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RED-FIGURED VASES RECENTLY ACQUIRED BY THE BRITISH MUSEUM.

[Plates II.–VIII.]

IN Vols. XVIII. (1898) and XXXI. (1911) of the *Journal* I gave some account of black-figured vases acquired by the British Museum subsequently to the appearance of Vol. II. of the *Catalogue of Vases* in 1893. On page 1 of the latter volume a promise was made that another paper should follow, describing red-figured vases similarly acquired; but its appearance has been delayed by the war and other circumstances, with the result that the number of vases now included amounts to nearly fifty. Seventeen other vases acquired during the period 1895–1920 are omitted here as having been already published elsewhere, but a list is appended on page 150. The total number of red-figured vases added to the collection since 1894 is thus over sixty. The *terminus post quem* for this paper goes back over a year previous to the publication of the *Catalogue* in 1896, as several vases were acquired while it was passing through the press, and were too late for inclusion.

In view of the large number of vases included in this paper, I have thought it advisable to make the descriptions as brief as possible, especially as the majority are not remarkable for their subjects. The vases are described as far as possible in chronological order, and for this purpose they may be roughly classified in five groups, corresponding more or less to the classes adopted by Mr. J. D. Beazley in his recent work on *Attic Red-figured Vases in American Museums*, from which I have derived much valuable assistance.

These five classes are :

- (1) Early archaic or 'severe' style (Chachrylion, Epiktetos, etc.).
- (2) Ripe archaic or 'strong' style (Euphronios, Douris, etc.).
- (3) Late archaic.
- (4) Early free or 'fine' style.
- (5) Ripe free or 'late fine' style (Meidias).

In the last class are included one or two vases which more strictly belong to the period of the South Italian wares, though they still retain much in common with the work of Athenian artists. Beginning with a cup which illustrates the transition from the B.F. to the R.F. method, we thus cover in our survey the whole period of the development and decline of this phase of Greek art.

I. EARLY ARCHAIC PERIOD.

(1) KYLIX of 'mixed' technique.

Ht. 17 cm. Diam. 37.2 cm.

This cup was presented to the Museum by Miss A. F. Pariss in 1896, and is mentioned by Klein in his *Lieblingsinschriften*, 2nd edn., p. 54, no. 2. It belongs to the transitional class with B.F. interior design and R.F. exterior designs, which I have discussed in a previous paper in connexion with the potter Hischylos (*J.H.S.*, 1909, pp. 110, 115). It is there mentioned in the list of kylikes of mixed style, and is assigned to the workshop of Chelis, who on one occasion uses the *καλός*-name Memnon, which also occurs on this vase. Hoppin, in his list of vases attributed to Chelis,¹ does not include those which bear the name Memnon, which in point of fact is also used twice by Chachrylion. We

FIG. 1.—INTERIOR: KYLIX OF 'MIXED' TECHNIQUE.

cannot therefore be absolutely certain from what workshop the cup came, but it must belong to the earliest phase of the R.F. period, while the new method was still in the trammels of the B.F. method, the treatment of the exterior with the large eyes leaving little room for figure subjects.

The B.F. design in the interior (Fig. 1), which is a rough piece of work and in very bad condition, represents a slinger moving to the right and turning round to aim with his sling in the opposite direction. He wears a Corinthian helmet, greaves, a short tunic ornamented with an engraved pattern of crosses, and a cloak with purple stripes and border over his shoulders. A bag made of the skin of a panther, which hangs at his back, may be a case for holding the sling. Round the figure is inscribed ΜΕΜ. ΟΝ ΚΑ . . ζ, Μέμ(ν)ων κα(λός). Slingers are not a very common subject on Greek vases; other examples are

¹ *Handbook of R.F. Vases*, i. 183 ff.

E 285 in the Brit. Mus., and Hartwig, *Meisterschalen*, Pl. 18, 1 (a vase in the late Dr. Hauser's collection).

On the exterior (Fig. 2) we have on either side the typical large eyes of the B.F. kylix, but in the R.F. method. The space between is occupied on one side by an ithyphallic mule, which stands braying to the right, and on the other side is a trefoil-shaped object, probably intended to represent a nose.² On each side of the handle is a palmette of the type common on B.F. vases.

(2) KYLIX by *Euergides* (Plate II.).

Ht. 13 cm. Diam. 30 cm.

This cup was known some 70 years ago, but had since then been lost sight of. It reappeared at a sale at Sotheby's in 1920, and the Museum had the

FIG. 2.—EXTERIOR: KYLIX OF 'MIXED' TECHNIQUE.

good fortune to secure the vase, which bears the signature of the potter *Euergides*, and is the best existing example of his work. It was published in the *Annali* for 1849, but the illustration, which was used by Rizzo in his monograph on Skythes,³ and by Hoppin in his recently-issued handbook, is now shown to have been a most unsatisfactory one. Beazley's verdict that *Euergides'* painter was of rather mediocre ability must, I think, be modified now that the vase itself is before us.

The cup has both interior and exterior decoration. In the interior is represented a dancing girl to right, with head turned round to left, holding castanets in her hands. She wears a long chiton of crinkly and partly transparent material with short sleeves. Her right leg is kicked up behind. Round the edge of the circle runs the potter's signature ΕΥΕΡΛΙΔΕΣ ΕΡΟΙ . . . Εὐεργίδης ἐπο(ίησεν). An almost identical figure occurs on an alabastron at Athens,

² Cf. the Ricketts-Shannon cup, *J.H.S.*, 1909, pl. 8.

³ *Mon. Piot*, xx. 142.

with the same signature, and another on a kylix in the Louvre, which Pottier assigns to Epilykos.

On the exterior we have two scenes each closed by a Sphinx, seated with head turned away from the centre; each one on the left holds up her right paw. The side A represents a nude youth leading two horses with halters, and carrying a stick or goad behind his head. Above him is inscribed ΠΛΕΧΣΙΠΠΟΣ, Πλήξιππος or 'Whipper,' a sort of descriptive name. It occurs on two other cups in the Museum (E 20-21), which may also be from Euergides' workshop. On B, a nude athlete walks to right, looking round and holding a javelin in both hands; facing him are two draped youths, one of whom holds a rod, the other a flower. The attitude of the javelin-thrower shows that he is just preparing for a throw, drawing the pointed end back with his left hand so as to pull the thong of the *amentum* tight, as explained by Mr. Norman Gardiner in describing a similar figure on a kylix at Munich.⁴

As regards the artistic qualities of this cup, the interior figure is distinctly good, and almost equal to the contemporary work of Epiktetos. The exterior figures are somewhat dwarfed in proportions, and recall the work of the painter Skythes,⁵ whom Rizzo is probably right in regarding as the actual painter of Euergides' cups. The composition has not really advanced beyond the stage of the transitional cup-painters. The vase is in astonishingly fine condition, and there is not a trace of injury about it; the varnish is brilliant in the extreme. The shape of the rim should be noted, recalling the cups of Brygos.

(3) KYLIX signed by Chachrylion (Fig. 3).

Diam. of complete vase about 23·5 cm.

These fragments of a cup, which were purchased in 1897, are illustrated by Hoppin in his *Handbook*, i. pp. 158, 159, but as he only gives one of the exterior subjects (B), I publish the other here also for completeness' sake. The cup is also given in Nicole's list of Chachrylion vases,⁶ but is not mentioned by Beazley.

The cup is in very fragmentary condition, only the upper part of the interior design and isolated bits of the exterior designs being preserved. A peculiar feature of the decoration is that the interior has been left red, except for the central design, and the exterior only is varnished over. The surface of the red clay is ruddled over. The interior design exhibits very fine drawing. Purple pigment is used for the wreath, flames, bow, and inscription. Below the exterior designs is a band of palmettes and lotos-flowers alternating.

In the interior a beardless archer with long hair kneels or sits to the right, and looks down at an arrow held in his left hand; in the right he holds an unstrung bow. He wears a Corinthian helmet with two bull's horns and a flowing crest rendered in silhouette. Only the head, shoulder, and left fore-arm remain, and above is painted the inscription . . . ΛΙΟΝ . . . ΕΝ, Χαχρυ[λίων] [ἐποίησ]εν. The subject is one typical of early R.F. interiors, but I have not come across an exact parallel.

⁴ *J.H.S.* xxvii. 262.

⁶ *Rev. Arch.* iv. (1916), p. 396, No. 71, 19.

⁵ Cf. Beazley, *Vases in Amer. Mus.*, p. 21,

The exterior design (A), which is not given by Hoppin, represents a sacrifice or libation. A woman (of whom only an arm holding bowl, sleeve and edge of chiton, and part of feet remain) holds a fluted libation-bowl over an altar, of which only part of the base and the flame on the top remain. On the left is visible part of the torso of a man to right, who carries a large basket on his shoulder. On the right are seen the right half (to the waist), and right fore-arm of a youth looking to the left, who has drapery twisted round his waist and holds a fruit in his left hand. On the extreme right are seen the foot

FIG. 3.—FRAGMENTS OF KYLIX BY CHACHRYLION.

and part of the leg of a figure moving to right. Above the altar is the inscription . . . Ος ΚΑ . . . , which must be intended for Λέαγρος καλός, as that is the only καλός-name ending in -ος used by Chachrylion.

The fragment remaining of the other design (B) represents a procession of three youths moving to the right. The first youth, whose figure is complete except one knee and part of the right hand, looks back, and wears a myrtle-wreath and a mantle ornamented with stars, and a border over his right shoulder; in his right hand he carries a rod held behind him, and in his left are flutes. Of the second only one foot and part of the leg are visible, and of the third (on the right) only one heel. Above is part of an inscription . . . ν Ος . . . καλός.

(4) KYLIX.

Ht. 7.7 cm. Diam. 19.8 cm. Found in Asia Minor, and purchased in 1896.

This cup also belongs to the early archaic period, but is of somewhat inferior workmanship, and cannot be assigned to any particular workshop. It has been made up from fragments and is practically complete; the varnish is of a dull black.

There is only an interior design (Fig. 4), which represents a young soldier stooping to left, with couched lance. He wears anklets, and a helmet with flowing crest and cheek-pieces, and holds a circular shield with device of a cock to left at the level of his knee. The legs are out of proportion in the drawing.

FIG. 4.—KYLIX: EARLY ARCHAIC PERIOD.

(5) ALABASTRON, of the school of Epiktetos (Plate VIII.).

Ht. 8.2 cm. From Attica; purchased 1902.

The vase is complete except that one ear-handle and part of the edge of the lip are missing, and it has been repaired at the neck. The varnish is brown, and purple is used for wreaths and inscriptions. The minute and careful drawing is of the early archaic period, to which the inscriptions also show that it belongs. The designs consist of two single figures in panels separated by broad vertical bands of upright palmettes. Above and below the designs are continuous bands of enclosed palmettes, those above being upright, the lower horizontally placed to left. On the bottom of the vase is a large single palmette.

(A) A woman stands to right, with left hand raised as if in greeting; she wears a long chiton with wide sleeves, and her hair is tied in a knot behind

with a fillet, the ends of which hang free. On the right is inscribed ΕΠΟΙΕΣΕΝ, ἐποίησεν, but no artist's name.

(B) A woman stands to left, facing the other; her right hand is held in front of her with fingers upright and palm outwards; she wears a coif, sleeved chiton, and mantle over her shoulders. Round her head is inscribed ΠΡΟΣΑΛΟΡΕΥΟ, προσάγορεύω, and on the upper edge of the lip is the inscription Ο. ΑΙΣΚ . . . ὁ (π)αῖς κ[αλός].

This vase is discussed by Brueckner, *Lebensregeln auf athenische Hochzeitsgeschenken*, pp. 8, 11, who explains it as a 'Besuch bei den Epaulien,' or visit paid by a friend to the bride on the ἐπαύλια or day following the wedding. The expression προσάγορεύω was probably a ceremonial form of greeting used on these occasions. It occurs on other vases of the school of Epiktetos, one of which, an alabastron similar to the one under discussion, is in the Louvre, and has been published by M. Pottier, who refers all these vases to a supposed artist Παιδικός.⁷ The signature ἐποίησεν by itself is also found on other vases of this period, mostly of the school of Epiktetos, but one in the Louvre (G 40) is assigned by Pottier to the school of Chachrylion.⁸

It would therefore seem that we may assign this vase to the school of Epiktetos. But it is worth noting that the signature of the painter Psiax is found on two other alabastra, one at Karlsruhe, the other at Odessa, each of which has a single figure painted each side, and we must not therefore ignore the possibility that this little vase is also his work.

II. RIPE ARCHAIC PERIOD.

(1) KYLIX, of the school of Euphronios (Plate III.).

Ht. 9.5 cm. Diam. 24 cm. Bought 1897.

This vase has been made up from fragments, but is almost complete; it had been broken and riveted in ancient times. The surface is covered with a good black varnish, and the red clay of the design has been ruddled over. The inner markings are in brown, the inscriptions in purple. The drawing on the exterior is hasty and careless, but that of the interior is more meritorious. It would seem that, as in the case of Pamphaios' 'Sleep and Death' cup (B.M., E 12), two hands had been at work on it. The use of the καλός-names Athenodotos and Leagros clearly brings it within the circle of Euphronios and his school. It is also mentioned by Klein (*Lieblingsinschr.*¹, p. 92, no. 10).

The interior design, which is enclosed within two red circles, represents an Amazon striding to the left, holding a spear couched in the right hand. She wears a chiton of crinkly material, a large chlamys with bands of pattern (embattled, rays, zigzags, and dots) over her shoulders, and a helmet with crest and cheek-pieces; on her left arm is a *pelta* ornamented with two eyes

⁷ Pottier, *Révue des Études Grecques*, 1893, pp. 40, 41; cf. also G 82 and G 101 in that collection; and see *id.*, *Cat. des Vases du Louvre*, p. 924. Hoppin, *Handbook to R.F. Vases*, ii. 275, assigns this group to Paidikos, but does not mention the B.M. vase.

⁸ See Klein, *Meisters.* pp. 111, 220; *J.H.S.* xii. 346; *Röm. Mith.* 1890, p. 341; Pottier, *Cat. des Vases du Louvre*, p. 910.

divided by a band of maeander. In the field is inscribed ΑΟΕΝΟΑΤΟΣ, Ἀθηνόδοτος.

The exterior design (A) represents three nude youths kneeling to left, each with spear in right hand and circular shield in left; they have long hair, and wear crested helmets with cheek-pieces. On the shield of the first is a kylix; on the second, a horse to left; on the third, ρΟϚΑΑΞΑ, Λέαγρος. Above is the inscription ΑΕΑΓΡ . . ΚΑΛΟΣ, Λέαγρος(ος) καλός.

The design on (B) is similar, but the head of the foremost youth is missing; the shield-devices are (1) bull's head between eyes; (2) tripod; (3) the word ρΟϚΑΑ, καλός, which is also repeated in the field.

Beazley, in his discussion of vases by the 'Panaitios Painter,'⁹ incidentally refers to this cup as resembling a fragmentary one in New York with the καλός-name Panaitios. It may therefore be assigned to the vases of the Euphronios-cycle which were decorated by that artist, the producer of the Theseus cup in the Louvre and of the Brit. Mus. Eurystheus-cup (E 44). Five of his vases bear Euphronios' signature as maker; seven have the καλός-name Athenodotos, and one besides the present example has that of Leagros in addition. Mr. Beazley may, however, be right in preferring to associate our vase and the New York cup with the Colmar Painter, another artist of the beginning of the ripe archaic style. He assigns to this painter sixteen cups, three of which have the καλός-name Lysis. The style of our cup, at all events that of the exterior, is hardly worthy of the man who could produce the lovely interior of the Theseus cup in the Louvre, to say nothing of the Eurystheus scene on the Brit. Mus. example.

(2) KYLIX, of the school of Euphronios.

Ht. 8.8 cm. Diam. 18 cm. Found in Rhodes, and given by Sir A. Biliotti, 1901.

This vase is much broken, nearly all of the right side of the design being deficient. From the style of the drawing it may be assigned to the Panaitios painter already discussed; the style resembles that of the B.M. vase E 46, attributed to him by Beazley.¹⁰ The black varnish is good; the inner markings are executed in light brown, the wreath and inscription in purple. The pupil of the eye is close to the inner angle, which is open.

The design is in the interior only, and represents, within two circles of red, a youth kneeling to left, who is just about to drink from a large cup shaped like a female breast (μαστός), which he holds tilted up in his right hand; he has apparently partly filled it from a krater beneath. His left hand has held a knotted staff, and he wears a wreath and a mantle hanging from the right elbow and left arm, which latter is now missing. In the field is the inscription ΟϚ. ΝΟϚΑΑ, . . . ος καλός (?), which may be intended for Λέαγρος καλός, a name which also occurs on the B.M. cup E 46.

(3) KYLIX.

Ht. 9.2 cm. Diam. 23 cm. Found at Vulci, and presented by Miss A. F. Pariss, 1896.

⁹ *Vases in Amer. Mus.* p. 87.

¹⁰ *Op. cit.* p. 87.

This vase was found at Vulci in 1845, and is included in a Sale Catalogue of that year (No. 116).¹¹ It has been made up from fragments, and most of the rim is wanting. The black varnish is good; there are no inner markings, but purple and thinned-out varnish are used for accessories. The eye is of transitional type, with inner angle open.

The design is on the interior only (Fig. 5), and is surrounded with a border of 'stopped' meander; it represents a nude woman stooping to right and plunging both hands into a laver on a fluted stand, the capital of which is ornamented with an egg-and-tongue moulding; round the bottom of the laver is a hatched band in thinned varnish. The woman wears earrings and a tight-fitting coif, the strings of which are in thinned brown varnish, the clasp being indicated

FIG. 5.—KYLIX, BY BRISEIS PAINTER.

by two black dots. Above the laver is inscribed (in thinned varnish) ΛΙΟΣΙ, and on the left is ΛΛΟΓ in purple.

Beazley¹² assigns the kylix to the 'Briseis painter,' the artist of the two Museum cups E 75 and E 76, the latter of which represents the story of Briseis. These were formerly assigned by Hartwig to his 'Bald-head Painter.'

(4) KYLIX, of the school of Douris.

Ht. 9.2 cm. Diam. 23.5 cm. Found at Orvieto.

This cup was formerly in the Bourgnignon collection, and was acquired at the sale of the same in 1901. It is No. 52 in the Sale Catalogue, and an inadequate illustration is given on p. 18 of that publication. The vase is much broken, and has been repaired in antiquity. The drawing is of the 'late strong' style, and is suggestive of the school of Douris; the vase is given by Hoppin¹³

¹¹ *Notice d'une collection de vases peints d'Etrurie*, 1845.

¹² *Amer. Vases*, p. 110; see also Hoppin, *Handbook*, i. 102.

¹³ *Handbook*, i. 283.

in the list of works which have been attributed to that master. The pupil of the eye is near to the inner angle, which is slightly open, thus showing an advance in the treatment of that organ. Purple is used for inscriptions, wreaths, and strings of suspended objects.

In the interior (Fig. 6), within a circle of 'stopped' maeander, is represented a youth seated on a stool to right, holding on his knees a large bird-cage, containing a bird, perhaps a fighting quail; he appears to be opening the cage with his right hand, the fingers of which are outspread. He wears a fillet, and over his legs and left shoulder hangs a garment. Above are the inscription ΑΙ ΚΑΛΟΣ, ὁ π]αῖ(ς) καλός, and a bird-clapper with long handle. That such instruments were used in antiquity for scaring birds off crops is suggested by

FIG. 6.—KYLIX: SCHOOL OF DOURIS.

an allusion in Virgil, *Georgics* i. 156, 'Et sonitu terrebis aves.' But the lexicons give no hint as to the name by which they were known.

Exterior (A): Three ephebi, of whom the middle one sits on a stool to right, the others stand facing him, leaning on sticks. All wear cloaks, and the right-hand youth holds out an open set of tablets in his right hand. In the field are a bird-clapper and a writing-tablet with *stilus*, also the inscription ΑΙΣ ΚΑ. ΟΣ, ὁ π]αῖς κα(λ)ός.

Exterior (B): Similar; in the middle, youth as on (A) with stick in left hand; on the left, wreathed youth in cloak, leaning on stick and holding out an open tablet-case. The right-hand figure is missing. In the field, clapper and tablets, and the inscription ΑΟΓΑ. ΣΚΑ, Ν]ὰ ὁ πα(ῖ)ς κα(λ)ός.

Tame birds and other animals kept in cages are represented on other vases; one is given in No. V, 16, below (Plate III.; other examples are Petrograd 1791 (*Compte-Rendu*, 1860, Pl. I.); Bibliothèque Nationale 361 (Reinach, *Rép.* ii. 262); and *Mon. dell' Inst.* x. Pl. 37 (rabbit in cage).

(5) NOLAN AMPHORA (Plate IV.)

Ht. 30.5 cm. Found in S. Italy or Sicily, and given by Mr. E. P. Warren, 1896.

Although not mentioned by Beazley or Hoppin in their lists, this vase is evidently one of the works of the 'Charmides painter,' as the *καλός*-name implies. The drawing is of the 'later strong' period, the treatment of the eye being transitional, with pupil in the open inner angle. The vase is slightly repaired, and has the usual brilliant varnish, with inner markings in brown, purple being used for inscriptions and other details. The handles are double-grooved, and below the designs is a band of 'stopped' maeander.

Like most vases of this class, it has a single figure painted on each side,

FIG. 7.—LEKYTHOS, BY BOWDOIN PAINTER.

the action of the two being connected. Usually in such cases the scene is of the 'pursuing' type, a god, hero, or man pursuing on one side, and the pursued figure, generally a woman, on the other. In the present case we have :

(A) Eros flying to right, wearing fillet; he holds out flaming torches, two in the left hand and one in the right. On the right is the inscription *ΚΑΛΟΣ ΧΑΡΜΙΔΕΣ*, *καλὸς Χαρμίδης* (see Klein, *Liebingsinschr.*², p. 145, No. 17).

(B) Youth retreating to right with hands extended, wearing a mantle with border. In the field is inscribed *ΚΑΛΟΣ*.

(6) LEKYTHOS (Fig. 7).

Ht. 17.8 cm. Found in Rhodes and presented by Sir Henry Howorth, 1916.

Slightly repaired; good black varnish; purple for inscriptions and details. Treatment of eye archaic. On the shoulder, black rays and palmettes; below the design a band of maeander.

A nude youth to right plunges his hands into a laver; above hangs a sponge. In the field is inscribed ΚΑ . . ζ, κα(λό)ς, and on the laver is ϚΤΚΟ in large black letters.

Beazley (*Amer. Vases*, p. 72) assigns this vase to the painter of the Bowdoin box.¹⁴ As he points out, red-figured lekythi are not found until the archaic style was fully developed, owing to the survival of the B.F. technique for this shape. But he reckons no fewer than sixty-two examples which he attributes to this one artist alone.

(7) LEKYTHOS.

Ht. 32.8 cm. Presented by Miss Preston, 1899.

Style still somewhat severe, the treatment of the eye being archaic, but the vase is assigned by Beazley¹⁵ to the painter of the Paris Gigantomachy vase, which is of more developed style. Good black varnish; purple for fillet and inscriptions. Round the neck, egg-pattern.

Nike flying to right, looking back, and holding out a phiale in right hand. She wears a chiton, ornamented with stars, and bordered himation, and her hair is looped up at the back with a long purple fillet. In the field is inscribed ΚΑΛΟΣ ΕΙ, καλὸς εἶ.

Beazley's verdict on the painter of this group is that he has 'reduced the fabrication of Brygan pieces to a mechanical process,' his work entirely lacking originality. The subject of a flying Nike, though always decorative, is certainly a stock one on R. F. lekythi, and occurs, for instance, on ten of the lekythi by the Bowdoin artist mentioned above.

III. LATE ARCHAIC PERIOD.

(1) KYLIX.

Ht. 8.5 cm. Diam. 23 cm. Bought 1895.

The vase has been repaired, but is almost complete. The surface of the designs has been ruddled, and the black varnish is of good quality. The drawing is somewhat careless, but still slightly archaic, the eye being in elementary profile. Inner markings in light brown. Below each handle is a double palmette.

Interior. Within a border of 'stopped' maeander, Satyr and woman. The Satyr stands to right in three-quarter back view, looking down on the woman and placing his right hand on her shoulder; a wine-skin hangs from his left shoulder. The woman is seated on a rock; she wears a coif, chiton, and himation, her arms being muffled in her drapery. In the field is an ivy-spray.

Exterior (A). Three youths with drapery over their shoulders: the first on the left holds a kylix by the foot in his extended left hand, and balances a

¹⁴ See also Hoppin, *Handbook*, i. 98.

¹⁵ *Amer. Vases*, p. 96; see also Hoppin, *Handbook*, ii. 324.

stick in the right; the middle one leans on a stick and raises a kylix to his lips, and the third bends forward, holding up a wine-jug.

(B). A similar design. The youth on the left moves to right with lyre in left hand and stick in right; the next has a stick over his shoulder and holds out a kylix; the third, who is bearded, retreats to right, holding a stick in his right hand. Part of the head of the middle figure is wanting. Above, a $\lambda\epsilon\beta\eta\varsigma$ is suspended by cords.

(2) OINOCHOE (Plate VIII.).

Ht. 19 cm. From Cervetri. Bought 1912.

The form of this jug, with its trough-shaped lip, is an unusual one; there is a similar example in the British Museum (E 564). It is further peculiar for an oinochoe in having an obverse and reverse design. The varnish is a brilliant black, and the surface of the figures has been deeply ruddled. Drawing of the late archaic period, the eye being transitional, with the pupil near the inner angle, which in the figure (B) is slightly opened.

(A) Scythian or Persian, mounted on a mule, to right; he sits facing the front, with head turned to left, on a side-saddle, with a ledge to support his feet. He is bearded, and wears a Phrygian cap with flaps, and a tight-fitting garment, covered with dotted squares forming a chequer-pattern, which has long sleeves and reaches to the ankles; over this is a cuirass. In his right hand is a battle-axe with spike.

(B) A similar figure, walking to right, carrying a flail in right hand and a battle-axe over his left shoulder; a bow hangs at his left thigh. His undergarment is decorated with a pattern of ovals, and he wears shoes, the points of which are slightly turned up.

Beazley assigns the vase to the painter of the Brussels oinochoae,¹⁶ and calls attention to the strong, bold drawing of this artist, who excelled in his treatment of subjects on $\lambda\omicron\upsilon\tau\rho\omicron\phi\acute{o}\rho\omicron\iota$. His oinochoae are all of the same unusual form as this vase.

(3) OINOCHOE.

Ht. 21 cm. Found at Vulci.¹⁷ Presented by Miss Pariss, 1896.

Ordinary form; much broken, but only a small fragment wanting. Drawing of 'late strong' style, the eye archaic in treatment. Inner markings in light brown; purple for fillet and inscription. On the top of the handle is an enclosed palmette; on the neck, band of similar palmettes, and below the design a broad red line.

The design (Fig. 8) represents a Satyr leaping to left, with head turned to right, wearing a fillet; his left hand is placed on his head, and in the right he holds out an ivy-branch. On the right are a *thyrsos*, and the inscription $\text{HO}\Gamma\text{A}\text{I}\varsigma\ \text{K}\text{A}\text{N}\ \text{O}\varsigma,\ \acute{o}\ \text{p}\alpha\text{i}\varsigma\ \text{k}\alpha\lambda\acute{o}\varsigma$.

(4) ALABASTRON (Plate V.).

Ht. 20.5 cm. Presented by Mr. C. Fairfax Murray, 1917.

Late archaic period; eye still archaic; careful drawing.

¹⁶ *Amer. Vases*, p. 133; see also Hoppin, *Handbook*, i. 104.

¹⁷ Canino Sale Cat. (*Notice de Vases peints*), 1845, No. 36.

Designs in panels, divided by vertical bands of spirals: (A) Priestess (?) moving to left, carrying olive-branches in left hand, and holding torches in her right; she has her hair gathered in a knot at the nape of the neck, and wears an embroidered *sphendone*, chiton spotted with crosses, and himation over her arms.

(B) Woman to right, with left hand raised; she has long hair bound by a fillet, with a curl hanging down in front, and wears a long chiton fastened up the sleeves, and himation. At her side is a cock walking to right.

Above the design, elongated tongue-pattern and band of maeanders and diagonal-cross squares; below, a band of key pattern and a plain red line.

FIG. 8.—OINOCHOE: SATYR.

IV. EARLY FREE STYLE.

(1) STAMNOS.

Ht. 44 cm. From the Morrison collection, 1898 (Sale Cat. No. 281).

Brilliant black varnish; inner markings in brown, with purple for details and inscriptions. Drawing of the finest period, the eye in correct profile.

(A) Combat between a mounted horseman and a foot-soldier (Plate VII.). The latter thrusts with his spear at the former, whose horse advances to right; his left foot is placed on a high rock. The horseman is armed with a spear, and

a bow at his back; he wears a crested helmet, short chiton, breast-plate with Gorgoneion, and shoes. The foot-soldier has crested helmet, chiton, and breast-plate, and is armed with sword and shield, the latter bearing the device of an arching snake. On the right a youth armed with spear hastens up; he wears a *petasos*, bordered chlamys, and high boots with tongues at the sides, and round his head is a fillet shown in the colour of the clay. In the field is the inscription ΚΑΛΕ, καλή.

(B) Libation-scene: In the centre is a draped, bearded man to right, with sceptre and laurel-wreath, on either side of whom stands a draped woman, with a fillet wound several times round her head. The woman on the left holds a libation-bowl, from which wine falls on the ground, and the other holds an oinochoe tilted up so that the wine overflows from it; it is held with the spout to the front, and is consequently much foreshortened. In the field hangs a sash, and in front of the woman on the left is inscribed ΚΑΛΕ, καλή.

Subsidiary decoration as follows: on lip and round base of handles, egg-pattern; above the design, B.F. tongue-pattern; below, continuous band of maeanders in threes, broken by saltire crosses; above and below the handles palmettes joined by tendrils.

The paintings on this stamnos approximate in style to the work of the Altamura painter, and of the Lykaon painter.¹⁸ Though certainly not by either artist, it is more likely to belong to the period of the later one (the Lykaon painter), the drawing being of the earliest phase of the free style (contemporary with the vase-painter Polygnotos), with great attention to detail. It may be compared with G 342 in the Louvre (Millingen-Reinach, Pls. 49-50), which is by the Altamura painter.

(2) HYDRIA OR KALPIS (Plate IV.).

Ht. 18.5 cm. Bought 1920.

This vase is one of the most charming and delicately-executed products of the later red-figure period. The care and refinement with which the vase is modelled and the decoration executed makes it difficult to believe that it is contemporaneous with the later free style. The group to which it belongs, of which there are three or four more examples in the British Museum, is included by Mr. Beazley among the work of the ripe free period, but I am disposed to regard it as an earlier development.¹⁹ The drawing, it is true, shows no signs of archaism, and the subject is more in keeping with the pyxides and round-bellied lekythi of the end of the fifth century; but the treatment of the handle-palmettes and the maeander-band under the figures recalls the work of the period of Duris and Brygos.

The subject is a simple one: a woman at her toilet, regarding her face in a mirror, and an attendant holding a perfume-jar and a box probably containing jewels. Most of the small hydriae and amphorae in this group are decorated with similar scenes.

The vase was purchased at a sale at Sotheby's in 1920.

¹⁸ Beazley, *Amer. Vases*, pp. 144, 172.

¹⁹ *Vases in Amer. Mus.* p. 196. See Brit. Mus. E 202, 204, 207.

(3) LEKYTHOS.

Ht. 35·2 cm. From Sunium. Bought 1905.

Careful drawing, of early fine period; eye in profile. Surface of design ruddled; purple for details. Much repaired and neck restored.

Design (Fig. 9) representing Demeter with the car of Triptolemos. The goddess stands turning to the left and holding out a wheat-ear over the winged car, which is empty. She wears a laurel-wreath, chiton, and himation with crenellated border, and on her right wrist is a bracelet in thinned gold;

FIG. 9.—LEKYTHOS OF EARLY FREE STYLE.

in her left hand is a long sceptre. On the seat of the car is an embroidered cushion. Above Demeter her name was inscribed ΔΗΜΗΤΗΡ; on the right of the sceptre was inscribed vertically ΔΙΟΤΙΜΟΣ Κ. ΝΟ., Διότιμος κ(α)λό(ς), but these names were modern and have now been removed.

Round the base of the neck is an egg-pattern; on the shoulder of the vase, three palmettes and two honeysuckle ornaments; above and below the design are maeander patterns.

(4) KANTHAROS (Plate V.).

Ht. 11·3 cm. Diam. 10·7 cm. Bought 1919.

Early free style, with eye in profile.

On one side of the cup is a woman seated in a chair; her hair is knotted up at the back, and she wears a chiton with wide loose sleeves, over which is a himation. She is engaged in spinning, and holds out the distaff in her left hand, the top inserted in a mass of flax, from which she draws out a thread with her right hand, to be wound on the spindle which hangs below.²⁰ The same action is to be seen on a relief from the frieze of the Forum of Nerva at Rome.

On the reverse is a woman standing, turning to the left, and holding out in her right hand an object of embroidered material with a ring attached to the edge, probably a cap of conical form. In her left hand she holds up an alabastron. She is attired like the other, with the addition of a fillet round her hair.

(5) KANTHAROS.

Ht. 14 cm. Diam. 11 cm. Bought in 1898.

The drawing is of an advanced period; good black varnish. One handle with the rim and side adjacent, and the foot, have been restored.

(A) Scene at tomb: A nude youth with a staff in left hand stands to right before a tall *stèle* on a base, down which is inscribed vertically ΓΑ. ΝΟΝ ΙΑΙΠΕ, ΠΛ(ά)νω(ν) (χ)αίρε.

(B) Similar: The youth stands to left and holds a *thyrsos*; the *stèle* has no base, and on it is inscribed ΑΤΙΑ. The head of the youth is wanting above the mouth, as is also part of a plant on the right of the figure.

For other inscriptions on *stelae*, see Walters, *Ancient Pottery*, ii. 263, 272.

(6) KYLIX.

Ht. 8 cm. Diam. 22 cm. Bought 1920 (Fairfax-Murray coll.).

This kylix is of no great artistic merit, but it gives a new version of a well-known subject. On one side of the exterior (Plate III.) we have a scene from the combat of Theseus with the Minotaur, but here the combat is over; the Minotaur is fallen dead, with closed eyes, against a column of the labyrinth, and the victorious Theseus is receiving a wreath from Nike in recognition of his valour. It is very rare to find any other moment represented except the actual combat, which is a great favourite with B.F. painters, and on the Theseus cups of the period of Euphronios and Douris usually occupies the interior design. On a B.F. amphora also purchased by the Museum last year, this subject is depicted on both sides of the vase. The subject somewhat lost its popularity after the early years of the fifth century, but was revived on the well-known cup at Madrid signed by Aison, and its counterpart, No. E 84 in the Museum collection.

The other designs are of no great interest; on the other side of the exterior we have a bearded man, marked as a king by his sceptre, between two women, one of whom holds out a wreath, the other a libation-bowl; in the field are the inscriptions καλή and καλός. In the interior Nike is represented, confronted by a draped youth. Between them is inscribed καλός.

²⁰ See on the subject Bluemner, *Technologie*, 2nd edn., i. 121 ff.; Smith, *Dict. of Antiqs*³. i. 897.

(7) KYLIX.

Ht. 9.8 cm. Diam. 22 cm. Presented by Miss Preston, 1899.

The vase has been broken across and mended. The varnish is poor and of a greenish tinge. Drawing hasty, with eye in profile; inner markings in light brown and details in purple.

In the interior, within a circle of maeander pattern in threes, broken by red cross squares, is a bearded man advancing to right, carrying a long wand, surmounted by a lotos-flower at the top, horizontally in his right hand. He wears a wreath, and a cloak hangs over his extended left arm; his hair appears to be long, and rolled up at the back. It is possible that the figure is intended to represent Zeus; there is a very similar figure on a vase in the Bibliothèque Nationale (*Cat.* 371), where, however, the thunderbolt carried by Zeus leaves no doubt of his identity. The lotos-topped sceptre is, as a rule, a mark of a superior deity, such as Zeus or Poseidon.

The exergue of the design is left red.

Exterior (A) Gymnasium scene: In the centre a nude youth with strigil in right hand and staff in left, moving to right; behind him is a goal-post. On either side is a draped youth facing him, each holding a stick. In the field hang a sponge, three aryballi, and a pair of jumping-weights.

(B) Similar scene: All three youths wear mantles, and the one in the centre stands holding a wreath (?) over the post; the other two look round as they turn away. In the field are two aryballi and a pair of jumping-weights.

Under the handles are double palmettes, with an ivy-leaf each side.

(8) KYLIX

Ht. 4.8 cm. Diam. 16 cm. Presented by Miss Preston, 1899.

Low foot; good black varnish, inner markings in light brown. Slightly repaired. Drawing late and careless.

Interior design only: Within a thin red circle a nude youth advances towards an altar on the right, his hands extended above it, with palms downwards. On the left is a fluted column on two steps. The exergue is left red.

(9) KYLIX.

Ht. 7 cm. Diam. 21.7 cm. From the Deepdene collection; given by Mr. G. Durlacher, 1917.

The form of the cup is late, with low broad foot but no stem; the interior of the bowl is rebated about half-way down. Careless drawing; eye nearly in profile; no accessories in interior; good varnish.

In the interior, within a double circle, is a bearded man wearing a himation, with spear or wand in right hand, facing a woman wrapped in a mantle; she wears earrings and necklace, and her hair is covered with a coif.

The exterior (Fig. 10) is decorated on either side with panels of lozenges in oblique lines, forming a diaper pattern; they are alternately black, and red with black dots. On either side are panels of inverted elongated B.F. lotos-buds. Under each handle is a panel with vertical borders of network pattern, in which is a B.F. goat leaping to right, very carelessly drawn in silhouette.

Underneath the foot are carefully moulded and painted concentric circles.²¹

The style of ornamentation on the exterior is not unknown on vases of this period; compare, for instance, the B.M. kotyle E 151, and one or two others uncatalogued; but this and the following seem to be the only instances of its adoption for a kylix. We may also compare the 'lattice-amphorae' of fifth-century date so often found in tombs in Cyprus and Rhodes.

(10) KYLIX, similar to the last, but somewhat later in style, the treatment of the eye being less archaic.

Ht. 6 cm. Diam. 21.3 cm. Similarly acquired.

In the interior, a bearded man, wearing himation and shoes, with a staff in his right hand, faces a woman who holds out a libation-bowl to him; she wears a chiton and mantle, and a coif covering the back of the head.

FIG. 10.—TWO KYLIKES: EARLY FREE STYLE.

On the exterior (Fig. 10) are panels of lozenges as on the preceding vase, but with white crosses on the black lozenges, and under each handle a B.F. palmette between vertical bands of chevrons.

Underneath the foot, concentric circles as before.

V. RIPE FREE STYLE.

(1) BELL-KRATER.

Ht. 27.5 cm. Bought 1900.

Drawing of late fine style, somewhat careless; no accessories. Much repaired; good varnish.

The principal subject (Plate VII.) represents a group of boxers. In the centre of the scene is a small Doric column, on the abacus of which rest a cushion and an aryballos with cord; round the centre of the shaft is a fillet.

²¹ Cf. E 128 in Brit. Mus.

On the left are two youths boxing, with the left feet well advanced and arms nearly horizontal; each has seized his opponent's nearer arm above the elbow, and raises the other arm, as if to ward off a round-hand blow. They have thongs bound about their wrists. On the right of the column a bearded judge hastens up with raised rod; he wears a wreath and cloak, and his face is partly missing. Behind him Nike, wearing radiated fillet and long chiton with double overfold, holds out a wreath in both hands.

In reference to the position of the boxers, each with the left foot well advanced, Mr. E. N. Gardiner²² points out that this is characteristic of boxers on Greek vases, and that it is not, as suggested by Mr. K. Frost,²³ a mere convention, but is the result of the sideways position usually adopted for blows at the head. The Greeks appear to have discountenanced body-hitting altogether.

On the reverse of the vase are the usual three draped youths, the two outer holding sticks and facing the middle one, who turns to left. Below the rim of the vase is a laurel-wreath with a purple line below; below each design is a maeander pattern, that on the obverse broken by two cross squares.

(2) BELL-KRATER.

Ht. 32 cm. Diam. 36 cm.

This krater, which was purchased in 1920, was formerly in the Deepdene collection, but does not appear to be included in Tischbein's engravings of those vases, though he illustrates a very similar one in Vol. V. Pl. 8. (Reinach, *Rép.* ii. 335). Like the majority of the Deepdene vases, it belongs to the latest stage of Attic vase-painting, and was probably actually made in South Italy. The work is rather careless; purple and white are occasionally employed for details. The ornamentation is of the usual type: a laurel wreath round the neck, maeander with chequer-squares below the design, and egg-pattern round the bases of the handles.

The principal design represents the contest of Marsyas and Apollo, a very favourite subject at this period. The Satyr is seated on a rock in the centre of the scene to right, playing the flutes; he has shaggy hair and beard, and wears a wreath coloured purple. Before him stands Apollo, in an attitude of surprise, with a long branch of laurel in his left hand; he wears a laurel-wreath, and a chlamys hangs over his left arm. On either side of the central group is a woman facing the scene, wearing a long chiton with overfold; the one on the left holds a lyre, and the other draws up the edge of her garment on her right shoulder.

On the reverse are the usual three draped youths.

(3) CALYX-KRATER (Plate VII.).

Ht. 31.5 cm. Bought 1907.

The style resembles that of the school of Meidias, but is coarser and more careless. The foot has been repaired. The varnish is of a reddish-brown, much discoloured; the Erotes and part of the central figure on (A) were in some opaque pigment, which has completely disappeared, leaving a red

²² *Greek Athletic Sports*, p. 419.

²³ *J.H.S.* xxvi. 219. This is even less

likely in the cases of vases of the later period such as the present one.

silhouette, the wings being in the usual R.F. technique. Gilding has originally been used for the raised beads of which the necklaces are composed.

(A) This scene may represent the courting of Anchises and Aphrodite, the principal figures being a youth in Oriental costume and a woman accompanied by Erotes; but, as in many other scenes on vases of this style and period, the characterisation of the figures is not strongly marked, and there is also an absence of action, which suggests that the painter had no very definite intention beyond an effective grouping of figures. The same feature is to be observed in some of the large vases from Kertch published in the plates of Stephani's *Comptes-Rendus*,²⁴ and also in many of the vases of Southern Italy.

In the centre is a woman seated to left, with head turned to right, lifting up the end of her drapery with her right hand; her left elbow rests on a casket ornamented with wave-pattern. Her hair falls in ringlets over her shoulders, and she wears a radiated band over her forehead ornamented with wave-pattern, and a garment over her knees embroidered with a broad border of wave-pattern and rays. Owing to the disappearance of the opaque pigment, her features and other details are no longer visible. An Eros stands with right hand on her left shoulder, and below her another crouches to right with a sash across his knees; the details of the wings alone remain, the rest of the figures having been covered with pigment. On the woman's right, at a slightly higher level, stands a youth (Anchises?) holding two spears in his left arm; he wears a Phrygian cap with long flaps and a wreath round it, and a chlamys over his left arm. His hair falls in long curls, and is visible over his head behind the cap, which is drawn as if transparent. Beyond him a bearded Satyr, infibulated, leans forward with left foot raised as if on a rock, holding up his left hand. Below him sits a woman watching the scene, wearing *sphendone*, necklace, bracelet on right wrist, bordered chiton, and himation with girdle covering her thighs; her hair is gathered in a bunch of curls at the back, and one curl falls in front of her ear. Beneath the casket, in the centre of the scene, is a young Phrygian seated to right, looking round; in his left hand he holds two spears. He wears a Phrygian cap (like the other but not transparent), short chiton richly ornamented with bands of wave-pattern and rays, and trousers with horizontal bands of pattern; behind him is a myrtle-plant. On the right of the scene are two women, each wearing earrings, necklace, bracelet on left arm, *sphendone*, long chiton with girdle and himation, their hair being arranged like that of the one on the left. The nearer one stands to left, fingering her necklace, the other moves away, looking back and carrying a large casket on her left hand; between them is an Eros (as before). Above the design are four pairs of myrtle-sprays.

(B) Scene in the garden of the Hesperides: In the centre is a tree with large fruit, on the upper level; on the left of it stands a woman conversing with another seated to right on the other side of the tree and looking round; each wears a radiated *sphendone*, necklace and bracelets, and sleeveless chiton with

²⁴ See Reinach, *Répertoire des Vases*, i. century B.C.) see P. Ducati, *Saggio di studio* 1 ff. For an interesting study of the *sulla ceramica attica figurata*. Rome, 1916. Greek painted vases of this period (fourth

girdle; the chiton of the one on the right has a border of wave-pattern. They have luxuriant hair, gathered at the back in a bunch of curls, with a ringlet falling in front of the ear. On either side is an Eros hovering in the air. Below the women another Eros attacks a goose with a club (?); the opaque pigment having worn away in both cases, the interpretation is not certain. A nude boy stands to left, looking down at this group. On the left of the scene a youth seated to left with drapery under him raises his right hand as if conversing with a woman, at whom he looks up; her hair and costume resemble those of the middle figures, and with her left hand she draws forward the edge of her drapery. On the right a similarly-attired woman leans to right, with left foot raised on a rock, and also draws forward her drapery with her left hand. Beneath the seated youth is a myrtle-plant.

Subsidiary ornamentation as follows: round the rim, egg-pattern, with a laurel-wreath below; below the designs on each side two rows of egg-pattern, enclosing on (A) palmettes horizontally enclosed, sloping to right; on (B) maeanders with a chequer-square in the middle; at the bases of the handles are also egg-patterns.

(4) PELIKE.

Ht. 36 cm. Bought 1910.

Drawing of late fine style; inscriptions and fillets in purple. Lip repaired; varnish discoloured.

(A) Contest of flute-players (Plate VII.). In the centre of the scene is a base with two steps, on which a flute-player stands to right, and another is mounting it on the left. Each has a band (*φορβεῖον*) round his mouth, and wears a myrtle-wreath and long-sleeved robe with dotted border, embroidered with rows of pointed leaves. On the right, Nike floats down, holding a long purple sash in both hands; she wears a radiated *sphendone*, necklace, and long spotted chiton with overfold. On the left another flies down, holding in right hand a large libation-bowl, in the left two, one inside the other; she wears a coif and radiated *sphendone*, and a sleeveless chiton with overfold and dotted border. Above the first Nike is inscribed ΚΑΛΗ, καλή; above the other, ΚΑΛΟΣ, καλός.

(B) The usual design of three *ephebi*, one on each side facing the central figure, who stands to the right; the one on the left leans on a stick. All wear purple fillets and thick cloaks. In the field hangs an *alabastron*.

Above the design, laurel-wreath; below, 'stopped' maeanders with diagonal-cross squares at intervals; under the handles, palmettes with tendrils.

For the subject on the obverse, which is not a common one on vases, compare B 188 and E 354 in the Brit. Mus.; the reverse of the Antaios krater in the Louvre (G 103); and a vase at Leyden (Roulez, *Vases Grecs*, Pl. 18; Reinach, *Répertoire*, ii. 274).

(5) PELIKE.

Ht. 30 cm. From Capua. Bought in 1901.

The vase is of the late fine period, the drawing resembling that of many of the vases of this style found in the Cyrenaica. The brilliant black varnish

is discoloured in parts; inner markings are rendered in thin black lines, thinned out to brown for the hair, and the body of Eros is painted white.

(A) Satyrs surprising a Maenad (Plate VIII.). The Maenad reclines to right in the centre of the scene against a bundle of reeds, her head resting on her left arm; below her is rocky ground strewn with flowers. She wears a short chiton. Above hovers Eros with wings spread, to right, and on each side of her a Satyr approaches in a stooping attitude, with hand extended. Behind each Satyr another retreats in an outward direction, looking round.

(B) Three draped youths, two standing to right, facing the third; in the field hangs a sponge.

Round the lip, and above and below the design, are egg-patterns, and at the base of the handles, addorsed palmettes.

The vase is mentioned by von Salis in his article on the Naples vase representing preparations for the Satyric Drama.²⁵ He points out that the sleeping figure must be an ordinary Maenad, and not Ariadne, and that there is no adequate reason for associating the subject with the Satyric Drama. Similar scenes occur on the following vases: Brit. Mus. E 555; Berlin 2241; Naples S.A. 313; Reinach, *Répertoire*, i. 340, and ii. 261 (Bibl. Nat. 852).

(6) OINOCHOE (Plate IV.).

Ht. 11 cm. From Athens. Bought 1910.

Late fine style.

In a panel, bordered above and below by tongue-pattern, is represented an infant in a high chair to right, waving a rattle in the form of a club; round his head is a purple fillet. The chair has a solid base, and a board above, through which the child's legs protrude, and is of the same hour-glass-shaped form as that depicted on a vase formerly in the Van Branteghem collection.²⁶ On the left is an oinochoe; on the right a toy cart, with handle leaning against the edge of the design.

(7) OINOCHOE (Plate V.).

Ht. 8.3 cm. From Athens. Bought 1910.

Late fine style. Slightly repaired; dull black varnish.

Design in a panel with borders of egg-pattern above and below, representing a child in cart drawn by two other children. The first child wears a garment leaving the right shoulder bare, and holds out a stick in the right hand; the other two are nude, with belts across the breast; the nearer one looks back and the other holds out a torch-holder in the left hand. The cart is in the form of a seat on solid wheels, with pole.

These two jugs belong to a well-known class of vases, evidently made as toys for children. Not only are the subjects appropriate, but jugs of this type are frequently depicted on them, and must have been used as playthings. The reason for their frequent occurrence is not quite clear, as they hardly seem suitable for toys. Possibly the game described by Pollux (ix. 113) under the name *χυτρίνδα* may give a clue. It corresponded to our 'Tom Tiddler's ground,'

²⁵ *Jahrbuch*, xxv. (1910), p. 137.

²⁶ Froehner, *Coll. Branteghem*, No. 163.

but the object of the attacking party was not to catch the player representing Tom, but to touch a jug which represented his property. Sometimes, however, the latter player was himself called the *χύτρα*.

(8) OINOCHOE (Plate IV.).

Ht. 13 cm. Bought 1910.

Late fine style. Repaired; varnish discoloured.

The design is in a panel with a border of egg-pattern above, and represents a woman at a meal. She is seated in a high-backed chair on the left, before a table on which is a dish with domed cover between two high stands, to the nearest

FIG. 11.—LEKYTHOS OF RIPE FREE STYLE.

of which she puts out her right hand. She wears a spotted coif, earrings, chiton, and himation. On the right a boy with himation over his left shoulder stands touching the stand nearest to him with his right hand, his left holding a skyphos represented in silhouette. Above the table hangs a sash.

For the subject compare E 769 in Brit. Mus.

(9) LEKYTHOS (Fig. 11).

Ht. 17 cm. Presented by Miss Preston, 1899.

Late careless work of fine style, with good varnish. Broken at neck.

Artemis, to right, aims with her bow and arrow; she wears chiton, spotted himation girt round her waist, and boots. The bow-string is indicated by a line of raised varnish. In front of Artemis is a square rock or box; behind hangs a sash.

On the shoulder is a band of B.F. palmettes; above the design, band of quares of maeander and of dotted crosses, alternating.

(10-11) PAIR OF LEKYTHI (Plate IV.).

Ht. of each 33 cm. Acquired from the Rome collection, 1909.

Both have been repaired; they have wide lips and thick, short necks; the varnish is dull. The body in each case is plain, with the design on the shoulder.

The design on the one being complementary to that on the other, the vases are evidently a pair, and the ornamentation is identical in each case; round the neck is egg-pattern; on the top of the body, sets of four maeanders divided by chequer-squares, and at the bottom similar ornament except that some of the squares have cross-squares instead of chequers.

The two designs represent Eros carrying a casket to a woman; on the one vase he is shown flying to right holding a large casket, and on the other is the woman seated in a high-backed chair to right, looking down into the casket, which lies open on her knees, and taking a necklace therefrom with her right hand. Her hair is drawn into a knot at the crown of the head, and she wears chiton and himation. On each vase the design is framed each side by palmettes enclosed and set horizontally inwards.

From the subjects it may be conjectured that this pair of vases was made to be given as a wedding-present, and if so, they certainly show very good taste on the part of the donor.

We may note here the predominance at this period of vase-subjects dealing with the life of women. It does not, of course, imply any feminist movement, such as we hear of somewhat later in the plays of Aristophanes. The ladies represented on the vases are, like most Greek women, content with their homes and the pleasures to be derived from the domestic arts or simple pastimes. Their chief excitement in life must have been their own or their friends' weddings. The popularity of these subjects is reflected in the six following vases, four of which have wedding scenes.

(12) LEKYTHOS of round-bellied type.

Ht. 14.2 cm. Found at Athens, and bought 1895.

Late fine style; brilliant glaze; jewellery, fruit, and hydria in low gilt relief, but the gilding is largely worn away.

The design (Plate III.) represents a scene in a garden, with rocky ground indicated by a line faintly incised in the varnish. In the centre is a tree with fruit, on the left of which a boy is crawling on the ground, with drapery about his feet. On the right of the tree a nude woman stoops down and holds out a bird on her right forefinger to the boy; her left hand rests on her raised right knee. Her hair is gathered in a knot and confined by a broad band with key-pattern and jewelled upper edge; she wears necklace, bracelets, chiton, and himation embroidered with crosses. Behind her stands a woman holding a necklace suspended from her outstretched right hand; her hair is arranged as in the preceding figure, and she wears earrings, necklace, jewelled girdle, chiton,

and himation embroidered with palmettes between bands of maeander. Behind the boy a third woman advances, holding out her hands to take a gilded hydria standing on a high rock. Her hair has a jewelled band round it and flows loose behind; she wears necklace, earrings, and bracelets, chiton, and himation thrown over the left shoulder and fore-arm.

Round the lower part of the neck is a B.F. tongue-pattern; on the shoulder, a band of enclosed palmettes between lines. Below the design all round, egg-pattern; below the handle, double palmette with long upright tendril and two *phiale* each side.

(13) FRAGMENT OF LOUTROPHOROS-AMPHORA (Plate VII.).

Ht. 12·5 cm. Length 28·5 cm. Bought 1896.

Best period of fine style; eye in developed profile. Varnish browned by fire.

The part which remains consists of a fragment of the upper part of the body and a small portion of the flattened shoulder, just showing where the neck springs. On the shoulder is an elongated tongue-pattern, and below this, two rows of egg-pattern.

The design, so far as it is preserved, represents a marriage-scene: on the left is the bride, wearing sleeved chiton and starred veil; only her face, the upper part of the body, and the right arm remain. On the right the bridegroom holds out his right hand to her; he wears a wreath and bordered himation. The lower part of his face, shoulders, and most of right side, and legs are missing. Between them Eros flies right with right arm extended. On to the left is the *νυμφευρία* (?) wearing a chiton and holding a torch in either hand; the upper part of her head and all below the elbow are wanting. On the right is a similar figure with torch, wearing a bordered himation, her hair falling in long curls; only the lower part of the face and the right side remain.

The form of the vase probably corresponded to that illustrated by Perrot, *Hist. de l'Art*, x. 667, Fig. 365, an amphora of elongated type with slim neck and handles, derived from the 'prothesis-amphora' of the B.F. period. It may be noted that the change from funeral to nuptial scenes for the decoration of λουτροφόροι took place about the middle of the fifth century. A change was also made later in the form, the body becoming spherical, with vertical handles formed of double loops, and resting on a detached stem, instead of being prolonged to a low foot. E 810 in the Brit. Mus. is an example of this type, which Wolters identifies as a *λέβης γαμικός* for providing warm water rather than a λουτροφόρος.²⁷ The old form was at all events preserved for the marble λουτροφόροι which came into vogue for placing on tombs in the fourth century. See on the subject generally Wolters in *Ath. Mitth.* xvi. (1891), p. 371 ff.; Daremberg-Saglio's *Dict.*, s.v.; and Perrot, *loc. cit.*

(14) LOUTROPHOROS, model of (Fig. 12).

Ht. 13·4 cm. Bought 1910.

²⁷ *Jahrbuch* xiv., (1899), p. 219.

Late fine style. Slightly repaired. On the shoulder is a tongue-pattern, and below the designs, egg-pattern.

On the body are two designs : (A) Eros and a bride : The bride is seated to right in a high-backed chair, wearing chiton and himation ; at her feet is a tendril with volutes. Before her a diminutive Eros flies down with outstretched hands. On the left a female attendant in a chiton brings an open casket, and on the right stands another to left, wearing chiton and himation,

FIG. 12.—MODEL OF LOUTROPHOROS.

holding out a spotted sash, which she has taken from an open casket held in her left arm.

(B) Bride and bridegroom clasping hands ; The bride is on the left, veiled, with chiton and himation ; the bridegroom faces her, extending his right hand to meet hers, and wears a chiton leaving the right shoulder bare.

On the stem of the vase are two figures : (A) Nike flying to right, holding in both hands a casket, over which hangs a sash. (B) Woman moving to right, with outstretched hands, wearing chiton with overfold. Below all round is a laurel-wreath.

The form of the vase is a combination of the two types discussed under the preceding heading ; the upper part reproduces the older elongated form

FIG. 13.—SUBJECT ON BODY OF PYXIS: WEDDING PROCESSION.

of body, neck, and handles, but the stem is organically distinct, though not actually detached from the rest of the vase.

(15) PYXIS (Plate VI.).

Ht. 17 cm. Diam. 17 cm.

This pyxis was bought at a sale at Sotheby's in December 1920, and is one of the finest examples of its class, apart from the interest of the subject. Round the body is represented a wedding procession (Fig. 13),²⁸ with several new features. The moment selected is that of the departure of the married pair from the bride's home, indicated by a pair of folding-doors on the left of the scene, one of which is being closed by a maid who looks out to take a last sight of her mistress. The bridegroom mounts a car drawn by four horses, in which the bride stands, covered with her wedding veil. On the further side of the horses, facing them, is a woman with a torch, presumably the bride's mother.²⁹ The torch indicates that the procession took place at night. Behind the bridal pair is a procession of three figures: first a man, who may be the *πάροχος*, or groomsman, also holding a lighted torch; next, a maid carrying the bride's *trousseau* in the form of a flat square box, presumably for dresses, and a bundle of nondescript shape containing other articles of costume or toilet; and lastly, another attendant carrying a *λουτροφόρος*, of the type represented by No. 14 above. The part which these vessels played in connexion with weddings we have

having been taken under the supervision of Mr. A. H. Smith, the inventor of the machine.

²⁹ Cf. Schol. in Eur. *Tro.* 315: νόμιμον γάρ ἐστι τῇ μητρὶ δαδουχεῖν ἐν τοῖς γάμοις τῶν θυγατέρων, and Schol. in Eur. *Phoen.* 344: ἔθος ἦν τὴν νόμφην ὑπὸ τῆς μητρὸς τῶν γαμούντος μετὰ λαμπάδων εἰσάγεσθαι.

²⁸ The subject is reproduced in Fig. 13 by means of the cyclograph, the photograph

already discussed. The composition is completed by the herald who leads the way, holding a *caduceus* or herald's staff, and wearing the usual *petasos*, chlamys, and high boots of such officials.

This pyxis belongs to a class of which the Museum already possesses two or three fine examples, belonging to the ripe free style, and illustrating various aspects of women's life in Athens. But it is rare to find a representation of a wedding procession full of such interesting detail.³⁰

The scene on the cover is also characteristic of the period. We have here three cosmic deities, such as are seen on the famous Blacas Krater, and on another pyxis in the Museum (E 776). First is Helios driving a four-horse chariot, and also distinguished by a representation of the sun at the upper edge of the design. Next comes a goddess in the close-fitting tunic of the charioteer, driving a two-horse chariot; and thirdly, within a space cut off by two parallel curved lines, a goddess on horseback seated sideways on the off-side of her steed, and holding up her hands with a gesture of surprise or encouragement. The interpretation of these two figures presents some little difficulty. We may, however, assume that the riding figure is Selenè the Moon, as she is usually represented on horseback on the vases, although in the East Pediment of the Parthenon she is undoubtedly driving a chariot. For the other figure the names of Eos or Nyx immediately suggest themselves, but the difficulty is that here the goddess has no wings, such as we are accustomed to associate with those two personifications. On the Sabouroff pyxis in Berlin (No. 2519) we have a scene almost exactly like that on the Museum vase, but here the third figure is winged. Furtwaengler called her Eos; but Robert points out that the Moon would not come between the Sun and Dawn, and prefers to call her Nyx. There is indeed a Roman sarcophagus on which Nyx is unwinged, and she appears thus on Trajan's column; but this is not good evidence for Greek vases. But on the whole I prefer the identification as Nyx in the present case.

(16) PYXIS.

Ht. 7.3 cm. Diam. 16.8 cm. Bought 1907.

Late fine style; good black varnish; inner lines in light brown or black. Flat circular shape, with projecting rim and base (cf. E 776 and E 782 in B.M.). The bronze ring of the lid is broken away.

Round the body is a laurel-wreath, and the main design is on the lid (Plate III.), representing four women playing, each wearing chiton of crinkly material and himation. The first, who wears a broad band round her hair, picks up the end of her himation as she runs to right towards the second, who is seated facing her in a high-backed chair, and holds out a long spotted sash. Behind her is a large chest. The third woman runs to left, holding out an embroidery frame; below is a wool-basket, and behind her a stork to left. The fourth, who wears a coif, is seated to right in a high-backed chair, and tosses up five

³⁰ D 11 in the B. M. may be compared with this: but here the bride and bridegroom are on foot.

balls in the air; before her is a bird in a large cage which rests on the ground (cf. No. II. 4 above).

Round the edge of the lid is a band of black chevrons.

(17) ΟΙΝΟΧΟΕ, with design in opaque pigment (Plate IV.).

Ht. 23 cm. Found in a tomb at Mitsovo, Macedonia. Bought 1906.

Design in opaque colours over white, with yellow markings, and details in raised gilt; the hair is stippled yellow. On the neck, laurel-wreath with berries in raised gilt; below the design, a raised gilt line. The practice of painting in opaque colours on a black ground is not new, but it is very rare to find instances of it in the late R.F. period, and especially when executed with the care and delicacy of the present example.

The design represents the marriage of Dionysos and the Basilinna or wife of the Archon Basileus at the festival of the Anthesteria. In the centre is the Basilinna, seated to right in a high-backed chair, wearing wreath, earrings, necklace, bracelets, white chiton, and red himation. Her left hand holds a sceptre, and the right is thrown over the back of the chair as she turns to look at Dionysos, who stands to right with right hand on his hip. He wears a wreath, and in his left hand is a *thyrsos*, round which is tied a fillet. In front of the woman an Eros flies down, offering a casket in which are three gilt balls, and behind Dionysos another flies down with a sash in both hands; their wings are blue and gilt, and both wear fillets. On the right stands Nike to left, holding a burning torch in each hand; she wears a wreath, bracelets, armlets, and necklace, and a blue sleeveless chiton; her wings are red and gilt.

The mystic marriage of Dionysos and the Basilinna took place on the second day of the Anthesteria.³¹ The chief authority for the details of the ceremony is the speech of Demosthenes *contra Neaeram*, 73–76, in which he accuses her daughter Phano of unlawful participation: αὕτη ἡ γυνή . . . εἰσῆλθεν οἱ οὐδεὶς ἄλλος Ἀθηναίων τοσούτων ὄντων εἰσέρχεται ἀλλ' ἡ τοῦ βασιλέως γυνή . . . ἐξεδόθη δὲ τῷ Διονύσῳ γυνή, ἔπραξε δὲ ὑπὲρ τῆς πόλεως τὰ πάτρια τὰ πρὸς τοὺς θεοὺς πολλὰ καὶ ἅγια καὶ ἀπόρρητα (§ 73). Further on he says (§ 76): ἅπαξ τοῦ ἐνιαυτοῦ ἐκάστου ἀνοίγεται τὸ ἀρχαιότατον ἱερὸν τοῦ Διονύσου καὶ ἀγιώτατον ἐν Λίμναις τῇ δωδεκάτῃ τοῦ Ἀνθεστηριῶνος μηνός. Aristotle in the Ἀθηναίων Πολιτεία (3, 5) gives the additional information: ἔτι καὶ νῦν γὰρ τῆς τοῦ βασιλέως γυναικὸς ἡ σύμμιξις ἐνταῦθα (i. e. in the Βουκόλιον near the Prytaneum) γίγνεται τῷ Διονύσῳ καὶ ὁ γάμος.

The old temple of Dionysos ἐν Λίμναις contained a *ξόανον* of Dionysos Eleuthereus,³² and also a *stèle* on which were inscribed the regulations concerning the union of the Basilinna with the god, who was represented by the old wooden image.³³ Full details of the marriage ceremony and the solemn procession to the Βουκόλιον are given by Mommsen;³⁴ our vase, which probably dates from the first half of the fourth century, gives the proceedings in the

³¹ Mommsen, *Feste der Stadt Athen*, p. 392.

³² Paus. i. 38, 8.

³³ Demosth. c. *Neaer*. § 75.

³⁴ *Op. cit.* p. 394.

more conventional fashion in which bridal scenes are usually represented on vases of this period (cf. Nos. 13–15 above).³⁵

(18) OINOCHOE (Plate V.).

Ht. 14 cm. Found near the Olympieion at Athens. Bought 1910.

Repaired; varnish discoloured. Design in opaque white with yellow markings.

In a panel, with egg-and-dart pattern above, and egg-pattern below, is a design representing two Nikae flying towards a tripod, one on each side; each wears a long chiton with overfold (that of the one on the right has sleeves), and holds in both hands a long white sash with ends hanging. In the centre is the tripod, supporting a *λέβης*, above which is an openwork design of circles in which are crosses ⊗, with a vandyked edge above; it stands on a double plinth on which is inscribed

ΑΓΗΜΕΛΟΣ
ΑΔΙΠΛΟΣ
ΤΟΣ ΦΙΛΟΣ

perhaps intended for

ἄειδε μέλος
ἀεὶ φίλος
τοῖς φίλοις.

(19) OINOCHOE (Fig. 14).

Ht. 10·8 cm. From Eretria. Bought 1894.

Thin fabric with dull black varnish. Base repaired. Design in opaque colours over white with yellow markings, and in raised gilt.

A dog leaps to right through a hoop, which is held on the left by a girl and on the right by a boy; the latter is nude, the former wears a blue chiton with overfold, and each wears a fillet; the hair is in raised gilt, as is also the hoop. Above are three gilt dots.

(20) LEKYTHOS or ARYBALLOS (Plate VIII.).

Ht. 8 cm. From a tomb in Eretria. Bought 1894.

Design in opaque white and blue with gilding. Repaired. At the base of the neck is a tongue-pattern; on the shoulder, egg-and-tongue with raised gilt dots; below the design, egg-pattern; below the handles, palmette with spirals.

Two gryphons confronted; their bodies are white, and their wings blue with gilt dots; between them an ant-hill covered with gilt dots.

The explanation of this scene is to be found in several passages of ancient writers which deal with a tradition of gryphons guarding gold in the far north-east. Herodotus locates them beyond the Issedones in Central Asia (Turkestan):

³⁵ This vase was described at a meeting of the Hellenic Society by Mr. (now Sir) Cecil Smith in 1906, and is also mentioned by Mr. Farnell in his *Cults of Greek States*,

v. 260, and by Mr. A. B. Cook, *Zeus*, i. 686 and 709, note 2, but so far no illustration of it has been given.

Ἰσσηδόνων ὑπεροικέειν Ἀριμασποὺς ἄνδρας μονοφθάλμους, ὑπὲρ δὲ τούτων τοὺς χρυσοφύλακας γρύπας (iv. 13, cf. iv. 27): Ἰσσηδόνες εἰσι οἱ λέγοντες τοὺς μονοφθάλμους ἀνθρώπους καὶ τοὺς χρυσοφύλακας γρύπας εἶναι). In another passage (iii. 116), speaking of the quantities of gold found in Northern Europe, he says: λέγεται δὲ ὑπὲκ τῶν γρυπῶν ἀρπάζειν Ἀριμασποὺς ἄνδρας μονοφθάλμους.³⁶ The story is further amplified by Ktesias (quoted by Aelian, *Nat. Anim.* iv. 27, from the *Indica*, ch. 12): Βάκτριοι λέγουσιν αὐτοὺς (sc. γρύπας) φύλακας εἶναι τοῦ χρυσοῦ αὐτόθι καὶ ὀρύττειν τε αὐτόν φασιν αὐτοὺς . . . Ἰνδοὶ δὲ οὐ φασιν αὐτοὺς φρουροὺς εἶναι τοῦ προειρημένου, μηδὲ

FIG. 14.—OINOCHOE WITH OPAQUE FIGURES.

γὰρ δεῖσθαι χρυσιοῦ γρύπας . . . ἀλλὰ αὐτοὺς μὲν ἐπὶ τὴν τοῦ χρυσίου ἄθροισιν ἀφικνεῖσθαι. He does not, however, mention the Arimaspi, but it is probably to this story that we owe the representations of combats between Arimaspi and gryphons so common on vases of this period. The story was also known to Aeschylus.³⁷

The whole legend is, of course, as Rawlinson points out, 'a mere Arabian Night's story,' comparable with that of the roc in the tale of Sindbad the Sailor. 'The only truth contained in the tale is the productiveness of the Siberian gold-region, and the jealous care of the natives to prevent the intrusion of strangers.' The gryphon is a familiar motive in the art of Southern Russia in the fourth

³⁶ Rawlinson, ii. 505, points out that Herodotus regards Europe as including the whole of Northern Asia. The district of which he is speaking is that east of the

Ural Mountains, i. e. South-western Siberia, to the north-west of the territory assigned to the Issedones.

³⁷ *Prom. Vinc.* 830 ff. iii. 23.

century, and in the vases of Kertch, which the vase under discussion resembles in style.³⁸

It will also be noted that the gold is here represented as lying on an ant-hill, which suggests a reference to another passage of Herodotus in which he describes how, in Northern India, the ants throw up sand-heaps as they burrow, and these sand-heaps are full of gold (iii. 102 : οἱ τοὶ οἱ μύρμηκες ποιεύμενοι οἴκησιν ὑπὸ γῆν ἀναφορέουσι τὴν ψάμμον . . . ἡ δὲ ψάμμος ἡ ἀναφερομένη ἐστὶ χρυσίτις). The painter of this vase, if not intimately acquainted with the text of Herodotus, was at least familiar with the legends which through the historian had become a commonplace of Greek literature.³⁹

(21) GUTTUS (Plate VIII.).

Ht. 14 cm. Bought 1920.

This vase, which may be regarded as more curious than beautiful, belongs to the later stage of R.F. vase-painting, when the industry had been transferred to Southern Italy. The technique and style are, however, purely Attic, except for the ivy-wreath in B.F. method round the neck, a pattern which is often found on South Italian vases. The shape is very peculiar, and rare among painted vases. It is of the form usually known as a *guttus*, from the long, narrow spout which enabled liquid to be poured drop by drop, as in the many varieties of the ἀσκός; but the handle and the neck are those of an oinochoe. The wide, squat body is also characteristic of the *guttus*.

The subject of the paintings is a procession of Bacchanalian figures, who from their equipment are probably setting out to a banquet or other form of revelry. On one side we have a Maenad brandishing two torches, and an elderly Satyr in a sort of fancy dress, comprising a large mantle in which his whole body is wrapped, and an ornamented sash wound round his head and tied in a large bow at the back. He carries a *thyrsos* in his left arm. On the other side another bearded Satyr, but this time nude, carries a skin bag in his right hand and a torch in his left. He looks round at his companion, a young Satyr who holds a cottabos-stand in either hand and kicks up his left leg in a sort of careless *abandon*. In his left hand he also holds a small oinochoe and a phiale with a long handle like that of a strainer. Both the cottabos-stands have three feet like those of a candelabrum, but it will be noted that one has the πλάστιγγη, or plate on to which the wine was thrown, at the top, the other about one-third of the way down. Both types are to be found on vases of this period, on which the playing of the game of κότταβος is a favourite subject.

The figures are treated with a deliberate grotesqueness which is unusual, and I do not know of any other vase-painting quite in the same style.

H. B. WALTERS.

The following vases, acquired since 1894, are not included in this list, having already been adequately published elsewhere.

³⁸ See Roscher, *Lexikon*, i. 1768, for the gryphon in Greek mythology, and for illustrations in art, Minns, *Scythians and*

Greeks, passim, and Ducati, *Ceram. att. fig.* p. 92.

³⁹ See also Minns, *op. cit.* pp. 112, 440.

150 RED-FIGURED VASES ACQUIRED BY BRITISH MUSEUM

- (1) *Kylix* (1895). Flute-player. Hartwig, *Meisterschalen*, pp. 350, 351.
- (2) *Kylix* (1895). Imitation of Duris. Jacobsthal, *Göttinger Vasen*, Pl. 22.
- (3) *Pelike* (1895). Zeus and Nike. *Élite Céram.* i. 14, 30; Stackelberg, *Gräber der Hell.* Pl. 18, 2; Hoppin, *Handbook*, ii. 468.
- (4) *Amphora* (1895). Triptolemos. *Élite Céram.* iii. 57 A-B; Gerhard, *A. V.* 46 (Reinach, ii. 34).
- (5) *Kylix* (1896). Signed by Hermaios. *Élite Céram.* iii. 73; Hoppin, ii. 17.
- (6) *Stamnos* (1898). Signed by Polygnotos. Robert in *Mon. Antichi*, 1899, Pl. 3, p. 7, Fig. 1; Hoppin, ii. 378, 379.
- (7) *Krater* (1898). Signed by Nikias. Froehner, *Coll. Tyszkiewicz*, Pl. 35; Hoppin, ii. 218.
- (8) *Lekythos* (1899). Ἀλκμαίων καλός. *J.H.S.* xix. 203; Beazley, *Amer. Vases*, p. 92.
- (9) *Kalpis* (1899). Troilos and Polyxena. *Forman Sale Cat.* p. 67, No. 339; Beazley in *J.H.S.* xxxii. Pl. 2.
- (10) *Lebes* (1899). Amazons. Furtwaengler and Reichhold, *Gr. Vasenm.*, i. Pl. 58.
- (11) *Alabastron* (1900). Horses training. Murray in *Mélanges Perrot*, p. 252.
- (12) *Kotyle* (1902). Kottabos. *Archaeologia*, li. Pl. 14, p. 383.
- (13) *Kylix* (1907). Signed by Pamphaios. Hoppin, ii. 296, 297.
- (14) *Krater* (1917). Anodos of Dionysos. Tischbein, *Vases d'Hamilton*, i. 32; Reinach, ii. 287.
- (15) *Krater* (1917). Apollo on Swan. *Élite Céram.* ii. 42; Reinach, ii. 296.
- (16) *Kylix* (1917). Theseus and Minotaur. Tischbein, *Vases d'Hamilton*, i. 25; Reinach, ii. 285.
- (17) *Hydria* (1920). Kaineus and Centaurs. *Bull. Arch. Nap.* vi. Pl. 2; Reinach, i. 474.

KYLIX SIGNED BY EUERGIDES

BRITISH MUSEUM.

V. 16

V. 12

IV. 6

II. 1

II. 1

II. 1

ATTIC RED-FIGURE VASES

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ATTIC RED-FIGURE VASES

BRITISH MUSEUM.

ATTIC RED-FIGURE VASES

BRITISH MUSEUM.

PYXIS WITH WEDDING PROCESSION AND COSMIC DEITIES

ATTIC RED-FIGURE VASES

BRITISH MUSEUM.

ATTIC RED-FIGURE VASES

BRITISH MUSEUM.