

ATTIC
RED-FIGURED VASES
IN
AMERICAN MUSEUMS

BY

J. D. BEAZLEY

EDIZIONE ANASTATICA

“L'ERMA” di BRETSCHNEIDER - ROMA

1967

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TO
EDWARD WARREN
AND
JOHN MARSHALL

PREFACE TO THE 1967 VOLUME

I have been persuaded to reprint my first book, *Attic Red-figured Vases in American Museums*: that is to say Attic Red-figured Vases as they were in American Museums fifty years ago. They have enormously increased; but this is a reprint, and takes no notice of acquisitions subsequent to 1917. Those who are interested in them must seek them in *Attic Black-figure Vase-Painters* of 1956, in the second edition of *Attic Red-figure Vase-Painters* (1963), and in *Paralipomena* which is finished and will be printed. This is a reprint of the 1918 book, with a few corrections in this preface only.

My own drawings, with the exception of figures 12 bis, 17, 24, 33, 41, 106, 106 bis, 113, were spoilt by redrawing. I was very grateful indeed to the Harvard University Press for undertaking the book, and some of the redrawing is skilful; but they were spoilt. I protested, but had to be contented with verbal correction on pp. 198 to 200 which I doubt if anybody read.

Now my errors. Fig. 1 bis on p. 5 is still a problem. No. 6 on p. 31 is not by Euphronios; nor no. 8, which is by the Cerberus Painter, nor no. 12, which is by the Sosias Painter. Nos. 6 and 7 on p. 33 are not by Euthymides but very early work of the Berlin Painter as Martin Robertson has shown. "The Painter of the Nereus Hydria" on p. 61 has turned out to be a phase of the Berlin Painter.

"The Painter of the Bowdoin Box" on pp. 70-72. All is by one painter, - except the Bowdoin Box. I call him "the Bowdoin Painter", thinking not of the Bowdoin Box, but of a lekythos in Bowdoin (no. 58 on p. 72): but...

The last four vases in the Makron list (nos. 109-112 on p. 106) are not by Makron, but by an imitator of him, the Syracuse Painter, the same who painted the three vases on p. 132, foot.

"The Lysis, Laches, and Lykos Group" on pp. 111-2 is a first rude sketch of what later became the Antiphon Painter and his kin.

Another troublesome mistake: the fragmentary vase (a column-krater) after which he was named is not by the same hand as the rest of the vases in the list on pp. 119-120: so the See-saw Painter disappears, and the Pig Painter takes his place, called after no. 12 on p. 120, now in Cambridge. The See-saw vase is by the Leningrad Painter.

The forty-nine vases attributed to Hermonax are all by him except no. 16 on p. 124, which is by the Painter of Munich 1413, and no. 48 on p. 127, which is by an imitator.

The Penthesilea Painter (pp. 129-132) is partly right, partly wrong, for I attributed to him, besides his own work, a number of school-pieces which I have now carefully separated from him and from one another. I ought to have followed Miss Swindler and assigned to him the white pyxis in New York (p. 128) with the Judgement of Paris.

The Painter of the Brussels Oinochoai: I should have given him oinochoai only, and not the two loutrophoroi, which are by the Painter of Bologna 228.

I hesitated over the New York calyx-krater with Amazonomachy (p. 152) and did not quite venture to attribute it to the Painter of the Berlin Nike Hydria: I was wrong. The other New York Amazonomachy (07.286.84) is by the Painter of the Woolly Satyrs. I ought not to have hesitated over the set of oinochoai on p. 157: they are by the Chicago Painter.

The squat lekythos with Amazonomachy in Boston (p. 177) is by the Eretria Painter, and the small pointed amphora in Boston (p. 179 fig. 111), like the vases mentioned on p. 180 note 1, except the Vatican oinochoe. I was fairly cautious over the Meidias Painter (pp. 185-9) but should have gone farther in calling vases school-pieces.

I regret these errors bitterly; compared with the vast number of correct attributions they are few.

J. D. Beazley

PREFACE

THE earliest vases dealt with in this book belong to the last quarter of the sixth century B.C., the latest to the end of the fifth or the beginning of the fourth. I have not included the fourth-century Attic fabrics: the Meidias hydria marks the lower limit of my enquiry, the upper is marked by the work of the Andokides painter, one of the first artists to use the red-figured style. Within the period thus determined, I deal primarily with the red-figured vases in United States museums: I have tried to find out who painted each. I have not been able to assign every vase to its author, although I do not consider that an impossible task, but I have managed to put in place most of the more, many of the less, important pieces. The greater number of the painters being both anonymous and hitherto unknown, I have been obliged to write down lists of their works, whether preserved in Europe or in the United States: for it was not enough to say that this vase was by the same hand as that other: two points given, a straight line can be drawn which will pass through them; three, and the circle can be made: but an artist's activity is not to be compared with a simple geometrical figure.

I neither expect that all my attributions will be unhesitatingly accepted, nor wish that they should. Some of them will be self-evident, most of them require to be studied and checked. Part of this checking can be done by means of published reproductions, but of published reproductions only a small proportion are trustworthy, none equivalent to the vase itself. To supply a good picture of every vase mentioned was naturally beyond my power, but the generosity of the authorities has enabled me to figure a good number of unpublished vases in the museums of America and Europe, to which I have added new and better illustrations of some vases which have been reproduced before: one or two of my pictures are repeated unaltered from older publications.

Most archaic vases, nearly all later vases, are unsigned. The signatures that occur are of two kinds: the proper name is followed either by *ἔγραψεν* — "so-and-so painted me" — or by *ἐποίησεν* — "so-and-so made me." The first kind of signature tells the name of the artist who painted the vase: the second merely the name of the man who owned the workshop from which the vase came. It cannot be said that the *best* vases are signed either by painter or by "maker": some of the best are, most are not. One may take it as certain that many artists never signed their names, many others only rarely. If the Helen kotyle, now in Boston, had not been found, a leading vase-painter would have remained nameless. Nameless, but not unknown: for the name of an artist is the least important thing about him.

The process of disengaging the work of an anonymous artist is the same as that of attributing an unsigned vase to a painter whose name is known. It consists of drawing a conclusion from observation of a great many details: it involves comparing one

vase with another, with several others, with all the vases the enquirer has seen. Enough *ἔγραψε* vases have been preserved to show that the Attic vase-painter possessed a highly individual style. However obscure he may be, the artist cannot escape detection if only sufficiently delicate tests be applied. It was hard at first, I remember, to distinguish the Syriskos painter from the painter of the Copenhagen amphora, or even the Villa Giulia painter from the painter of the Chicago stamnos. But now it is quite easy

There is always danger, of course, of mistaking for the master's work what is really a close imitation by a pupil or companion; of mistaking for the pupil's work what is a late, a careless, or an erratic work by the master; of confounding two closely allied artists. One or other of these things must have happened more than once in the following pages: but I believe that most of what I have written will stand; and when I have felt doubt I have expressed it.

Most, one might say, of the archaic, and many of the later painters in red-figure, are represented in America by one or more pieces. It follows that the vases mentioned in this book form no inconsiderable fraction of extant red-figured vases. I have given the shape and subject of each vase cited and said where it is to be found and where, if at all, it has been reproduced. I have not given complete bibliographies, but have indicated only the best or the primary publications; derivative publications I have commonly, corrupted publications nearly always, ignored. The full names of books and of collections, abbreviated in the text, will be found in the publicational and museographic indices respectively. The list of shapes, which precedes the indices, explains what I mean by a calyx-krater, a Nolan amphora, an oinochoe type 6, and the like. I have used the word "pot" to signify a vase which is not a cup: a better word can be easier imagined than discovered. At the publisher's request, I have called the picture on the interior of a cup I, the outside pictures A and B: instead of calling the inside picture A, as has hitherto been my habit, the outside B(a) and B(b). I have been guilty of a certain looseness, in retaining the phrase 'signed by Brygos as maker', when I mean 'bearing the name of Brygos as maker.' I have recorded the love-names used, although the love-name is immaterial for determining the authorship of a vase. Attributions adopted from others are acknowledged: in the lists, by the originator's name within square brackets.

I wish to offer my warmest thanks to the authorities of the American museums for the courteous welcome they gave me when I was in the United States, and for their generosity in allowing me to choose vases in their care for publication: to Dr. L. D. Caskey and Mr. Morris Carter at Boston, to Miss G. M. A. Richter, Dr. Edward Robinson, and Mr. H. F. Davidson at New York, to Miss Dudley at the Fogg Museum of Harvard University, to Dr. Edith Hall and Dr. G. B. Gordon at Philadelphia, to Miss Reed and Professor Rhys Carpenter at Bryn Mawr, to Professor D. M. Robinson at Baltimore and to Professor Paul Baur at Yale.

I wish also to thank Mr. A. H. Smith for his kindness in allowing me to publish vases in the British Museum, and Mr. E. J. Forsdyke and Mr. F. N. Pryce for help with photographs: Mr. D. G. Hogarth for his permission to publish vases in the Ashmolean Museum: Dr. Oscar Waldhauer, in Petrograd, Mr. Edmond Pottier, in

the Louvre, the late Mr. de la Tour, in the Paris Cabinet des Médailles, Professor Christian Blinkenberg, in Copenhagen, Dr. Julius Bankò, in Vienna, Dr. Adolf Köster, in Berlin, Dr. Johannes Sieveking, in Munich, Mr. B. P. Lascelles, in Harrow, Mr. Charles Ricketts and Mr. Charles Shannon, and Mr. E. P. Warren, in their collections. Mr. Warren also made me free of his collection of drawings.

I am deeply indebted to the Syndics of Harvard University Press for undertaking to publish my book, and to the staff for the pains taken in producing it, and I owe a very special debt to Dr. Joseph Clark Hoppin for recommending it to the Press, for furnishing guarantees, for verifying references, for suggesting improvements, in fact for a hundred services without which the book could not have appeared. My warmest thanks are also due to Miss Lucy Buckler, who superintended the typing of my manuscript, to Mr. Andrew Gow, who, as well as Dr. Hoppin, has read the proofs, and has improved the text in many places by his scholarly criticism; and to Professor G. H. Chase and Mr. W. H. Buckler, who showed me great kindness.

This book is dedicated to Edward Warren and John Marshall, a dedication doubly appropriate as an expression of gratitude for constant kindness, and as a recognition of their unwearied labour in building up the magnificent collections of vases in America.

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CHAPTER I

THE EARLIEST VASES: THE ANDOKIDES PAINTER AND THE PAINTER OF THE MENON AMPHORA

THE ANDOKIDES PAINTER

KLEIN, in his *Meistersignaturen*, pp. 188-191, mentions six vases with the signature of the potter Andokides. Norton, in *AJA*. 1896, pp. 1-41, drew up a list of vases in the style of 'Andokides', some of which, he thought, might have been executed by pupils. Now Nos. 2, 4, 5, and 6 in Klein's list were painted by one hand, by the same hand as the eight unsigned vases in Norton's list. Twelve vases then by a single artist, one of the first to use the red-figure technique. His name is not known, but for convenience' sake he may be termed 'the Andokides painter'. The list of his works which follows does not differ from Norton's list, except that Klein's Nos. 1 and 3 are excluded as not by the artist who painted the rest. Since Norton wrote his article, some of the vases have been better published, others published for the first time. An excellent account of the style of the Andokides painter is given by Hauser in his commentaries on the signed amphorae in Paris and Berlin (F.R. 2, pp. 267-271 and 3, pp. 73-76).

VASES BY THE ANDOKIDES PAINTER

I. Amphorae, type A.

(a) The same subject on both sides, on one side in the red-figure, on the other in the black-figure technique.

1. Boston 01.8037. *AJA*. 1896, pp. 40-41. Achilles and Ajax playing dice.
2. Boston 99.538. Cecil Smith, *Forman Cat.* plate no. 305: A, Fig. 1, after Cecil Smith. Herakles driving an ox to sacrifice.
3. Munich 2301 (Jahn 388). F.R. pl. 4 and 1, pp. 15 and 266. A, after F.R., Buschor, p. 147. Athena visiting Herakles.

(b) A, red-figure; B, black-figure: the two subjects different.

4. Louvre F 204. *AJA*. 1896, pp. 14-15: Pottier, *Album*, pl. 78: Perrot 10, pll. 6-7 and p. 277: phot. Giraudon. A, Herakles and Kerberos: B, Dionysos with maenads and silens.
5. London, B. M. B 193. *AJA*. 1896, p. 10: Walters, *Ancient Pottery*, 1, pll. 31-32. Phots. Mansell 3055 and 3054. A, Herakles and the lion: B, Achilles and Ajax playing dice.

6. Bologna 151. *AJA.* 1896, pp. 18-19: Pellegrini, *V.F.* pp. 44-46: photos. Poppi. A, Dionysos with maenad and silens: B, Herakles and the lion.

(c) Both sides red-figure.

7. Leipzig. *Jahrbuch* 11, p. 183 (Hauser). A, Herakles and the lion: B, rider attended.
8. Louvre G 1. F.R. pl. 111: phot. Giraudon. Klein's No. 5. A, fight: B, concert.

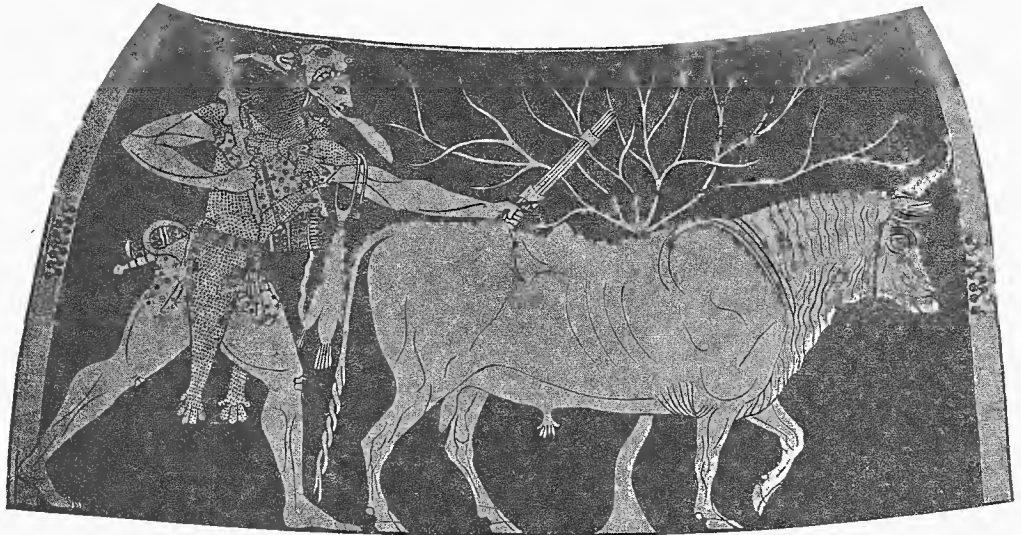


FIG. 1: Boston 99.538.

9. Berlin 2159. F.R. pl. 133 and 3, p. 73. Klein's No. 4. A, the struggle for the tripod: B, wrestlers.
10. Orvieto, Conte Faina, 64. Detail of A, Hadaczek, *Ohrschmuck*, p. 19. A, Herakles and the Amazons: B, Dionysos with maenad and silens. A very fine piece.

(d) White figures reserved on black ground.

11. Louvre F 203. *AJA.* 1896, pp. 2-3. Pottier, *Album*, pl. 78: phot. Giraudon. Klein's No. 2. A, Amazons: B, women bathing.

II. Cup. Partly red-figure, partly black-figure.

12. Palermo. *Jahrbuch* 4, pl. 4 = Perrot 10, p. 275. Klein's No. 6. (Interior lost): A and B, soldiers.

The Boston amphora with Achilles and Ajax is a sound but not very interesting work. The subject (see Hauser in F.R. 3, p. 66) is common both in black-figure painting and in archaic red-figure, and other artists treated it better: for beauty of technique the Boston amphora is not comparable with Exekias' masterpiece in the Vatican (F.R. pll. 131-132); in vivacity it falls short of a much smaller vase, the

black-figured lekythos, Boston 95.15. The Boston Herakles amphora (Fig. 1), shows the painter in a happier mood: for all the careful detail, the design is big; both man and ox have life and have character. The subject is a rare one, but recurs on a b.f. neck-amphora in Berlin (1856: Gerhard, *T.G.* pl.15.1-2).

An Early Neck-Amphora

Of the twelve vases assigned to the Andokides painter, one is a cup and eleven are amphorae. The earliest red-figure vases are mostly amphorae¹ or cups. The only red-figured neck-amphora which can be placed in this period is the curious vase in



FIG. 1 bis: Boston 00.335.

Boston (03.790) published by Hartwig in *RM.* 16, pl. 5 and p. 119 (A, Dionysos and silen: B, maenad and Dionysos). The painter of this vase has taken a small neck-amphora with triple handles of the ordinary black-figure type — the so-called 'red-bodied amphora' — and put two red-figure pictures on it without much regard for the look of the pot. Nor are the pictures good in themselves. The work of the

¹ For the meaning I give to the word 'amphora', unqualified, see the appendix on shapes.

Andokides painter is always clean and gay, if not so certain, so precise, as the best black-figure drawing: this neck-amphora exhibits the first awkward gropings of the red-figure technique. It may be older than the Andokidean amphorae: at any rate the painter has not mastered the new style. Hartwig connected it with 'Andokides', but its analogies are not with the work of the Andokides painter, but with such infantile stuff as the Munich amphora 2300 (Jahn 375) and the column-krater, by the same hand as Munich 2300, in the Faina collection at Orvieto (61: A, r.f., a divinity mounting a chariot; B, b.f., Herakles and Triton).

THE MENON PAINTER

Let us turn back to Klein's list of Andokides vases. Klein's No. 3, the amphora in Madrid (63: *Jahreshefte* 3, pp. 70-71; Leroux pll. 5-6) is not by the same hand as his Nos. 2, 4, 5, and 6. Miss Hall has pointed out that the Madrid amphora stands especially close to the capital amphora in Philadelphia signed by the potter Menon (*Philadelphia Museum Journal* 5, pp. 32-36: A, Apollo with Leto and Artemis; B, youth with horses). The Madrid 'Andokides' and the Philadelphia 'Menon' are by one painter: nearly akin, and very likely by the same hand, is the Munich amphora with the love-name Hippokrates (2302; Jahn 373: details, F.R. 1, p. 151). The style of the Menon painter differs radically from that of the Andokides painter. In some respects it is more modern, but in one respect it keeps nearer to the black-figure technique: the minor folds of the clothes are sometimes rendered by means of lines incised on the reserved ground. A few early vases use incision for inner markings of clothes or naked body, but the practice is unsuited to red-figure painting, and soon died out. You find it on the Hippokrates amphora, on the Philadelphia vase, on a small cup in Compiègne (1106: youth running with a pointed amphora in his arms), on the Karlsruhe alabastron signed by Hilinos and the painter Psiax (242: *AJA*. 1895, p. 486), on the earliest of Phintias' vases, the Munich cup 2590 (F.R. pl. 32), and, I suspect from Miss Richter's description (*Bull. Metr. Mus.* 10, p. 100, note 1), on the cup signed Psiax recently added to the New York museum (14.146.2: *ibid.* p. 98).

The Menon amphora was first published by Noël des Vergers, *l'Etrurie*, pl. 9: it has been discussed by Bates in *AJA*. 1905, pp. 169-181, by D. M. Robinson in *AJA*. 1908, pp. 431-435, and by Miss Hall in the *Philadelphia Museum Journal* 5, pp. 31-37. Buschor (p. 152) has already coupled it with the Madrid Andokides.

Unless I am mistaken, the gay, pretty plate, Boston 00.335 (Fig. 1 bis: Hoppin, *Euthymides and his Fellows*, pl. 24.2) is a later work of the Menon painter. Within a border of black and white chequers, a Nereid is running through the sea: I am not sure if the incised inscription ΘΕΤΕΣ is old.

CHAPTER II

EARLY ARCHAIC CUPS AND PLATES

OLTOS

THE painter Oltos, whose name we know from two signed cups, must have been a pupil of the Andokides painter. New York has a good example of Oltos' work, the psykter with athletes, 10.210.18 (Fig. 3). Boston has a pretty fragment (10.219: Fig. 2), with a figure of Eros, which is to be compared with the *Ἔρως ὑπερπόντιος* (the Coming of Love) on the Oltos cup in Palermo (Pollak, *Zwei Vasen*, p. 33). Another fragment by Oltos, with a running maenad, has been inserted by a modern restorer into a cup of late archaic style in Baltimore: a third, with part of a woman playing the flutes, is in Bowdoin College.

The Boston Eros is flying with a fillet in his hands: the Palermo Eros is riding on a dolphin. These two are among the earliest pictures of Eros on Attic vases: contemporary, but by other artists, are the Eros on a cup in Florence signed by the maker Chachrylion (*Mus. Ital.* 3, pl. 2), who flies over the sea, holding a flower; and another on a cup in London (B. M. E 13; Murray, *Designs*, No. 10), who is rising into the air with a flower in his hand.

The Bowdoin and Baltimore fragments are both parts of cups. A complete Oltos cup is Boston 13.83 (I, soldier, with [M]EMMNO[N] ΚΑΥΟΣ: between eyes, A, archer: B, soldier on tiptoe: Klein, *Liebl.* p. 55, Memnon No. 8). The workmanship is not good, but the foreshortened figure of the archer is interesting. The same figure is found on other r. f. vases of early archaic style: on a fine neck-amphora with twisted handles in Petrograd (610: A, Herakles shooting; B, the Hesperid snake), and a neck-amphora with triple handles in Brussels (296); and on the contemporary b. f. hydria, with Herakles and Geryon, Munich 1719 (Jahn 407): turned round, and seen from behind, on the Arezzo volutekrater (F.R. pl. 61), the neck-amphora Louvre G 107 (*Mon. Piot* 9, p. 37 = F.R. 2, p. 9) and the Leagros cup, Klein, *Liebl.* p. 73.



FIG. 2: Boston 10.219.

Hartwig, in his *Meisterschalen*, pp. 71-84 and 683, attributed eight unsigned vases to Oltos: only one of these is by Oltos, the Euxitheos vase in London: the seven others are not. The Louvre Eurystheus cup, No. 27 in the following list, was rightly connected with Oltos by Pottier (*Cat.* 3, p. 897).

Oltos is chiefly a painter of cups. His earliest are eye-cups of mixed technique and of the most simple type, but by the time he paints the signed piece in Corneto



FIG. 3: New York 10.210.18.

(*W.V.*, D pll. 1-2) the red-figured cup has almost reached its full development, for the eyes have disappeared, the four palmettes have been cut down to two and tucked away under the handles, and the ground once occupied by eyes and palmettes is left free for figures. Oltos' drawing is usually lively, and his stories clearly told, witness the Munich Ransom of Hektor (*F.R.* pl. 83) or the Paris Herakles and the Boar (*W.V.*, 1890-1891, pl. 10); but when he is careless, as he often is, his lines get coarse and harsh, making the drawing look ragged and slovenly. His cups, with the exception of the big Corneto cup, never show him quite at his best: to see how

well he could draw, you must look at the London Achilles vase (Fig. 4), or the London stamnos with Herakles and Acheloos (*W.V.*, D pl. 6). The painter of these two pots has this great advantage over the Andokides painter, that he has complete command of the *relief-line*. The older painter used relief-lines, but cautiously, sparingly, because he could not rely on his hand; he was not master of the 'wiry line' which could match the true furrow bitten by the graver of the black-figure artist; and so his work, beside his pupil's, looks a little soft and nerveless. Oltos' best work is certain, tight, metallic; no stroke, you feel, could have been but as it is.

The deeds of Herakles; the Trojan War; Dionysos, his companions, and his human followers; these are Oltos' favourite themes. He has no great affection for the palaestra: take away the New York psykter, and his athletic pictures are few and unimportant.

VASES BY OLTOS

- I. Neck-amphorae of Nikosthenic shape (see *BSA.* 18, p. 217, note 2).
 1. Louvre G 3. Pottier, *Album*, pl. 88; Perrot 10, pp. 388 and 389. A, Chiron with the child Achilles; B, Menelaos and Helen. On each side of the neck, a Nereid. On each handle, an armed runner. Signed by the maker Pamphaios.

2. Louvre G 2. Pottier, *Album*, pl. 88; A, phot. Giraudon = Buschor, p. 149; B, Perrot 10, p. 390. A, silen and maenad: B, silen and maenad. On each side of the neck, a naked woman putting her sandals on. On each handle, a victor. Signed by the maker Pamphaios.

II. Amphora, type C.

3. London, B. M. E 258. Gerhard, *A.V.* pl. 187. Fig. 4, from new drawings, with the restorations, now removed, omitted. A, Achilles: B, Briseis. Signed by the maker Euxitheos.



FIG. 4: London B.M. E 258.

III. Stamnos.

4. London, B. M. E 437. *W.V.*, D pl. 6. A, (phot. Mansell 3221) Herakles and Acheloos: B, silen and maenad. Signed by the maker Pamphaios.

IV. Psykter.

5. New York 10. 210. 18. Detail, Fig. 3. Athletes. Of the names, the following are clearly recognizable: Smiky[thos], [Hip]pome[don], Antiphanes, Alketes, Epainetos, Kleainetos, Dorotheos.

V. Kotyle.

6. Athens, Acropolis E 13, fragmentary. A, Herakles and Apollo, the struggle for the tripod: B, Triptolemos.

VI. Fragments of pots.

7. Boston 10. 219. Fig. 2. Eros with wreath.
8. Rome, Villa Giulia. *Mon. Linc.* 23, p. 286. Man's head.

VII. Fragmentary plate (?).

9. Odessa. *Mémoires de la Société archéologique d'Odessa* 22, pl. 3, 1. Menelaos and Helen.

VIII. Plate.

10. Berlin 2313. Gerhard, *T. G.* pl. 13, 1-2. Athena. Fragmentary signature . . ΕΓΟΙΕΙ.

IX. Cups.

Eye-cups, inside b.f., outside r.f.

11. Louvre F 125. Pottier, *Album*, pl. 72 = Perrot 10, p. 273. I, man running: A, youth running: B, ram. Signed by the maker Nikosthenes. Klein, *Meist.*, p. 70, Nikosthenes No. 73.
12. Louvre F 126. Pottier, *Album*, pll. 72-73. I, archer: A, diskobolos: B, akontist.
13. Louvre F 127. Pottier, *Album*, pl. 73. I, soldier running: A, siren: B, siren.
14. Altenburg 224. I, Poseidon: A, naked youth: B, nose.
15. Oxford 515. *JHS.* 24, p. 303. I, soldier running: A, diskobolos bending: B, male bending. Love-name Memnon: Klein, *Liebl.* p. 55, No. 5.
16. Castle Ashby, the Marquis of Northampton. I, Hermes running: A, Nereid running: B, Nereid running.

Eye-cups, both sides r.f.

17. Boston 13.83. I, soldier: A, archer: B, soldier. Love-name Memnon: Klein, *Liebl.* p. 55, Memnon No. 8.
18. Louvre G 19. I, youth: A, rider: [B, lost]. Love-name Memnon: Klein, *Liebl.* p. 55, Memnon No. 7.

R.f. cups without eyes

19. Berlin 2264. *W. V.*, D pl. 2; Ext., *Jahrbuch* 17, pp. 55-56. I, soldier with trumpet: A, Ajax and Aeneas fighting for the body of Patroklos; B, Achilles setting out, with his chariot. Signed by Euxitheos as maker and Oltos as painter: Klein, *Meist.* p. 135, Euxitheos, No. 1.
20. Louvre G 18. B, *Mon.* 10, pl. 22. 2. I, woman with castanets: A, fight, Achilles and Troilos, with Aeneas: B, charioteer. Love-name Memnon: Klein, *Liebl.* p. 59, Memnon No. 27.
21. Florence 3923. I, rider: A, fight: B, charioteer. Love-name Memnon: Klein, *Liebl.* p. 56, Memnon No. 16.

22. Louvre G 23. (I, nearly all modern): A and B, fights.
23. London, B. M. E 17. I, (Murray, *Designs* No. 13) komast: A and B, fights. Love-names Memnon and Simiades: Klein, *Liebl.* p. 57, Memnon No. 21.
24. Copenhagen, Thorvaldsen Museum 100. I, archer: A, Ajax and Achilles playing dice: B, Aeneas and Diomed.
25. Munich 2618 (Jahn 404). F.R. pl. 83. I, seated youth: A and B, the Ransom of Hector. Love-name Memnon: Klein, *Liebl.* p. 58, Memnon No. 25.
26. London, B. M. E 16. I, Murray, *Designs* No. 12: A and B, phot. Mansell 3170. I, youth with hydria: A, Ajax leaving home, with chariot: B, Dionysos with maenads and silens. Love-name Memnon: Klein, *Liebl.* p. 57, No. 22.
27. Louvre G 17. *W. V.* 1890-1891, pl. 10 = Perrot 10, pp. 369-371. I, youth with lyre: A, Herakles and Eurystheus: B, Odysseus in chariot. Love-name Memnon: Klein, *Liebl.* p. 58, Memnon No. 24.
28. Berlin 2263. I, youth greaving: A, Herakles and the Amazons: B, Iolaos mounting chariot. Love-name Memnon: Klein, *Liebl.* p. 56, Memnon No. 17.
29. London, B. M. E 18. I, Murray, *Designs* No. 14. Jahn, *Dichter auf Vasenbildern*, pl. 3: B, *Mon. Linc.* 19, p. 95, fig. 11. I, naked woman putting her sandals on: A, Herakles and the Amazons: B, komos. Love-name Memnon: Klein, *Liebl.* p. 59, Memnon No. 29.
30. Copenhagen. I, naked woman with laver: A, Herakles and Kyknos: B, Theseus and the Minotaur. Love-name Memnon: Klein, *Liebl.* p. 60, Memnon No. 30.
31. London, B. M. E 8. I, Murray, *Designs* No. 5 = Perrot 10, p. 372. I, youth with lyre: A, Herakles and Kyknos: B, Dionysos and giants.
32. Lost. Noël des Vergers, *l'Etrurie* pl. 38. I, athlete with halteres: A, Herakles and Geryon: B, departure, with chariot.
33. Corneto. *Mon.* 10, pll. 23-24. *W. V.*, D pll. 1-2. Perrot 10, pp. 469-471. I, soldier running: A, the gods in Olympos: B, Dionysos with silens and maenads. Signed by Euxitheos as maker and Oltos as painter: Klein, *Meist.* p. 136, Euxitheos No. 2.
34. Berlin 4220. I, youth with cushion: A, Achilles and Chiron: B, silens and maenad. Love-name Memnon: Klein, *Liebl.* p. 58, Memnon No. 23.
35. Orvieto, Museo Civico 452. I, soldier running: A and B, Dionysos, silens, and maenads. Love-name Memnon: Klein, *Liebl.* p. 56, Memnon No. 15.
36. Munich 2606 (Jahn 1087). I, naked woman with sponge: A, Dionysos with silen: B, riders and man. Love-name Memnon: Klein, *Liebl.* p. 59, Memnon No. 28.
37. Florence 81601. I, youth: A, maenad and silen with mule: B, komos. Love-name Automenes.
38. Florence. I, (?): A, silens and maenads: B, sacrifice.