

## ADDENDA ET CORRIGENDA

- p. 4, paragraph 2, a line has dropped out between lines 6 and 7. The sentences should read: "The steps are cut out of the hard native clay. The west entrance leads down to a corridor that terminates in a niche with a throne-like seat on one side."

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Some additions and corrections to the article on *Herakles and Theseus on a Red-Figured Louterion*, received after the article had been printed, are listed below:

- p. 330, note 1. Robert, *Heldensage*, II. Delete II here and elsewhere.
- p. 330, note 2. Curti painter: For "painter" here and elsewhere read "Painter."
- p. 331, note 3, end. Add: and *Bull. Metropol. Mus.*, 1961, p. 147.
- p. 332, note 7, line 2. Read: (*Necrocorinthia*, p. 200, note 1)
- p. 332, note 7, end. Add: (see also Boardman, *B.S.A.*, LIII-LIV, 1958-1959, p. 156, note 10).
- p. 332, note 12, line 2. For p. 102, note 4 read p. 180, note 4; p. 187.
- p. 332, note 14. Add: and *Hermes*, LVII, 1922, pp. 539 ff.
- p. 333, note 15. Add: see now also Peek, *Griechische Grabgedichte*, Berlin, 1960, no. 48.
- p. 334, note 17, lines 2-5. Substitute: So also on the louterion-like vessel represented on the early 4th century calyx-krater Athens 14902 (*Ath. Mitt.*, LXII, 1937, pl. 27). For the lower termination of the plaques on the Agora fragments compare the trilobate lower end of the flat ring-holders riveted on the tripod painted on the Andokides Painter's Berlin amphora (*ARV*, p. 1, no. 1; good detail in Arias-Hirmer-Shefton, *History of Greek Vase Painting*, pl. 83).
- p. 335, notes 18 and 19. Add: Bologna 278, *CVA* 5, Italy, pl. 1480, 2, 3.
- p. 337, note 30. For Πόρνια read Πόρνια.
- p. 337, note 31, line 12. Add after *Paintings*: II.
- p. 338, note 35. Add: *B.C.H.*, LXXIX, 1955, p. 26, fig. 15; p. 10, note 7.
- p. 340, line 4. Add after "middle," footnote: This is paralleled, perhaps influenced, by an increasing shagginess of the satyr-player's drawers; cf. Buschor in *FR* III, p. 142.
- p. 341, note 49. Substitute: Three similar women, one of them sceptered, must be local nymphs on the back of the Phiale Painter's white-ground calyx-krater in Agrigento. The front has Perseus to the rescue of Andromeda (cf. Arias-Hirmer-Shefton, *History of Greek Vase Painting*, p. 368). Cf. also the woman with scepter and oinochoe on the Boston cup by the Penthesilea Painter (Caskey and Beazley, *Vase Paintings*, II, pl. 54, 103); "Eleusis" with stephane on the London skyphos by Makron, *ARV*, p. 301, no. 3; the nymph of Marathon with stephane on the Madrid bell-krater, *ARV*, p. 780, no. 33; *A.J.A.*, LX, 1956, pl. 60, fig. 2, 3. (Both *Eleusis* and *Marathon* are otherwise only known as males, king or hero!) Cf. also the woman with stephane seated on a rock (a local nymph?) on the Catania calyx-krater by the Mykonos Painter (*ARV*, p. 355, no. 7) and "Thebes" seated and with a stephane on the Kadmos Painter's Berlin hydria (*ARV*, p. 805, no. 22).
- p. 342, note 55. Add: He and his bride are being protected by Apollo's gesture.
- p. 342, note 57. Add: Parthenon metope South X; Florence krater (1).
- p. 344, note 61, last sentence. Substitute: The back of the fragments show them to belong both to the same side of the vase, therefore the trio, but perhaps not the familiar one after all.
- p. 344, note 62, line 3. For Pl. 107 read Pl. 110.
- p. 344, note 62, end. Add: On the axe as weapon in emergency see K. Latte, *Hermes*, LXVI, 1931, p. 132.