RECENT ACCESSIONS
OF GREEK AND ETRUSCAN ART

Etruscan bronze caldron, or chafing dish, early VII century B.C. Height 9¾ inches. For this type see Montelius, La Civilisation primitive en Italie, II, pl. 181, no. 14 (Vetulonia); E. Dohan, Early Italic Tomb Groups, 1942, pp. 105 ff. Joseph Pulitzer Fund, 1954
Attic red-figured kylix, or wine cup, about 480 B.C. Attributed by Sir John Beazley to the Briseis Painter. Height 5⅔ inches; width with handles 15¾ inches; diameter 12½ inches; diameter of tondo 5⅔ inches. The chin of Theseus in the tondo has been restored. Joseph Pulitzer Fund, 1953.

Below and opposite page: The tondo and the exterior of the kylix, showing scenes from the legend of Theseus and the Minotaur. On the tondo the young Theseus is saying farewell to his stepmother, Amphitrite, the wife of Poseidon, in the palace at the bottom of the sea. He is on his way to Crete to challenge the Minotaur, as one of the company of seven youths and seven maidens demanded periodically as tribute from the Athenians, to be devoured by the Minotaur. Amphitrite holds out to Theseus a magic wreath, which will bring him success. On the outside of the cup, in the upper picture on the opposite page, Theseus is again shown in the palace of Poseidon, his father, taking his leave in a colonnaded porch. Poseidon orders the sea monster Triton to escort him to the surface of the water, and the Nereids pour a libation for his safe journey. The final scene, below, represents the triumphal return of Theseus to Athens. Holding the drawn sword with which he slew the Minotaur, he is welcomed by Athena and the grateful women of the city, who offer him wreaths. The story of Theseus at the bottom of the sea and his reception there by Amphitrite is told in a poem by Bacchylides, not much later than this vase.
Apulian calyx krater, about 350–340 B.C., with the figure of a burlesque actor (phlyax) wearing a mask and a padded costume and running or dancing with a torch. The Greek colonists of South Italy developed a form of parody on Greek tragedy that had an enormous popularity; almost all that we know of their farces is from contemporary vase paintings such as this. The vase is in the red-figure technique, with pink, dark red, and blue added. Height 12¾ inches. It has been published by H. Kenner in Corpus vasorum antiquorum, Vienna, Sammlung F. von Matsch, pp. 25 f., pl. 18, with further bibliography. Rogers Fund, 1951