiton over which she wears a short jacket with sleeves, according to Blümner. She stretches out her hand in astonishment.

It is instructive to note the very small size of the female figure and the manner in which she is carried, namely, on her back as an infant would be held. Deianeira in the arms of Nessos has a similar pose on no. 163 A, and identically the same pose on a Chalcidian lekythos, no. 163, where the same discrepancy in size between centaur and female figure is also found. I do not believe that this close resemblance is accidental, but feel convinced that, though our amphora was made in Italy, it shows Chalcidian influence. Nevertheless, the silenus-like expression of the centaur and his human forelegs show Ionic influence. It is probably not an illustration of the Nessos episode, but of some local myth, perhaps that of Mnesimache rescued by Herakles from the centaur Eurytion, as Furtwängler, in Roscher's *Lexikon* I 2 p. 2195 suggests. The *motif* of a centaur seized by a lock of his front hair is rare, it does however occur on a Proto-Attic vase, no. 213 A, on a Caeretan hydria, no. 322, and on an Attic hydria under Ionic influence, no. 22.

309. Fragments of a large vase. Fig. 34. Museo Kircheriano. Paribeni, *Mon. Antichi* XIV p. 294 fig. 7. Mentioned *A. J. A.* X p. 192.

According to Paribeni the fragments show a frieze of silenus-like centaurs, but in the illustration the figure on the r. seems to be a silenus. Both have long beards, equine ears and human pudenda; they swing their arms violently as they gallop to l. with uplifted r. leg; the one on the l. looks back. Since they are empty-handed, and since no trace of Herakles has been found, it is rather rash to consider them fleeing centaurs on Mt. Pholoe, routed by Herakles. It was more probably a purely decorative frieze of curvetting centaurs in the presence of a silenus, as on no. 311. Paribeni calls the fabric Ionic or Rhodian of the second half of the sixth century, but I consider it a copy of an Ionic vase made in Italy.

310. Aryballos. Fig. 35. Greece. New York, Metropolitan Museum. Sambon, *Collection Canessa* p. 55 no. 210 = *Le Musée* III p. 5 fig. 4.

Herakles, bearded, curly hair, almost nude, runs to r. in archaic fashion, his r. knee touching the ground, and is just overtaking a centaur to r., who looks back and holds a branch by its tip in his extended l. hand; his r. hand, however, is outstretched towards the hero's chin in supplication. Herakles brandishes a sword in r. and seems to be seizing the wrist of the centaur; at his r. side is his sheath. The centaur is bearded, wears a taenia, and has long hair hanging down his back; his

ears are human. Behind Herakles is a peculiar object which looks like a Koppa, on the extreme l. is a star of six rays round three concentric circles, and above the r. hand of the centaur is a rosette.



Fig. 34. After Monumenti Antichi XIV p. 294 fig. 7.

According to the label in the Metropolitan Museum it is Corinthian and was found in Greece. I would be much surprised if the reported provenance were correct, for it is certainly not Corinthian. The incorrect position of the sheath, the peculiar shape of the sword and of the branch, not to mention the star, are not found on Corinthian ware. It seems to me a rather careful local Italian imitation

of two different styles, Chalcidian and eastern Ionic. For Herakles with curly hair see no. 163 A. A similar bearded nude Herakles is found on an Attic pitcher



Fig. 35. After Le Musée III p. 5 fig. 4.

under strong Chalcidian influence, no. 44, where the Nessos episode is evidently illustrated. Whether or no the same story is depicted on our aryballos cannot be determined; it might just as well be an abbreviated form of the centauro-machy on Mt. Pholoe. We now have sufficient proof that Nessos was sometimes represented with

human forelegs in the seventh century B. C., see nos. 213 A, 227. For the nude Herakles, see under no. 49.

311. Bowl. Pl. I. Munich, Jahn 957. Sieveking-Hackl pl. 41 no. 985 p. 150 fig. 195.

For the photograph of a drawing made by Reichhold, here reproduced, I am greatly indebted to Dr. Sieveking.

Between tendrils ending in a palmette are two centaurs running to r., bearded, equine ears, long hair; each holds a branch in r. hand, and the foremost, who has a white tail, looks back. They are followed by an ithyphallic bearded silenus with long hair, white tail, human legs ending in hoofs; he too looks back. Judging from Reichhold's very careful drawing the second centaur's human forelegs end in one human foot and one equine hoof; he is thus a combination of Class B and of Class C, whereas the foremost centaur, who also has human pudenda, is purely of Class B. In the field, between the centaurs, springs from the ground a conventionalized plant ending in volutes, so commonly found in Etruscan art. The vase was evidently made in Italy and probably under the influence of that particular Ionic school which invented the type of centaur with human forelegs ending in hoofs, but of Clazomenian influence, see nos. 318—320, there is not a trace. That these centaurs belong to the train of Dionysos is seen by their association with the silenus. The Bacchic element in centaurs is much rarer in the archaic period than later. In Attic archaic art there is only one example, no. 40, where the connection between centaurs and silenus is as apparent as here. On an inedited fragment of a r. f. Attic vase in the National Museum, Athens, no. 10461, probably from the Cabirion, Thebes, dating from the middle of the fifth century, a bearded centaur with equine forelegs, a panther's skin as shield over l. arm, attacks with a tree-trunk a satyr, who begs for mercy. On another r. f. Attic vase, Reinach, *Rép. Vas.* II p. 289, 2, we find satyr and centaur on friendly terms; the former carries a thyrsos and fruit, the latter a torch and a branch decorated with ribbons, a pinax and a dead bird. The Campanian black relief vase in Leyden, Roulez, *Rev. Arch.* 1852 pl. 199, 2 does not represent a satyr, as is usually supposed, but a youth in the presence of a female centaur. That the illustration given by Roulez is inaccurate I was able to convince myself by examining a cast of this vase which Dr. M. A. Evelein has kindly sent me.

312. Hydria. Vulci. British Museum, Walters B 63. Micali, *Mon. Ined.* pl. 39; Dümmler, *Kleine Schriften* III p. 281 no. 8 = *Röm. Mitt.* III p. 177; Colvin, *J. H. S.* I p. 161 note 2. Dancing centaur and Pegasos.

On the body: Pegasos to l. followed by a centaur with r. arm advanced, l. arm drawn back, r. leg raised above the tail of Pegasos in a most abandoned dance. He has human ears, long hair in wavy lines down his back, and is bearded. On his tail is perched a large bird to l.; in the field, branches. Walters correctly catalogues it as an Etruscan imitation. That these same Etruscan imitators were familiar with centaurs of my Class A is made apparent by such examples as nos. 178—180. For the association of Pegasos with centaurs it is interesting to note that they were considered closely related by the ancient Greeks, the mother of Pegasos appearing on a Theban stamped pithos, *Bull. Corr. Hell.* 1898 pl. 4 in centaur form. See also my remarks under no. 240.

313. Kyathos on high stem. Fig. 36. Collection Fontana. Breslau University no. 8079, 6. Hoernes, *Arch. Epigr. Mitt.* II p. 32 no. 52. Dümmler *Kleine Schriften* III p. 283 no. 14 and Beilage to p. 280 = *Röm. Mitt.* III p. 178 no. 14 and Beilage fig. 10.

A combat between two centaurs confronted; to the assistance of one a third centaur

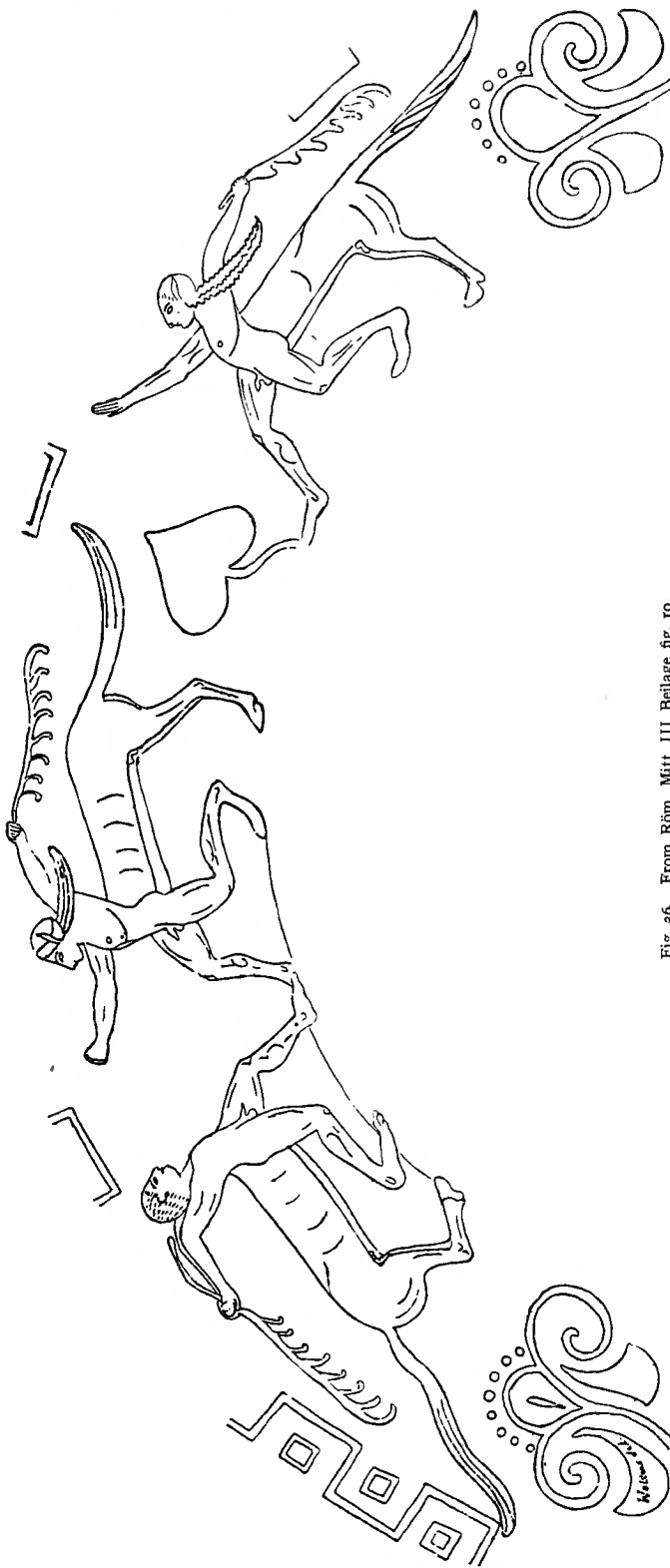


Fig. 36. From *Röm. Mitt.* III Beilage fig. 10.

hastens. On the l. a centaur runs to r. holding in both hands drawn back behind his head a branch with which he is about to strike his opponent, who holds a similarly shaped branch in his l. hand drawn back, and extends his r. Behind him is a large ivy-leaf, and on the extreme r. a third centaur in exactly the same pose and with the same kind of weapon runs to l. The branches in the hands of these centaurs are of a most peculiar shape, resembling the antlers of a stag, see also no. 176 A. The two centaurs facing l. have equine ears and a long mass of wavy back-hair projecting horizontally as on the preceding vase. The centaur facing r. has human ears and short hair; all have human pudenda, are beardless, see under no. 281, and have long tails projecting horizontally, as on the Cypriote terracotta figurine no. 206. The composition is bounded by a lily like that on the ivory situla from Chiusi, no. 301, and on the Proto-Attic bowl from Thebes, no. 211, which shows strong oriental influence.

313 A. Amphora, fragmentary. Munich. Sieveking-Hackl no. 840 p. 105 fig. III.

A: Three silenoi and Dionysos. B: Two centaurs confronted.

On either side of a conventionalized growing plant two bearded centaurs with equine ears are threatening each other with uplifted fists; the one on the r. brandishes a branch, the one on the l. is very fragmentary.

314. Amphora. Arezzo. Gamurrini, *Annali* 1872 p. 279; Henzen, *Bull. d. Inst.* 1869 p. 73 and Klügmann, *Bull. d. Inst.* 1876 p. 143. Centauromachy.

The technique of this vase is most peculiar, the figures being stamped in relief and painted. A centaur, looking back, kicks at the l. leg of his enemy and is about to hurl a rock at him. His opponent is armed with helmet, cuirass, shield and lance which he is about to thrust at the centaur. In the field, branches and ivy. On the other side there is only a human leg preserved. For other kicking centaurs see nos. 31, 198. Probably not archaic.

315. Polledrara Hydria. Vulci. British Museum, Cecil Smith, *J. H. S.* 1894 pl. 7 fig. 5; Hugo Prinz, *Klio, Beiheft VII* p. 62.

On the neck: From r. to l., a chariot drawn by two horses, a dog seated to r., a bird flying downwards (as on the Clazomenian fragment, *Ant. Denkm.* II pl. 56, 3), then the Minotaur, Theseus and Ariadne. "The scene on the left of this is not separated from it by any tectonic division of the field, and therefore might be taken as a continuation of the Minotaur group: it consists however of a series of figures which as a composition may well stand as a separate group, and this is the more probable from the fact that the figure in it next to Ariadne moves in a direction contrary to her own. First on the right come two Centaurs, moving to the left in single file: they are of the transitional Ionic type, with human forelegs, and apparently are beardless: each carries over his shoulder, not the usual pine-tree, but a tree of which the trunk hanging downwards ends in a broad splay, tapering off to a point, and the stem, tapering horizontally over the back, has pairs of leaves and terminates at the top in a bunch of leaves grouped like the petals of a lotus flower. Close behind the shoulders of the Centaur a dead fawn hangs by its forelegs from the stem of the tree: the left arm of the centaur seems to pass round it." Confronting them are three spectators, two female, the other male. In the field, lotus flowers spring from the ground, one under the foremost centaur, between whose hindlegs is a rosette. On the extreme l. are two bigae

confronted and a female figure to l. between them. It is evident that on this frieze the centaurs are purely decorative and bear no relationship to the Minotaur myth, though it is noteworthy that on the Corneto tripod, no. 281, one leg is stamped with the Minotaur myth and the other two with a centaur carrying the forepart of a dead fawn suspended from a branch.

Prinz, *l. c.* catalogues our hydria under Lesbian ware, but Cecil Smith *l. c.* p. 218 *sq.* after careful analysis and due consideration thinks that "the best solution which presents itself for the Polledrara fabric is that it was a local Italian ware, made possibly at Caere under the combined influences of Ionian and Naukratian imports acting on an artistic basis principally derived from Corinth"; he dates it about 600 B. C. His arguments seems to me convincing, for we here find all the characteristics of Etruscan types of centaurs, their youthfulness, their elongated bodies, their attributes, and especially characteristic are the decorations which fill the field.

315 A. Amphora. British Museum. Montelius, *Civilisation* II pl. 380, 4.

On shoulder: Between a row of warriors to r. and to l. is a youthful centaur to r. shouldering a branch and holding a doe by its hindlegs; its forelegs touch the ground. He seems to wear a helmet. Cf. no. 284.

XXV. ETRUSCAN GEMS.

316. Scarab. Carnelian. British Museum, *Catalogue* no. 380 pl. E; *J. H. S.* I p. 130 fig 2; Furtwängler, *Antike Gemmen* I pl. 17, 69, II p. 86.

A centaur running to l. in archaic fashion with l. knee touching the ground, holds a stone in each uplifted hand; over his shoulders he wears the skin of a wild animal, cf. nos. 104—106. His head is full face, his beard disheveled, he has a silenus-like expression and equine ears. The similar examples in Paris, Cabinet des Médailles, Bibliothèque Nationale, Chabouillet, *Pierres gravées* nos. 1863 and 1864, see under no. 189, though archaic in type, are later in execution. The heads of centaurs in the archaic period are usually seen in profile, the full face type only occurring on a Melian gem, no. 9, and on Rhodian gold plaques, no. 221.

XXVI. ETRUSCAN STONE RELIEF.

317. Stele. Pl. XII. Corneto. Florence. Pal. Peruzzi(?). Montelius, *Civilisation* II pl. 302, 2.

The original edge of the relief slab is preserved above and on the r. side, and has a raised border decorated with diagonal incisions. Within this border is represented a centaur to l., carrying a branch with a double set of voluted twigs at its point, similar to the proto-Attic vase-painting no. 211. His long hair down his back is only blocked out as on the Etruscan bronze statuettes, nos. 294, 296, and the hair on his head is also without modeling, so that it has the appearance of a cap. His hindlegs are broken off just above the hoofs and the forelegs just above the ankles; it is evident however that this centaur belongs to Class B because

the contour of the human buttocks is clearly indicated. His tail is represented only where it joins the body, the rest is cut off by the border of the panel. The equine body is thin and lacking in modeling, as on no. 211; indeed, the art of Continental Greece during the transition between the Geometric Period and the sixth century, a period of strong oriental influence, possesses much in common with local Etruscan art of the archaic period. As noted above, the l. end is not the original border, but how far the slab extended towards the l. is impossible to say. If, as I believe, it is a tomb-stone, we have additional evidence for the connection between centaurs and the lower world, in this case the guardian of the spirit of the dead; see also no. 282.

CLASS C.

I. CLAZOMENIAN SARCOPHAGI.

318. Berlin, Zahn, *Jahrb.* 1908 p. 169 *sqq.* and *Antike Denkmäler* II pl. 58.

On the long sides of the rim, near the top of the sarcophagus are two centaurs, the one of the l. side faces r., the one on the r. side faces l. They have silenus-like faces, beards, equine ears, human pudenda, and their human forelegs end in hoofs. In their hands they hold diagonally a long pole, but end downwards, and their half-kneeling attitude seems to indicate that they are vaulting. They certainly are not meant to be attacking each other, nor have they any mythological or religious significance; they are purely ornamental.

319. Athens, National Museum. K. Romaios, *Ἐφημερίς Ἀρχαιολογική* 1907 p. 199 *sqq.* and pl. 9; *A. J. A.* XII p. 360 fig. 1.

Two decorative centaurs facing inwards on the long sides of the rim, holding the same position as the centaurs on no. 318, are represented, not in a kneeling position but as running, and armed with branches; they are badly worn. The one on the r. side facing l. is of Class B, *i. e.* his human forelegs end in human feet. Of this I am convinced, though Zahn, *Jahrb.* 1908 p. 176 note 13, is of the impression that Gilliéron's illustration in the *Ἐφημερίς* is faulty. I carefully scrutinized the original on several occasions when the light was favorable, and am satisfied that both Romaios and Gilliéron observed correctly. The centaur on the l. side, however, has human forelegs ending in hoofs, as on the Berlin sarcophagus. Again their expression of face is like that of a silenus, and they are bearded. One cannot overestimate the importance of these centaurs, for in the Clazomenian sarcophagi we have the most convincing examples of Ionic or perhaps Aeolic ceramic painting. It certainly was not the school which strongly influenced Etruria, although on no. 311 we have a centaur with at least one foreleg ending in a hoof, and on no. 324 two centaurs of Class C, but with entirely different expression of face. Nor does it seem probable that the type of centaur which I catalogue as Class C was invented in Clazomenae, especially since both types, B as well as C, occur on the sarcophagus, under discussion, and since on the London sarcophagus, no. 320, it is possible that only Class B is represented. At any rate the centaurs with human forelegs ending in hoofs are short-lived; they had no future. They must be considered a mere whim like the bronze statuette of a centaur, no. 300, whose hindlegs are

human, and yet it is surprising that the type spread over so large a territory, occurring not only in Asia Minor and Cyprus but also in Italy. Dümmler, *Kleine Schriften* III p. 274, has correctly noticed the similarity between our Class C and a Class of Ionic silenai, originally closely allied hybrids, and objects to the theory that we have in Class C a mixture of A and B. Our third type, it is true, is not an outgrowth of such a combination, but is a side issue, so to speak, of Class B, or as Zahn, *Jahrb.* 1908 p. 176 puts it, it is "typologisch nur eine Abart jener alten Gestalten in der die vollkommen menschliche Figur mit dem Pferdehinterteil verbunden ist."

320. London. Murray, *Terracotta Sarcophagi* p. 12 fig. 5. Centaurs on the hunt.

On the lid of a sarcophagus we see in one gable an Ionic column of the style found in Neandria and elsewhere in Aeolis, dividing the field into two halves, and a meander dividing each half into an upper and lower part, the upper probably containing sphinxes, now badly worn, the lower centaurs confronted, also very much destroyed. The one in the l. compartment runs to r. and brandishes a branch of a tree, at his side is a dog to r.; the centaur in the r. compartment runs to l. and is also accompanied by a dog. Whether they are attacking each other as Murray suggests is not certain because the shaft of the column effectively separates them. To be sure, centaurs fighting amongst themselves do occur, though rarely, witness nos. 4, 84, 85, 178, 285, 313, 313A, 324; all these cases are *genre* scenes. Noteworthy is the dog accompanying one of the centaurs, elsewhere only Chiron owns a dog, except on the amphora no. 174 which Zahn considers the latest development of the Clazomenian style, and on the dagger-sheath, no. 306. Because of the dogs I consider them hunters.

I have catalogued the centaurs on this lid under Class C because I am not at all sure, see also Zahn, *Jahrb.* 1908 p. 176, that the illustration is correct. Where, as in this case, the figures are badly worn, hoofs might easily be mistaken for human feet. Of course it is possible that they belong to Class B, especially since on the sarcophagus in Athens, no. 319, one of the centaurs is certainly of Class B. The Aeolic form of capital on this sarcophagus is to my mind significant, and indicates the influence at work in Clazomenae.

II. CLAZOMENIAN VASES.

321. Fragments, probably of an amphora. Clazomenae. Berlin. Inv. no. 4531 Ac and d. Kjellberg, *Antike Denkmäler* II pl. 56 figs. 4 and 5.

On one fragment (fig. 4) is depicted the hindquarters and tail of a centaur to l., identified by Kjellberg, because of the pine-branch over the horse's back. On the l. of the centaur there remains the torso of a female figure, also to l. On the other fragment, probably belonging to the same vase, is a bearded centaur to r., head and feet missing, his extended r. arm is bent at the elbow and the fingers of a human hand clutching his wrist are visible; in his l. arm he holds a pine-branch. The hands are very poorly drawn, if the painter intended them for hands; they look more like hoofs. It is exceedingly unfortunate that this vase is so fragmentary, for it evidently represented a mythological subject. The presence of the female



Fig. 37. After Annali 1863 pl. E.

figure seems to point to an illustration of the Thessalian centauromachy, so too the hand of a youth or maiden seizing one of the centaurs' wrists. The same *motif* occurs on the following vase.

III. CAERETAN HYDRIA.

322. Caere. Fig. 37. Louvre E700. Pottier, *Catalogue* II p. 537sq. and *Album* p. 66 where the literature is given. Helbig, *Annali d. Inst.* 1863 pl. E. = Reinach, *Rép. Vas.* I 309 = Roscher's *Lex.* II 1 p. 1042. Thessalian Centauromachy.

There are two monomachies, symmetrically arranged, back to back. On the l. a centaur painted red, with the exception of hair, beard, mustache, tail and hoofs which are black, rears to l. with an uprooted tree in both hands behind his head. He is overtaken by a warrior seen from behind; cf. the Samsoun relief, no. 183, where, however, it is a centaur who turns his human back on the spectator; both man and centaur show the same back view on the Etrusco-Ionic stamnos, no. 176, on the Italiot hydria, no. 176A; and on the Attic b. f. amphora, no. 125, in Würzburg, a centaur and Kaineus are seen from behind; whereas on the b. f. amphora, no. 121, in Leyden, Kaineus fights with his back to the spectator. But to come back to our Lapith, he seizes the centaur's

l. wrist, so as to drive the thrust of his sword home. The centaur, who has equine ears and a snub nose, looks back in a helpless way. On the r. the centaur is painted black, except hair, tail and hoofs which are white; his position tallies with that of the other centaur. On both, the hands are incorrectly drawn. The Lapith to r. has in addition to the helmet, cuirass, greaves and sword a long lance with which he attacks his opponent whom he grasps by the long forelocks. On no. 308, an Italo-Ionic amphora under Chalcidian influence Herakles seizes the centaur Eurytion by a lock of hair in the same manner; see also nos. 22, 213 A.

It is still an unsolved question where the Caeretan hydriae were made, but whether in Italy, Aeolis or Ionia makes little difference, since they were doubtlessly made under Ionian influence, as is evinced by the short bodies, large heads, oval shaped eye and clumsy proportions, and by their showing much vigor of action and strong facial expression. When Kjellberg and Boehlau publish their terracotta frieze found in the Aeolic Larissa perhaps the place of manufacture of the Caeretan hydriae will be fixed. When compared with the type of centaur on the Clazomenian sarcophagi it is evident that the similarity is not close enough to warrant any connection except in a most general way.

IV. ETRUSCO-IONIC VASES.

323. Lekythos. Depoletti. Gerhard's *Apparat* in the Library of the Berlin Museum, Mappe XII 12, 1 Herakles (?) and centaur.

A beardless man (Herakles?) to r., in loin-cloth like that of the centaur on no. 290, brandishes a club in r. hand and holds with l. hand the branch of a growing bush, another branch of which is held by a centaur to l., who holds in his uplifted l. a pomegranate flower or perhaps an ivy leaf. He is bearded, has equine ears, a snub nose, large round eyes, long wavy hair hanging in a mass down his back and human pudenda. A similar bush springs from the ground behind the youth. The fabric is evidently Etruscan based on an Ionic original. The conventionalized bushes resemble those in the hands of centaurs on no. 179.

324. Hydria. Pl. III. Munich, Jahn 1039. Sieveking-Hackl pl. 39 no. 895. Combat between two centaurs. For the photograph here reproduced I am indebted to Dr. J. Sieveking.

On the body, two sphinxes with large teats like those of the lionesses on the wall of the "Tomba delle Leonesse", Corneto (Moscioni 8626, Durm, *Handb. d. Architektur* II 2 p. 138 fig. 157 = *Ant. Denkm.* II pl. 42), and with palmettes growing from their heads, as on the Clazomenian sarcophagus, no. 319, are seated in opposite directions, back to back; between them hangs the skin of a panther, head down. On the shoulder, two sphinxes. In the field, ivy leaves.

On the neck, two centaurs confronted, are attacking each other. The one on the l. facing r. has one hand extended, the other drawn back; he is lashing his tail, and his hindlegs are slightly above the ground, as though he were prancing. The one on the r. facing l. jumps or kicks in a similar manner; both arms are drawn back in an impossible position. Both are bearded, have equine ears, long wavy hair in a mass and human pudenda. As in the preceding vase we have here too an example of Etrusco-Ionic fabric. For the subject of the combat between centaurs see under no. 85.

V. IONIC GEM.

325. Scarab of Ionic or perhaps Aeolic style. Striped agate. Sicily. British Museum, *Catalogue* no. 295; King, *Handbook of engraved gems* pl. 65, 6, and *Ancient gems and rings* II pl. 33, 8; Furtwängler, *Gemmen* I pl. 8, 5 and II p. 37 no. 5; *J. H. S.* I p. 130 fig. 3; Harrison, *Prolegomena* p. 383 fig. 120; Keller, *Tier- und Pflanzenbilder auf Münzen und Gemmen* pl. 25, 34. Centaur and Nymph.

A centaur to l., crowned and bearded, human pudenda, holds a nymph, in a half reclining position, in both arms, one arm supporting her shoulders, the other her knees, as the terracotta group no. 208, the Chalcidian vase no. 163, the Italo-Chalcidian vase no. 163 A, and the Thraco-Macedonian coins, no. 191. Especially interesting is the comparison between our gem and the coin from Thasos, Babelon, *Traité* pl. 55 fig. 24, where a silenus with human legs ending in hoofs carries a nymph in the same position, another proof of the similarity of character between centaur and silenus. On a coin of Phocaic standard, no. 190, the same subject is depicted; perhaps both the coin and our gem were made under Aeolic influence.

VI. CYPRIOTE MONUMENTS.

326. Lime-stone group. Fig. 38. Cyprus. Geneva. Nicole, *Meidias*, in *Mem. de l'Inst. Nat. Gen.* XX p. 59 fig. 3; Deonna, *Rev. Arch.* XII 1908 p. 168 fig. 15 and p. 169 fig. 16. Centaur and Nymph.

A bearded centaur with equine ears and head turned to his r. side is embracing a nymph who stands with her back towards him in front of his human body. Both



Fig. 38. After *Revue Arch.* XII, 1908 p. 168 fig. 15.

stand on a plinth, from which rises a thick support between the centaur's legs. His l. arm is slipped under her arm and his hand rests on her l. breast; his r. hand rests against her r. arm. She coquetishly lifts her chiton. Traces of black and red paint are still visible. According to Nicole this unique group dates from the fifth century B. C., but Deonna is probably right in assigning it to the sixth century. If, as I surmise, the centaurs of Class C are an Aeolic invention, it would not be surprising to find them in Cyprus, where the Aeolic form of capital is also known.

It may be that some of the Cypriote terracottas catalogued under Class B had hoofs attached to their human forelegs, but since the feet are either broken off, as on nos. 205, 207, or are not indicated, see no. 206, certainty cannot be gained on this point.

CONCLUSION.

The earliest representations of centaurs are found in Babylonia, where they are either purely decorative or have power to ward off evil. In the Minoan and Mycenaean periods I did not find a single monument with the representation of a centaur, though almost every other fantastic combination of animal and man occurs. Not before the geometric period is the centaur introduced into Greece, derived probably from the Hittites to whom the horse was known as early as 2000 B. C. It is a fair inference that the idea of the centaur could only arise among people to whom the horse was well-known. It is noteworthy that in the early geometric period, *i. e.* the ninth and first half of the eighth centuries B. C., the centaur is not yet illustrative of legend or myth; he has either purely decorative or perhaps sepulchral significance. Not until the end of the eighth century, see no. 203, do we have the first mythological subject depicted. I am of opinion, therefore, that the art type was known to the Greeks before there were any myths or legends concerning the centaurs, and that the stories arose in connection with and in illustration of the art type. The etymology of the word centaur is not known. *

The earliest centaur type is not that of my Class B with human forelegs, but of Class A with equine forelegs, though we have literary evidence to the effect that hippocentaurs with human forelegs were also known in Babylonia, see under no. 2. The Greeks, however, from the very beginning were acquainted with both types of centaurs, those with equine and those with human forelegs, as is evinced by the occurrence of both types on one and the same monument of the geometric period, no. 5. A third type, my Class C, with human forelegs ending in hoofs, seems to have been an Aeolic invention of the sixth century B. C., which never became popular. Up to the present it has been almost universally held that centaurs were first represented with human forelegs, out of which type the equine legged centaurs developed, but a glance at my catalogue makes such a theory untenable.

Let us now review the legends illustrated on archaic monuments. We have already seen that in the beginning centaurs have decorative and probably sepulchral significance, also power to avert evil. In Etruria, nos. 282, 317, and probably in Cyprus, nos. 205, 206, the oriental sepulchral significance still prevails in the sixth century, and it may here be not out of place to add that the Christian idea of the centaur as described by Dante can be traced by way of Rome back to Etruria. In the seventh century B. C. the legends associating the centaurs with Herakles and perhaps with the Lapiths arose. On the Melian gems of that period is found a centaur trying to escape the arrows of Herakles; the hero, however, is not represented. On vases of the transition period, see nos. 213 A and 227, Nessos occurs with human forelegs. On Attic vase-paintings of the archaic period the following myths and legends are illustrated: 1. the Nessos adventure, 2. Pholos welcoming Herakles, 3. the opening of the pithos, 4. Pholos entertaining Herakles, 5. the centauiromachy on Mt. Pholoe, 6. the Thessalian centauiromachy, especially the Kaineus episode, 7. Peleus wrestling with Thetis in the presence of Chiron, 8. the wedding of Peleus and Thetis, where Chiron is the first to congratulate the newly wedded couple; on a r. f. stamnos of the fifth century, no. 266,

we find the only representation of Chiron inviting Peleus and Thetis to enter his cave, where they are married, 9. Peleus bringing the child Achilles to Chiron; on a severe r. f. cylix, no. 251, Thetis takes the place of Peleus, 10. Hermes bringing the child Herakles to Chiron, 11. Chiron teaching Achilles to throw the lance, no. 245. Of *genre* scenes there are: 12. Chiron sacrificing, no. 255, 13. centaurs on the hunt, nos. 81, 82; 14. combat between two centaurs, nos. 84, 85, and 15. purely decorative centaurs, as on no. 95. Of all these subjects illustrated in archaic Attic art the Nessos story is the most popular, though in the later r. f. period it is extremely rare. Of myths not mentioned in extant ancient literature there are on Attic vase-paintings two: 1. centaurs coming to the aid of Nessos, nos. 32, 33, 36, 38, and 2. a woman supplicating a centaur, no. 48, whereas on an Etrusco-Ionic vase, no. 176, a centaur is on his knees before a woman, and on the same vase a centaur protects one warrior against another. It is noteworthy that the Thessalian centauromachy in archaic art never takes place in the presence of Lapith women, nor in the banqueting hall of Peirithoös, as in later art; it seems, therefore, as if the expedition of the Lapiths against the centaurs was planned a considerable time after the wedding feast. The prey of centaurs in the archaic period is the fox, the hare, the deer and the bird, see also my remarks under no. 81.

The centauromachy of Herakles is found not only in Attic art, but also on a "Cyrenaic" *deinos*, no. 161, on an Ionic amphora, no. 162, on Italo-Ionic amphorae, nos. 172, 173 A, 307, on the architectural reliefs from Assos and Samsoun, nos. 182, 183, on stamped red ware from Cotrone, no. 196, from Sicily, no. 197, and from the Argive Heraeum, no. 218, on a bronze plaque from Olympia, no. 222, on the Proto-Corinthian vases, nos. 224, 226, and on a Corinthian skyphos, no. 228. The story of Nessos also occurs on Chalcidian pottery, nos. 163—165, on the Proto-Attic vase, no. 213 A, and on the fragment, no. 227. Pholos entertaining Herakles may also occur on the Cretan stamped relief plaques, no. 220, otherwise this subject is limited to Attic art. The story of Eurytion seems to occur only once in archaic art, on an amphora made in Italy under Chalcidian influence, no. 308. Remarkable is the paucity of centaur representations on Corinthian monuments, even though the subject was well known from the famous chest of Cypselus.

Outside of Attica the Thessalian centauromachy occurs in Chalkis, no. 166, on Italiot pottery, nos. 171, 181, on Etrusco-Ionic pottery, nos. 176, 176 A (Kaineus episode), furthermore on a painted relief vase from Arezzo, no. 314, on stamped red ware from Sicily, no. 198, perhaps on the sima of the old temple of Artemis at Ephesos, no. 231, and on a Caeretan hydria, no. 322.

Centaur characters as hunters occur, as we have seen, on Attic monuments, furthermore on a Proto-Attic bowl, no. 211, on an Ionic amphora, no. 174, and Clazomenian sarcophagus, no. 320, on Etrusco-Ionic amphorae, nos. 179, 315 A, on a terracotta statuette from Cyprus, no. 206, on Rhodian gold plaques, no. 221, on a terracotta tripod from Corneto, no. 281, on an Etruscan *Bucchero* cup, no. 285, on an Etruscan gold plaque, no. 293, and on a bronze bowl in repoussé work, no. 305.

Centaur attacks on each other are found not only in Attic art, but also in Ionic and Italo-Ionic, nos. 313, 324, and in Etrusco-Ionic art, no. 178.

Centaurs sporting with nymphs are represented on Thraco-Macedonian coins of Babylonian standard, no. 191, on gold and electron coins of Phocaic standard, no. 190, on a scarab of northern Ionic or perhaps Aeolic style, no. 325, and on a Cypriote lime-stone group, no. 326, probably under Aeolic influence, and perhaps on a terracotta group from Tanagra, no. 208. In this connection must be mentioned the only extant ithyphallic centaur, no. 209, and the centaur sporting with Pegasus, no. 312, an Etruscan imitation of Ionic style.

In addition to the subjects which defy all attempts of interpretation on Attic and Etrusco-Ionic vase-paintings already mentioned, nos. 48 and 176, must be added the bronze group of the geometric period, no. 203, the Proto-Corinthian lekythos, no. 225, and the Etruscan stamped ware, nos. 282, 284, the Rhodian stamped ware, nos. 215—217, and the Corinthian pinax, no. 229a).

Chiron in the archaic period always has human forelegs and is draped, with one exception, no. 242, where he is nude. It was left entirely to the whim of the artist whether Chiron should have human or equine ears; on Attic vase-paintings he occurs five times with equine to twelve times with human ears.

As a rule Pholos has equine forelegs and is nude, on the Attic amphora, no. 133, however, an equine forelegged Pholos is draped. When Pholos is represented with human forelegs he is sometimes nude, as on nos. 230, 269, 270, and sometimes draped, as on nos. 141, 142, 228, 267, 268.

In addition to Chiron and Pholos, other centaurs, who cannot be identified, are sometimes draped, *e. g.* on a Proto-Corinthian vase, no. 225, on a Bucchero incised vase, no. 291, a bronze statuette from Umbria, no. 300, and on an ivory situla from Chiusi, no. 301.

Centaurs wearing merely a loin-cloth are nameless with one exception, where Nessos is represented, on a fragment of the transition period found in the Argive Heraeum, no. 227. They occur on Rhodian gold plaques, no. 221, on an Etruscan Bucchero goblet with incised figures, no. 290, and on a bronze statuette, no. 297.

Winged centaurs are rare, they are found, however, on a Babylonian boundary stone of the Cassite period, no. 2, on a Cassite seal impression, no. 3, on an Attic geometric vase under oriental influence, no. 4, occasionally on Etruscan Bucchero ware, nos. 285, 289, and on a bronze helmet from Oppeano, no. 303.

In Greece beardless centaurs are rare in the archaic period, but in Italy under the influence of Asia Minor they are quite common, witness the Polledrara hydria, no. 315, the stamped red ware reliefs nos. 273—275, 277, 281, the Etruscan stamnos, no. 176, the Italiot hydria, no. 176 A, the amphorae nos. 170, 315 A, the Etruscan bronze statuettes, nos. 294—296, the Etrusco-Ionic vase, no. 313, the Etruscan red and Bucchero ware, nos. 281 A, 282—287, 291, the bronze helmet from Oppeano, in the province of Verona, no. 303, and the bronze bowl, no. 305. Of youthful beardless centaurs in Greece I have found only a few, and they too show oriental influence, either direct or indirect, for instance, the Rhodian gold plaques, no. 221, the Rhodian stamped red ware, nos. 215, 216, the Cypriote terracotta, no. 18, the Proto-Corinthian lekythos, no. 226, and the Corinthian pinax, no. 229a). Centaurs with short hair are probably of Ionic origin, see under no. 173. Shaggy centaurs do not occur in Ionic and Etruscan art; they are characteristic of Continental Greece. Their absence in Ionia is probably mere chance. Shagginess is

represented in archaic art in three different ways, 1. on the Attic vase-fragment by Sophilos, no. 21, the equine body alone is shaggy, 2. on the "Cyrenaic" vase, no. 161, and on an incised bronze plaque from Dodona, no. 200, the whole body, both human and equine, is shaggy, whereas 3. on the Proto-Corinthian lekythos, no. 226, the Corinthian vase, no. 228, and on the bronze repoussé relief from Olympia, no. 222, only the human body is shaggy.

Just before going to press I have received a dissertation by Hermann Oelschig, *De centauromachiae in arte graeca figuris*, Halle, 1911. For convenience's sake I shall adopt his system of grouping, giving first his examples and then those he has overlooked.

I. HERAKLES.

1. Routing centaurs: nos. 182, 226, 222, 228 (not Proto-Corinthian but Corinthian), 154, 155, 154 A, 108, 152, 21, 173 A (Würzburg 105 not 102), 173. In addition to these Oelschig might have added: nos. 31, 57, 153, 162, 183, 197, 310.

2. Some of the centaurs oppose Herakles: nos. 307, 172, 161, 43, 278, 277, 77, 76, 80. Of these I prefer to catalogue nos. 76, 77 as Herakles and Nessos. In addition to Oelschig's examples I have found the following: nos. 13, 14, 107, 195 (?), 196, 218, 323 (?).

3. Herakles pursuing one centaur (Nessos or Eurytion), a) still pursuing, not yet overtaken: nos. 49, 45, 47, 53. To these I can add: nos. 48, 50, 52 (incorrectly catalogued by Oelschig under III 5 d), 56, 57. b) where the centaur is already captured: 164, 19, 26, 27, 51. In addition I have found: nos. 43 A, 22, 28, 29.

4. Herakles rescuing a woman from a centaur (Nessos), a) Deianeira standing still: nos. 44, 74, 71, 61, 24. My additional examples are: nos. 20, 30, 32, 46, 63 (incorrectly catalogued by Oelschig under I 4 c), 227. On no. 213 A she is sitting in the chariot.

b) Deianeira tries to escape: nos. 54, 73, 72. I have found one more example: no. 55.

c) Deianeira sitting on the back of Nessos: nos. 70, 66, 34, 67, 63 (belongs under I 4 a), 69, 65, 25, 63 A, 68, 36, 35, 78, 75, 79. To these may be added: nos. 64, 165, probably 69 A.

d) Nessos carrying Deianeira in his arms: nos. 163, 308 (probably not Nessos) 69 A (see under c), 33, 38, 62. See also nos. 37, 163 A, 208 (?), 325 (Centaur and Nymph), and cf. 326.

e) Deianeira escapes from his arms: No archaic examples.

II. THESSALIAN CENTAUROMACHY IN PRESENCE OF WOMEN.

No archaic examples, unless perhaps no. 321.

III. THESSALIAN CENTAUROMACHY, NO WOMEN PRESENT.

1. Centaur and Lapith confronted: nos. 215, 216, 217 (Lapith?), 23, 60, 59, 176 A, 109, 118, 99, 225 (?). My additional examples are: nos. 39, 42, 58, 110, 166 A, 224, cf. also nos. 111, 203.

2. One seizes the other: nos. 102, 116. To these may be added: nos. 113, 175 A, 176, 231.

3. One puts the other to flight: nos. 198, 50 (to my mind Herakles and Nessos), 101, 177 (belongs under III 5 f), 311 (here, however, Silenus does not pursue the centaurs), 181, 115, 102, 322. Furthermore I have found: nos. 40, 58, 114, 284, 314.

4. One or the other is wounded and falls to the ground, a) confronted: no. 23. A better example is no. 116, see also no. 117.

b) One pursues the other: nos. 36, 116 (does not belong here, because they are confronted), 101 (see III 3), 118 (confronted), 98, 176 A, 97, 96. See also no. 306(?).

5. Where a group of three are depicted, a) a Lapith surrounded by two centaurs: nos. 123 (Kaineus), 124 (Kaineus), 125 (belongs under III 5 b), 59, 100, 103, 123 A (Kaineus). To these may be added: nos. 58, 40 (Kaineus), 122 (Kaineus).

b) Kaineus partially buried: nos. 23, 121, 120. My additional examples are: nos. 119, 125, 126, 127, 176, 176 A, see also no. 41 where Kaineus is attacked by one centaur.

c) One centaur between two Lapiths: nos. 36, 112. See also nos. 175 A, 171, 113, 59.

d) A centaur pursuing a Lapith to whose aid another Lapith comes: no. 52. I interpret this example as Herakles and Nessos and an agitated spectator on the r., because on the l. there is another spectator. Oelschig might have added:

e) Two Lapiths to r. attacking a centaur to l.: nos. 104, 105, 106, 166 and

f) Two Lapiths to r. pursuing a centaur to r.: no. 177.

ADDENDA.

To no. 16. The statuette referred to in Würzburg is of Class B, inv. no. 1604, Collection Margaritis, from Greece. It is far more advanced in technique than the Munich statuette no. 210 A (addenda).

16 A. Four terracotta statuettes. Athens (Boeotian?). The Hague, Scheurleer, *Catalogus eener Verzameling Egyptische, Grieksche, Romeinsche en andere Oudheden*, The Hague 1909, pl. 17, 2, p. 114 no. 194.

Two of these centaurs wear a chlamys over l. arm; all are galloping to r. They have big mouths, broad noses and long beards; their tails project horizontally. The l. arm is extended, the r. drawn back but bent at the elbow. All have metal rings on their heads for suspension, so too the statuette of a youth on horse-back which belongs to this set. Probably a child's toy.

78 A. Plate. Tübingen. Story of Nessos. Diameter 0. 16 m.

Within a border of rays, as on nos. 24, 78, is Nessos to r., bearded, equine ears; he looks round at Deianeira, draped, who sits to r. on his back, but turns her head away from him. Above her r. arm, which rests on his flank, is a bird flying to r. Herakles, as on nos. 75, 78, 79, is not represented.

83 A. Cup. Karditsa, Boeotia. The Hague, Scheurleer, *Catalogus*, pl. 36, 2, p. 189 no. 388. Boeotian fabric.

Outside, encircling the vase without interruption: Two centaurs to r. pursue a nude youth with chlamys over l. shoulder; in front of him are two centaurs running to r., the foremost looking back. Then comes another nude youth to

r., looking back and brandishing a club in l.; in front of him is a centaur to r., looking back; and finally a third nude youth to r., who, although confronted by a centaur, looks back. There is no inner connection between the groups, no real battle, although the centaurs are armed with stones. The youths seem to wear leather caps; the centaurs have equine ears and long beards, in composition identical with the centaur on a cup of exactly the same shape, no. 83. 83 B. Cylix. Italy. Würzburg, Urlichs, *Verzeichniss* III 155.

Inside: A bearded centaur with a stone in each hand, the r. drawn back, the l. extended, gallops to r. and looks back. He has equine ears and white marks on his body.

90 A. Cylix. Italy. Würzburg, Urlichs, *Verzeichniss* I 85.

Exterior, A: A centaur galloping to l. with a stone in each hand pursues a doe. To no. 173 A. Certainly Attic. Herakles is nude, the first centaur grasps him by the shoulder. The fallen warrior under the other centaur half reclines to l. but looks to r.

201 A. Six-sided Intaglio. Steatite. Collection Arndt.

A centaur walking to l. holds a bird (?) in front of him, and with the other hand drawn back holds the r. hand of a draped figure who fills the upper right hand corner; her feet are on a level with the centaur's equine back, but behind him. Under the centaur is a bird to r., behind him a triangular-shaped object. Both figures have extremely small heads. The centaur seems to be bearded; human pudenda are not indicated.

210 A. Terracotta Statuette. Greece. Collection Margaritis, Auction Catalogue, no. 180. Munich Antiquarium, no. 771a. Height 0.155 m.

Chest and equine back are painted red, human forelegs with feet roughly indicated are striped like a zebra, the tail projects, the r. arm is curved upward. The eyes are not worked out plastically, but are merely painted on the primitively modeled face; he has human pudenda.

Dr. Arndt possesses a similar figurine, height 0.12 m, also of the geometric period. It is painted red.

To no. 240. "Phoenician" Scarab. Carnelian. Babelon, Coll. Pauvert de la Chapelle, *Intailles et Camées* pl. V 41 and p. 20: A winged bearded centaur to l., human pudenda not indicated, holds a boar in both hands before him.

295 A. Bronze Statuette. Munich Antiquarium, no. IV 1155. Acquired in Baden-Baden. Hallstadt period. Height 0.065, length of plinth 0.04 m.

As on the Etruscan similar examples the equine body is pierced, also the plinth. The face is merely a round ball, with only the nose indicated; his hands are at his hips. His human forelegs are close together; he has human pudenda. To no. 302. In *Bollettino d'Arte*, 1909 p. 168 fig. 3, a centaur is visible on the lowest band of one of these ivory arms. He is stumbling to r., looks back and extends his r. arm.

To no. 311. Judging from the original it seems impossible to say whether these centaurs have hoofs or human feet.

Examples of Campanian black ware in Berlin and Munich, Collection Arndt, Glyptothek, stamped from the same mould used on the Leyden vase, make it evident that Roulez's drawing is accurate after all.



36



36



84



311



243



270



85



132



44



324



39



268



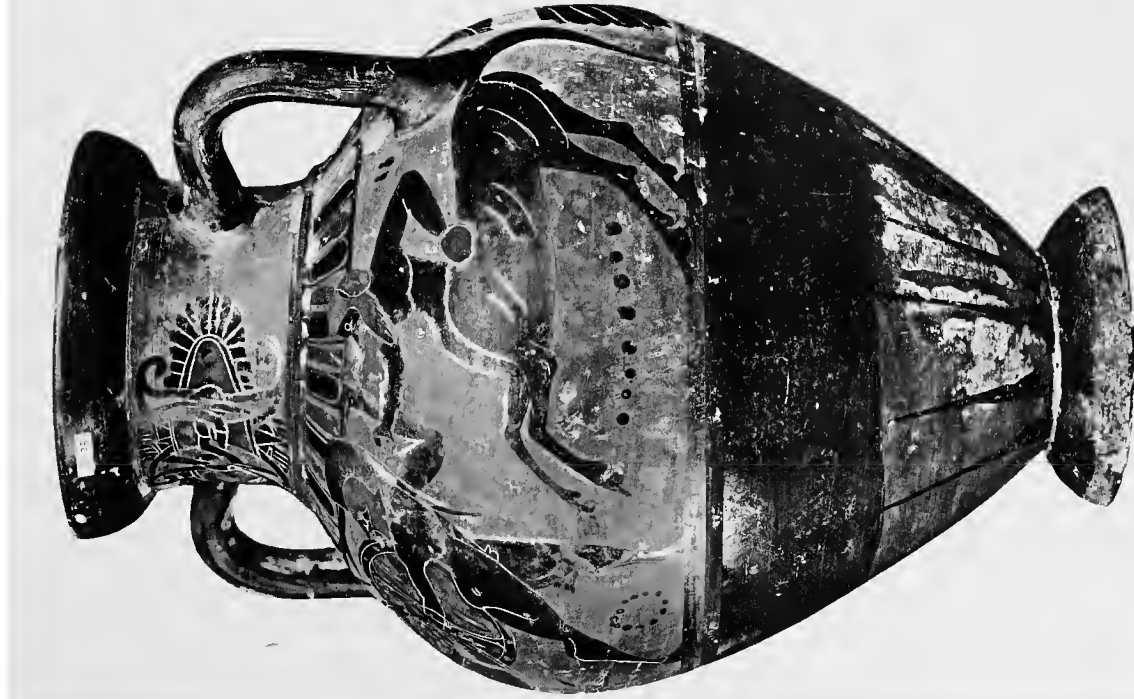
308



101



257



166



125



173



173



118



109



118



52



118



109



83



25



176



176



179



242



208



208



217



46



20



317



96



280



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219



194



219

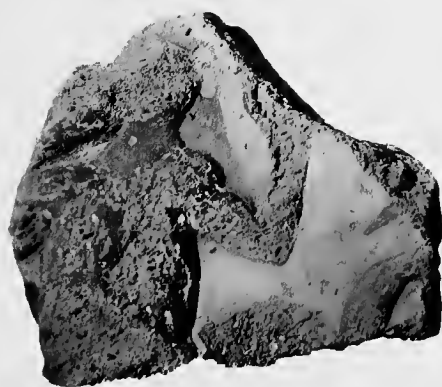


194



a

b



c



d





