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,” 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 wondered 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. Philadelpheus, 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[ase-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. 9a.
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 article 5 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


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), AIA. 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].

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 JD. 46, 53 fig. 6; Neugebauer pl. 8, 2; part, CV. pl. 46-7. Harpies. Perseus, Athena and Hermes. Below, animals. [Rumpf].

KRATER (chalice)


LEKANAI 6


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; AIA. 1938, 163 fig. 2. (Man with lyre, and male).

FRAGMENTS


5 AM. 62, 111-35. See below.

6 I now use the word lekanis instead of lekanis, following A. D. Ure (Met. 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.
THE PAINTER OF THE AEGINA CHIMAERAS

Near the Nessos Painter

AMPHORAE


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. Pottier pll. 60-2 = (part) Perrot 10 pl. 2 and pp. 117-8; details, Morin-Jean 160 and 201 fig. 232; CV. d pll. 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, stanced


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, frr., 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


OINOCHOAI (olpai)


LEYKTHOS


PLATES


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.


FRAGMENTS

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


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.

LEYTHOI


OINOCHOAI

(Olpe with flat mouth)


(Olpe)


(Olpe with trefoil mouth)


FRAGMENT (of an olpe?)


IMITATION OF THE DEIANEIRA GROUP

LEYTHOS

LouvLex 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.


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

LEYTHOS

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)

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


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?
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).

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

KRATER, stanced


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)


(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).


LIDLESS LEKANEAI

(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)


LEKANE (lidded? 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)


FRAGMENTS


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


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 = 257). The thing in the right hand looks like an adze, and recalls the adze held by Daedalus (Taitle) in Etruscan representations (Hanfmann in AIA. 1935, 190 fig. 4 c and 192). Add that the Etruscan Taitle, like the figure on the olpe, is youthful, and swinged. According to Martin Robertson our figure is female: otherwise I should have uttered the name of Daedalus.

The adze (ακέπαρς) 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 AIA. 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


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 THE DRESDEN LEKANE

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


Compare also

FRAGMENT (of a lekane?)

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

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 (Gotschich); Metr. 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 KK 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, 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 pl. 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.

LEKANE, lidded
5. Athens 296 (CC. 608), from Vourva. A, JdI. 18, 131; A, AM. 62 pl. 45; B, Plate V, 1. Two rows of animals.
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?).

KRATER, standed

SKYPHOI
12. London B 13, from Corinth. A, sirens; B, panthers; at each handle, swan.
14. Athens 528 (CC. 620), from Corinth. Plate V, 2. Komos (A, two men dancing; B, the like).

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.

CUPS
(with echinus lip)

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

KANTHAROS

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 lekanı, lidless or lidded?
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

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)

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
GROUPS OF EARLY ATTIC BLACK-Figure

(Type 1)

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


(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

5. Munich 419. Sieveking and Hackl 40; A, Buschor GV. 123; B, Pfuhl fig. 171; B, Schaal Sf. fig. 31.


7. Thebes, from Rhitsona, 50. 265. BSA. 14, a and f-g.


(Tumbler-Kantharos)¹¹


Covered Cup with Spout

12. Athens 12679.

Fragment (of a cup?)


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.


OINOCHOE (shape 1)


FRAGMENT OF A POT


SKYPHOS


CUPS (komast cups)


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).


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


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.).


**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**


**Column-Kraters**


**Neck-Amphora (ovoid)**


**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)**


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.


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). Benndorf pl. 43, 1, whence Pickard-Cambridge Dith. 267. A-B, komos (A, man and woman dancing; B, the like).
3. (Siana Cup, with Overlap Decoration)

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 Gotschmidt.

Cups (Komast Cups)
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).

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

Skyphos

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).
4-6. Istria, from Istria. Six fragments belonging to three komos cups.

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

Skyphoi

2. Leipsic, four ffr. Komos (hand of woman, hand of male; pieces of floral decoration).

Fragment, Perhaps of a Kantharos


Column-Kraters

5. Oxford G 131, 31, fr., from Naukratis. CV. pl. 2, 1. Komos (males and women dancing). Payne's number is wrong (NC. 197 no. 37, "G 137. 18").
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


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

(Ovoid)


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

FRAGMENTS, probably from an Amphora


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].

DIINO

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.


16. Athens 15499, fr., from Pharsalos. Part,
Groups of Early Attic Black-Figure

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 pl. 52-3. Games at the funeral of Patroklos. Below, three rows of animals. On the topside of the lip, animals. ἀπολογείται πρίγγως: ΜΕΓΑΠΑΣΕΝ retr. ἀπολογείται. The second inscription may be part of an ἐρωτηματικον signature.

Dinoid Vessels, Lipless


18. Athens Acr. 585 b, fr., from Athens. Graef pl. 63, b. Uncertain subject (deities in chariots—horse, Poseidon and Amphitritae). 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, frr., from Menidi. Jdl. 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. Jdl. 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 Jdl. 13 pl. 1, 3 (our no. 20): but I believe them to be by the same hand.

Krater (of Menidi Type)


Column-Krater


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].


Plaques


Fragement


Near Sophilos

Krater, Standed


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.).


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

**FRAGMENT**


The name of the woman on the r. begins with Η, which makes one think of Η[ΕΩΣ]. Her warrior’s name begins with Μ, and the second letter might be Ε, but I am not sure that the third could be Μ.

**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**


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**


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 up-right 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].

**HYDRIA**

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].


22. Naples, from Locri.


**TRIPOD-KOTHONS**


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.


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).


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, frr., 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, frr., from Athens. Hesp. 9, 168, 43.


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).


63. Marburg A 1041, fr. (Sirens).

LEYTHOI

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].


70. Göttingen. Two rows of animals.

71. Tübingen D 48.


75. Eleusis, fr., from Megara.

SMALL DISH

76. Madrid 10803 (L. 37), from Athens. CV. C pl. 2, 11.

PLATES

77. Eleusis, from Eleusis. Jdl. 18, 145. [Thiersch].
78. Mykonos, from Rheneia (originally from Delos). Floral; round, sirens; on rim, sirens.


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


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].


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


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

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

93. Bonn. [Ure].

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

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

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


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


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)


Compare

TRIPOD-PYXIS


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.

GROUPS OF EARLY ATTIC BLACK-Figure 55


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

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

PHIALAI

PHIALE ANOMPHALOS
London A 537.

NUPTIAL LEBETES

COLUMN-KRATERS

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)

(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)

(Powder-Box)
J. D. BEAZLEY


(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

LIDLESS LEKANE (with special handles, turned into spirals at the ends)
Athens, Vlasto, from Koropi.

KOTHONS
Petit Palais (two).

KOTHONS, with one handle

DISH (shape as AA. 1933, 18 fig. 15)
London white-2609, from Athens.

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

HYDRIA
Petit Palais (cf. the Petit Palais olpe).

PSYKTERS (of 'rf. type)

OINOCHOAI
(Obpe)
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

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 (Δεάρ. 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; Δεάρ. 2, 34 fig. 24, 2; AJA. 1942, 44 fig. 29, 2, R. S. Young).

J. D. Beazley
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
1. Lidded Lekane in Athens, 296

2. Skyphos in Athens, 528
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