CONCLUSION

In the classical age, silver replaced ceramics at symposia. If it is reasonable to suppose that the silver erotic cups featured the same proportion of types of erotic scenes as the ceramic ones did before 470, it would constitute proof, now sadly unavailable for reasons discussed above, that the aristocratic tradition of pederasty lived on through the silver-only age. If that were so, more silver erotic cups would have been homosexual rather than heterosexual, and of the homosexual ones, like their earlier ceramic models, probably more would have represented pederastic (age-disparate, intergenerational) relationships than age-equal ones. Since the scenes of intergenerational pedication were the rarest type of all in ceramic, less in the later red figures than in the earlier crude black figures, it is likely that they were also extremely rare in silver during the classical age. Because so few of the ceramic vases from classical times showed pedication, and no museum currently contains from that era a single metallic example, it is highly unlikely that such an example from that era ever will be found. The Warren Cup, then, even if genuine, cannot be said to reflect a lost body of Golden Age Greek homoerotic silver.
However attractive and full of symbolic meaning Warren may have found it, the Warren Cup reflects the era of the Satyricon of Petronius, the Satires of Juvenal and the Epigrams of Martial, with its mercenary sexual relationships and boys trained to wriggle their hips for their patrons' pleasure. Despite its superficial appurtenances of music, wreaths, and drinking, it fails to function as a window into an idealized Golden Age of Greece with traditional symposia and athletic competitions—much less the even more distant world of Homeric competition and Cretan ritual abductions.

APPENDIX: INTERPRETING THE ICONOGRAPHY AND SIGNIFICANCE OF THE WARREN CUP
Although 5th and 4th century sources often refer to silver symptic ware, little now survives, erotic or otherwise, with Warren’s acquisition remaining the only homoerotic example. John R. Clarke labels it a “Roman luxury object” of “high quality” (Lovemaking, 3; 61) and even uses it to decorate the cover of his book, Looking at Lovemaking: Constructions of Sexuality in Roman Art, 100 BC to AD 250 (1998). John Pollini describes it as “One of the most exquisite works of toreutic\textsuperscript{37} art to have been created in the early Roman Imperial period” (“Warren Cup” [1999], 1); Dyfr Williams declares that “The Warren Cup is, in fact, a remarkably important masterpiece of Roman art” (Warren Cup [2006], 5); and Whitney Davis refers to “the extraordinary Roman silver goblet” (“Homoerotic Art Collection” [2001], 2).

Warren pursued his life’s work of art collecting with the discipline and organization of an athlete in training. His family’s money and cultural interests afforded him the proper background and resources; his strong personal interest in the Classics, along with his independence of mind and aesthetic disposition, gave him the necessary discipline and focus; his money and connoisseurship allowed him to recruit the proper experts to keep him on track and to help him build a network of contacts across Europe and elsewhere; his lover John Marshall provided him with archaeological expertise, inspiration, and encouragement; and, at

\textsuperscript{37} Toreutics is a term for artistic metalworking, by hammering gold, silver or other metals, engraving, Repoussé and chasing to form minute detailed reliefs or small engraved patterns.
the right moment, a pinch of luck that always seems, to such an individual, almost divine, gave him the last push. It is a tribute to his particular genius as a collector that he acquired the cup he had been seeking, a unique masterpiece of erotic art: it almost seems a Pindaric moment of divine grace in which mortal clay is transfigured by the eternal gleam of silver.

Whenever, by whomever, and for whomever the Warren Cup had originally been made, it is nonetheless significant, and was especially so for Warren, for whom it served as a “silver key” granting him access, at least visually, into an otherwise inaccessible palaestra\(^{38} \) where sexy, hard-bodied athletes displayed themselves without physical inhibitions, and where a puny boy’s fantasies of union with hard, disciplined, male bodies was not reviled, but was instead fulfilled *ad aeternitatem*. Having acquired it after such a lengthy quest, he gave it a special, symbolic dub: “In the company of his intimates at Lewes House, Warren, with a flourish of his trademark paederastic wit, always referred to this cup as ‘The Holy Grail.’ This hits close to the bone, not only because of its plausible proximity to the realities of Christian myth—the cup was found near Jerusalem, and seems to date to the era of Christ’s crucifixion—but also because it is a signal example of his subversive agenda of collecting religious symbols that reflect his own concerns . . . on a palimpsestic basis, if necessary” (Miner, “Afterward,” in *Defence*, 319, citing Williams, *The Warren Cup* [2006]).

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\(^{38}\) The palaestra was the ancient Greek wrestling school. The events that did not require a lot of space, such as boxing and wrestling, were practised there. The palaestra functioned both independently and as a part of public gymnasium; a palaestra could exist without a gymnasium, but no gymnasium could exist without a palaestra.
The two paragraphs immediately above in this appendix were largely written by Mark Miner. In my opinion, there was no such graphic kiddie porn during the Classical period. There may have been in Hellenistic times, but the only other example we have is also, like the Warren Cup itself, from the 1st century BCE. A study was published by Franz Cumont in 1900 ("A propos du Vase de Herstal," Annals of the Archaeological Society of Brussels, Vol. 14, 1900; the full text is available online: http://bibnum.enc.sorbonne.fr/gsd/collect/tap/archives/HASH0159/080427f0.dir/0000005402 274.pdf). The Herstal Vase was in bronze and showed four dignified elderly philosophers seated on the front and, on the back, the same philosophers fucking four boys. It was first brought to my attention by Bowersock’s outrageous review of Cantarella and Lear’s book, and Davidson’s, in the New York Review of Books (2009). A very poor photograph of this vase appears with the Cumont article but there appear to be no others. As I said in my speech at the Canadian Classical Association in Quebec City in April, 2010, I believe the elite after 470 BCE continued to enjoy the depiction of explicitly homoerotic scenes, but on silver cups rather than the ceramic ones of former times. Though no silver homoerotic cups from that time have survived, I maintain they existed for elite males such as Alcibiades, no matter how much the common people may have disapproved of their “aristocratic vice.”