



Groups of Early Attic Black-Figure

Author(s): J. D. Beazley

Source: *Hesperia*, Vol. 13, No. 1 (Jan. - Mar., 1944), pp. 38-57

Published by: American School of Classical Studies at Athens

GROUPS OF EARLY ATTIC BLACK-FIGURE

TO THE MEMORY OF MICHAEL VLASTO

“Early Attic Black-figure” may be thought of as beginning with the establishment of the full black-figure technique in Attica, and ending with the creation, early in the second quarter of the sixth century, of a new, subtle and fastidious style, both in shapes and in decoration, by Ergotimos, Kleitias and their companions. The upper limit is natural, although some writers, among them J. M. Cook in his excellent study of “Protoattic Pottery,”¹ describe the Nessos amphora as late Protoattic, and make the Gorgon painter begin the new age. The lower limit might be discussed, but Ergotimos and Kleitias are surely better thought of as belonging to the beginning of the middle black-figure period than to the end of the early. The latest examples of early black-figure are of course contemporary with early middle black-figure. The ground covered in this article is nearly the same as in Payne’s masterly survey.²

In the earlier part of our period Attic vases were not much exported: most of the material comes from Attica, and it has been largely increased by recent excavations at Vari, in the Agora, and in the Ceramicus. I am imperfectly acquainted with the new finds, especially those from Vari. Meanwhile I set down what I have ready.

The Nessos painter is the earliest Attic black-figure artist whose personality, to me at least, is clear. J. M. Cook has put together a few vases and fragments which represent a somewhat earlier stage of Attic black-figure than the Nessos amphora.³ The new finds will certainly throw light not only on this phase, but also on such masterpieces, contemporary or nearly with the Nessos amphora, as the Prometheus krater from Vari, or the krater with the cavalcade, in which one can almost hear the clatter and the jingle.⁴

It had long been evident to me that there was a very close connection between the vases that cluster round the two neck-amphorae from Vourva and Marathon, and Sophilos, and I had often pondered whether “the Marathon painter” (as I called him

My thanks are due to the late Mr. Michael Vlasto for permission to publish two vases in his collection; to Mr. A. Philadelphus, Dr. L. D. Caskey, Prof. F. Mayence, Sir John Forsdyke, Prof. and Mrs. P. N. Ure, for permission to publish vases and fragments in Athens, Boston, Brussels, the British Museum, and the University of Reading; to Miss Lucy Talcott for the photographs reproduced in Plate V, 2; to Dr. Paul Jacobsthal, in Plates II, 1, VI, 5, and VII, 3-4; to Mr. R. D. Barnett, in Plate VI, 6; to my wife, in Plates I, 1, 2, II, 3, 4, III, V, 1, VI, 1-4, and VII, 2. Dr. Jacobsthal has kindly read the manuscript, made valuable suggestions, and helped me in other ways.

In references to the *Corpus Vasorum*, the rubric H III is omitted. Most of the other abbreviations are the same as in *A*[ttic] *R*[ed-figure] *V*[asc-painters].

¹ *BSA.* 35, 165-219.

² *NC.* 190-203.

³ *BSA.* 35, 198-200. A fragment in New York, 38. 11. 10, with the head of a lion, should be by the same hand as the Vlasto fragments published by Cook in his plate 59, *a*. The comparison has already been made by Miss Alexander (*Bull. Met. Mus.* 34, 100).

⁴ The cavalcade, *Soc. Friends Nat. Mus.* 1934-5, 12, fig. 9*a*.

before I had to yield the name to Miss Haspels who wanted to use it, with better right, for the lekythos-painter who furnished out the grave of those who fell in the battle) should not be Sophilos himself: but I hesitated, and I believe it was not until Mrs. Karouzou set out the evidence in an excellent article⁵ that my scruples disappeared.

Mrs. Karouzou went farther: she holds that the Gorgon painter himself, and the best artist of the Komast group, are but early phases of Sophilos. I recognize the resemblances, but prefer to keep the three painters apart.

I am prompted to inscribe this article, bare and meagre though it be, to the memory of Michael Vlasto as a modest tribute to the gifted and patriotic Greek by whose efforts the finds at Vari were secured to Greece. Many Americans, and many British, when they read the name, will remember with gratitude and affection happy hours spent in that house on Kephisia Street amidst the wonders of Greek art and in the company of a true connoisseur and a gay and generous host.

THE NESSOS PAINTER

AA. 1923-4, 46-9 (Rumpf). *ABS.* 9-11. *BSA.* 35, 200-1 and 205 (J. M. Cook). *Hesp.* 7, 367-71 (Vanderpool). *BCH.* 1938, 443-4 (Karouzou). Wedeking *Arch. Vasenornamentik* 37-9. On the date also Payne *NC.* 344, and *AJA.* 1942, 57 (Rodney S. Young).

NECK-AMPHORA

1. Athens 1002 (CC. 657), from Athens. *AD.* i pl. 57 and p. 46, whence (neck) Pfuhl fig. 85 and *ABS.* pl. 3, 1; CC. pl. 27; part of Gorgon, *BCH.* 1938 pl. 46, a; upper part of Nessos, *AM.* 60-1, 272; phot. Alinari 24457, whence Pfuhl fig. 89. The Gorgons. On the neck, Herakles and Nessos. Below, dolphins. On the mouth, geese. On each handle, above, owl, below, swan. B is black.

AMPHORA

2. Athens, Agora, P 1247, from Athens. A (incomplete), *AJA.* 1933, 293, fig. 3; A, *Hesp.* 2, 457; *Hesp.* 7, 368-71. A, sphinx; B, the like.

FRAGMENT, probably of an amphora

3. Leipsic, fr., from Cervetri. *AA.* 1923-4, 46. (Gorgon). [Rumpf].

⁵ *AM.* 62, 111-35. See below.

⁶ I now use the word lekane instead of lekaneis, following A. D. Ure (*Metr. St.* 4, 18-20). I distinguish between the lidded and the lidless: "lidless" of course implies that the vase never had a lid, not that the lid happens to be missing.

KRATER (with spout and upright handles)

4. Berlin 1682, fragmentary, from Aegina. *AZ.* 1882 pl. 9-10, whence (part) Perrot 10, 75-9, (part) *CV.* 38; detail *JdI.* 46, 53 fig. 6; Neugebauer pl. 8, 2; part, *CV.* pl. 46-7. Harpies. Perseus, Athena and Hermes. Below, animals. [Rumpf].

KRATER (chalice)

5. Hamburg 1917, 229, fr. *AA.* 1928, 297; Mercklin *Hamb. Mus. G. R. A.* pl. 6, 2. (Siren). Below, (swan).

LEKANAI⁶

6. Athens, from Vari. I, *BCH.* 1938 pl. 45, a. I, gorgoneion. A-B, ? [Karouzou].

7. Athens, from Vari. Detail, *BCH.* 1938, pl. 46, b. A-B, animals. [Karouzou].

PLAQUE

8. Athens, North Slope, AP 1085, fr., from Athens. *Hesp.* 7, 225 and pl. 1; *AJA.* 1938, 163 fig. 2. (Man with lyre, and male).

FRAGMENTS

9. Athens Acr. 391, fr., from Athens. Part, Graef pl. 14. (Wing, human waist). On the neck, floral. From a krater? [Rumpf].

THE PAINTER OF THE AEGINA
CHIMAERAS

Near the Nessos Painter

AMPHORAE

1. Aegina, fr., from Aegina. A, two chimaeras. On the neck, A, sphinxes.
2. London A 1531, from between Athens and Piraeus. B, *BCH.* 1898, 285; A and side, Jacobsthal, *O.* pl. 7. A, lion; on the neck, birds feeding; B, the like.

Near both the painter of the Aegina Chimaeras (J. M. Cook) and the Nessos painter (Vlasto, Karouzou):

SKYPHOS-KRATER, with stand in one

Athens, from Vari. Part, *Messenger d'Athènes* 20 Febr. 1935, 1-2 (Vlasto); part, *Soc. Friends Nat. Mus.* 1934-5, 10; part, *AJA.* 1937 pl. 8. Lion and panther attacking bull: geese; on the stand, sphinxes; on the lid, eagles attacking fawn; siren.

THE GORGON PAINTER

BPW. 1902, 1264 (Zahn); Payne *NC.* 191-4 and 340; Wedeking *Arch. Vasenornamentik* 39-40. Nos. 3, 5, 15 were placed in a Gorgon-Painter context by Mrs. Karouzou (*AM.* 62, 132), but attributed to Sophilos.

DINOS, with stand separate

1. Louvre E 874.⁷ Pottier pl. 60-2 = (part) Perrot 10 pl. 2 and pp. 117-8; details, Morin-Jean 160 and 201 fig. 232; *CV.* d pl. 15-17, pl. 14, 3, and pl. 18, 1; part, Pfuhl fig. 92; phot. Alinari 23688, whence Bossert *Gesch. des Kunstgewerbes* iv, 174, 2; detail, *AM.* 62 pl. 54, 1; part, *Enc. phot.* ii, 278-9; detail, Plate I, 1 (the fractures repainted, the siren's legs and part of the floral modern). Perseus and the Gorgons. Fight, with chariots waiting. Below, four rows of animals. On the stand, five rows of animals and three floral rows. Restored.

KRATERS, standed

2. Athens Acr. 474, fr., from Athens. Graef

pl. 17, whence (part) *Mon. Piot* 33, 61; detail, *AM.* 62, 121. Frontal chariot. Below, Hermes and animals. On the stand, four rows of animals. [Payne].

3. Athens, fr., from Mounichia. Part, *Πρακτικά* 1935, 179 figs. 11-12; detail, *AM.* 62 pl. 64, 2. Chariot. Below, sirens between panthers. On the stand, (sphinx).

4. Athens Acr. 476, fr., from Athens. Plate I, 2. On the stand (foot of male, hoof of bull; below, lion). [Payne: this is no. 6 in Payne's list of works by the Deianeira painter, *NC.* 191: he quotes the old number 443].

5. Athens Acr. 491, fr., from Athens. *AM.* 62 pl. 64, 1. (Siren or sphinx).

LID (of skyphos-krater)

6. Athens, North Slope, AP 1734, fr., from Athens. Part, *AJA.* 1938, 446 fig. 1; part, *Hesp.* 9, 171. Two rows of animals; above, geese feeding. [Roebuck].

AMPHORA

7. Louvre E 817. A, Pottier pl. 58; A, Pfuhl fig. 93; detail, Morin-Jean 161 fig. 186; *CV.* d pl. 1, 4 and 10; detail, Payne *NC.* 193. A, lions; B, sphinxes; below, animals. [Zahn]. Restored.

TRIPOD KOTHON

8. Athens Acr. 506, fr., from Athens. Part, Graef pl. 19. Animals. [Payne].

OINOCHOAI (olpai)

9. Tübingen. Lion. [R. M. Cook].
10. Paris, Morin-Jean, 3020. Morin-Jean 161 fig. 187. Lion. [Payne].

LEKYTHOS

11. London, Mrs. Leonard Russell (Mrs. Dilys Payne). Richter and Milne fig. 91; Haspels *ABL.* pl. 1, 3. Floral between sirens. [Payne].

PLATES

12. Baltimore, Walters Art Gallery. *Hdbk. Walt.* 28; *AM.* 62 pl. 65. Gorgoneion; round, animals, rider; on the rim, animals. [Payne].

⁷ The provenience is said to be Etruria, which may well be so, but Mr. Plaoutine has taught me to distrust Campana proveniences, and I therefore ignore them here as in *ARV.*

13. London B 601.23 and 25, and Oxford G 128, 1 and 8, fr., from Naucratis. Part, *CV*. Oxford pl. 1, 3-4; part, *JHS*. 49, 255 fig. 2, 1-2; part, Payne *NC*. pl. 53, 4. Gorgoneion; round, animals, rider. On the rim, animals. [Payne].

14. Athens Acr. 515, fr., from Athens. Graef pl. 23; *AM*. 62 pl. 66, 1. Whirligig; round, (sphinxes). [Payne].

15. Athens Acr. 514, fr., from Athens. Profile, *AM*. 62, 124. Round, animals; on the rim, animals.

FRAGMENTS

16. Athens Acr. 758, fr., from Athens. Graef pl. 48. (Siren or sphinx). From an amphora?

17. Brussels, fr. Plate I, 3. (Heads of two youths—perhaps standing in a chariot?). Red faces. Reserved inside, I think.

18. Hildesheim 1805, fr. (Rider).

MANNER OF THE GORGON PAINTER

I

THE DEIANEIRA GROUP

Payne *NC*. 191-2; Haspels *ABL*. 1-3. These vases are very close indeed to the Gorgon Painter: Payne holds that nos. 2, 3, 7 are by one hand, nos. 4 and 5 almost certainly by the same, and that the "Deianeira Painter" is almost certainly identical with the Gorgon Painter: on Payne's no. 6 see above, p. 40, no. 4.

LEKYTHOI

1. London 1931. 8-10. 1. Haspels *ABL*. pl. 1, 1. Above floral. Below, lion and fawn, bird. [Haspels].

2. Berlin inv. 3764 (not 3746 as Payne). Payne *NC*. pl. 53, 7; Jacobsthal *Early Celtic Art* pl. 224, *b*. Man and lions; forepart of man. Above, serpent with a man's head in its jaws. [Payne].

3. London B 30, from Corinth. Walters, *B. M. Cat.* ii pl. 1, above. Herakles and Nessos. Panther. Above, hounds after hare. [Payne].

4. Florence 3740. *Boll. d'Arte* 1921, 159 and 161. Woman between lion and panther. [Payne].

OINOCHOAI

(Olpe with flat mouth)

5. London B 32, from Nola. Panofka *Mus. Blacas* pl. 25; *El.* 3 pl. 77; phot. Mansell. Hermes and sphinxes. [Payne].

(Olpe)

6. Oxford G 550, fr., from Naucratis. *CV*. pl. 1, 30. (Feline).

(Olpe with trefoil mouth)

7. London B 33, from Nola. Payne *NC*. 192; phot. Mansell. Lion. [Payne].

FRAGMENT (of an olpe?)

8. Boston F 353, 3, fr., from Naucratis. Fairbanks pl. 38. Herakles and Triton. [Payne].

IMITATION OF THE DEIANEIRA GROUP

LEKYTHOS

Louvre CA 823, from Boeotia. *RA*. 1899, i, 8 figs. 4-5, whence Perrot 10, 39 and 41, and (part) *AM*. 47, 60; lion, Morin-Jean 126; photos. Giraudon 34138 and 34140, 1. Above, Herakles and Triton. Below, lions and helmet. [Payne]. This vase has been taken for Boeotian, and Payne thought it might be; A. D. and P. N. Ure call it "not certainly Boeotian" (*Classif. Boeotian Pottery* 12, and *AA*. 1933, 20); Miss Haspels calls it Attic (*ABL*. 1-2 note 4), and I am inclined to agree. Payne and the Ures group it with two other vases which are generally regarded as Boeotian:

PANATHENAIC AMPHORISKOI

Bonn inv. 395, from Boeotia? A, Plate II, 1; B, *AA*. 1933, 19. A, Herakles and Triton. B, lions. On the shoulder, A, floral, B, lions. The part likest the Louvre lekythos is the picture on A.

Bonn inv. 597, from Boeotia. A, *AA*. 1933, 20. Lions attacking deer.

Miss Haspels compares the following with the Louvre lekythos CA 823:

LEKYTHOS

Brussels A 1368 (bought at Gizeh). *CV*. e pl. 20, 5. Riders, lion.

II

OINOCHOAI

(Shape 1, with low handle)

1. Florence. Lion and goat.
(Olpe with flat mouth)
2. Athens, from Vari. *AA.* 1937, 118. Lion and bull.
(Olpai, fragments)
3. Oxford G 137, 16, fr., from Naucratis. *CV.* pl. 1, 28. Lion.
4. Athens, fr., from Perachora. Siren.
5. Oxford G 128. 30, fr., from Naucratis. *CV.* pl. 1, 25. Lion.

PANATHENAIC AMPHORISKOS

6. London 64. 10-7. 60. Floral. [Payne]. Berlin inv. 3983 (sphinxes) is connected with this in shape and pattern-work.

LEKANE, lidded

7. Boston F 346, 6. fr., from Naucratis. Fairbanks pl. 37. On the lid, (siren, horse-head).

FRAGMENTS

8. Athens Acr. 759, fr., from Athens. One fr., Graef pl. 48; the other, seen by Miss Pease to belong, *Hesp.* 4, 219, 2. Frontal chariot. From an amphora?
9. London, fr. Plate II, 2. (Eye and muzzle of lion to r., with part of its mane). From an olpe?
10. Marseilles, fr., from Marseilles. Vasseur pl. 10, 12. Lion. [Payne]. From an olpe?
11. London B 103, 20, part, fr., from Naucratis. Lion (part of the head, to l.). From an olpe? This is not the fragment figured by Payne, *NC.* pl. 53, 5, for which see no. 15.

12. Athens Acr., fr., from Athens. Plate II, 3. (Mouth, cheek, mane of lion to r.).

13. Oxford G 137. 17, fr., from Naucratis. *CV.* pl. 1, 27. Lion. From an olpe?

14. Athens, Agora, P 2395, fr., from Athens. Lion. From an olpe?

15. London 88.6-1.588, part, fr., from Naucratis. *JHS.* 49, 255 fig. 2, 4; Payne *NC.* pl. 53, 5. (Lion).

16. Athens Acr. 2707, fr., from Athens. Graef pl. 113. (Floral).

17. Athens, Vlasto, fr., from Vari. (Head of Gorgon). [Vlasto].

18. Boston F 347.6, fr., from Naucratis. Fairbanks pl. 38. (Siren on plant).

The following, in the manner of the Gorgon painter, might be a copy by the KX painter (see p. 45):

KRATER, standed

Athens Acr. 472, fr., from Athens. Graef pl. 18; *AM.* 62 pl. 56. (Animals). On the stand, rows of animals.

Among the early olpai,⁸ many of which show the influence of the Gorgon painter, the following is worth mention as pretty near his manner:

OINOCHOE (olpe, with trefoil mouth)

Oxford 505, from Laurion. *JHS.* 24, 297, 1; *CV.* pl. 13, 1-2. Ram. [Payne].

THE PAINTER OF A. M. 62

Put together by Mrs. Karouzou, but attributed to Sophilos.

LIDLESS LEKANAI

1. Athens, fr., from Vari. *AM.* 62 pl. 43. I, two heads of horses; A-B, animals.

2. Athens, from Vari. *AM.* 62 pl. 44. I, lion; A-B, animals.

⁸ Lists of early olpai are given by Payne (*NC.* 193), and in *JHS.* 49, 254; add Agora, from Athens (*AJA.* 1933, 292 fig. 1: sirens; above, geese feeding); Berlin, Univ., from Rhodes (forepart of boar); Corinth C 32. 235, from Corinth (*AJA.* 1937, 236: bull); Agora, from Athens (*Hesp.* 9, 269: swan); Vienna, Oest. Mus. 123 (Masner pl. 1: swan); Athens, from Perachora (owl-headed sphinx and swan). The vase published by Salzmann (Payne 193) is Louvre A 475. Others are mentioned in the course of this article. New York 26. 164. 28 (panthers) is somewhat later, and so is the Brussels lion-olpe A 1388.

THE CERAMICUS PAINTER

OINOCHOAI

(With long neck and round mouth)

1. Athens, Ceramicus Mus., from Athens. Part, *AA*. 1932, 196. Animals; on the neck, animals.

(Olpai with trefoil mouth)

2. Athens, Ceramicus Mus., from Athens. Three rows of animals. Seated on the handle, plastic, a mourning woman with bleeding forehead (*AA*. 1932, 198).

3. Athens. *JHS*. 59 pl. 13, b. Winged daemon.⁹ Below, animals.

LIDLESS LEKANAI

(With upright handles)

4. Athens, Ceramicus Mus., from Athens. I, siren. A-B, above, geese; below, animals. Seated on each handle, plastic, a mourning woman.

(Ordinary)

5. Athens, Ceramicus Mus., from Athens. I, *AA*. 1932, 195. I, floral. A-B, two rows of animals.

LEKANE (lidless? or lidded?)

6. Los Angeles, Mr. Victor Merlo, fr., from Cumae. *ML*. 22, 475 fig. 178. A, (panther, sphinx). Prof. H. R. W. Smith kindly told me where this fragment was and sent me a photograph.

SKYPHOS (with strap-handles)

7. Athens 907 (CC. 597). A, *JdI*. 18, 132; Plate III; photos. Ath. Inst. NM. 3209-10. Two rows of animals.

FRAGMENTS

8. Athens Acr. 2212, fr., from Athens. Plate II, 4. (Boar, panther). Reserved inside.

9. Cambridge N. 175, fr., from Naucratis. *CV*. ii pl. 20, 14. (Lion).

10. Cambridge N. 176, fr., from Naucratis. *CV*. ii pl. 20, 13. (Feline).

NEAR THE CERAMICUS PAINTER

DINOS

1. London 88.6-1.588, part, fr., from Naucratis. *JHS*. 49 pl. 15, 1. (Panther, boar).

⁹ The thing in the left hand is compared by Martin Robertson (*JHS*. 59, 191) with the knife-case (Kraiker in *Gnomon* 8, 644-5) in sacrificial scenes (dinos by Lydos, Athens Acr. 607, Graef pl. 33; fragments of a skyphos [or band-cup?], Athens, North Slope, *Hesp.* 9, 183; pelike by the Pan Painter, *Pan-Maler* pl. 8; volute-krater, by the painter of Bologna 279, in Ferrara, Aurigemma¹ 215 = ² 257). The thing in the right hand looks like an adze, and recalls the adze held by Daedalus (Taitle) in Etruscan representations (Hanfmann in *AJA*. 1935, 190 fig. 4 c and 192). Add that the Etruscan Taitle, like the figure on the olpe, is *youthful*, and *winged*. According to Martin Robertson our figure is female: otherwise I should have uttered the name of Daedalus.

The adze (*σκέπαρον*) is a carpenter's and wood-worker's implement: an adze hangs beside the hermoglyph in the Copenhagen cup by Epiktetos (*VA*. 17; *CV*. pl. 139, 2), and the herm is perhaps thought of as wooden (*CV*. text p. 109). Knives would also suit a wood-carver.

It may be worth while adding that on a fragment of a long-necked amphora, early sixth century, in Berlin, 1726, the decoration on one side of the neck is a male figure wearing a short chiton and boots, and "running through the air without touching the ground" (Furtwängler): Furtwängler does not mention that the left hand holds an axe like that held by Icarus (Vikare) on the Etruscan bulla in Baltimore (Hanfmann in *AJA*. 1935, 190 fig. 4, b). The upper part of the figure is missing, and there is no saying, I believe, whether there were wings, and what was in the other hand. What remains recalls the earliest known Attic representation of Icarus, on the hydria, by Kleitias, Athens Acr. 601 (Graef pl. 28, whence *JHS*. 47, 223 fig. 2): here also only the legs are preserved.

Does the archaic Etruscan scarab from Orvieto, Tarchi pl. 117, 3, perhaps represent Icarus too?

LEKANAI, lidded

2. Oxford G 128. 15, fr., from Naucratis. *CV*. pl. 1, 6. On the lid, rows of animals.
3. Oxford 1912. 33, fr., from Naucratis. *CV*. pl. 1, 12. On the lid: above, (floral); below, (lion). Same style as the last.

FRAGMENT

4. Athens Acr. AP 292, fr., from Athens. *Hesp.* 4, 246, 52. (Feline); below, (panthers). Perhaps also

FRAGMENT

- Athens Acr. AP 34, fr., from Athens. *Hesp.* 4, 246, 50. (Siren or sphinx). "From an amphora."

THE ANAGYRUS PAINTER

(Vari = Anagyrus)

NECK-AMPHORA

1. Athens, from Vari. A, *BCH.* 1937 pl. 34, a = *AA.* 1937, 119. Three rows of animals; on the neck, two rows.

CHALICE

2. Athens, Vlasto, from Spata. Plate IV. A, sirens between panthers between sirens, geese; B, cocks quarrelling, and snake; below, geese. The foot is modern. Inside, three large black bands. Topside of the mouth reserved. Dm. 26

PLATE

3. Athens, from Vari. *JHS.* 57 pl. 6, 1; *AA.* 1937, 115; *BCH.* 1937 pl. 33, a. Gorgon.

Cf.

FRAGMENT

- Amsterdam T 2928, fr., from Naucratis. *CV*. Scheurleer c pl. 4, 7. (Hound after hare).

THE PAINTER OF BERLIN 1659

LEKYTHOS

1. Berlin 1659, from Camiros. Brunn-Bruckmann, text to 641, 4 fig. 2; Schaal *Sf.* fig. 15; Neugebauer pl. 8, 1; *AM.* 56 Beil. 44, 1. Three rows of animals.

PYXIS, (concave-sided, with handles)

2. Athens, Ceramicus Mus., from Athens. B, *AA.* 1935, 296 fig. 9; A, *AJA.* 1936, 548 fig. 9. Animals; on the lid, animals. Cf. also

PLATE? (or lid, as Graef)

- Athens Acr. 539, fr., from Athens. Graef 58. (Floral between cocks, lion.)

THE PAINTER OF ELEUSIS 767

A bad painter

NECK-AMPHORA

1. Eleusis 767, from Eleusis. A, *JdI.* 18, 148; A, Kourouniotis *Eleusis* 84 fig. 56 = Engl. tr. 110 fig. 56. A, lions; B, sphinxes; below, sirens; on the neck, A, women, B, the like.

SKYPHOS-KRATER

2. Eleusis 846, fr., from Eleusis. Phot. A. I. 362, 3. (Youths, owl).

KRATER, stood

3. Athens, Agora, P 2034, fr., from Athens. On the stand, (siren or sphinx).

THE PAINTER OF THE DRESDEN LEKANE

Payne *NC.* 201.

LEKANE, lidded

1. Dresden ZV 1464, from Corinth. *AA.* 1925, 106 fig. 6. On the lid, man with sirens, animals; on the body, animals.

NECK-AMPHORA

2. Taranto, from Taranto (contrada Vaccarella). Three rows of animals; on the neck, A, siren, B, the like. [Payne].

SKYPHOS-KRATERS

3. Athens Acr. 496, fr., from Athens. Graef pl. 20. Three rows of animals.

4. Athens Acr. 497, fr., from Athens. (Floral). Below, (siren).

5. Athens Acr. 498, fr., from Athens. (Siren). Below, (floral, siren).

Compare also

FRAGMENT (of a lekane?)

1. Delphi, fr., from Delphi. *FD.* V, 140 fig. 262 bis. (Lion). [Payne].

2. Bonn inv. 1864, fr., *AA.* 1935, 418 fig. 6. (Male, lion).

Closely connected with the Painter of the Dresden lekane is a group of Boeotian vases, all by one hand. These have been put together by Payne (*NC.* 202-3 and 341) and by A. D. and P. N. Ure (*AA.* 1933, 8-13 nos. 1-5). Payne enumerates 29; the Ures point out that three of these should be withdrawn; they add eight, and H. R. W. Smith four in Berkeley (*CV.* pl. 11, 2-5). Add also alabastra in the Empedokles collection, Athens (three women in one cloak, and a swan), Cassel (sirens), Cassel (siren and floral), Poitiers (bearded siren), Mannheim (floral), an aryballos in Cassel (T 449: sirens with floral between), and the fragment of a tripod-kothon Athens Acr. 510 (Graef pl. 21).

THE KOMAST GROUP

This important group was assembled by Payne (*NC.* 194-201). Several of the cups and skyphoi had been put together by other writers, and many of them were studied by Greifenhagen (*Eine attische schwarzfigurige Vasengattung*) independently of Payne. See also *JHS.* 47, 258-60; *Sudeta* 6 (1930), 143-54 (Gotsmich); *Metz. Mus. St.* 5, 93. Payne subdivided the group, and recognized different hands: my lists attempt to go farther in the same direction.

KOMAST GROUP: I, THE KX PAINTER

Short for "Komast X." This is the chief painter of the group. Payne assigned nos. 1, 3, 5, 8, 9, 11-15, 17 to the Komast Group, and saw that 1, 3, 5, 8, 9, and 17 were by a single hand. Mrs. Karouzou associated no. 18 with several vases of the same style, but attributed them to Sophilos (see p. 39). Amyx assigned nos. 10, 20, 21 to the Group,¹⁰ and noticed that no. 7 was near it (*AJA.* 1941, 69).

LIDLESS LEKANAI

1. Rhodes 5006, from Ialysos. I and B, *Annuario* 6-7, 295 and 297; B, *CV.* f pl. 2, 4; parts, *AM.* 62 pll. 46-7. I, whirligig. A-B, woman bringing a warrior his armour (Achilles and Thetis?); animals; below, animals.
2. Rhodes 6747, from Ialysos. I, whirligig.

A-B, frontal chariot; animals; below, animals. Very like the last in style, and of equal excellence.

3. London 1905.7-11.4, from Thebes. *JHS.* 31, 2, and 4 fig. 3; *CV.* pl. 7, 5. I, floral. A-B, Hermes, animals; below, lions.

LEKANE, lidless or lidded

4. Oxford G 137. 10, fr., from Naucratis. *CV.* pl. 1, 10. (Feline, deer).

LEKANAI, lidded

5. Athens 296 (CC. 608), from Vourva. A, *Jdl.* 18, 131; A, *AM.* 62 pl. 45; B, Plate V, 1. Two rows of animals.
6. Oxford G 128.7, fr., from Naucratis. *CV.* pl. 1, 1. On the lid, (lion, owl).
7. Samos, fr., from Samos. *AM.* 54 Beil. 21, 2. On the lid, above, (siren), below, (lion, boar).

TRIPOD-KOTHONS

8. Louvre CA 927, from Aegina? Details, Payne *NC.* pl. 51, 3 and p. 195, b. Animals; on the top side, animals, man (boxer?).
9. Athens Acr. 504, frr., from Athens. Graef pl. 20; detail, Payne *NC.* 195, c. Animals.

KRATER, standed

10. Athens 16183, fr. *Jdl.* 18, 137. On the stand, two rows of animals.

SKYPHOI

11. Boston F. 561, from Greece. Fairbanks pl. 69; Payne *NC.* pl. 52, 2-3; B, *AM.* 62 pl. 59, 1. A, lions. B, floral.
12. London B 13, from Corinth. A, sirens; B, panthers; at each handle, swan.
13. Athens 640 (CC. 631). A, CC. pl. 26; A, Greifenhagen pl. 3, 2; *AM.* 62 pl. 57, 2 and pl. 58. Komos (A, man with lyre, youth and men with drinking-vessels, man; B, youths and men with drinking-vessels).
14. Athens 528 (CC. 634), from Corinth. Plate V, 2. Komos (A, two men dancing; B, the like).

¹⁰ Dr. Amyx attributes them to "Payne's Komast Painter": he means, I believe, the chief artist in the Komast Group; Payne spoke not of a Painter but of a Group, and detected several hands.

15. Athens 940 (CC. 633). Greifenhagen pl. 4. Komos (A, youth and man dancing; B, man fluting and youth). Somewhat freer than usual, but I think by the KX painter himself, perhaps a late work.

CUPS

(with echinus lip)

16. London 1914. 3-17. 10, fr., from Naucratis. *JHS.* 49 pl. 15, 8. A, (feline).

(komast cup)

17. New York 22. 139. 22, from Taranto. Greifenhagen pl. 1; A, Payne *NC.* pl. 51, 6; B, Richter and Milne fig. 152. A-B, komos (A, three men dancing; B, the like).

(large: offset lip: type uncertain—Siana cup?)

18. Samos, fr., from Samos. Part, *AM.* 54 pl. 4; another fr., *AM.* 62 pl. 57, 1. A-B, symposium; below, (floral between sirens); on the lip, floral; on the lip, inside, tongues.

KANTHAROS

19. Cambridge N. 131-71 and (joining) London B 601. 14, fr., from Naucratis. The Cambridge fr., *CV.* ii pl. 21, 40; the London, *JHS.* 49 pl. 15, 17. Chariot of Achilles. On the subject see Johansen *Iliaden* 69.

FRAGMENTS

20. Delphi, fr., from Delphi. *FD.* v, 155 figs. 643-4. On one fr., above, (lion), below, (deer, lion); on the other, (siren, panther). From a lekane, lidless or lidded?

21. Boston F 347, 5, fr., from Naucratis. Fairbanks pl. 38. (Panther and goat). From a lekane, lidless or lidded?

22. Athens Acr., fr., from Athens. Plate VI, 1. (Fawn, lion). Inside, black with two red lines.

23. Athens Acr. 609, fr., from Athens. Plate VI, 2. On one fr., komos (males dancing); below, floral. On the other, (floral); below, (feline, deer). Thick. Inside fairly lustrous brown. From a dinos or the like?

KOMAST GROUP: MANNER OF THE
KX PAINTER

Nos. 1-3 were assigned to the Komast Group by Payne. He also saw that no. 3 was in the same style as no. 2.

SKYPHOS

1. Cambridge X. 5. Pickard-Cambridge *Dithyramb, Tragedy, and Comedy*, frontisp.; *CV.* pl. 2, 8 and pl. 5, 20. Komos (A, man and youth dancing; B, the like).

CUPS

(komast cups)

2. Syracuse 26397, from Gela. A, *ML.* 19, 95 fig. 4; *Dioniso* 5, 64. A-B, komos (A, two men dancing; B, the like).

3. Copenhagen 103, from Greece. *CV.* pl. 113, 1. A-B, komos (A, two men dancing; B, the like). Same style as the last.

(Siana cups)

4. Marseilles, fr., from Marseilles. Vasseur pl. 12, 17. A, komos.

5. London B 601. 41, plus fr., from Naucratis. *JHS.* 49 pl. 16, 10-1 and pl. 17, 23. A (Hera-kles). B, komos. On the lip, floral.

6. Taranto, fr. A, komos.

KANTHAROS

7. London B 601. 16 and 44, fr., from Naucratis. *JHS.* 49 pl. 15, 4-5, 18, and 22. (Hermes, males).

The following seems connected, though later:

OINOCHOE (olpe)

Athens, from Vari. *AA.* 1937, 120. Hermes and sphinxes.

BOEOTIAN IMITATORS OF THE KX PAINTER

P. N. and A. D. Ure *Classif. Boeotian Pottery* 14-16; Payne *NC.* 199.

These vases seem to depend on the KX Painter rather than on his Corinthian originals.

I

TRIPOD-KOTHON

Munich, from Athens. A, *AA.* 1912, 134, 10; A, Buschor *GV.* 122.

II

THE GROUP OF THE BOEOTIAN DANCERS
(B. D. GROUP)

Tripod-Pyxides

(Type 1)

1. Berlin 1727, from Tanagra. *AZ.* 1881 pl. 3-4, whence (part) Perrot 10, 47 fig. 38, and 48-50; Genick pl. 24; Schaal *Sf.* figs. 29-30; Neugebauer pl. 9, 1.
2. Boston F. 559. Fairbanks pl. 67.

(Type 2)

3. Athens 12037 (N. 872). Nicole pl. 5. Late.
4. Athens 938 (CC. 616), from Tanagra. C, CC. pl. 25, whence *JHS.* 31, 77 fig. 7. Late.

Kantharoi

(ordinary)

5. Munich 419. Sieveking and Hackl 40; A, Buschor *GV.* 123; B, Pfuhl fig. 171; B, Schaal *Sf.* fig. 31.
6. Athens 623 (CC. 630). A, *AM.* 47 pl. 12, 2.
7. Thebes, from Rhitsona, 50. 265. *BSA.* 14, a and *f-g.*
8. Carlsruhe inv. 3149. A, Welter pl. 3 fig. 7. Later.
9. Heidelberg. Later.
10. Bonn inv. 334, from Boeotia. *AA.* 1933, 18 figs. 13-4. Later. Restored.

(Tumbler-Kantharos)¹¹

11. Athens 624 (CC. 601). A, CC. pl. 24; A, Zervos fig. 96.

Covered Cup with Spout

12. Athens 12679.

Fragment (of a cup?)

13. Berne 23706, fr. (Man).

III

Payne *NC.* 199.

Boar-Rhyton

Berlin inv. 3391, from Boeotia. Maximova pl. 47, 173.

KOMAST GROUP: II, THE KY PAINTER

Short for Komast Y.

Payne assigned nos. 1, 2, 5-9, 11-14, to the

Komast *Group*: he saw that nos. 5-13 were by a single hand, and that no. 2 was by the same hand as no. 1.

COLUMN-KRATERS

1. London 1928. 1-17. 39. Details, Payne *NC.* 195, *d.* A, siren between swans; B, swans; at each handle, owl; below, panthers and goats; on each handle-plate, floral.
2. Rome, Conservatori, 212. A, photos. R. I. 1929. 246-7. A, komos (youths dancing). B, riders. At each handle, floral. Below, panthers and goats. Restored.

OINOCHOE (shape 1)

3. Boston F. 349, fr., from Naucratis. Fairbanks pl. 38. Two rows of animals.

FRAGMENT OF A POT

4. Hildesheim 2199, fr. (Swan, feline). Below, (panther and goat).

SKYPHOS

5. Athens 1109 (CC. 632). A, Greifenhagen pl. 3, 1; A, Payne *NC.* pl. 51, 7. Komos (A, two youths dancing; B, the like).

CUPS (komast cups)

6. Louvre E 742. A, Payne *NC.* pl. 52, 1; phot. Gir. 28222. A-B, komos (A, three youths dancing; B, the like).
7. Athens 1106 (CC. 636). A and part of B, Payne *NC.* pl. 51, 1 and p. 197 fig. 89, *a.* A-B, komos (A, youths and man dancing; B, the like).
8. London 1920. 2-16. 1. Pickard-Cambridge *Dith.* figs. 34-5. A-B, komos (A, two youths dancing; B, the like).
9. Vienna, Oest. Mus., 107, from Athens. A, Masner pl. 5; handle-palmette, Riegl *Stilfragen* 200. A-B, komos (A, two youths dancing; B, the like).
10. London B 103. 28, fr., from Naucratis. *JHS.* 49 pl. 15, 7. A, komos.
11. Motya, fr., from Motya. Payne *NC.* pl. 51, 4. A, komos (youth dancing).

¹¹ The shape is represented on the skyphoi by the KX Painter Athens 640 (p. 45, no. 13) and Athens 940 (p. 46, no. 15); also on the Corinthian oinochoe C 34. 362 (*Hesp.* 11, 152).

12. Palermo, from Chiusi. Inghirami *Mus. Chius.* pl. 121. A-B, komos (A, man and two youths dancing; B, the like).

13. Yale 102. Baur 82 and pl. 3, below. A-B, komos (A, three youths dancing; B, the like).

15. Athens, fr., from Perachora. A-B, komos (youths dancing).

16. Athens Acr. 1444, fr., from Athens. Plate VI, 3. (Handle-floral).

17. Athens Acr. 1445, fr., from Athens. Plate VI, 4. (Handle-floral).

14. Syracuse, from Megara Hyblaea. A, *ML.* 19, 95 fig. 5; *Dioniso* 5, 65. A-B, komos (A, two youths dancing; B, the like).

18. Athens Acr. 1420, fr., from Athens. Graef pl. 79. A, komos (youth dancing).

19. Munich, two fragments, from Athens (Acropolis). A-B, komos (on one fragment, upper part of youth dancing to l.; on the other, shoulder of male and back of his hair).

20. Athens, Ceramicus Mus., fr., from Athens. A, komos (head and breast of youth to l.).

21. Istanbul, fr., from Lindos. Blinkenberg *Lindos* pl. 125, 2617. A, komos (male dancing).

22. Istanbul, fr., from Lindos. Blinkenberg *Lindos* pl. 131, 2795. Komos (lower part of two males dancing).

KOMAST GROUP: MANNER OF THE KY PAINTER

Nos. 1 and 3 were assigned to the Komast Group by Payne, and no. 4 seen to be connected with the group.

TRIPOD-KOTHON

1. Athens 12688. B, *AM.* 47 pl. 12, 1; A, Zervos fig. 135; A-C, phot. Ath. Inst. NM. 1204-6; part of top-side, Payne *NC.* 195, *a.* A, riders. B, lion attacking bull. C, floral. On the topside, komos (youths dancing). On the bowl, between each pair of legs, floral. On the bottom, whirligig.

COLUMN-KRATERS

2. London 88. 6-1. 599 and Oxford G 128, 18, fr., from Naucratis. The London part, *JHS.* 49 pl. 15, 6, 2 and 1; and Payne *NC.* 195, *f*;

the Oxford part, *CV.* pl. 2, 3. A, (horses—chariot?—, hoplite, archer). B, komos (man and males dancing).

3. Cairo 26. 172, fr. Edgar pl. 7. Komos (man dancing).

NECK-AMPHORA (ovoid)

4. Berlin 1700. Bossert *Orn.* pl. 7, 8. A, komos (men dancing). B, sphinx.

KOMAST GROUP: III, THE FALMOUTH PAINTER

Closely connected with the KY Painter, but later. Nos. 1-4 and 6 were assigned to the Komast Group by Payne, and seen to be by a single hand; no. 9 was assigned to the Komast Group by Roebuck and compared with no. 6.

CUPS (komast cups)

1. Taranto, from Taranto. A-B, komos (each, three revellers—men and youths—dancing). Net pattern on the lip. Especially near the KY Painter.

2. Taranto, from Taranto. A-B, komos (each, three revellers—men and youths—dancing). Net pattern on the lip.

3. Athens 649 (CC. 635). Greifenhagen pl. 2. A-B, komos (A, men and youth dancing; B, the like).

4. London B 600. 6, fr., from Naucratis. *JHS.* 49 pl. 15, 12; Payne *NC.* pl. 51, 5. A, komos (youth and males dancing).

5. Falmouth, fr. Plate VI, 6. A, komos (youth and male dancing). I owe my knowledge of this fragment to Mr. R. D. Barnett.

6. Munich 2120. A and palmettes, Payne *NC.* pl. 51, 2 and p. 195, *e.* A-B, komos (men dancing). According to Payne this cup is from Sicily, but if it is the same as Greifenhagen's no. 13 it would seem to be Jahn 629, ex Candelori and therefore from Vulci.

7. Paris market (Mikas, in 1928). A, Plate VI, 5. A, komos (two men and a youth dancing). As Munich 2120.

8. Bonn inv. 727. *Sudeta* 6 (1930) fig. 2. A-B, komos (each, two youths dancing).

9. Athens, North Slope, AP 1521, fr., from Athens. *Hesp.* 9, 190, 103. A, komos (man dancing).

KOMAST GROUP: IV, the PALAZZOLO PAINTER
Late in the group. Nos. 1 and 2 were assigned to the Komast *Group* by Payne, and no. 3 mentioned as a late derivative of the fabric.

CUPS

(Komast Cups)

1. Palazzolo, from Palazzolo (Akrai). Bendorff pl. 43, 1, whence Pickard-Cambridge *Dith.* 267. A-B, komos (A, man and woman dancing; B, the like).
2. Harvard. A, *CV*. Hoppin pl. 1, 11. A-B, komos (A, man and woman dancing; B, two men dancing).
(Siana Cup, with Overlap Decoration)
3. Göttingen J. 11. I and A, Jacobsthal *Gött. V.* pl. 4. I, floral. A-B, komos (A, men, youth, and women dancing; B, youths and women dancing).
4. London B 103. 2, fr., from Naucratis. *JHS.* 49 pl. 16, 2. A, komos (youth and woman dancing).

KOMAST GROUP: V, UNALLOTTED

These belong to one or other of the above groups, but I cannot tell to which, either because not enough remains, or because my notes are too scanty. No. 7 was assigned to the Komast Group by Payne, and no. 3 associated with no. 5 by Gotsmich.

CUPS (Komast Cups)

1. Louvre. A-B, komos. Rosettes on the lip.
2. Oxford G 137. 18, fr., from Naucratis. *CV*. pl. 2, 4. A, komos (male dancing).
3. Prague, German University, inv. 280, from Greece. *Sudeta* 6 (1930) fig. 1. Komos (each, youth and woman dancing).
4. Munich, Dr. Hans von Schoen. A-B, komos. I have little note of this and do not know whether it might be the same as the Mikas cup by the Falmouth Painter, no. 7 (Plate VI, 5).
5. Vienna 226, from Poteidaia. A-B, komos.
6. Louvre E 741. A-B, komos. KY Painter? Falmouth Painter?
7. Market. A, tiny phot. Berlin Mus. 674, 5: A, komos. Falmouth Painter?

8. Athens, fr., from Perachora. (Lip-net). Falmouth Painter?

SKYPHOS

9. London, fr. (Lower part of handle-floral).
I have not seen the following. The first was assigned to the Komast Group by Payne, the second by Greifenhagen, the third by Jacobsthal, the rest by R. M. Cook, who reports that two of the fragments are early.

CUPS (Komast Cups)

1. Kephisia, Mr. A. Romanos. A-B, komos (each, two dancers).
2. Heidelberg, from Rhodes. A-B, komos (each, two dancers).
3. Béziers, Mus. de la Ville. A, komos (three dancers).
- 4-6. Istria, from Istria. Six fragments belonging to three komast cups.

CONNECTED WITH THE KOMAST GROUP

Nos. 5 and 7 were connected with the Group by Payne.

SKYPHOI

1. Eleusis, from Eleusis. Phot. Ath. Inst. 347.
3. Komos (middle of male dancing to l.). Probably from a skyphos rather than a cup.
2. Leipsic, four frr. Komos (hand of woman, hand of male; pieces of floral decoration).
3. London, fr., from Naucratis. *JHS.* 49, pl. 15, 16. Komos. An unpublished fragment gives face and hand of a second male and back-hair with shoulder of a third.

FRAGMENT, Perhaps of a Kantharos

4. London B 601.46, fr., from Naucratis. *JHS.* 49 pl. 15, 15. Komos (man and woman dancing).

COLUMN-KRATERS

5. Oxford G 131. 31, fr., from Naucratis. *CV*. pl. 2, 1. Komos (males and women dancing). Payne's number is wrong (*NC.* 197 no. 37, "G 137. 18").
6. Oxford G 131. 32, fr., from Naucratis. *CV*. pl. 2, 2. Komos (naked woman dancing).
7. Athens 441 (CC. 655), from Kaja. A, CC. pl. 27; A, Zervos fig. 97. A, komos (youths

and women dancing). B, fight. At each handle, youthful head. Below, animals. On each handle-plate, floral.

A special place is taken by a vase which Payne assigned to the Komast Group:

SKYPHOS

Copenhagen 11, from Greece. A, *CV*. pl. 91, 7. Komos (A, males dancing and woman; B, males dancing). Barbarous style, the figures barely human. I have no notes of this. If Attic?

The following is a late imitation of a komast cup, but the style is not very like the Komast Group. Boeotian? cf. a Boeotian kantharos of "Sotadean" type in Berlin (A, Triton; B, fish):

CUP

Munich 426. A-B, komos.

SOPHILOS

Payne *NC*. 62, 74, 105-6, 200, and 346; *AM*. 62, 111-35 (Karouzou, see p. 39).

NECK-AMPHORAE

(Long-Necked)

1. Athens 991 (CC. 593), from Vourva. *AM*. 15 pl. 11, whence (B) Perrot 10, 69; B, CC. pl. 24; phot. Ath. Inst. NM. 3181-3, whence (A) *AM*. 62 pl. 60. Three rows of animals; on the neck, two rows. [Karouzou].

2. Athens 1036 (CC. 592), from Marathon. *AM*. 18 pl. 2, whence (A) Pfuhl fig. 90; *CV*. pl. 13, 1-2; photos. Ath. Inst. NM. 3273-4, whence (part) *AM*. 62 pl. 61-2. Three rows of animals, and, below, geese feeding. In the top row, man and youth; in the second, winged Artemis. On the neck, two rows of animals (in the lower, Hermes). On the mouth, geese feeding. [Karouzou].

3. Florence. A, Hermes and sirens; below, animals; on the neck, A, lions; on the top side of the mouth, geese feeding. The lower half of the vase is missing.

(Ovoid)

4. Oxford G 128. 20, fr., from Naucratis. *CV*. pl. 1, 37. On the neck, male (Hermes?) between sphinxes.

AMPHORAE

5. Louvre E 819. B, Pottier pl. 58; detail, Morin-Jean 162 fig. 188; *CV*. d pl. 1, 6 and 12. A, sirens with little sphinx; B, sphinxes. Much restored. The foot of the vase is alien.

6. Berlin 1683, from Athens. A, sphinxes; B, eagles with serpent.

7. Jena, from Veii. A, lions; B, sirens. The side of the mouth, as in the last two vases, is red.

8. Athens, Agora, P 12496, fr., from Athens. *Hesp.* 8, 260, 17. (Mounted man).

FRAGMENTS, probably from an Amphora

9. Athens Acr. 757, fr., from Athens. Part, Graef pl. 48. A, man (Hermes? between sirens); B, man between sphinxes or lions.

CHALICE

10. Athens 995 (CC. 600), from Vourva. Side-view, *AM*. 15 pl. 12, 1; A, *Metr. St.* 5, 123; A, *AM*. 62 pl. 59, 2. A, animals and a male; B, animals; below, animals. [Karouzou].

DINOI

11. Louvre E 873. *CV*. d pl. 14, 1-2 and 4-5; details, Morin-Jean 162 fig. 189 and 202 fig. 234; detail, *AM*. 62 pl. 54, 2. Frontal chariot; animals; below, two rows of animals. Restored. [Karouzou].

12. London B 100 and B 601. 26, from Naucratis. Part, *Naucratis* ii pl. 9, 6; *JHS*. 49, 257 and pl. 17, 8. Animals; below, Hermes and animals; below, animals. [Karouzou]. See no. 30.

13. Cambridge N. 128, fr., from Naucratis. *CV*. ii pl. 21, 33. (Frontal chariot). [Karouzou].

14. Athens Acr. 587, fr., from Athens. Part, *AM*. 14 pl. 1; part, Benndorf pl. 11, 5; *WV*. 1889 pl. 2, 3; one fr., and the curve, *Eranos Vind.* 236 and 239; Graef pl. 26, whence *Mon. Piot* 33, 55 and (inverted) Hoppin *Bf.* 337; part, *AM*. 62 pl. 51. Wedding of Peleus. Below, animals. >OΦ|LO>ζ ΛΡΑΦ> ζ N retr. On the subject see Studniczka in *Eranos Vind.* 233-40.

15. Istanbul, fr., from Lindos. Blinkenberg, *Lindiaka* 3, 32; Blinkenberg *Lindos* pl. 127, 2629. (Satyr and maenad). [Blinkenberg].

16. Athens 15499, fr., from Pharsalos. Part,

BCH. 1931 pl. 19; *Mon. Piot* 33, 44-7 and 49 and pl. 6, whence (part) Johansen *Iliaden* fig. 9 and Scheurleer *Gr. Cer.* fig. 47; part, *AM.* 62 pll. 52-3. Games at the funeral of Patroklos. Below, three rows of animals. On the top-side of the lip, animals. $\Sigma\text{O}\Phi\text{I}\text{L}\text{O}\Sigma : \text{M}\text{E}\text{L}\text{P}\text{A}\Phi\Sigma\text{E}\text{N}$ retr. $\Sigma\text{O}\Phi$ [I L O Σ ---] retr. The second inscription may be part of an *ἐπιόησεν* signature.

DINOID VESSELS, Lipless

17. Athens Acr. 585 *a*, fr., from Athens. Graef pl. 63, *a*. Unexplained subject (Hermes, Pandrosos and sister, god or king).

18. Athens Acr. 585 *b*, fr., from Athens. Graef pl. 63, *b*. Uncertain subject (deities in chariots—horse, Poseidon and Amphitrite). Same shape and style as the last, but not, I thought, from the same vase.

KRATER, Standed, of Menidi Type (resembling a nuptial lebes)

19. Athens 2035, 2, fr., from Menidi. *JdI.* 13 pl. 1, 1 and 4 and pp. 24-6, whence (part) Hoppin *Bf.* 335, 2 and 4; part, *CV.* f pl. 1, 2; one fr., *Mon. Piot* 33, 59 fig. 12, 3. Herakles and the Centaurs. Below, animals. On the stand, animals. The fr. *JdI.* 13, pl. 1, 2 (whence Hoppin *Bf.* 335, 3; *Mon. Piot* 33, 59 fig. 12, 1) is in the same style and probably belongs. Payne pointed out (in *ABS.* 14) that these fragments did not come from the same vase as the fragment *JdI.* 13 pl. 1, 3 (our no. 20): but I believe them to be by the same hand.

KRATER (of Menidi Type)

20. Athens 2035, 1, fr., from Menidi. *JdI.* 13 pl. 1, 3 and p. 17, whence Hoppin *Bf.* 335, 1; *CV.* f pl. 1, 1; *Mon. Piot* 33, 59 fig. 12, 2. Unexplained subject (chariot, preceded by a snake, woman). Below, animals. [$\Sigma\text{O}\Phi$] I L O Σ : $\text{M}\text{E}\text{P}\text{O}\text{E}\Sigma\text{E}\text{N}$ retr.

COLUMN-KRATER

21. Athens 12587 (N. 911). A, *AM.* 47 pl. 5; *AM.* 62 pl. 50, 2, pl. 55, and p. 114. A, Herakles and Triton. B, lions between sphinxes. On each handle-plate, sphinx. [Karouzou].

TRIPOD-KOTHON

22. Boston F. 560. Fairbanks pl. 68; C, *AM.* 62 pl. 63; A, Plate VII, 1. A, lions; B, sirens;

C, sphinxes; on the top-side, animals; on the lid, animals. [Karouzou].

LIDLESS LEKANAI

23. Athens 998 (CC. 605), from Vourva. *AM.* 15, 326. Animals. [Karouzou].

24. Athens 997 (CC. 603), from Vourva. *JdI.* 18, 125. Animals. [Karouzou].

25. Athens 999 (CC. 602), from Vourva. *JdI.* 18, 124. Animals. [Karouzou].

PLAQUES

26. Athens, Vlasto, fr., from Kalyvia. *AM.* 62 pl. 48. Mourning women. [Vlasto].

27. Athens, Vlasto, fr. from Kalyvia *AM.* 62 pl. 50, 1. Mourning men. [Vlasto].

28. Athens, Vlasto, fr., from Kalyvia. *AM.* 62 pl. 49. Mourning women. [Vlasto].

FRAGMENTS

29. Hildesheim 2096, fr. (Siren, lion). Cf. the Louvre dinos.

30. Reading, fr., from Egypt. Plate VI, 7. (Piece of floral). Black inside. It would be worth looking whether this might belong to the London dinos, no. 12.

NEAR SOPHILOS

KRATER, Standed

1. Athens Acr. 485, fr., from Athens. A new fr., identified by Miss Pease, *Hesp.* 4, 227, 11. On the stand, (lions, snake).

HYDRIA

2. Paris market (Geladakis), from Greece. *Coll. M. G.* (19-20 mai 1904) pl. 4, 91, whence Plate VIII, 1. Man with sceptre between lions, and other animals; below, animals (panther and goat appear in the reproduction). On the shoulder, floral between sphinxes. Ht. 35 cm. Two fragments of this vase, which must have come unstuck since the sale in 1904, have found their way to Marburg: one (1045) gives the head of the lion to left of the man, with part of a rosette, part of the border above, and the lower edge of one of the volutes of the shoulder-floral (Plate VII, 3); the other (1046) gives part of the other lion, the fore-paw of the

shoulder-sphinx, and the rosette in front of it (Plate VII, 4).

FRAGMENTS

3. Athens Acr., fr., from Athens. (Siren, male, both to r.).

4. Athens Acr., fr., from Athens. (Legs of bull and of feline; below, wing).

The following have the same red-outline technique as the signed Sophilos vases, and bear some resemblance in drawing to Sophilos:

FRAGMENT

1. Athens Acr. 586, fr., from Athens. Plate VII, 2. Fight.

The name of the woman on the r. begins with Θ , which makes one think of Θ [$EO\zeta$]. Her warrior's name begins with M, and the second letter might be E, but I am not sure that the third could be M.

KRATER, Standed

2. Athens Acr. 584, fr., from Athens. Graef pl. 23. Above, (lions and floral); below, (man between sphinxes or sirens).

THE POLOS PAINTER

Thiersch *Tyrrh. Amph.* 146-7; Fölzer *Die Hydria* 50-1; Payne *NC.* 190-1.

Payne speaks of a Group, I speak of a Painter, for I believe that all the vases in this list are by one hand. I do not give the subjects: sirens, sphinxes, often women, sometimes lions: all wretchedly drawn.

AMPHORAE

1. London B 18, from Cervetri. *Mém. Ac. Inscr.* 17 pl. 18; Conze *Mel. Thongef.* pl. 5, 4. [Thiersch].

2. Stuttgart V. 84.

3. Mykonos, from Rheneia (originally from Delos). Two rows of sirens.

4. Mykonos, from Rheneia (originally from Delos). Several rows of animals.

NECK-AMPHORAE

5. Brussels R. 219, from Corinth. *CV.* d pl. 1, 3. [Payne].

6. Mykonos, from Rheneia (originally from Delos).

7. Athens, Agora, from Athens.

8. Louvre E 814. *BCH.* 1893, 435; *CV.* d pl. 1, 1 and 7. [Payne].

9. Athens Acr. (old no. 53 with a digit after it?). (Foot and lower part of the vase).

10. Athens Acr. (old no. 527?), fr., from Athens. (Part of neck and shoulder, with upright ring-like handles).

SKYPHOS-KRATER (Lidded, with Strap Handles)

11. London B 14, from Athens. This is probably the vase of which there is a drawing in the *Rom. Inst.*, IX, 122. [Payne].

COLUMN-KRATER

12. Florence 3758. [Payne].

HYDRIAI

13. Eleusis, from Eleusis. Fölzer pl. 7, 117; *AM.* 56 Beil. 46, 1. [Payne].

14. Athens. Sphinxes, sirens; below, lions, sirens, sphinxes. On the neck, sphinxes (or sirens?).

15. Mykonos, from Rheneia (originally from Delos).

16. Mykonos, from Rheneia (originally from Delos).

17. Mykonos, from Rheneia (originally from Delos).

18. Delos 589, from Delos. Dugas *Délos* X pl. 44. [Dugas].

19. Berlin 1656. Fölzer pl. 4, 50; Pfuhl fig. 91. [Thiersch].

20. Boston F 493. Fölzer pl. 4, 49; Fairbanks 1 pl. 48. [Fölzer].

21. Leyden inv. I. 1913, 1-1. Brants pl. 19, 5.

22. Naples, from Locri.

23. Athens Acr., fr., from Athens. (Legs of animal to l.); below, (sirens).

TRIPOD-KOTHONS

24. Amsterdam inv. 1942. *CV.* Scheurleer G pl. 2, 4. [Payne].

25. Munich inv. 2289. *Kat. Helbing* 1-2 *Mai*

- 1899 pl. 2, 22? (I cannot verify the reference). [Thiersch].
26. Heidelberg. [Thiersch].
- PYXIS (with concave sides)
27. Athens 316 (CC. 565), from Athens. [Thiersch].
- LIDLESS LEKANAI
28. Berlin 1660, from Camiros. [Fölzer].
29. Jena. [Ure].
30. Leipsic T 3304. [Ure].
31. Erlangen.
32. Amsterdam inv. 3381. *CV*. Scheurleer d pl. 4, 8.
33. Copenhagen inv. 7361. *CV*. pl. 100, 5.
34. Jena. [Ure].
35. Jena. [Ure].
36. Louvre (ex Guimet).
37. Mykonos, from Rheneia (originally from Delos).
38. Eleusis, from Eleusis.
39. Amsterdam, fr.
40. Athens 978 (CC. 610). [Thiersch].
41. Athens 979 (CC. 611). [Thiersch].
42. Athens, Agora, P 270, fr., from Athens.
43. Athens, Agora, fr., from Athens.
44. Athens, Agora, P 2032, fr., from Athens.
45. Athens, Agora, P 2033, fr., from Athens.
46. Athens Acr., fr., from Athens. (Female hand to r.).
47. Athens Acr., fr., from Athens. (Siren, sphinx).
48. Athens Acr., fr., from Athens. (Animals).
49. Athens Acr., fr., from Athens. (Bird or the like).
50. Athens Acr. 530, fr., from Athens.
51. Athens Acr. fr., from Athens. (Animal—sphinx?).
52. Athens, North Slope, AP 1198, fr., from Athens. *Hesp.* 9, 168, 39. [Roebuck].
53. Athens, North Slope, AP 1852 and 2135, fr., from Athens. *Hesp.* 9, 168, 40. [Roebuck].
54. Athens, North Slope, AP 1199, fr., from Athens. *Hesp.* 9, 168, 43.
55. Eleusis 923, fr., from Eleusis. I, siren.
56. Oxford G 551, fr., from Naucratis. *CV*. pl. 1, 18; Payne *NC*. 191.
57. Oxford G 553, fr., from Naucratis. *CV*. pl. 1, 22.
58. Cambridge, fr., from Naucratis.
59. London B 103.26, fr. from Naucratis. (Two women between sirens).
60. London 1914. 3—17. 9, fr. (Two women).
61. London 86. 4—11. 38, fr. (Floral).
62. Marburg A 1040, fr. (Sphinxes).
63. Marburg A 1041, fr. (Sirens).
- LEKYTHOI
64. Delos 545, from Delos. Dugas *Délos* X pl. 38. [Dugas].
65. Brussels A 1387. *CV*. d pl. 1, 1. [Payne].
- SKYPHOI
66. Athens 300 (CC. 539). [Thiersch].
67. Brussels A 54. *CV*. d pl. 1, 4. [Payne].
68. Athens 299 (CC. 598). [Thiersch].
69. Athens Acr., fr., from Athens. (Sphinx, woman).
70. Göttingen. Two rows of animals.
71. Tübingen D 48.
72. Erlangen. Sirens.
73. Athens Acr., fr., from Athens. A, Sphinx; B, (tail of siren).
74. Athens Acr., fr., from Athens. Sirens.
75. Eleusis, fr., from Megara.
- SMALL DISH
76. Madrid 10803 (L. 37), from Athens. *CV*. C pl. 2, 11.
- PLATES
77. Eleusis, from Eleusis. *JdI*. 18, 145. [Thiersch].

78. Mykonos, from Rheneia (originally from Delos). Floral; round, sirens; on rim, sirens.

79. Rhodes 5011, from Ialysos. *Annuario* 6-7, 291. [Payne].

80. Athens, Mr. G. Empedokles. Sphinx; round, sphinxes.

81. Oxford G 128. 12, fr., from Naucratis. *CV*. pl. 1, 21.

82. Munich, Dr. von Schoen.

83. Athens Acr. 525, fr., from Athens.

84. Athens Acr. 524, fr., from Athens.

85. Athens Acr. 522, fr., from Athens.

86. Athens Acr. 523, fr., from Athens. [Payne].

87. Athens, fr., from Athens (Royal Stables). (Women, sphinx).

88. Athens, fr., from the Argive Heraion. *Arg. Her.* ii pl. 61, 22. [Payne].

89. Oxford G 552, fr., from Naucratis. *CV*. pl. 1, 20.

90. Oxford G 554, fr., from Naucratis. *CV*. pl. 1, 23.

91. Karlsruhe 91, from Corinth. [Payne].

92. Athens, Mr. G. Empedokles. Sphinx.

IDOLS

93. Bonn. [Ure].

94-98. Athens Acr. (old 542), fr., from Athens. Also fr. of four others. [Thiersch].

FRAGMENTS

99. London, Univ., N 16, from Naucratis. (Sphinx). From a lidless lekane?

100. Athens Acr., fr., from Athens. I, siren; A, animals. From a lidless lekane?

101. Oxford G 128. 39, fr., from Naucratis. *CV*. pl. 1, 24.

102. Brussels R 204 b, fr. (Women).

103. Athens, Agora, P 2035, fr., from Athens. From a lid?

104. Athens, Agora, P 4628, fr., from Athens. *Hesp.* suppl. ii, 119 fig. 86, B 38. [R. S. Young].

105. Athens, North Slope, AP 2282, fr., from Athens. *Hesp.* 9, 168, 36. "From the neck of a vase." [Roebuck].

106. Leipsic, fr. (Siren or bird).

107. Leipsic, fr. (Female hand to l.).

108. Athens Acr. 549, fr., from Athens. (Female heads). From a neck-amphora or a hydria.

109. Athens Acr., fr., from Athens. (Middle of woman; to one side, breast of sphinx or siren). Reserved inside.

110. Athens Acr. AP 368, fr., from Athens. *Hesp.* 4, 246, 45. [Pease].

111. Athens, British School K 55, fr. From the neck of a neck-amphora?

According to R. M. Cook two fragments in Sofia, from Apollonia Pontica, belong to the Polos Group.

THE COMPANION OF THE POLOS PAINTER

HYDRIA

1. Athens, from Vari. *AA*. 1937, 122.

ARYBALLOI (with foot)

2. Athens, Vlasto, from Kalyvia. Plate VIII, 2. Swan between sirens, and swan.

3. London 1930. 12—17.1. Plate VIII, 3. Sirens and panther.

Compare

TRIPOD-PYXIS

1. Munich (ex Loeb). Sieveking *B. T. V.* 53.

PLATE, with Strap-Handles

2. Dresden inv. 50, from near Athens.

GROUP OF THE POLOS PAINTER

I noted the first three as by the "Companion of the Polos Painter," but I cannot check this and do not know if it will stand.

LIDLESS LEKANAI

1. Halle.

2. Athens, Mr. G. Empedokles. A-B, each, lions confronted.

3. London B 102. 31, fr.
 4. London 86. 4—11. 1146, fr.

TAIL-PIECE

THE SWAN GROUP

Graef and Wolters in Graef 61-3; Pfuhl 126 middle. A group of small vases usually decorated with swans (in black, details often in red; no incision) and rows of short strokes. In the skyphoi the swans are often drawn upside down and look right only when the skyphos is inverted. The vases are almost without exception very small, and many of them are tiny, like doll's-house ware.

SKYPHOI

Athens Acr. 581, from Athens [Graef]. Athens Acr. 582, fr., from Athens [Graef]. Athens, North Slope, AP 1693, fr., from Athens (*Hesp.* 9, 173, 52) [Roebuck]. Athens, North Slope, AP 1703, fr., from Athens (*Hesp.* 9, 173, 53) [Roebuck]. Athens, from Perachora. Athens, Vlasto, from Koropi (three). Athens, Vlasto, from Athens. Eleusis. Thebes, from Rhitsona, 49. 13 (*BSA.* 14 pl. 9, c). Thebes, from Rhitsona, 49. 14. Thebes, from Rhitsona, 50. 25. Thebes, from Rhitsona, 50. 26. Syracuse, from Syracuse (*Annali* 1877 pl. CD, 4) [Graef]. Reggio, Museo Civico (two). London A 512, from Athens. Oxford 1930, 168. Toronto 274 (Robinson and Harcum pl. 25 and p. 93 above). Louvre. Cab. Méd. H 1105 (*CV.* pl. 32, 4).

FOOTLESS CUP

Munich (Lau pl. 44, 4) [Graef: see Wolters in Graef 61].

PHIALAI

Berlin inv. 4511, from Boeotia (larger—dm. 14.7 cm.) [Graef]. Athens Acr. 572, fr., from Athens [Graef]. Athens 11732, part. Athens, Vlasto, from Athens. London A 492. Edinburgh. Petit Palais.

PHIALE ANOMPHALOS

London A 537.

NUPTIAL LEBETES

London A 507, from Athens. Oxford. Tour la Reine (Attica), Mrs. Serpieri. Athens, Vlasto, from Athens.

COLUMN-KRATERS

London white-2598 (ex Burgon). London white-2596, from Athens. London 2600.

DINOS (with Lid and Separate Stand)

Tour la Reine, Mrs. Serpieri.

DINOID KRATER (with Upright Handles and Spout)

London A 491.

KRATER (like the last, but without Spout or Offset Lip)

Athens 11732 (part).

SKYPHOS-KRATERS WITH STRAP HANDLES

Palermo (the lid missing). Toronto 275 (Robinson and Harcum pl. 25, and p. 93 below).

PYXIDES

(Tripod-Pyxides)

Toronto 276 (Robinson and Harcum pl. 25). Athens, Vlasto, from Koropi. Frankfort, Liebighaus, 9. 546. Market. Oxford 1924. 99 (*CV.* pl. 13, 6). Athens Acr., fr., from Athens (Graef 62) [Graef]. Athens Acr. 570, fr., from Athens [Graef]. Athens, North Slope, AP 1894, fr., from Athens (*Hesp.* 9, 173, 51) [Roebuck].

(Echinoid, with Four Handles)

Berlin inv. 31108.

(Normal, with Lid)

Copenhagen inv. 7300, from Athens (*CV.* pl. 100, 2). Vienna, Oest. Mus. (a different model).

(Concave-Sided)

Reggio, Mus. Civico. Roman market. Conservatori, from Praeneste (*ML.* 15 pl. 17, 2) [Graef]. Edinburgh 224. 365.

(Powder-Box)

Palermo. Palermo, fr. Palermo, from Selinus (lid). Palermo, fr., (of a lid). Petit Palais. Athens, Vlasto, from Athens. Berlin inv. 31057. Berlin inv. 31107. Athens Acr. 578, fr., from Athens (Graef pl. 20) [Graef]. Athens Acr. 577, fr., from Athens [Graef].

Athens, Vlasto, from Koropi (three). Piraeus. Munich.

(Powder-Box, or Tripod-Pyxis)

Reggio, Mus. Civico, fr.

LIDS, various, mostly of Pyxides

Athens Acr. 575, fr., from Athens (Graef pl. 21) [Graef]. Athens Acr. 573, fr., from Athens [Graef]. Athens, North Slope, AP 2100, fr., from Athens (*Hesp.* 9, 173, 49) [Roebuck]. Athens, North Slope, AP 2101, fr., from Athens (*Hesp.* 9, 173, 50) [Roebuck]. London ?, fr., from Naucratis (*Naucratis* ii pl. 9, 8 [Pfuhl]).

LEKANAI, lidded

Syracuse 3025 (or 3625), from Megara Hyblaea. Syracuse, from Gela. Athens Acr., fr. (of lid), from Athens. Athens, Vlasto, from Spata. Athens, Vlasto. Reggio, Mus. Civico (lid). Palermo, from Selinus, fr. Petit Palais (three). Leningrad, from Olbia (*AA.* 1912, 354, 9). Leningrad, from Kerch (*AA.* 1913, 191 fig. 29).

LIDLESS LEKANE (with special handles, turned into spirals at the ends)

Athens, Vlasto, from Koropi.

KOTHONS

Petit Palais (two).

KOTHONS, with one handle

London A 510, from Athens. Athens, Vlasto, from Phaleron.

DISH (shape as *AA.* 1933, 18 fig. 15)

London white-2609, from Athens.

BASKETS (low; curve as in the last; with bail)

London A 508, from Athens. London A 509, from Athens. Athens, Vlasto, from Koropi (two: found with the psykter).

HYDRIA

Petit Palais (cf. the Petit Palais olpe).

PSYKTERS (of 'rf.' type)

Athens, Vlasto, from Koropi. Berlin, Univ., D 194.

OINOCHOAI

(Olpe)

Petit Palais (cf. the Petit Palais hydria).

(Shape I-II, with Low Handle, Broadish Base, Collar)

London A 490.

(Shape III)

Athens, Vlasto, from Athens.

(Broad Base, Flat, Narrow Mouth)

Heidelberg V. 15, from Athens.

(Shape as *Hesp.* 7, 380-1)

Athens 690.

EGG

Athens 11195.

BELL

Athens Acr. 2652, from Athens (Graef pl. 112).

FRAGMENT

London.

RELATED TO THE SWAN GROUP

I (VARIOUS)

SKYPHOI

Athens, Vlasto, from Koropi. Athens, Vlasto, from Athens. Berlin inv. 3774.

PLATES

Toronto 277 (Robinson and Harcum pl. 25). Athens Acr. 571, from Athens (Graef pl. 23) [Graef].

LID

Athens Acr. 574, fr., from Athens (Graef pl. 21) [Graef].

PYXIS (concave)

Athens, Vlasto, from Athens.

OINOCHOAI

(Olpai)

Brussels. Syracuse, from Syracuse (*N. Sc.* 1907, 743) [Pfuhl].

(Shape III)

Athens, Vlasto, from Athens.

II

Oinochoai (similar to that in Heidelberg, but shorter and footless—like lopped protocorinthian aryballoi. See below).

1. Athens, from Phaleron ($\Delta\epsilon\lambda\tau.$ 2, 42 fig. 43, 3; *AJA.* 1942, 41 fig. 26, 36. 4) [Pfuhl].
2. Athens Acr. 578, from Athens (Graef 63) [Graef].

III

SKYPHOS

Cassel?, from Samos (Boehlau *Nekr.* pl. 5, 7).

DINOID PYXIDES

Cassel?, from Samos (Boehlau pl. 5, 5) Cassel, from Samos (Boehlau pl. 5, 6).

Graef noted that these vases from Samos, though very like the Swan Group, differed in using incision. One cannot tell from the reproductions whether they are Attic or not.

IV

(LIDLESS?) LEKANAI

Berlin, Mus. für Vor-und Frühgeschichte 3830, fr., from Troy (Hubert Schmidt 188, middle). Berlin, Mus. für Vor-und Frühgeschichte 3833, fr., from Troy.

I am not certain that these are even Attic. A lekane in London recalled them to me. I cannot tell from my hasty notes whether any of the skyphos and other fragments catalogued by Schmidt (nos. 3831-2, 3834-7, 3850) belong to the Swan Group proper.

V

The small neck-amphora Agora P 1262 (*Hesp.* 7, 372 fig. 6) and the fragment Agora P 1125 were put together by Vanderpool and seen by him to be related to the Swan Group (*Hesp.*

7, 373). Roebuck (*Hesp.* 9, 172) seems to place them rather closer to the Group proper than I should be inclined to do, but it is perhaps a question of definition.

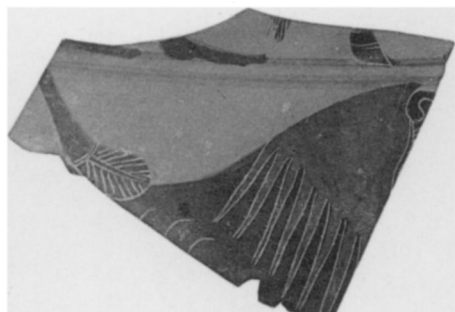
The shapes used in the Swan Group, in general, suggest a date in the first half and probably the second quarter of the sixth century: but the psykter of "red-figure" type occurs, and none of the full-size vases of this type that have been preserved are earlier than the beginning of the last quarter. There is not much information about the circumstances of discovery: but skyphoi of the Swan Group were found in two tombs at Rhitsona, nos. 49 and 50, which from the rest of the contents must be dated, with Ure, shortly after the middle of the sixth century (*BSA.* 14, 250-264 and 306). This agrees with the evidence from Samos: skyphoi and pyxides, which, even if they should turn out not to belong to the Swan Group proper, are clearly the equivalents of Swan Group vases, were found in Tomb 40 (Boehlau *Nekr.* 43-4) with objects that must be of the middle of the sixth century or rather a little later. On the other hand, a lekane which seems to belong to the Group proper was found at Olbia on Hypanis with black-figure vases of the late sixth century: it may have been a hoarded trifle.

Of two vases that go together and might quite well be assigned to the Swan Group proper, although I have described them as related only (above, Sec. II), one was found at Phaleron in a very early context, together with vases from the last quarter of the seventh century (*AJA.* 1942, 42, R. S. Young).

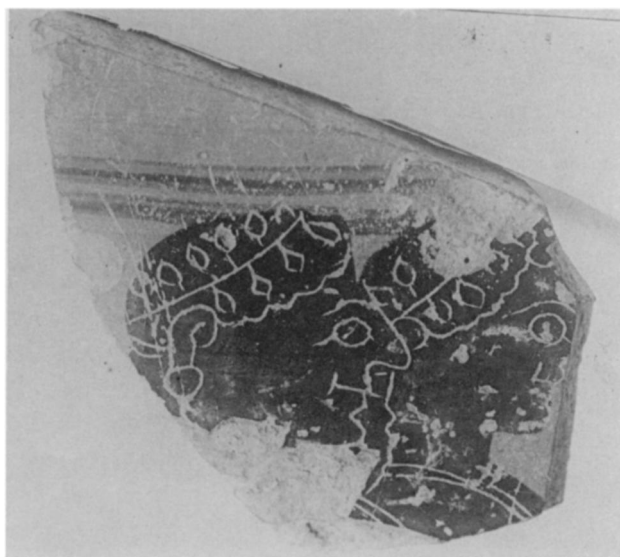
It may be added that the motive "birds upside down," though characteristic of the Swan Group, occurs elsewhere, for instance in an Attic skyphos, not of the Group, found at Phaleron with Attic and Corinthian vases of about 600 B.C. (Athens 14961: $\Delta\epsilon\lambda\tau.$ 2, 34 fig. 24, 2; *AJA.* 1942, 44 fig. 29, 2, R. S. Young).



1. From the Dinos Louvre E 874

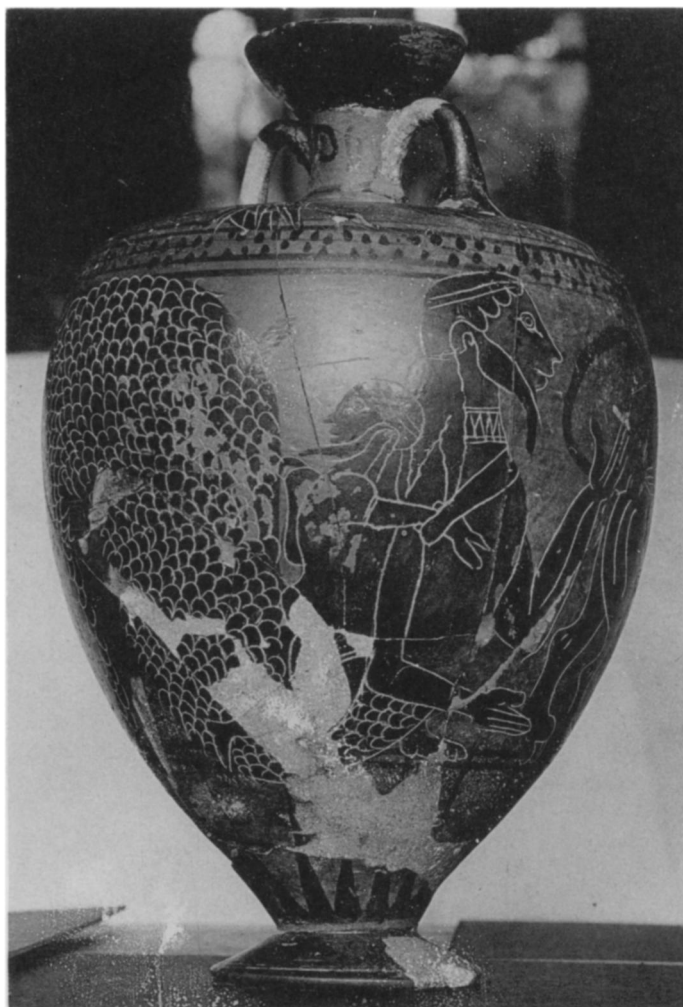


2. Fragment of a Stand, Athens Acr. 476

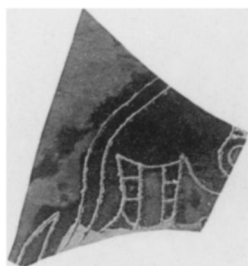


3. Fragment in Brussels

PLATE II



1. Amphoriskos in Bonn, inv. 395



2. Fragment in London



3. Fragment in Athens, Acr.



4. Fragment in Athens, Acr. 2212

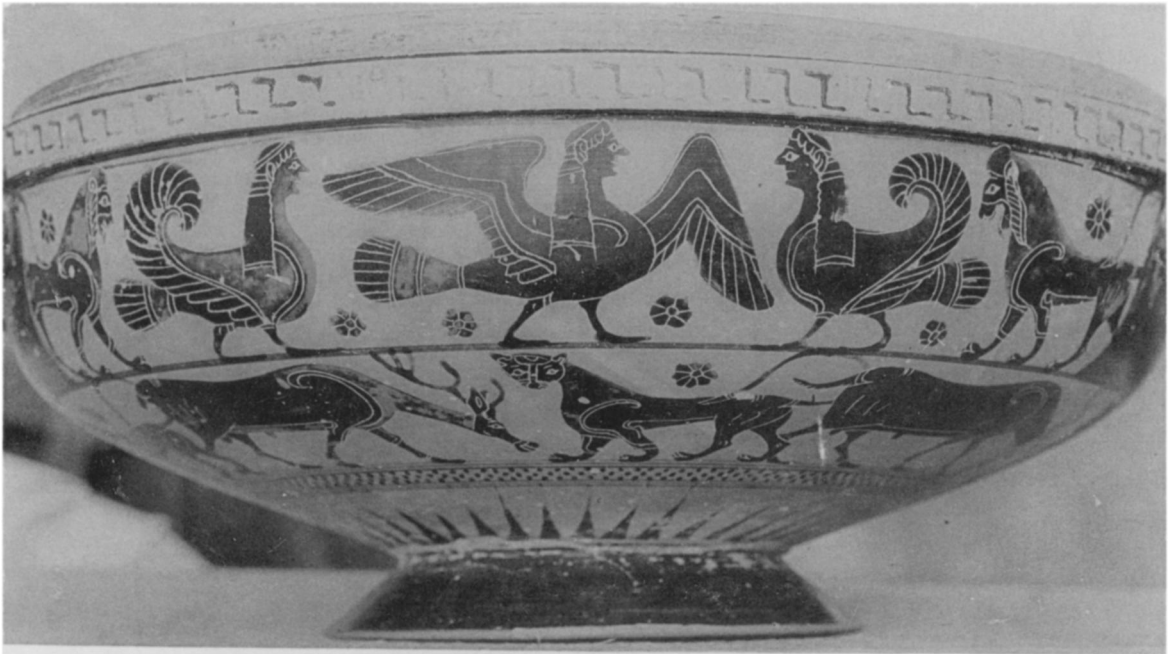


Skyphos in Athens, 907

PLATE IV



Chalice in the Vlasto Collection



1. Lidded Lekane in Athens, 296



2. Skyphos in Athens, 528

PLATE VI



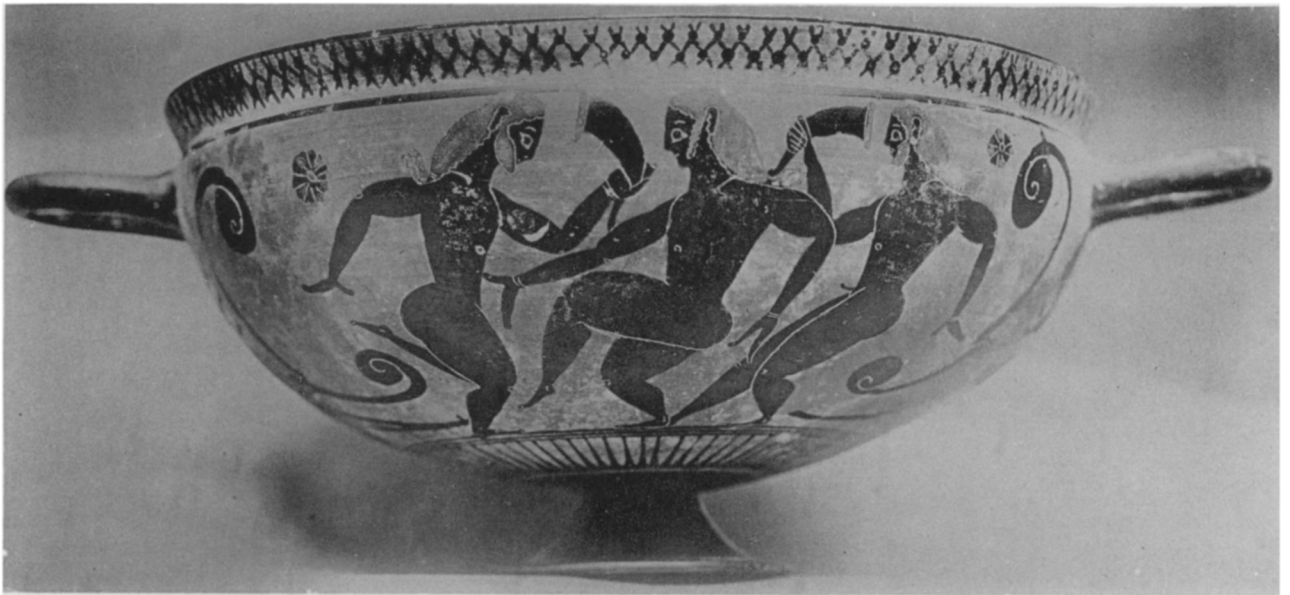
1. Fragment in Athens, Acr.



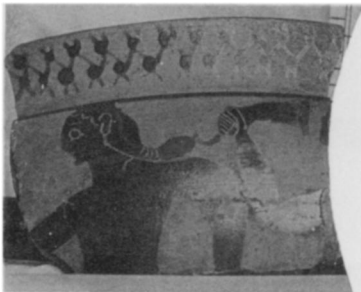
2. Fragments in Athens, Acr. 609



3-4. Cup Fragments in Athens, Acr. 1444 and 1445



5. Cup Formerly in the Paris Market



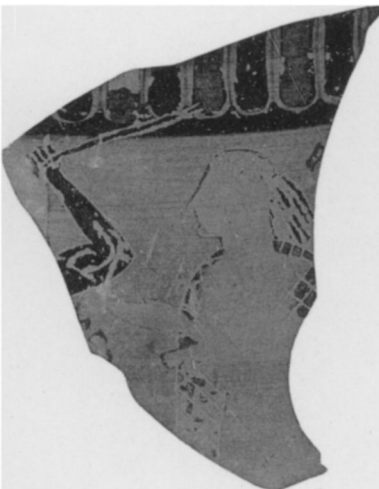
6. Cup Fragment in Falmouth



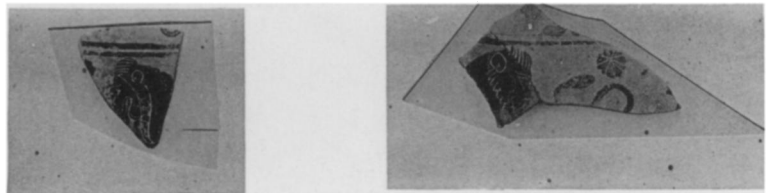
7. Fragment in Reading, University



1. Tripod-Kothon in Boston, F-560



2. Fragment in Athens, Acr. 586



3-4. Marburg Fragments of the Hydria Plate VIII, 1